

CHAPTER 3

CONTRIBUTION OF NAZRUL IN THE FIELD OF BANGLA GANER DHARA

(A THOROUGH DISCUSSION OF NAZRUL SANGEET)

Definition of Kabyasangeet

The main content of kabyasangeet is the literary poetic expression of the personal feelings of the creator. Those songs where lyrics and tune are combined are called 'kabyasangeet' or 'kabyageeti.' According to Rabindranath 'The combination of lyrics and musics are respectable, the dependence of any one on the other is not clear. There musics give respect to lyrics and never overcome it.' According to some analysts kabyageeti is a special type of songs. Subha Guhathakurta divided the songs of Rabindranath into different categories, among which one part is called by him as 'kabyasangeet.' In the context of describing the songs which are 'kabyasangeet' according to him 'In this phase those compositions of Rabindranath were analysed which were first composed as a poem and later on they became songs by giving musics to them. RajjeshwarMitra told the love songs of Dwigendralal Roy as Kabyasangeet. Narayan Chowdhuri gave the heading 'Kabyasangeet' to those chapters where he discussed about the songs of Nazrul in the book Kazi Nazruler Gaan. He defines 'kabyasangeet' as the love songs of Nazrul. But he also explains that there were some songs about nature and other subject. He told there are innumerable kabyasangeet of Nazrul. It can be

predicted that this number is greater than half of the total songs of Nazrul. The number of love songs are large in kabyasangeet although there are some songs about nature and other subjects.

In the true sense kabyageet is not a special class of songs. Kabyageet has not definite subjects. Kabyageet can be composed on any subject suitable for songs. This stream of songs is different from the songs composed with the idols of pure songs. This stream is made by combining words suitable for songs and appropriate music. The main characteristics of this stream of songs is to express the poem into the heart of listners with the help of musics. If it is seen that the lyrics of a song are poetical and the aim to add music to it is to express it more clearly then it can undoubtedly told that it is 'kabyageet.' In 'Raagasangeet' it is customary practice to distinguish songs according to different forms as Drupad, Kheyal, Toppa, Thumari etc. The embodied characteristics of these categories are also specified clearly. Why these songs are categorised like this as Khayal, Tappa etc. are also clear - because of their different methods of singing. But there is no such measurement of distinguishing song kabyageet because kabyageet is not a particular category of songs. It is a stream of songs. In this there can be different characteristics of songs of different categories. Kabyageet can be composed with Drupad characteristics, with kheyal characteristics, it may be composed by combining the characteristics of Loksangeet (folk songs) and Raagasangeet. If classification of kabyasangeet is done then it will be on the basis of excellence of songs. An

amelioration kabyageet will build up by appropriate combination of healthy wordings and musics and 'Taalas.' Another class of kabyageeti can be composed by changing the combination of lyrics and tunes and their excellence.

Nazrul wrote innumerable kabyageet throughout his life. The main characteristics of his kabyageet is the twin combination of the beauty of tunes and the beauty of lyrics. As if it can be told Ganges - Yamuna are flowing side by side in these songs. That is neither the tune is suppressing the importance lyrics nor the lyrics suppressing the importance of tunes. This combination is spontaneously expressed in these songs. The life of the poet was full of pain but his lively feelings to every object were bounded by the language and expressed in his songs. This gave a new beauty to his songs.

Nazrul was very much fond of kheyal and Thumri so a large number of his kabyasangeet are based on 'Raaga's and 'Raaginis' of Indian classical songs.

Some famous Raaga based kabyasangeet of Nazrul are listed below:

- * Aji Nijhum Rate Ke Bansi Bajaye - Darbari Kanada
- * Bhoriya Poran Sunitechhi Gaan Asibe Aji Bandhu Mor-Behag
- * Piu Piu Birohi Papiya Bole - Lalit
- * Keno Kande Poran - Tilak Kamod
- * Arun Kanti Ke Go Jogi Bhikhari - Ahir Bhaino
- * Tumi Sunite Cheyona Amar Moner Kotha-Khamaj - etc.

In these songs there is completeness from the sense of lyrics as well as from the sense of tunes there are very deep appeal and repletteness.

A major part of the kabyageet of Nazrul is Ghazal and in Bengali Kabyasangeet the greatest contribution of Nazrul is also Ghazal. In the kabyasangeet of Nazrul the skill of using lyrics is prominent. Sometimes using difficult words very artistically one can present his songs beautifully and easily - this is the main characteristics of the kabyasangeet of Nazrul. The speciality of Nazrul is the authenticity of using words not its steadyness. Nazrul used some words in his Ghazals like - Jarinfitaye, Andha Asak, Phuler Marsum, Saraber Arsite, Angur Bage, Natun Pubali Haoya, Sirajir Jalsa, Chander Soroshi Tithi, Barbad, Mithapanir Nohor, Shisher Chunir Har, Sur Sohage, Surma Anka Ankhi, Bea Dardi, Jaladhi, Jahar Mangi, Panse Joshna, Gulbagicha, Ankhir Kasam, Lal Sarab, Kurush Kantaye, Mangir Choyaye, Bin Rabab, Tarfwali, Lal Khoyab, Prem Diwana, Tanni Saki, Anarkali, Gulbadani, Ankhir Kasam Saki, Angur Pesa, Khalkamali Latkan Ranghari, Gulab Gulistan, Mandir Ankhi, Surer Tusar, Surer Bakul, Phulsawat, Paijoreri Sinjini, Bhar Piyalaye, Amej Peve, Hardam Daomad, Mast, Ferdonser Jharka, Wakth Khusir, Dharkharase, Dilke Naoya, Jarin, Farsi Faras, Mehedir Bera, Lal Siraji, Khormapara, Kantasaki, Kawsar Amiyo, Khabse Sirin, Abhawat knyaye, Sikandarer Biroher Gulbage, Tar Tirach, Palash Kurir Lal Akhar, Phager Ranga Pichkari, etc.

The originality of Nazrul can be felt from the words used in his Ghazals. The above words are some parts of the Ghazals of Nazrul. The Ghazals of Nazrul are excellent due to the use of diversified words and they are of different character. Some Ghazals of the poet show impressions of Arabic, Farsi, Urdu poets. His Ghazals are so lively due to its tunes that sometimes the originality of words are not so strong but the magical and ornamental touch of tune covered it to the listners. In the history of Bengali songs this new beauty of the Ghazals of Nazrul was attracted the listners at that time and its fulfilness are yet alive. Overall not only in lyrics, but also in tunes the place of Ghazals are highest among all types of songs of Nazrul. The Raagas used in the Ghazals are mostly Bhairavi, Mishra Bhairavi etc. Beside these there are also Khamaj, Mishra Khamaj, Behag, Mishra Behag, Pahari, Jogiya Mishra, Baroya Mishra, Bhairavi Pilu, Pilu Khamaj, Kanada Mishra, Bageshri Mishra, Sindhu Kafi, Jhangla, Puravi, Bageshri, Desh, Mishra Pahari, Brindavani Sarang, Pilu, Megh, Hindol, Bhimpalashri, Nilamvari, Durga, Hambir Mishra, Yaman, Mand, Gara Mishra etc. Raagas. Nazrul also used diversified Taals in his Ghazals - as for example - Lavni, Gitangi, Karfa. Adhakawali, Rupak, Dadra, Kaharba, Sudra. Among the Kabyageeties of Nazrul Patriotic songs have occupied a distinct position. If the works on patriotism of Nazrul Islam are discussed then it is seen that Nazrul created the origin of patriotism among the people of India through his poems, songs, stories, novels and dramas. The ameroteric word of all patriotic feelings is - 'Aki Sutre Bandhiyachi Sahashrati

Mon.' (We are all bonded together). Sapna Bandopadhyay wrote in her book 'Samakaler Bangla Gaan' about the patriotic feelings of Nazrul - 'Nazrul Islam in tremendous urge and in fickle mind pick up in his hand Agnivina (a musical instrument). That vina has created in vigorous language and in stout tunes. Bhanga Gaan (the song to break everything), Biser Bansi, Agni Vina etc. books and innumerable Shikal Bangar Gaan.

* "Chalre nao joan sonre patiya kan mrityu toron duyare duyare jiboner ahaban."

The poet is giving call to the youths to find life among the deaths.

* "Nache oi kal bosekhi, katabi kal bose ki, de re dekhi bhim karar oi bhitti nari."

During the independence movement of India there was storms of uncertainty throughout the country. Poet is telling to the youths that amidst of uncertainty they must not keep themselves quiet but it is the right time to come and give a jerk to the root of British rulings in India.

* "Durgam giri kantar moru dustar parabar hee Langhite habee ratri nisitheja jatrira hunsiyar."

High mountains, long deserts are difficult to overcome. Like wise in the movement of Independence the achievement of goal is also difficult. So the poet is giving warning to the nation about the forthcoming danger.

* "Tora sab jayadhanikar, oi nutaner ketan ore kalbosekhi jhar."

The destruction also indicates the coming of peace. The 'Kalbosekhi' storm destroys everything but after the storm

there comes rain through which nature again regains its beauty.

* "Mora bandhanhin janmo swadhin chitta mukta satadal."

The poet is born independent and his mind is very liberal.

* "Aji rakta nishi bhore, aeki suni ore

Mukti kolahal bandi srinkhale"

After the bloody war of independence, when goal was achieved every one was pleased. The war prisoners were happy because they would be free again.

* "Ora kahara karabase, mukti hasi hase

Tutiche bhaydhara, swadhin chitaa tale"

Those persons who participated in the war of independence went to jail, they were very happy there because they were independent in their heart. They did not accept British as their rulers. So they were free in the jail and there were no fear in their mind.

Nazrul is unparalleled in composing these type of kabyasangeet in the history of Bengali Kabyageeti. The warm feelings of the heart of the poet touch the inner most feelings the listners though the lyrics and rhythm of the songs.

The main acquaintance of the kabyasangeet of Nazrul is his love songs. His personal life was very care free and so he became emotional by the deep patriotric stream that was flowing at that time throughout the India. Like wise the poet was also attracted by the warm feelings of the love in Human beings. The deep pain of refusal in love was large expressed in the kabyasangeets of Nazrul. Most probably the refused love in the first part of the

life of the poet was made him nostalgic. The deep feelings of that pain are spread through his songs. Among the kabyageeties the theme of love songs includes emotion, pain, loveliness, happiness of love.

Some successful love songs which are also kabyasangeet are listed below as an example,

* "Basiya bijane keno aka mone paniya bharane chalolo gori, chalo jale chalo, kande bonatalo, dake chalo chalo, jalo lahari"

A girl is sitting lonely feeling the pain for her beloved. Her friends ruling that she must not spend time like this and requesting her to come with them to take water.

"Diba chole jaye bolaka pakaye, bihoger buke bihogi lukaye, kande chokkachoki mangiche bidye, baroyar sure, jure bansari"

In this line the poet has given a natural comparison of the pair of the girl. The day light has gone with the wings of the bird, the lady bird has taken shelter in the chest of her partner in their next, lovers are good buying each other in the pain of love. The pensive notes of a flute is adding deep impression to this situation.

* "Amar jabar samay holo dao bidaye
Mocho ankhi duyar kholo dao bidaye"

The poet has to go somewhere, so he is begging permission from her beloved. Her beloved is feeling pain so she is crying. But the poet don't want to see her beloved crying at the time of departure. He wants a joyful departure.

- * "Dolon champa bone dole, dol purnima rate, chander sathe,
Rater salaj ankhi tara jeno timir anchale"
Holi is the festival of spring. In this time nature looks very beautiful. Different types of flowers blossom out. In the full moon night, the nature becomes more beautiful.
- * "Sanjer pakhira phirilo kulaye tumi phirile na ghore,
Andhar bhavan jalani pradip, mon je kemon kare'
The birds have returned to their nests with the learning but the beloved of a lady has not yet returned home. She is waiting anxiously for her beloved in the dark room.
- * "Chandrachur megher gaye, moral mithun uriya jaye, neshadhare chokhe alochayay bahiche pavan gandhachor'
Main song : (Bhariya Paran)
The ducks are flying through the cloud. The contrast of colour (white colour of the ducks and the black colour of the cloud) is creating a beautiful scene. The wind is blowing and aromatic smell of flower is coming with the blowing wind.
- * "Sapan jakhan bhangbe takhan dekhbe ami nai, bethar moto chilam bindhe aami tomar buke, ajke, betha mukto tumi ghumayo akhon sukhe" Main song - (Ealo Priyotam)
The beloved of poet does not want him. So he is departing from her. She is sleeping now when she will wake up, she will see the poet has gone and she will be happy.
- * "Tumi sundar tai cheye takhi priyo se ki mor aparadh?,
chandere heriya kande chakorini, bole na to khichu chand"
The moon is very beautiful so the night floweress look at the moon as if the moon is their beloved. But the moon does not know about this love, so it looks pensively.

* "Tumi hatkhani jabe rakho mor hata pore, mor khandha hote surer ganga jhore, tobo kajal ankhir ghana pallab tole, biraho malin chaya jobe dole, tabo nilambarir chyoya lage jena sedin nilambare"

Where the beloved of the poet put her hand on the hand of the poet, innumerable tunes are created from the heart of the poet. When the poet sees pain in the eyes of her beloved, then it seems to him that the whole sky is becoming blue like her blue eyes.

* "Jare hath diye mala dite paro nye keno mone rakho tare..., bhule jao more bhule jao akebare, daya karo, more daya karo aj, amare layiya khelona nithur khela, sato kandileyo phiribe na sei, subhalaganer bela"

Whom you have refused once, it is not necessary to keep the remembrance of him in your heart. It is better to forget him. So the poet is begging pity to that lady who once refused him. The lady is now eager to keep contact with the poet but the poet does not want to do so.

* "Tomari ankhir moto akaser duti tara, cheye takhe mor pane nisihe tandrahara, se ki tumi? Se ki tumi?"

She beloved of the poet has left him forever but her memory remains. Two stars in the night sky seem to be poet as the eye of her beloved 'Khin ankhil dip jali batayane jagi eka, asim andhakare khunji tabo potho rekha, sahase dakshin baye chanpabone jage sara, se ki tumi? Se ki tumi? Baisakhi jhare rate chamakiya uthi jege, Bujhi osanta momo asile jharer bege jhar choli jaye kende dhaliya sraban dhara, Se ki tumi? Se ki tumi?

Since the beloved of the poet is dead, so in the night he feels very lonely. In the dark house, he waits on the side of the window in the hope if she comes. When wind blows suddenly it seems to the poet that she is coming. The storm comes in the summer suddenly, he thinks she will come with the storm. But she will never come.

* "Keno karun sure hriday pure, Bajiche bansari, Ghanaye gahan nirad saghan, Nayan mon bhari"

'Bijoli chamake pavan damake, Pasan kampere, Buker bandhure buke bendhe jhure, Bidhura kisori?"

The flute is playing with a painful notes. The wind is blowing vigorously, lightening sparkles in the sky - the nature is in a ferocious mood. This creates fear in the heart of a girl who starts to cry on the chest of her beloved.

* "Keno kande paran ki bedonaya, Kare kahi sada kanpe bhiru hiya rahi rahi"

The poet is in a pensive mood, but he cannot tell his pain to others so he is trembling in fears.

* "Bhese ase sudur smritiro suravhi, Hai sandhaye, Rahi rahi kandi othe sakarun purabi amare kandaye"

The screeed remembrance of someone is giving pain to the poet in one evening. The pensive tune of Raaga 'Puravi' is increasing the pain of the poet.

* "Pradip nivaye dao uthiyache chand, Bahur dore ache malay ki swad'

There is moon in the sky, so the candle light is not required. The poet and her beloved are making love in the

sweet moon light.

- * Mantaz tomar taz mahal jeno brindabaner ekmutho prem, Ajo kare jhalmal.

Tazmahal is the monument made as the remembrance of Mantaz by her husband to show his invaluable love. The love of Mantaz is compared to the love of Lord Krishna and Radha at Brindaban which is glowing with the glitterings of Tazmahal. Another stream of Kabyasangeet is 'Pallisangeet' (folk song) whose theme is love of village. Here also the skill of choosing lyrics of the poet is unparalleled. The poetic quality is expressed through the songs very easily.

- * "Dariyar jhar tufan par karo nayiya, Rajani andhar ghor, megh ase chayaia"

The storm is coming in the river. The river becomes ferocious during the storm. So poet is requesting the concerned person to sail the boat quickly. In the darkness of night, it is very difficult to sail boat in the storm.

- * "Bijon gothe ke rakhal bajaye benu ami sur sune tar baul hoye anu"

A sheperd is playing flute lovingly in the sheepyard. The tune of the flute is making the poet indifference.

- * "Amar gahin joler nadi

Ami tomar tare railam bhose janam abadhi'

Here the love of the poet for the village is reflected. The poet loves the rivers of his village. They are connected with the heart of the poet throughout his life.

- * "Amar sampan jatri na loy, Bhanga amar tori, ami apanare loye re bhai apar opar kari"

Here the poet is describing himself as a sailor who cannot take passengers in his boat because his boat is broken. He only sails his boat to cross the river.

The themes of the Pallisangeets (folk song) like Baul, Vatiyali songs are based on an easy, simple village language. Through this language the poet has drawn pictures of emotions and sentiments of simple village people very beautifully. Beside these songs, the 'Bhaktigeeties' of Nazrul are also excellent kabyasangeet. These songs of Nazrul are slightly different from the existing Raagasangeets because these songs can be compared with kabyasangeet if we think from a part of lyrics of the songs. But if they are judged from the part of tunes then these songs become Raagasangeet. So mostly all compositions of Nazrul are kabyasangeet and the different streams of these kabyasangeet are- (1) Ghazal; (2) Patriotic songs; (3) Bhaktigeeti; (4) Lokgeeti (Folk songs); (5) Modern songs; and (6) Raagapradhan songs like 'kheyal,' 'Toppa,' 'Thumri,' 'Drupad.'

Besides these songs there are some other type of songs which are totally different from the above types of songs such as - 'Hasir Gaan' (songs for fun). These songs can be categorised as 'Miscellaneous'.

Every stream of songs has its own characteristics and is different from the other stream altogether.

GHAZALS

In Bangla Kavyasangeet Nazrul's greatest contribution is 'Ghazal.' Ghazal's main subject is romance, love, 'Ghazal' is known as romantic (love) songs. This romantic music is of a much higher level, of a divine level, than just a mortal one. Even though its perceptible by the sense, it is beyond perception. When considered in gross material form through wine, nature and resting places, but not considering the gross form it can be sought in the secondary meaning transcending the primary meaning of worlds.

'Ghazal' is originally Persian music and Indian music the tradition of 'Ghazal' has grown in much respect in Indian music, and has been transformed into an effective and popular branch of Hindustani music. The main characteristic of 'Ghazal' is its presence in a hidden form behind the seemingly presence of people. In Persian 'Ghazal' this level of perception is also present. This is why Persian 'Ghazal' is not so much a song as poetical philosophy, not so much perceptible as imperceptible, full of gesture, not so much simple as figurative, natural and inorganic, mortal and heavenly. Swinging in simple and metaphor, this heart winning Persian music is 'Ghazal'. Rumi, Hafiz emotional Persian poets are mystic representatives of this style.

In Hindustani classical music with the advent of 'Ghazal,' there is a distinct transformation often the field of music and

poetry. The Indian 'Ghazal' writers were not successful in attempting the high standard of Persian 'Ghazal,' and secondly, Hindustani music's prominence of melody was incorporated into 'Ghazal.' The love songs of humans is the origin of Hindustani and Urdu 'Ghazal'. For example, love, union, separation etc. are the main explanatory themes of Urdu 'Ghazal'. Nature's beauty also occupies place in Urdu 'Ghazal.' But the depth of Persian 'Ghazal' cannot be found in Urdu Ghazal. Urdu Ghazal's main characteristic is the romanticism of tune, fine and delicate ornamentation.

Dilip Kumar Roy quotes in his book that 'Persian Ghazal had taken a new form with its advent in India. There are few similarities, between Iranian and Indian music. It lacks worthy divine glory of Indian music, lacks a variety of developed 'raaga' treasury, that is why Urdu 'Ghazal' got a new birth in the context Indian music.

In good Urdu 'Ghazal' there is some sentiment but the dreaminess, sentimentality and splendour of Irani 'Ghazal' is missing. But in good Urdu 'Ghazal' there is some softness and imagery that enchants from time to time. But it is sad that excellent Urdu 'Ghazal's quantity is very less. In Urdu philosophical 'Ghazal' has become very intense that it is beyond the understanding of the audience. In Hindustani 'Ghazal' the pleasure of senses has been attained through the echo of words. Thus, Ghazal's apparent glow of knowledge, seems to be an indirect achievement and borrowed light full of "copied shine," not

maintaining the original content. "In Urdu Ghazal the poverty of lyrics has been supplemented by music."¹

Dilip Kumar has said that "poetry is Bengalis nature, that is why this is a request to good Bengali poets that they leave the writing of petty Ghazal's and fulfil a great vacuum by writing better Ghazals. It is true that Atul Prasad Sen under the influence of Urdu Ghazal had composed some Ghazal, but it was not possible for him to maintain an independent context in Bengali poetic music.

Kazi Nazrul Islam was the first in the history of Bengali music to have begun the era of 'Ghazal'. After Nazrul's composition of 'Ghazal' Bengalis understood that Ghazal could be composed in such a simple manner.²

Nazrul was first influenced by 'Ghazal' only after he went to war, his inspiration was derived from sentimental poet Hafiz. (Nazrul has mentioned in introduction of his 'Rubaiyat-e-Hafiz' that "to truly recognise Hafiz one has to read his more than 500 Ghazals).

Nazrul has said of Hafiz's life "Hafiz's song is like the bottomless, deepsea. Like a traveller on the sea's bank stares amazed at the vast rippling of the sea, the diver of bottomless seas finds precious gems and stones in it. Like there is the presence of rhythm and dance on the vast surface, there is also peace and divine grace at the bottom. The poet has described, the

sky as a container of wine and the earth dances about excited and intoxicated in the void. The stars gems of the sky-globlet are called by the poet, begged for wine, and the poet sings "Badeha Saki mein baki". (O saki pour more wine, don't leave anything, pour wine from the bottom of the container).³

Hafiz's 'Ghazal' meaningful expression first attracted Nazrul to Persian 'Ghazal' and to its accompanying world. This occurs during his stay in Pattan, and prior to his practice into music fully. With his entry into music the treasury of Urdu Ghazal opens up before him.

Actually Urdu Ghazal's development follows the tradition of Persian Ghazal but the musical background is classical. And Nazrul's own style resulted from a cultivation of Urdu and Persian Ghazal. This can be correctly called Bengali 'Ghazal' 1926-27 is famous for 'Ghazal'. His book on Ghazal 'Bulbul' contains mostly Ghazal. After this Nazrul published 'Rubaiyat-e-Hafiz' in which he had translated Hafiz's Ghazals. At the same time from Omar Khayyam's Rubaiyat's translated Ghazals were published.

Famous Bulbul was published at the end of 1928. But some of the Ghazals in Bulbul were already composed in 1926-27. From it some Ghazals with notation had been published in various literary magazines. He was successful in attracting delightful attention of the Bengali lovers of music.

Nazrul's 'Ghazal' are excellent 'kavyageeti'. Kavyageeti means songs which shine with the excellence of poetry. It is easy to read and provides serious thinking. Many of Nazrul's Ghazals are happy reading, full of sentiments and ornamented stanzas.

If metaphor is the life of poetry then it can be said without any doubt that Nazrul has used amazing metaphor which in a moment fill up the theme with deep meanings. The romantic gesture of these songs has found such good expression that it can be easily identified as Nazrul.

- * "Bagichai bulbuli tui phulsakhate disne aji dol,
Ajo taar phulkalider ghum tuteni tandrate bilol."
- * "Ke bidesi mon udasi banser bansi bajao bone,
Sur suhage tandra lage kusumbage gulbadane."
Or
- * "Pasane bhangale ghum ke tumi sonar chuayen,
Galiyan surer tushar geeti nirjhar boye jaye."
- * "Bosiya bijane keno eka mone pania bharone chalolo gori,
Chalo jale chalo, kande bano taal,
Dake chaol, chaal, jal lahari."
- * "Karun keno arun ankhi dao--go-- saki, dao sarab,
Hai sakhi-e-anguri khun, nae o hiyar khun kharab."
- * "Cheo na sunaiona, aar cheona-e-nayan pane
Jaanite nai ko baki sai o ankhi ki jadu jaane."
- * "Biroher gul bage mor bhul kore aaj phutlo ki bakul
Abelar khunjo bithi arunjasile ale ni bulbul."

- * "Nohe nohe priya e noi ankhi jal
Malin hoache ghume choker kajaI."
- * "Aamae choke isharai dak dile hai ke go daradi
Khule dao rang mahalar timir duar dakile jodi."
- * "Kamane rankhi ankhi bari chapiya
Prate kokil kande nishite papiya."
- * "Keyo bhole na keyo bhole atito diner smriti
Keyo dunkho loye knade keyo bhulite gai geeti."
- * "Ea nohe bilash bandhu phuteche jale kamal
A je byatha ranga hriday ankhi jale talmal."

Here two lines of some ghazals have been given. The poetic value of Nazrul's Ghazal's can be seen from this. Here there is no music given, only the lyric is worth reading, deeply experiencing. At least when the songs are read there is the satisfaction of excellent poetic reading.

Ghazals compositional skill lies in verification, its composition is mostly in couplets. Dilip Kumar Roy has called it, "It gets impetus in slokas. This composition skill of this stanza is that in each stanza each sentiment can be expressed. If any couplet is deleted from the whole stanzas their the meaning of the strayas does not change. With stanza, even though emotion is physically attached, the collection of stanza is independent from the point of view of emotion. It can be read collectively or separately. ⁴ About this speciality of Ghazal, especially of Urdu Ghazal, Abu Sayyed Ayub in his introduction of his book "Ghaliber

ghazal theke" has said that it had better be remembered that really no ghazal in its known context, even in instance of modern poetry, is not a single poem but a collection of five, seven or twenty "sher." Collected due to rhythme of line or to rhythm, there should not be a unity of emotion, its presence is an impediment. Actually the "sher" of two lines is enough for a full-fledged poem. Like the Japanese 'haiku', but in comparison a little lengthy and complex. Urdu poets have felt the necessity of expertise in slow progress and arrangement of these poetic couplets, as their space is limited. Even if they were not emotional or sentimental they had to be experts in classical music. Nazrul's 'Ghazal' were composed in couplets.

"Bagichaye bulbuli tue phul sakhate disne aji dol, ajo tar phul kalider ghum tuteni tandrate bilol."

The above song clearly shows that it is a song about flower and birds but within it poet has created humanitarian attachment, which is reflected through flower or sometimes through a beautiful girl. Here poet is telling the nightangle not to give swing to the branches of the tree. The flower birds or beautiful girls are slipping until now.

"Ke bideshi mon udasi banser bansi bajao bone, sur sohage tandra lage, kusum bage gullbadane." - The innermeaning of this song is very beautiful - Here also similarly we can think, the notes from the flute of a unknown person, is gently touching the flowers in a garden - the flowers can also be thought of as the face of beautiful young girl.

'Nahe nahe priyo a noye ankhi jal, malin hoyeche ghume chokher kajal' - Here the comparison is very beautiful - The heroine is telling to her beloved that the drops of water attached to her eyes are not of tears but are the faint sign of kajal in her eyes. So her eyes are looking so hoaxing 'Hariya nishi prabhate sisir kamal pate bhav bujhi bedanate kendeche kamal" - The dew drops on lotus leaf seem to be tears of lotus in the morning such 'as the faint sign of kajal in the eyes of heroine seem as the tears of her. 'Marute charan phele keno bono mrigo ale, salil chahite pele morichika chal" - In the desert the illusion of far sight sand are thought of as water, this mistake is compared with the situation of the tear of the heroine.

'A sudhu siter meghe kapat kuyasha lege chalana utheche jege a nahe badal' - the fog of winter are mistaken as the brain and this is also compared with the tear of heroine. The comparisons are very simple but beautiful and are presented in this song very attractively. The poetic power of Nazrul is reflected in this way through every Ghazal.

Another famous Ghazal - 'A nahe bilas bandhu phutechi jale kamal, a je bathya ranga hridaye ankhi jale talmal.' This song is composed in poetic fashion but lyrics are deeply attached with each other. The painful heart of poet and his song are compared with the throught lotus plant and the thronless flower situated at the top of the plant. A thronful plant gives rise to such a beautiful thronless lotus. The colour of the flower reflectes the

pain of thronful plant. Like this the painful heart of poet gives birth to a song which is made by the pain of the poet. The thorns of the lotus plant cannot be seen from outside and are hidden inside the water,so also the pain of the heart of the poet remain inside the heart, it cannot be seen from outside. The love songs of Nazrul give greatest comparison in the world for the rectoteds.

'Pasaner bhangale ghum ke tumi sonar choaye galiya sures tusar giti nirjar boye jaye (Raaga Bhairavi Asavari, Taal-Kerba). Who is this person - whose eyes are beautiful as dear and who is ful of dream those footsteps create the lyrics of songs and the heart of the poet becomes lonely. Whose looking creates beats in heart of the poet, he feels pain for being lonely for a very long period. The beautiful imaginative power of the poet is reflected here. "Karun keno arun ankhi dao go saki dao sarab hai saki a anguri khun, noy a hiyar khun kharab !! Durdiner ai darun dine saran nilam pan salar hai saharar prakhar tape paran kanpe dil kabab, ar sahena dil niye ai dil daradir dillagi taito chalai nil piyalaye lal siraji be hisab !! ai saraber nesar range nayan jaler rang lukai dekche andhar jiban bhari bhar piyalar lal khoyab. Amar buker sunne ke go bathar tare char chalaye. Gaichi khusir mehphile gaan bedan gunir bin rabab !! haram ki ai rangin pani ar halal ai jal chokher, narak amar hauk manjur biday bandhu lao adab !! dekhre kabi, priyar chobi, ai saraber arsite lal gelasher kanch mahalar par hote tar shon jawab" !!

The poet is feeling deep pain inheart due to his loneliness. His beloved is left him. He wants to forget the pain by drinking

wines. His pain is within his heart. It has no expression outside. Poet alone is feeling pain by imagining her beloved through the wine.

Another beautiful song is - "Musafir moshre ankhi jal phire chol apanare niya, aaponi phutechilo phul giyache aaponi jariya." -This 'musafir' is not a separate person but is the symbol of all mankind. In this most of the things give despair, very few hope. Here the life of a person can be compared with 'Radha' who is waiting for her beloved 'krishna,' dressing herself beautifully, but 'krishna' would never come.

The life of musafir is like this, he has no meaning to live with great hopes but poet tells him "phire chol apanare niya" - Move with yourself. Everybody has to find hope within himself, otherwise anyone cannot live. If flower does not blossom in rainy season, then it will never blossom in winter. In this country only the flower of blunder blossoms into the garden of despair. Here is no water to satisfy the thirst. So musafir has to go by himself. He himself has to clean his tears - as flower blossoms with the rule of nature and dies after a certain time. This song is a lovely song of despair, where every lyric has some comparison and important.

'Basiya Bijone keno aka mone paniya bharane chololo gorri, chalo jale chalo kande banotal dake chalchal jal lahari" - This ghazal expresses the pensive mood of nature during the afternoon. The young heroine is in a pensive mood as his beloved is not with

him - so she is not eager to go and fetch water. The picture of her painful heart is depicted very beautifully by poet in this song. The nature becomes pensive in the afternoon because the day light becomes fainter and fainter and darkness gradually covers all over. The picture of nature compared in the dark, painful picture of a human heart. The sailor is anchoring his boat, the person by is returning to his home through the field etc. are very simple thing but these comparison touch the heart of the people by the beautiful presentation of the poet. 'Kemone rakhi ankhi bari chapiya, prate kokil kande nisithe papiya,' 'Cheyona sunayana an cheyona a nayan pane Janite naiko baki soi o ankhi ki jadu jane,' 'Biroher gulbage mor bhul kore aj phutlo ki bakul Abelaye kunjobithi manjurite ale ki bulbul,' 'Amar chok esaraye dak dile hai ke go daradi khule dao rang mahalar timir duyar dakile jadi,' 'Keu bholena keu bhole atit diner smriti keu dukkno loye kande keu bhulite gaye geeti.'

The lyrics of these songs are very beautiful. It attracts the hearts of people as soon as it is altered. The lyric is so beautiful as if it touches gently the hearts of the listeners. These songs can be considered as the greatest contribution in Bengali kabyasangeet. Only by listening these songs one can tell that these are Nazrulgeeti. These songs have some originality in its expression and have its own ornamental appearance and a very own type of singing.

The ghazals of kazi Nazrul can be divided into three categories. The first part contains 'Persian ghazal and ghazals

writer in the Persian style. As for example -

- * 'Tomar ankhir kasam saki chahiya mad angur pesa, tomar o nayan chahi dhorego saraber nesha.'
- * Kanan giri sindhupar phirinu pathik desh bidesh, bhraminu kotoi rupe ai srijan bhuban oshes.
- * Gulbagichaye bulbuli ami rangin premer gai ghazal, anurager lal sarab mor chokke jole jalmal.

The second part may contains - songs which are subject and style wise Bengali wise but have a touch of Persian ghazal - such as 'Bagichaye bulbuli tui phul sakhate disne aji dol, ajo tar phul kalider ghum tuteni tandrate bilol'.

- * Biroher gulbaghe mor bhul kore ajo futloki bakul - etc.

The third part may consist songs totally written in Bengali language and description, style etc. are also in Bengali. These songs are called famous ghazal of Nazrul. As for example -

- * 'Path chalite jadi chakite kabhu dekha hoy paran priyo, chahite jemon agerodine temoni madir chokhe chahio'.
- * Bulbuli nirab nargis bone jara bon golaper bilap sone.
- * Sai bhalo kore binod beni bandhiya de, mor bandhu jeno bandha thake binuni phande.
- * Tomar buker phuldanite phul hobo bandhu ami
- * Harana hiyay nikunja pathe kuraye jara phul akela ami
- * Ato jal o kajal chokhe Pasani Anle bolo ke
- * 'Duranto bayu purbyiya bahe.'

Almost all ghazals of Nazrul consist of stanzas with two lines and every stanza has different lyrics. Two or three stanzas give rise to a complete ghazal. It is amusing that although there are similarities between different words of different stanza, every stanza is completely meaningful and suddenly if any stanza is cut from the song the completeness of the whole song is not disrupted. This is the characteristic of a ghazal.

Although there is some effect of Persian ghazal on the ghazals of Nazrul but the duality of Persian ghazal is absent in it. In Persian ghazal love to human mankind is directly depicted and the inner meaning shows love to god. But ghazal of Nazrul is not full of such comparison. Love to human mankind has given greater importance in the ghazals of Nazrul.

One part of ghazal is called 'shayar' where melody is there but it can be sing without any 'taala'. Such as after singing one stanza the shayar part is lyrically recited and after completing this again the next stanza is sung with 'taala.' In this way the motion and diversity of the song are maintained together. But 'shayar' much not be compulsory in every ghazal. Many ghazals do not contain shayar but its beauty is clearly depicted. There is no specific rule for the use of this shayar.

'Shayar' are used in the following ghazals. 'Sai bhalo kore binod beni Bandhiya de,' 'Path cholite jodi chokite kabhu dekha hoy paran priyo,' 'Tomar Buker phuldanite phul habo bandhu ami'

Rajeshwar Mitra told about the ghazal of Nazrul - 'Nazrul started a new thing in our song - which is shayar or recitation with melody. the nature of this melody is relatively different from the melody of our 'kathokatha' because it is a singing lyric or one part of the poem. The nature and expansion of the melody is somewhat similar to 'alap' as in a song. After reciting with this slow melody application of 'taala' really creates a beautiful diversity. Two famous songs of Nazrul can be given as an example - 'Darale duyare mor ke tumi bhikharini' and 'Panse jochonate ke chole go pansi beye'. How he applied shayar will be cleared from the following quotations. It is the second line of 'panse jochonate' song.

'O pare lukiye andhar gavar ghan bano chaye, aakase alaye deha pahar alase ghumaye, dure nijhum se kon gram basore polli bandhur pray, apare dhudhu baluchar jeno nadir anchal lutaye.' This scene is depicted through a beautiful melodious recitation, this beautiful cannot be expressed through 'taala.'

'Darale duyare mor ke tumi bhikharini' - This song is also been quoted above. The song is

Darale duyare mor	ke tumi bhikharini
Gahiya sajal chokhe	bela sesher ragini !!
"Minoti bhora ankhi	ke tumi jharer pakhi
Ki diye jurayi batha	kemone kothaye rakhi" !!
Kon priyo name daki	man bhangabo manini !!

"Buke tomaye rakte priyo chokhe amar bari jhare"
 Chokhe jadi rakte chai bukhe othe bathaye bhore
 Jata dekhi tata hai pipasa bariya jaye
 ke tumi jadukari sapan maru charini !!

In this song 'minoti bhara ankhi' 'kothaye rakhi and buke tomar'. Bariya jaye parts are sing as shayar. In fact, these two parts are deeply comparable and appropriate to recite with melody. Another example - 'Jago jagore musafir hoye asa nishibhor, dake sudur pather banshi char musafir khana tor, asto akash alinde oi pandur kapol rakhi, kande malin bhorer sashi biday dao bandhu chakor, maruchari khunjis salil agnigirir kache hai, khunjis amar bhalobasa ai dharanir ai dhulaye, darun roder dahe khunjis kunjochaya sapnoghori.'

In this song also 'astor akash alinde oi, pandur kapol rakhio maruchari ai dhulaye parts are sang without any taala. The shayar parts of this song is most attractive.

In the ghazals of Nazrul the shayar part is meaning fully attached with the high ideals of poem and if it is properly used the inner meaning of the poem is beautifully expressed. The gentle touch of diversity and shayar give the entire song an attractive feeling and the ghazals of Nazrul are best examples of this. Here some ghazals are given among these one is shayar ghazal.

Taal Kaharba

Tomar buker phuldanite phul habo bandhu aami
Sukate hoy sukaibo oi buke khanek thami !!
Oi Nayaner Jyoti Hobo til habo oi kapoler
Dulbo Manir Mala Hoyo oi gale dibas jami !!

Shayar

Ange tomar rup habo go, dhup habo milan rate
Bahin ghume sapan habe ami jal habo nayan pate !!
Tomar premer singhasone rani habo he raja mor
charan taler dhuli habo he Amar Jiban Swami !!

* Ghazal raaga - mishra jogiya tal - kaharba

Dite ale phul He priyo ke aji samadhite mor

Ato dine ki amare parilo mone monochor

"Jibane jare chaini, tahare ghumaite dao"

Maran pare bhengona bhengona tahar ghum ghor.

Dite ase phul kendona priyo, mor samadhir pase,

Jarilo je phul anadore hai, nayan jale banchibe na se
samadhi pasan nahe go tomar saman kathor.

"Kato asha sadh mite jaye matir sane, mukule jhare kato
phul" kiter dhanane, keno asamae asile, phire jao, mocho
ankhi lor.

* Taal - Kaharba

Amar jabar samay halo dao biday, mocho ankhi duar kholo dao
biday !!

Phote je phul andhar rate, jhare dhulaye bhor belate, amay
tara dake sathe ai re ai, sajal karun nayan talo, dao biday.

Andhakare ase chilam thakte andhar jai chale khanik
bhalobesechile chirokaler nai hole !!

Holo chena holo dhekha nayan jale roilo lekha, dur birche
dake keka, barasaye, Phagun sapan bholo bholo dao biday !!

It is seen that the lyrics of the ghazals of kazi Nazrul Islam are beautiful so also its melodies make his attractive. Nazrul adds comparison to make his ghazals rich, the fineness of melody and mixing of different raagas make it more beautiful, ornamental and of high quality and deep feelings. He used melody and fine ornaments of tune in the 'Bandish' of his ghazal. Most of the melodies are based on 'Raaga' - 'Bhairabv,' 'Jainpuri,' 'Pilu,' 'Khambaz,' 'Sindhu,' 'Kafi,' 'Bhimpalashri,' 'Behag,' 'Asavari,' 'Bageshri,' 'Pilu Bhairavi,' 'Gara Khambaz' etc. - He composed excellent ghazals on these raagas.

Ghazals are mainly love songs, love for beloved is its main feature. The expression of love becomes very attractive through sweet light raagas. The main melody of the ghazals of Nazrul is bhairavi. Through the expression of this raaga love is beautifully depicted and so is the expression of slow pain. This expression is also found in pilu, khambaz and kafi raagas. The ideal of Bengali song is proper combination of lyrics and melody. The combination of meaningful lyrics and meaningful melody is also found in the ghazals of Nazrul. Here some famous ghazal of Nazrul are given below most of which are composed on raagas.

* Sakhi balo bandhuyare nirojane, dekha hole rate phul bane

* Mor ghumo ghore ale manohar

- * Bagichaye bulbuli tui phul sakate dishe aji dol
- * Atit diner smriti keu bhole na keu bhole - mand
- * Aji badal jhare mor akela - Bhairavi asabari
- * Aadho aadho bol laje - Bhairavi pilu
- * Ano saki siraji ano ankhi - Bhairavi
- * Aslo jakhan phuler phagun - Durga, mand
- * Ase basanto phulobane - Bhimpalashri
- * E ankhi jal mocho piya - Bhairavi
- * E ki sure tumi gaan - Bhairavi
- * Ato kotha kigo kahite jane - Khambaz
- * Alo phuler marshum - Pahari
- * Keno kande paran ki bedonaye kare kahi - Mishra behag,
Khambaz
- * Oi ghar bhulano sure - Pilu Bhairavi
- * Karun keno arun ankhi - Sindhu
- * Kanongiri sindhu par - Bhimpalashri
- * Kar nikunje rat kataye - Gara Bhairabi
- * Ke bideshi ban udasi - Khambaz, Gara Mishra
- * Keno ano phulodor - Bhimpalashri
- * Keno dile e kanta - Behag
- * Kemone rakhi ankhi bari chapiya - Durga (Khambaz thata)
- * Kotha chand amar - Pilu
- * Gulbagichaye bulbuli ami - Sindhu kafi
- * Godhulir rang charale - Mand mishra
- * Tomar ankhir kasam saki - Pilu mishra
- * Tomar buker phuldanite - Bhairavi
- * Dite ale phul he priyo - Mishra jogiya

- * Daurale duyare mor - Pahari mishra
- * Duranto bayu purbayiya - Bivash mishra
- * Nahe nahe priyo a nahe ankhi jal - Durga
- * Nishi bhor holo jagiya - Bhairavi
- * Palash phuler mau piye oi - Shankara
- * Pasaner bhangle ghum - Bhimpalashri Mishra
- * Phul phaguner alo marshum - Bhairavi
- * Basiya bijane keno aka mone - yaman Mishra
- * Bagichaye bulbuli tui - Bhairavi
- * Bajlo khire bhorer sanai - Mand
- * Badla kalo singhdha amar - Sindhura
- * Bidaye sandhya asilo oi - Bhimpalashri
- * Bulbuli nirab nargishbane - Nourochoka
- * Bhuli kemone ajo jemone - Pilu
- * Musafir mochre ankhi jal - Baronya
- * Mor ghumo ghore ale manohar - Bhairavi

7

All together 223 number of ghazal's of Nazrul are found according to my opinion. I hope that the true number of the ghazals of Nazrul is large than this. Most of the ghazals are composed on the basis of raaga. Almost all famous ghazals of Nazrul were collected in the book named 'Bulbul,' which was published in 1928 A.D. Another book 'Choker chatak' was published in 1929 A.D. in which some famous ghazals were published. In 1932 A.D. 'Sursaki' and 'Banageeti' were published, some ghazals are also there. 'Gulbagicha' published in 1933 A.D. and 'Geetisatadal' and 'Ganermala' were published in 1934 A.D. also contain some ghazals. Ghazal is love songs - full of love and it

is also a 'kabyasangeet'. Kazi Nazrul Islam is a perfect and clear musician and the plan of writing ghazal was done only by him, he presented this beautiful songs and no other poet after him cannot demand this successfulness.

PATRIOTIC SONGS

They are born fighter. The revolutionary poet Nazrul is one of those person who born with the desire to give something to life and mankind. Kazi Nazrul Islam is called revolutionary poet. Nazrul has earned the title 'Revolutionary poet' in Bangladesh due to his composition of 'Revolutionary poems,' songs' and also as he writes against Independence, Social Conservation, fanaticism, communalism, poverty and inequality. He was not stopped by mere writing and participated directly in the war against communalism, nationalism and revolutionary politics and was attached by different organisation. He reflected the something in his life and work which he uttered through his words of literature and songs. So for Nazrul's life, literature and songs became very close to each other. The revolution which embodied by Nazrul in his literatures and songs was not imaginary or purely theoretical. This revolution originated from the practical experiences of Nazrul and for this reason his inciteful songs and poems were able to create an unprecedented excitation in the social life of Bengal for a very long period. Nazrul wrote many famous, inciteful, patriotic writings with a feeling in his mind to free India from British rulings. The inciteful songs of Nazrul are of different classes. As for example - revolutionary, Rebellions, subordination on and against foreign rulings, songs with feelings of independence, against superstitious belief above religion, against extortion and inequality, songs with feelings of equality, patriotic, songs with religious and historic

feelings, songs praising the famous personalities related with the Muslim Renaissance. The subject matters of these songs and poems are full of diversity and it seems to contradict each other in a very crude sense. Since Nazrul was not follow a particular political philosophy it was easy for him to come fights of extosted, subordinated people, to face these fightings in the light of the fighting of his own country, fighting of his own people or to inspire the fighting of his own country in the light of the fight for independence of other country. Nazrul did not see any contradiction in it so his support to different, diversified and opposite idealistic fightings is not due to his own self contradictory feelings. He does not personally doubt it.

Kazi Nazrul Islam is remembered as a famous creator in the field of Bengali Patriotic songs. In this field his diversified composition were held in high esteem and became very popular. Nazrul created a feelings against injustice and evils through the words, notes and melodies of his songs and reached to such a stage that its popularity is not reduced to such a stage that its popularity is not reduced a little even after 60 years of its composition. It acquired a permanent glory by conquering its contemporary period. Those songs were which converted into permanent patriotic songs of Bengalees mostly are written by Nazrul Islam. Nazrul devoted himself for the benefit of his countrymen to establish firmly the truth. Love for his own country, desire to become freefrom foreigners, revolutionary feelings, against communalism, and feelings for equality were expressed in the life of the revolutionary poet. These characters were reflected through his songs and poems.

The poet composed 'Revolutionary poem' at the last week of December 1921 and at the same time he also wrote 'Bhangar Gaan'. It can not be found for any other Bengali poet to take oath to remove the persecuting power. He firmly welcomed the people against enemies in fierceful language, spirited notes and shrill prosody.

"Karakar oie louho kapat venghee fel kar re lopat"

Break the iron door of the jail

Break the store slate covered with blood

Oh my young people! play the destructive note in your flute

Put your flag on the top of the jail showing your destruction

Break the lock with your foot, put on fire to different jails,
destroy them.

The poet is called the Indian youths to break the iron door of the jail. The youths must come and destroy very jail of British rulers because the persons who are in the jail are not prisoners in the actual sense but they are only fighters of Independence struggle. So British rulers have no right to keep them within jail because Independence is fundamental right of every human being.

Nazrul wrote this song on the context of Indian independence. He gave a call to the young generation of that time to come and participate actively in the Indian Independence movement. Nazrul believed in fierceful fighting and this belief is reflected through his poem.

When Nazrul wrote this poem the Indian Independence movement was in full swing. At that time no other Bengali poet wrote such rebellious songs. It is only possible for a born rebellion poet like Nazrul. This song was known as 'first major song of Indian Independence.'

Gopal Halder told that it was the first great song of the national movement something more strident than swadeshi songs of the old, and one which was a forerunner of some more songs that Nazrul was to offer in the days to come. As a call to action, in its tune and words a general appeal the song was of unflinching effect. Nazrul included a lot of patriotic songs in his book 'Bisher Bansi' at the year 1924. The songs are given below.

- * "Aaj bharat vajiya bidhatar buke guru lanchana pashan vhar"
- * "Dukho ke bhai horano sudin"
- * "Acsho bidrohi mitha sudan affmo sakti buddhi vir"
- * "Bajao prabhu bayao ghana bayao"
- * "Aaji rakto nische bhor"
- * "Shikol jader utheche bajiya birer mukti tarbari"
- * "Aee shikol pora chol moder aee shekolpora chol"
- * "Bolo mavai mavai"
- * "Ghor ghorre ghor ghorre aamar sadher charka ghor"
- * "Jater name bathjati sob jat jaliyat khelcho juya"

Vastness and diversity are the main characteristics of the work of Nazrul Islam and this characteristics was clearly reflected in his patriotic songs also. It can be remembered that

the patriotic songs of Nazrul based on many current topics has reached to a certain stage of heroic gesture where the line of continuity became suddenly very high, such that it can be called as a new achievement.⁸ The patriotic songs of Nazrul can be classified into following categories: (1) Praise songs on country; (2) Songs on rise of women (3) Songs of fighting against communalism; (4) Songs of fighting against extortion; and (5) Songs of fighting against subordination.

Praise songs on country

This songs of Nazrul has based on following topics: (a) To show respect to the country regarding it as a mother; (b) Description of natural sceneries of the country; and (c) Circulation of gloriousness of the country etc.

* "Aki aparup rupe ma tomaye herinu palli janani,
phule o phasale kada mati jale jalmal kore labani"

Here the poet is describing the beauty of his own village. To him his village is like his mother. The fruits and flowers, water, soil mud,gluex all these are increasing its beauty. :

* Amar deser mati, o bhai khati sonar cheye khati
Ai deser mati jale, ai deseri phule phale :
Trishna mitai, mitai khudha, niye ari dudher bati !!

In this song also the love of poet for his country is expressed. To him the soil of her is more valuable than gold because it is giving all the necessary elements to poet for his

living - like food, water. He has spend his childhood on this soil. He has played here. That was most beautiful period of his life.

- * "Desh Desh Nandita Tumi Bishmer Pran"
- * "Nomo, nomo, nomo bangladesh nomo, chiro monoramo
chiro madhur" !!
- * "Ganga, Sindhu, Narmada, Kaveri, Jamuna Di"
- * "Aso ma bharat janani abar jagatarini saje."
- * "Amar shymal baran bangla mayer rup deke ja ayre ay"

Some praise songs are in 'Baul,' 'Vatilyali' or in 'Kirtan' notes. This songs have a long term impact on people. The wordings of these songs touch the heart of the people.

Songs on Rise of Women

The noise songs in Bengali kabysangeet are very large in number but songs on rise of women are very less. Recently we are watching the phase of the development of women. In this phase the subject of special invitation to the women is not out of context. Nazrul felt this before a long time - almost six decades ago. Women must voice against subordination. A revolution that may be against subordination or against social evils or for progress - but without women it cannot be successful. So Nazrul gave a special invitation of women to come and participate actively in the revolution without caring the social barriers for them so he wrote -

* Jago nari jago banhisikha, jago swahar simante rakta tika
Dike dike pheli tobo lelihan rasana, neche chal unmadini
dikbasana.

Jago hata bhagini dharsita nagini, biswadahan tege jago
dahika !!

The poet is calling the women of India to wake up and to come and fight for independence. In our society, women are kept suppressed, so that their inherent power cannot be expressed. Women can also fight and take part in the war of independence. A woman is not only mother, daughter, wife, sister but they have other role also. So they must come ahead and fight for their rights.

* Ami mahabharati shakti nari, ami kriso tanu asilata, swaha
ani tej tarabari.

Woman is the main source of every for a society. She is mother of a child, who is the future citizen of the country. She can even fight for her country if necessary.

* "Chander kanya chand sultana, chander cheyeo joti, tumi
dekeyile mahimanita nari ki shaktimati."

Chand Sultana, the daughter of chand is more glorious than his father. She is the cool of power of women.

Songs of fighting against communalism

Communalism is the lack of sense of religion and it cause different social evils. So Nazrul was of the belief that a man

can be acquainted by a man only, no religious belief can decrease their human feelings. In fact Nazrul has considered the matter of establishing peace among Hindus and Muslims as one of the major duty in his life. He wanted by heart that all people of different community will live together and human values will be developed greatly among them. It is true that, the friendship between Hindu and Muslims was expressed in the songs and poems of Nazrul greatly compared to that of other Bengali poets and composers. He mixed the two phases of Hindu and Muslim culture in his creative act, kept them in his heart and expressed it beautifully in his songs, poems and other compositions.

Nazrul wrote his famous song in the context of science communal fighting and fighting against British.

"Durgam giri, kantar maru, dustar parabar
Langhite hobe ratri nisithe jatrira hunsier."

Here some part of this song is quoted. The poet wrote in the third stanza of the poem -

'Asahaye jati moriche dubiya, janena sautaran, kandari!
Aji dekhibo tomar matri muktipan
Hindu na ora muslim? Oi jigase kon jan?
Kandari! Bolo dubiche manush saitan mar mar'.

The nation is helpless and is sinking. She does not know swimming. Leader! Today, I will see your faith for mother. Don't put the question about Hindu and Muslim Leader! Tell all them are children of my mother. What a call it is! The poet warned all

people about communalism in this famous stanga and gave a call to maintain the speech of humanity. Beside this he wrote for the union of Hindu and Muslims -

* "Mora aki brinte duti kusum hindu musalman
Musalman tar nayanmani Hindu tahar pran"

Hindu and Muslim can be considered as two brothers as if they are two eyes of India. They may also be considered as two trees growing in the same garden.

Or

* "Hindu muslim dui bhai, Bharater duti ankhi tara
Ak baganer duti taru devdaru ar badam chara"

In India, Hindu and Muslim remain side by side for a long time. Like two flower in the same stalk.

Besides this 'Jater Bajjati', here are some famous songs against communalism. 'Jater Name Bajjati sab jat jaliyat khelcho juya'

chuler tor jat jalee? Jat cheler hater nayto moyo' or

'satya mantra'

'puthir bidhan jak pure tor, bidhir bidhan satya hok'.

Songs of fighting against extortion

In this section Nazrul had some famous songs. The love for country and feelings against extortion gave him the power of writing of this type of fierceful songs. The aim of these songs was to a wake the utterly reuned class of people and pray for

their win. Nazrul participated in active politics to politics was to work extensively among the common men and unite all working class people including labours, farmers and fishermen. Among the songs of fighting against extortion by Nazrul 'krisaner gaan,' 'Sramiker gaan,' 'Dhibarer gaan,' 'Raktapatakar gaan' are famous. Some famous songs of Nazrul in this section are given below:

'Jagar Turjat'

"Ore o sramik, sab mahimar uttar adhikari
Alikhita jato galpo kahini tora je nayak tari"

The poet is calling labourers because they are the real heroes of all proud story. Industry grows with their help, so also the future of a country.

Or

'Sramiker Gaan' (songs of labours)

'Ore dhansa pather jatridal, dhar haturi, tol kandhe sabol,
amra hater sukhe banchi bhai, payer sukhe bhangbo chal,
dhar haturi, tol kandhe sabol.'

This song is also dedicated to the labourers. The labourers build different constructions. Moreover, only they themselves can break those things if required.

Beside this - 'Jago anashan bandi, otho re jota

Jagater lanchito bhagya hata' !!

Jata attachari aji bajra hani,

hanke nipirita janagana mathita bani,

nava janam lavi, avinaba dherani ore oi sagata !!

The poet is calling those prisoner who were kept in jail during the British rule without any judgement for them. It is injustice to them. So they must come together and fight for their rights.

These songs are very famous in Bengal. The tune of these songs are easy and lively, so these songs touch the hearts of the mass and this is the cause of its popularity.

Songs of fighting against subordination

Nazrul dedicated his famous book 'agnivina' to 'sagnik vir' rebel Barindrakumar Ghosh, where he wrote - 'Prarthana karo jara kere khyay tetris koti mukher gras, jeno letho hoi amar rakta kheyay tader sarbonash' - This was the cult of his poem. Writings was a compromiseless movement to Nazrul. Nazrul Islam was one of those person who gave their demand for independence. He himself did not participate in active revolution but he had a regular connection with the rebels. The oath of the poet was to flee the enemy from the country and his writings will be the writings of their harms. His rebellious poems, paragraphs were the source of inspiration to all rebels as well as for all persons who participated in Indian independence movement. Nazrul did not stop himself with this. He kept direct touch with the Indian independence movement, had taken part in different functions, had gone to jail, had taken fast, and he was always ahead in all fields. He sang songs from heart to different functions with Netaji Subhas Chandra Bose. On the one hand political works and

on the other hand huge popularity cannot be seen in other contemporary poets. These fighting songs of Nazrul were inspired the public very deeply and it can be feel from the function held at Albert Hall on 15th December of 1929 A.D. where Netaji Subhas Chandra Bose gave a speech on the occasion of felicitation of Nazrul Islam. On that speech he told that the effect of his writings is great. To read his writings I also wanted to sing in jail although I am devoid of sense of humour. We have no feelings so that we cannot write such lively poems. It is true that nazrul is called a rebel but it is seen very clearly that his heart is much rebellious. When we will go for war - we will sing the songs of Nazrul. When we will go to jail then also we will sing the songs of Nazrul.

I roam around different states of India, I have got opportunity to sing the National anthem into different Indian languages, but I don't think that I never heard any song like the song of Nazrul 'Durgam giri kantar maru'. The dream that Nazrul has seen, that was not of his own but for all Indians.

He established himself as a popular freedom fighter by showing respect and sympathy to all patriotic power engaged in fighting against British. His works were also the universal
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inspiration of the fighters. So in the songs of fighting against subordination written by Nazrul the total picture of fighting against British in the post first world war Bangladesh was reflected. Some fighting songs re listed below.

Bhangar Gaan

Karar oi lowha kapat, bhange phel kor re lopat, rakta jamat
sikal pujar pasan bedi, Ore o tarun Eshan, baja tor pralay
bishan, dhansha nishan uruk prachir prachir vedi !! Gajaner bazna
baza ke malik, ke she raza ke dai shaza, mukto shadhin satya ke
re?!! Ha, ha, ha pai je hasi, bhagaban parbe phansi? sarbonasi,
sikhaye a hin tathya ke re?, Ore o pagla bhola, de re de pralay
dola garadgulo, jorse jhore henchka tane! Mar hak haidari hak,
kandhe ne dundhubi dhak dak ore dak, mrityu ke dak jiban pane!!!
Nache Oikal boseki, katabi kal bose ki?, deya re dekhi, bhim-
karar oi vitti nari! lathi mar bhangre tala, jato sab bandi
salaye agun jala, agun jala, phel upri!!!

The poet is calling the Indian youths to come and break the iron door of every jail because the British rulers have kept those persons in the jail without any judgement who are not prisoners in the actual sense but are fighting for the independence struggle of their country. They have no right to keep those persons within jail because Independence fundamental right of every human being. When you are fighting for some truth, no one can give you wrong judgement. Because God is there behind every judgement in the world. So every person of India must come and participate in the war of independence according to their worth.

Sikal parar gaan

Ai shikal para chal moder ai sikal para chal, ai shikal porei sikal toder karbo re bikal !! Toder bandha karaye asa moder bandi hote nay, ore khaya karte asa moder sabar bandhan bhay, ai bandhan porei bandhan bhay ke karbo mora jay, ai sikal bandha pa nay a sikal bhanga kal !! Tomar bandha gharer bandhanite karcho bishwa gras, ar tras dekhiyei karbe bhabcho bidhir shakti hras, sei bhay dekhanu bhuter mora karbo sarbonash, abar anbo mora bijay mantra balhiner bal !! Tomra bhay dekhiye karcho shasan, jay dekhiye nay, sei bhayer tuti dharbo tipe karba tare lay, mora apni more morar dhese anbo baravay, mora porbo phansi anbo hasi mrityu jayer phal !! Ore krandan nay bandhan ai sikal jhanjana, aje muktipather agraduter charan bandana, ai lanchiterai attyacharke hanche lanchana, moder asthi diyei jalbe dese abar bajranal !!

Though the British rulers have kept the Indian under suppression but the poet hopes that they will be succeed in the fight against the British. They have kept the prisoners within jail, but the prisoners will not remain there for a long time. They will make themselves free. This is their trick in the fight for independence. British cannot govern Indian people by causing fear. Soon all people will come against them together. Then it will be different for British to remain in India. Though many people have died in the war of independence but it is not a great loss for India. Those who have died they will remain as martyr in the memory of every citizen of India and their sacrifice will be an example for the future citizens.

Bandi Bandana

Aji rakta bhore, aki a suni ore, mukti kolahal bandi
srinkhale, oi kahara karabase, mukti hanshi hanse, tuteche bhay
bandha swadhin hiya tale, lalate lanchana rakta chandan, bakkhe
guru sila, haste bandhan, nayane bhaswar satya joti sikha,
swadhin desh bani kanthe ghano bole, je dhvani othe rani, trinsho
koti oi, manav kallole... Jay he bandhan mrityu bhay horo, mukti
kami jay, swadhin chitto jay! jayo he!, jayo he! jayo he! !!

After the bloody war of independence when goal was achieved,
that is, when India was free of the British rule, everyone was
pleased. The persons who were kept inside the jail as prisoners
of the war of independence were happily because they would be
free again. This song is dedicated to those prisoners.

Charkar Gaan

Ghor!, ghor re ghor re amar sadher charka ghor, Oi swaraj
rather agamani suni chakar sab de tor !! Tor ghorar sabde bhai,
sadai sunte pai, oi khullo swaraj singhaduar, ar bilambe nai,
ghure aslo bharat bhagya rabi, katlo dukher ratri ghor !!

This song is about the wheels of a vehicle. The sound of the
wheel are such that they are the round of independence. That is
independence will be achieved very soon. The sound of wheel is
forecasting that news.

Some enthusiastic songs of Nazrul are listed below. These
fightful songs of Nazrul inspired the public deeply in the
freedom fighting movement.

Sramiker Gaan

Ore dhansa patha jatridal, dhar haturi, tol kandhe sabol.

This song is dedicated to the laboures of India. the laboures build different constructions. Moreover, only they can break those constructions when they want.

Krisaner Gaan

`Othre chari jadhdwari dhar kose langal amra marte achi -
bhalo karei marbo abar chol !!

This song is dedicated to farmers. They are the depressed class of the society. The poet wants to awake them so that they can come forward and fight for their fundamental rights.

Dhibarer Gaan

Amra piche pore raibo na ar, son re o bhai jele, abar uthbo
re sab thele! !!

This song is dedicated to the fisherman. They are also due of the depressed class of the society. They must come toward and fight for their fundamental rights.

Chatradaler Gaan

Amra shakti, amra bal, amra chtradal moder payer talaye
murche tufan, urche biman jhar badal amra chtradal !!

The songs of students. They are the future citizens and the strength of the country.

Beside these - 'Natun Pather Jatra pathik, Bajra aloke mrityu sathe, Jago dustar pather nabo jatri, Jagate ajike jara age chale bhay hara, Jagore tarun jagore chatradal, Jhar-jhanjhar ore nishan, agrapathik he senadal, Chal-chal-chal, Talmal talmal pad bhare, Shankha sunne lakhya kanthe bajiche shankha oi, Chalre chapal tarun dal bandhan hara, Sikale jader utheche bajiya birer mukti tarabari, O bhai mukti sebak dal, Aso bidrohi mitha sudan atma-shkati buddhabir, Mora janjhar mato uddam mora jharnar moto chanchal, Aso aso aso ogo maran, Bajao prabhu bajao gano bajao, Bandi tomar fandi karar gandhimukto bandhbir, A kon pagal pathik chale, Alo bandhini mar anginaye, Avrabhedi tomar dhaja, Sikale jader utheche bajiya birer mukti tarabari. etc., songs won special glory in the fighting against despotism. The main cause behind this is the words and melodies of the songs. It was not seen before to use such powerful words for fightings. The use of proper words and with it the beautiful combination of prosody created a beautiful touch that is only possible for Nazrul. Nazrul also created fighting inspiration through the melodies of these songs as well as through wordings. This was possible for Nazrul because he had direct experience, he participated directly in different processions, went to jail, had withstand terrible atrocities in the jail, went to fast. These experiences was spontaneous expressed through his songs. Nazrul used easy melodious tune for these songs, so that common people can sing it

easily and the main aim of these songs was to inspire common people. These songs were mainly sang in different processions, gatherings so its melodies are easy. Nazrul very spontaneously made these songs useful for all the military life and experience of war helped Nazrul in writing these songs. Some patriotic songs of Nazrul are very big, the main cause of this is that for a long procession long songs are required. Overall, it can be told Nazrul is highly popular in the field of patriotic and inspiration ful songs. So he is a rebellions poet. Our popular poet 'rebellions poet.'

In the great poem of Nazrul 'Bidhrohi' every stange is full of rebellions feelings of poet.

'Bidhorohi rana kalanto, ami sei din hobo santo jabe utpiriter crandhan rol, akase batase dhanibe na, athyacharir kharago kripan, bhim ranabhume ranibe na !!

BHAKTIGEETI

There are innumerable number of religious songs of poet Nazrul Islam. This part of religious songs can be divided into two categories. In one part Hindu God, Goddess and incarnation were worshipped and in the second part consists of 'Hamad' and 'Naath' accomodates which are songs based on Islamic culture. Thus one part is Hindu worshipful songs and the other part holds Muslim songs.

Hindu Religious Songs

In this part Nazrul composed large number of songs related to on numerous matter. He wrote songs of praise on incorporeal God and as well as on Devi Kali, Durga, Saraswati, Laxmi, Bisnu, Siva, Surya, Krishna, Radha, Ram Sita, Gourango, Ramkrishna, Vibekananda, and many others. In this part thousands of songs are included. He composed songs on different phases of mythological 'shaktidevis' Devi Kali was described in different appearance namely 'Nityakali,' 'Bhadrakali,' 'Mahakali,' 'Samsankali' etc. and Devi Durga was described in appearances namely 'Kousiki,' 'Durga,' 'Bhramari,' 'Shakambhari,' 'Sati,' 'Gouri,' 'Dashmaha-bidhya' and in 'Agamani songs as 'Uma.' Nazrul also composed many songs on the different phases of the story of God Bishnu. Bishnu was praised in his songs as 'Shanka Chakra Gada Padmadhari.' Nazrul also wrote many 'Bhaktigeeti' with the help of the story of 'Brajalila' of Lord Krishna alias Bishnu. It is very

astonishing that Nazrul wrote innumerable number of songs with the help of different phases of 'shakta; and 'baishnabiya' mythological deities. It can not be possible without a deep and profound knowledge on mythological literatures and a power of expressing them into songs. It is astonishing to contemplate this. No other Bengali music composer has used so many mythological themes in their work. These songs go to the public by different media namely records, stage, cinema, radio and move their heart deeply. The three sections of 'Bengali Dharmasangeeet' namely 'Shyamasangeet', 'Shyamsangeet,' and 'Umasangeet' fade up by the glorious entrance of 'Brahmasangeet.' These sections were reconstructed tremendously at the third decade of the present century by the 'Bhaktisangeet' of Nazrul Islam. This event can be called as the reentrance of idolatrous Bhaktisangeet in the work of Nazrul Islam.

Hindu Dharmasangeeet can be divided roughly into following categories:

(1) Praise song of god (2) Shyamasangeet (3) Durgasangeet (4) Shyamsangeet (5) Bhajan and others.

1. Praise song of God - In this category of songs Nazrul wrote praise songs on incorporeal God. God was imagined as unique, undivided and incorporeal in this type of songs.

- * Ontore tumi acho cirodin
- * Aamader bhalo koro hei vagoban
- * Gamvir aaroti nritter chande
- * Tumi dukher beshe ele bole

- * tomar maha bismhe kichu
- * Daw shorjo daw dhorjo,
- * Namee joper
- * Jodi aami tomy harai
- * Sakal sazhe prabhu sakal kaje
- * Sansarer oee sonar sikal
- * Mono bale tumi aacho vaghban,
- * Hei ciro sundor bishmo charachar
- * Prabhu tomy khunjiya mori
- * Bhismo baypiya aacho tumi jeno
- * Hei Mahamowni etc.

Songs are included in the praise song of God category. Abdulla Al Aman wrote in his book 'Rangajaba' about the 'Bhaktigeeti' of Nazrul - 'Nazrul, as a music composer, showed extremely good performance in the composition of Bhaktigeeti (both Shyama and Islami), no other Bengali poet and music composer was not able to show such performances. Nazrul composed almost seven hundred Bhaktigeeti including Shyama and Islami. The collection of all these songs are reserved with us and we are not telling this number by merely counting the first line of the songs or from hearsay. The meanings as well as wordings of these songs are highly developed. This songs can also be recited on very good musical poems without attaching notes (tune) with it. The luminosity of the words of the songs is not reduced if notes are not imposed on them. They give same contribution in the heart of the listners. So the music composer Nazrul gave an example of

incomparable talent in the field of 'Bhaktigeeti.' He can be called as the prince of the words of the songs and monarch of the notes. Although there are some discussions about the other songs of Nazrul yet the Bhaktigeeti of Nazrul have not been discussed anywhere until today. Although the 'Bhaktigeeti' of Nazrul have an important place among all Nazrul geeti. Without a discussion of this type of songs a complete discussion on Nazrulsangeet is not possible. Without a correct discussion of these 'Bhaktigeeties' the biography of Nazrul is not completed. These songs have tremendous importance to know correctly the personality of poet Nazrul Islam.

A poisonous air was blown over India in pre-independence and post-independence era and as a result suddenly most of the people of this country became more Hindu or more Muslim for a short period. The effect of this is going on even today among us. In that awful period some great people helped the mass to find the proper way. Nazrul was one of these great people. The poet has not given importance to any dirty communal feelings. Although he was within contemporary dirty environment, yet his heart was as pure as a lotus. As he was such a great person so he was able to write such Shyamasangeets which are a great treasure of Bengali sangeet. The analysis of these songs shows that the poet is fully devoted to the Goddess Shyama. It can be easily judged that this devotion is only possible if the heart is filled with firm faith and free from superstitious.

In the true sense, after Ramprasad Shyama sangeet has been stopped for almost hundred years. Poet Nazrul broke the silence

of this long period. Considering the contribution of Ramprasad, it can be told that Nazrul was the greatest composer of 'Matrisangeet' in the history of Bengali sangeet literature.

Although Nazrul was a muslim poet yet he composed 'Bhaktisangeet' with Hindu God and Goddess. This fact enhances the importance of these songs. Namely - 'Bol re joba bol' or 'Amar kalo meyer payer tolaye deke ja alor nachan' or 'samshane jagiche shyama' or 'ke poralo mundamala amar shyama mayer gole'. A question comes here that what is the importance of this speech considering Nazrul as a muslim poet.

If a question comes in this debate that if any Hindu poet will be able to compose Islami songs? He may be able but until today such work has not been done. The 'Bhaktisangeet' composed by Nazrul based on devi shyama imagined as mother are jewel among
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all the songs.

Shyamasangeet - Shyamasangeet is an important part of the Bhaktigeeties of Kazi Nazrul Islam. Devi Kali was imagined as devi of power in Shyama sangeet or kalisangeet. The subject matter of these songs is the description of divineness of 'shaktidevi.' The heritage of shyamasangeet is quite long in the history of 'shyamasangeet' a few main composers existed. Nazrul Islam is the best among those composers. At eighteenth century Rambaru (1786-1828 A.D.), Dasrathi Roy (1804-1857), Mirza Hussain and Antani Phiringi wrote a few 'shyamasangeet' but they did not show any clear mark or talent in this field. In the true sense

Ramprasad *1720-1781) was the first composer of shyamasangeet. He established a personal relationship between God and man in his songs and transformed the mythological furious Devi kali into a affectionate mother. This relationship is similar to that between a mother and a son. Kamalakanta Bhattacharya, Dasrathi, Rasik Roy (1820-1893), Raghunath Roy (1750-1836) etc. followed the same path of Ramprasad and gave a rich contribution to Shyamasangeet. Kazi Nazrul Islam is the last, greatest composer of these path. Some famous shyamasangeet of Nazrul were listed etc. Shyamasangeet acquired fame of performance songs. The furiousness of devi kali was described in some songs. On one hand these songs are full of feelings and devotion to mother and on the other hand some songs give a pleasant description of furiousness of kali by the words 'mrimunda-malini,' 'Mahasaktimayi,' 'Asurhasini,' and 'Digbasana.' A new expression of 'Shyamasangeet' was described in those songs. The revolutionary character of poet is described by these songs. Some songs of this type are listed below. Here a song is given in which ten modes of 'Mata Kali' were described.

* Matlo gagan angane oi amar ranarangini ma
 Sei matane uthilo dule bhulok dulok gagan sima
 Adhar asur bakhapane arun alor khargo hane !!
 Mahakaler dambarute uthlo beje mar mahima
 Sristi pralay jugal nupur baje shyamar jugal paye
 Goriye pore tarar mala ulka hoye gagan gaye !!
 Lakkha graher mundmala dole gole dole oi
 Brajabherir chanda tale nache shyama ta thai thai
 Agni shikaye jalake uthe kharga jhora lal sonima !!

In this song the furiousness of devi kali was described. According to Indian mythology shyama appeared on the earth to destroy the evils in a various mood. So in the destruction of evils the importance of the Goddess is evolved. On the one hand she destroys the evils of the earth and on the other she cultivates the seed of creation.

In some 'shyamasangeet' patriotic feelings were expressed. Such a song is given below:

* "Jago Shyama Jago shyama abar Ranachandi saje.
Tui Jadi Na Jagis Mago Chelera tor jagbe na je.
Aanada, tor chele meye annahara phere dheye banchar adhik
achi more dheke ki prane na baje.
Samsan bhalobasis je tui bhubharat aj holo samsan.
Aai Samsane ay ma neche konkale tui jaga ma pran.chai ma alo
mukto bayu, pran chai, paramayu.
Moho nidra tyag kor ma jaga tui shober maye."

Here shyama ma was thought to be as the inspiration among the sons. In the pre-independence era India was in great distress. People were hungry. There were no sense of patriotism among the public. So the poet is inviting devi shyama to come to earth and create a patriotic feelings among her sons.

Through this song the enthusiastic nature of poet was reflected.

Some other patriotic shyamasangeet are given below.

- * "Ranga jobay kajkima"
- * "Bolere joba bole"
- * "Mahakaler kole aeso"
- * "Aae neeee aae aae buke"
- * "Shama namer laglo aagun"
- * "Aamar manash bone phutlore"
- * "Mathre namer homer shikha"
- * "Oma, tor charane kee phul dilea"
- * "Khoron neyee matis rone"
- * "Aamar kalo meyer payer tolaya"
- * "Kea poraleo moondmala aamar shama mayer gale"
- * "Pher hoye tuer bese dekhe ma"
- * "Shamshan kalir rup dekhe jaa"

Songs about Durga - In this part Nazrul composed Bhaktigeeti with the help of different phases of mythological devi Durga. Among these songs patriotic feelings were reflected through devi Durga. In this part praise songs on Durga and 'Dashapraharanadharini' appearance of Devi Durga were described.

- * "Asur barir pherat ae ma"
- * "Aso aanandita triloe bandita"
- * "Jay jagat janani"
- * "Jay Durga janani dao shakti"
- * "Pranamami shree durge narayani"
- * "Bhavani shevani dasha praharan dharini"
- * "Mrinmoi rup tor punji shree durga"
- * "Hirinkar rupini mohalaksmi" etc.

Durga devis praise and eulogys has been found in this songs. Durga was praised as 'Annapurna' in the following songs - 'Diner Hote Din,' 'Dukhi Adham Jetha Thake,' 'Mago Ajo Banche Achi Tori prasad peye.' Again in some songs different appearances of Devi Durga were described. As for example - 'Nilotpai nayan nil barna sakambhari,' 'Jay raktambara raktabarna' etc. In some praise songs the enthusiastic nature of poet was reflected. Such as - 'Nipirita prithibi dake,' 'Ghare pratima khungis tora' etc. A famous and popular song of Nazrul on 'Dashmahabidhya' appearance of 'Mahashakti' is as follows:

* Ke jane ma tobo maya mahamayarupini
Birajo sarbotra tumi bishwa bapini.

Agamani- The songs composed on Devi Uma which is an appearance of Devi Durga is known as 'Agamani' in Bengali kabyasangeet. In this song it is imagined that Uma comes to his father Himalaya's house for three days from his husband's house kalidas. In these three days devi Durga is worshiped by people. 'Agmani' is so called because it is based on the 'Agaman' (coming) of Devi Uma to earth. Here Uma is not described as deity but is described as a Bengali daughter who is coming to his father's house with joy. And her mother's anxiety is also described in this type of songs. So 'Agamani' is called as affectionful humanitarian songs. One example is given below:

* Aye ma uma! Rakhbo abar cheler saje sajiye tore
Oma mar kache tui roibi nitui, jabi na ar sasurghare
Ma haoya ma ki je jala
Bujbi na tui giribala

Tore na dhekle sunno a buk ki je hahakar kore
Tor tare ma shankar siva asbe neme jib jagate
Ananderi hat bosabo niramay bhu-bharate

Na deke je ma, tor lila

Hoye achi pasan sila,

Ay Kailase tui phirbi nache brindaboner nupur pore.

Here the mother of Uma is calling her daughter to come to her house. She is eagerly awaiting Uma's arrival. She thinks that if Uma comes she will never allow her (Uma) to go to her husband's house. Every mother wants company of her daughter and Uma's mother is not an exception of this.

Sivasangeet - In Bengali 'kabyasangeet' there are only a few 'sivasangeet'. Among these, some great songs are composed by Nazrul. Nazrul wrote a verse of praise about a deity in seven matras, he composed a 'dhamar' in 'malkosh' raaga. This is a beautiful composition. The song is given below. Garoje Gamvir
Gagane Kambu, nachiche sundar nache sabangu, se nach-hillol jata
abortane, sagar chute ase gagan-prangane, akase sul hani, sonao
nabo bani, tarase kanpe prani, prasadi sambhu !! Lalat sasitali
jotaye pore dhali, se sashi chamake go, Bijoli othe jholi, jhanpe
nilanchale mukh digangana, murache bhoybhita nishi rindhana,
andhare path hara, chataki kende sara, jachiche baridhara, dhara
nirambo !!

The dancing appearance of Lord Siva is considered as the most beautiful appearance of him. He destroys the evil and established life in the earth. The 'Pralay Nirtya' of Lord Siva

creates fear in the hearts of the people. Every natural things as for example sky, lightning etc. get fear from the 'pralay' dance of Lord Siva.

Dilipkumar Roy has told about this 'Sivasthotrayer' - 'Nazrul has composed a beautiful 'Sivasthotrayer' of seven matras. This songs is very favourite to me and atulprasad. I sang this song very often with atulprasad. This type of furious, rhythmic song about Lord Siva is very rare today. Rhythm Taal, comparison altogether are creating wholly a beautiful picture. We got excited when we sang it with Pakhawaj (a musical instrument) in Dhamar and the hearts of the listeners were full of honour which can be called in English as 'awe'. Such powerful song is very rare in Bengali language.

- * "Shanto haw shiva biraha bewhbal"
- * "Hare hare shankara"
- * "Bhagvan shiva jago jago"
- * "Nritto kali shankar sangee"
- * "Ke shiva sundoro"
- * "Aeso shankar krodagre"
- * "Garajee Gambhir gagane"
- * "Shreejano chande aanande"
- * "Jago aarun bhirav"

Nazrul gave a profound contribution in 'Kabyasangeet' to wrote sivasangeet in kheyal or dhrupad angeek.

Shyamsangeet - Nazrul composed highest number of songs in the section 'shyamsangeet' of Bhaktigeeti. Shyamsangeets are

songs on Lord Krishna or 'Shyam.' Shyamsangeet can be classified into two sections - one where shyam was described as 'shankhachakra-gada-padma-dhari,' enemy of evils, and creates life on earth. In other type of songs Krishna was described as 'Brajabihari Radhaballava' that is the lover of 'Radha'. The subject matter of these songs mainly are different phases of the story of Radha-Krishna depicted in 'padaboli kirtan.' These padaboli kirtan type songs can also be divided into two categories. One is kirtan of Nazrul and the other is known as 'krishnalila sangeet.' The second type songs are mainly hindustani folk songs with kheyal, toppa, thumri, dadra dhun and songs based on 'bhanga' notes. The 'kirtan bhanga' notes can also be applied on this type of songs. As for example -

- * Phire alo sei krishnastami tithi, he shankhachakra dhari
Tomar mavai avay akashvani, keno nahi suni? He murari Or
- * Phire ay bhai gothe kanhai, ar katokal robi mathuraye
Tor shamali dhabali kande thrino pheli, bare bare pathe
phire chaye Or
- * 'Timir Bidari Alok Bihari, Krishna Murari Agata oi,
Tutilo agal, nikhil pagal, sarbosaha aji sarbojoyi
Bohiche ujan ashru jamunaye, hirdi brindabane anand-e-dake
aye, Basudha-jasodar shehadhar uthalaye, kal rakhai nache
thi-ta-thi !! Bishwa bhari othe japo namo namo, arir puri
maje, Ale anudam, giriya dwar britha jage prahari jan, Karar
majhe bandho bimochan, dhori ajana path, Asile anagata,
jagiya bathahata dake mavae !!

This is a famous praise song of Lord Krishna. Nazrul wrote a large number of kirtans in accordance with the tradition of 'padavali kirtan.' The number of kirtan songs of Nazrul were based on 'Brajalila' of Lord Krishna which is immense. In the true sense, Nazrul has composed more songs of second type as compared to that of first type.

A special part of 'shyam sangeet' is the songs written by Nazrul on 'Julan' festival of Lord Krishna. Among these are - 'Julan dolaye dole,' 'Julane jhuliche shyamray,' 'Jhuloner hindol dole,' 'dole bontamaler Jhulonate,' 'momo banobhabane jhulan dolni,' 'sonar hindole kishor jurini dole' - etc.

Bhajan - Among the 'Bhaktigeeties' Nazrul has classified some songs as 'Bhajan.' The notes of these songs are mainly based on hindustani songs. As for example - (1) Prabhu rakho a minoti (2) Bhengona bhengona dhan etc. Here some bhaktigeeti of different phases based on hindu religion are listed below.

- * Prabhu rakho ae minoto
- * Bhengona bhengona dheyan
- * Khelona aar aanya neya
- * Ogo nanda dulal naehe chandtale
- * Tume benuka bayao loya karnam
- * Tomar aamar aee biraha
- * Nacho shayam natabar
- * Neel Jamuna salil kanti chekan Ghana shayam
- * Radha shayam radha shayam etc.

All these songs are very famous and demand attention. He also composed some songs on Devi Saraswati and God of knowledge. For example - 'Jayvani Bidhyadiyini,' 'Jay harter anuritavadini, namaste bina pustaka haste. The songs of Nazrul on 'Sri gouranga' are - 'aki aparup jugalmilan,' 'ai jugalmilan dekhbo bole,' 'barnochora thakur alo raser nadiyay,' 'dekhe ja tora nadiya' etc. The songs of Nazrul on Vivekananda are - 'Jay vivekananda sannyasi vir,' 'arunokanti ke go yogi bhikhari' etc. Nazrul wrote songs on 'surya' - 'jaba sankash oi,' Nazrul wrote two songs on 'Sri Ram Krishna' - 'Jayatu Sri Ramkrishna,' 'Parampurus Sidha Jogi.' After this the famous song on 'Hariluth' - 'Laglo Hariluther Bahar.'

The major characteristic of the songs of Nazrul is the simplicity and beautiful passion of the words and notes of the songs. The correlation between the words and the notes is markedly pronounced. Nazrul has applied diversified types of notes in songs but this does not create any problem to listeners. It is seen that Nazrul has composed a notable part of the songs of Hindu dhrmasangeet song after third decade of the present century. In this phase the works of Nazrul are very large and full of diversity and the spread of this diversity is such that it creates astonishment within us. Such diversity cannot be found in the religious songs composed by other Bengali composers. From the angle of popularity these songs are very useful. Here some of the famous Hindu bhaktisangeet in different povet, has been written.

Kirtan type or we can say the song which has been composed by the basis of kirtan -

- * Kara pashan vedi jago narayan
- * Jago shankho chakrodari
- * Jay narayan aananto rupodhari
- * Pherea aelo shei krisnastami tithi.

These songs indicate krisnas greatness, majestic, and praising, royal power. Nazrul has written and composed a large number of kirtan sangeet which has been based on traditional padavalikirtan.

Like

- * Aamikeno herilam nava ghana sham
- * Aki aparup ruper kumar
- * Brazabansi mora esheche mathura
- * Shokhi aamie nahai maan korechinu
- * Mora madhav shunno madhavi kunjee
- * Oлло bhishakha oлло lalite ei pather dhulidea.
- * Phere ja shakhi phere ja ghare
- * Shakhi sajaye rakhilo pushpabasare etc. is very very famous kirtan angas Nazruls sangeet. Songs of Nazrul which has been baiced on kirtan, most of lyrics of those songs were related or recount Krishnas braja lila and narrate about krishna.
- * Aamar noyane Krishna
- * Aami kemon kore kothay pabo Krishna chander dekha
- * Rakho rakho ranga paye

- * Shakhi se hari kemone bol
- * Murali dhani shuni brajanari
- * Aami giridhari sathe milite jai
- * Aami rachiyachi naba brajadham
- * Krishna ruper karo dheyan anukhan
- * Esho aananda sundara ghana shayam
- * Esho muralidhari brindabanchari
- * Elio nandera nandana navaghana shayam
- * Brindavani Kushum fage, etc.

The lyrics of these songs are based on Radha, Krishna's lila and (attachment) associations also.

Islamic Songs

Nazrul has composed more than two hundred songs on different phases of Islamic religion. The praise songs on 'Allaha,' the praise songs on 'Nabi Hazrat Mohammed,' religious festivals, Islamic rules and regulations, Namaz, Mosque, are the subject matters of this type of songs. The main characteristic of Islamic songs lies in its folk notes and wordings.

Hamad: These songs are mainly composed on 'Allaha' as for example- (1) Roj Hashre Allaha Amar Karana Bichar (2) Khamasundar Allaha (3) Nishidin Jape Khoda Duniya Mahan etc.

Naath: The songs on Hazrat Rasule Karim are known as Natha. These songs are large in number. As for example - 'Amar Priya Hazrat Nabi Kamliwala, Ya Muhammad Behesat hote, Tomar Namer Aki Nesha he Priyo Hazrat etc.

Some songs are described as 'Munajat' - for example - 'khoda ai gariber sono sono monajat,' 'sono sono yah ilahi Amar Monajat' etc. Some songs are based on the birth of Hazrat Mohammed for example - 'Tora dekhe ja amina mayer kole' or 'khodar habib nazel khodar ghare kabar pase.' Some songs are praise songs on Nabi. Some songs are on the death of Hazrat Mohammed. For example - 'Bahe Shoker Pathar Aji Saharaye'. Some songs are praise songs of 'Allaha O Rasul.' For example - Allaha bole kand barek Rasul bole kand; Allaha ke je paite chay Hazrat ke Bhalobese; and Islamer-oi bagichaye phutlo duti phulre nor etc. There are some songs on Islamic festival like - Haz, Kabasarif, Id, Ramzan, Azan, Moharrum, Ma Fatema (daughter of Hazrat Mohammad). Nazrul Islam composed separate songs on each of these things. Most of the songs are very famous and popular.

It is therefore seen that Islami Bhaktisangeets are one section of bhaktigeeti. Nazrul Islam entered into the heart of Muslims by writing Islamic Bhaktisangeets. He also wrote Hindu Bhaktigeeti and thus he held an important place in the heart of Hindus. Nazrul himself established the section of Islamic songs in Bengali kabyasangeet through his Islamic Bhaktisangeet. This is an historic contribution of Nazrul. There was a big gap for many years in the field of Islami Dharmasangeet and Nazrul filled that gap by his Islami bhaktigeeti. Through this section of songs Bengali Bhaktisangeet became fulfilled. Later some Islami songs were composed, for them the songs of Nazrul the inspiration.

LOKA SANGEET (FOLK SONGS)

This section of songs began with the patriotic songs. Rabindranath composed patriotic songs in the first part of the present century during 'Bangavanga' movement and these songs became very popular. Gradually these type of songs overcome the barrier of patriotic songs and spread into different types of other folk songs where these type of melody was applied and a great heritage became developed. Atul Prasad Sen also composed songs with the melody of folk songs and played an important role in this section of songs. Composition of songs in folk song melody by Rabindranath was an important event in the history of Bengali culture and Bengali songs. As a result of this the importance of Bengali popular songs were enhanced and the field of expressing patriotic feelings of Bengalees through folk songs was broadened.

When Bengali composer started to compose songs taking melodies from the diversified folk song melodies, a new subject in Bengali kabyasangeet became important that is the own melodies of Bengal beside the Hindustani melodies.

The main trend of composing songs of Kazi Nazrul Islam was raagsangeet. He wrote a huge and diversified type of songs according to raagsangeet so his contribution to Bengali songs through Bengali folk songs is not easily observable, but actually he gave his valuable contribution in the field of Bengali folk songs.

Nazrul Islam also played a significant role in spreading Bengali Loka Sangeet through Radio and cinema. Nazrul Islam composed songs in different parts of Bengali Loksangeet and made this field of songs full of diversity. His compositions are a mixture of different type of melodies like Jampan, Baul, Vatiyari, Sari, Bhaoyiya etc. So in this sense the diversified field of Bengali folk songs was made by him.

Nazrul composed 'Jumur songs' according to shawtali songs for the patalpuri cinema of sailazananda. Nazrul was also from the coal field area. So for this cinema his 'Jumur songs' were spontaneous. Jumur songs have a different pleasure, different melody, and a different feeling that make the mind fresh. It does not proceed straightaway like Baul, vatiyali but consists of small parts. It has a dancing melody inbuilt in it. Jumur was especially, songs of tribals. Though it has come under Bengali folk songs but it has its own characteristics which is slightly different from the other parts of Bengali folk songs.

Nazrul beautifully presented this special characteristics of Jumur songs in his composition. Like Jumur he also composed many Jampan, saotal vatiyali etc. songs and these songs are very popular.

The lyrics of some Baul songs of Nazrul are such that by just reading, it can be recognized as Baul song, you need not wait for the melody. Vatiyali - A most popular song of Nazrul was

given in the drama Sirajudoulla. 'A kul bhang e o kul gore' this song.

Nazrul composed - a number of folk songs and the wholeness of Bengali folk songs can be seen through these songs. Starting from Abbasuddin, Sachindev Barmun, to Abdul Alim, Nirmalendu Chawdhuri, Amar Pal, Purnadas, Baul the feature of Bengali folk songs can be seen as, an inspiration which came through the songs of Nazrul Islam.

Folk songs are an integral part of Bangla music. This always existed in different forms in our music, and developed spontaneously for long time. However, organized folk song culture began early this century, during the Banga Bhanga movement centering the Patriotic song. Rabindra Nath wrote patriotic songs in folk song tune, which got good popularity. Consequently, folk songs emerged as a separate branch of song crossing the limits of the patriotic song. Later the folk tune was introduced in many other types of song. This process of integration was pioneered by Atul Prashad.

Use of folk tune in music composition by Rabindra Nath Tagore was the milestone in the development of the folk song and a great event in the Bangla music as a whole. This made the traditional Bangla tune more prestigious and placed it in the world arena. The Bangla folk song and folk tune from that time in fact started to be considered seriously by the renowned composers and musicians not only in Bengal but also in other states of Indian sub-continent.

At that time a trend of widespread use of the colourful folk tunes in Bangla Gaan started which made Bangla music much more interesting and popular among the common listeners as well as among the intellectuals. The music of Bengal thus became as important as Hindustani.

At a later stage Kazi Nazrul Islam made also considerable contributions to the development of folk music. Despite Nazrul's emphasis on the raaga and modern melody, he introduced folk tune in many of his songs and compositions. Nazrul, as one of the central figures in the then music world of Bengal could make folk melody and song popularly by introducing folk music in his compositions in the records and the films. His genius use of the folk tune in his works made Bangla Gaan more colourful, interesting and acceptable to a very wide audience. He used jhumur, jhampan, baul, vatiali, sari, vaoaia, and other relevant tune in his songs. Following are some of the songs where Nazrul used folk tune.

- * Eirangamatir pathe lo madal baje
- * 'Elo khopaya poriyे de
- * Esho thakur mohua bone
- * O dukher bondhure chhere kothai geli
- * O jhumura tir dhanuk niye
- * O shikari, marish na tui
- * Kanyar payer nupur
- * Kala eto bhalo ki he kadambo
- * Kunur nadir dhare jhunur

- * Churir tale nurir mala rini jhini
- * Jhumur nache dumur gachhe
- * Tepantarar mathe bondhu
- * Nacher neshay ghor legechhe
- * Nim phuler mon
- * Madal bajie no badla
- * Holud gandhar phul ranga polash phul
- * Holud batite holud baran, etc.

These songs and majority of Nazrul's other folk songs are composed in jhumur taals. In addition he was the author of various sampan, bhatiali and baul songs, that enriched the Bangla folk song, some of which are listed below.

- * Akashe helan diye
- * Banka churir moto benker uthlo je
- * Chikon kalo beder kumar kon pahare
- * Pichhal pathe kurie pelam hijol phuler
- * Aushim akash hatre phire
- * Ami baul holan dhulir pathe
- * Ami bhai kshepa baul
- * Path bhola kon rakhal chhele.

Nazrul's bhatiali songs played important role in the enrichment of the stock of Bangla folk song. Following are some of his bhatiali songs.

- * Amar bhanga nayer baitha
- * Ujan baar gaan go ebar gashne
- * Ekul bhange okul gare ei to nodir khela
- * Naite eshe bhatir srote

- * Dudhe altay rang jeno tar
- * Kunch baran kannya re tor
- * Padma dighir dhare oi sakhi lo.

In fact with Nazrul started a new era of Bangla folk songs. He brought new blend and taste in the folk song, that was admired widely by the listeners. His folk composition enriched the world of Bangla folk song largely and inspired composers, lyricists and the singers of all the times.

ADHUNIK GAAN

Adhunik Gaan is a terminology for a style of music. According to Sukumar Roy "the term Adhunik Gan is a name both from the point of view of the selection of the subject matter and the style of music. It is Adhunik not for being merely contemporary, rather it is a special style of music named Adhunik, created in this age."¹² Similar view was expressed by Biman Ghosh: "We can not call Adhunik (Modern) Bangla songs Adhunik only on the ground that it is the contribution of a contemporary creators. It is Adhunik not in the general sense but in a special sense. In fact, Adhunik Bangla Gaan can be called a name, the name of a style of music created in this era."¹³ Sukumar Roy further mentioned: "Adhunik Bangla Gan is the name of a special branch of Bangla lyrics. The commencement of this branch occurred in the early thirties of this century."¹⁴

The main customary styles of Bangla songs are Kirtana and Kirtananga, Dhrupada with some modes, Kheyala, Toppa, Thumbri, etc. If we attempt to judge Adhunik Bangla Gaan as a style of music, we will see that this style is built up on the vast and diverse background of Bangla lyric; but it does not imitate any special style or styles. Adhunik art of music is an independent style or convention. It always includes elements of some of the customary style. But it does not mean that Adhunik Bangla Gaan is completely loyal to any particular style. It, in fact, assimilates other styles and flourish independently. So, while

mentioning it as a special style, it is necessary to note that it is a liberal art. One of the characteristics of Adhunik Gaan is its tendency to touch all the customary styles slightly, but not surrendering to any of them.

As mentioned earlier, the Adhunik Gaan commenced in the early thirties of this century. The very special musical environment of that time contributed to the creation of this style in Bangla music. The new thing that emerged at that time in the field of music was that the poets, musicians and the composers became more and more audience oriented. At that time, in view of the spread of new technology in the musical arena, especially with the availability at cheaper rate the gramophones and gramophone records, a huge listener group emerged that involved the Bengalee middle class. The music entered in this part of the sub-continent into the commercial arena. As a result the artists, musicians and other related to this field started to fulfill the demands of the audience at large. It became very important for all of them from the point of view of both art and business the feeling of the audience. This situation compelled the creators of music create those by continuously monitoring and evaluation the taste of the customers. This was indeed an unprecedented consideration. In fact, during previous thousands of years of the history of songs and music, the audience never could play such a vital role in determining the style of music. The audience's demand was never considered as an important factor in writing and composing Bangla songs. The poet always used to compose songs in order to express the deep yearnings of his mind

and soul through lyric and melody. The poet himself was the singer. The other sang after either hearing from the poet or after hearing his performance. This was the only of publicizing the composition of the poet. This trend continued up to the starting of the twentieth century. The composers were favoured by the kings. They were rewarded by the rich. So, in fact, music was to some extent confined within the upper segment of the population, and hence, the audience was quite small. The taste of the common people never influenced the composers, poets and others in that field. From the beginning of this century the gramophone companies started business in Calcutta (since 1901). Since then, the Bangla music entered in the commercial era. Sale was the primary precondition for production. So, the songs, music and the composition had to be liked by the audience, the common people, because only those records would be sold which the people would like to buy. In the changed circumstances, the audience would not mean a few connoisseurs, or a very few kings and rich men, but the whole country, the whole nation. For commercial benefit, most of the multitudes would have to be thought of at first. So, the matter of the selection of the songs became a matter of the liking or disliking of the common audience. For the first two decades, efforts were taken to organize the multifarious activities of the Gramophone company. By that time the system of recording developed mechanically. Veteran singers became highly enthusiastic about recording songs. New lyricist and composers started to participate in the activities of the gramophone company. And the company also became successful in combining commercial management with the extended record

production procedure. Thus, in the early thirties, the activities of the gramophone company developed to a mentionable level. Qazi Nazrul Islam joined the company in late twenties. It should be noted that the company had long been avoiding Nazrul Islam for opposing the British. But finally, he had to be invited by the company very cordially and the golden age of Bangla record songs began with him in the centre.

Emerging at this time of full-length talkies was a very important for the development of Adhunik Gan event. The stream of market-based record-songs, which had developed before hand, got a faster pace after the emergence of talkies. Music became an important and integral component of the films. Many films with weak script did excellent business only by did't of good music composition. Thus, at that stage a new stream of art and culture developed in Bengal which had two major branches, recorded songs and films. This stream broadly has been called Adhunik (Modern). The Calcutta Radio Centre (1927) did not influence the Bangla lyris in the beginning. However, at a later stage, it started to patronize Bangla songs in order to entertain the people.

NAZRUL'S ERA IN THE BANGLA ADHUNIK GAAN

Nazrul's joining the Gramophone Company was an impetus to the development of Adhunik Gan. The fact is that, Nazrul had an exceptional ability to observe subtly the mind of the people, their aspirations and hopes, to express their feelings accurately, which seldom any of the other contemporary lyricist-

cum-composers had. He, apart from classical music composed various other songs which got immense response from the people. Nazrul, after joining the Gramophone Company emerged as a professional composer. He also involved himself as a script writer, lyricist, composer and music director. He was involved also with the Calcutta radio at the late thirties. Nazrul's success in composing songs for the film enriched the Adhunik Gan of Bengal. However, Nazrul never accepted film songs fully. Almost all the companies, except the H.M.V. in the thirties produced innumerable songs of Nazrul. Nazrul wrote the term modern or "Adhunik" in the title of some of his songs. He composed a large number of Adhunik songs of which the following are important:

- * Jare hat diye mala dite paro nai;
- * Ami tabe dure chale jabo;
- * Sabar Kathakahile kabi;
- * Nayan bhara jal go tomar;
- * Mora aar janame hangsha mithun chhilam;
- * Gobhir nishithe ghum bhenge jai;
- * Deep nibhiachhe jhare;
- * Bhorer jhiler jale;
- * Shaona rate jadi;
- * Tumi sundar tai cheye thaki priya;
- * Mor priya habe esho rani;
- * Adho rate jodi ghum bhenge jai;
- * Amai nahe go bhalobasho tume;
- * Tumi shunite cheona amar monero katha;
- * Jani priya e jibane mitibena sadh;

- * Badhu tomar amar ei je biraha;
- * Aro kata din baki;
- * Gan guli mor ahata pakhir somo;
- * Tomari aankhir moto akasher duti tara;
- * Drishtite ar hoina srishti;
- * Projapati projapati, kothai pele bhai emon rangin pakha;
- * Baner tapash kumari ami go;
- * Basanti rang sharee pore;
- * Mone pore aj she kon janame;
- * More bhalobashay bhuliona;
- * Jabe shandhya belai prio tulshi talai;
- * Mor na mitite asha bhangilo khela;
- * Aadhkhana chand hashichhe aakashe aadkhana chand niche;
- * Tabo gaanero bhashaya sure;
- * Keno monero bone malati ballri dole;
- * Katha kao kao katha, etc.

These are master pieces in Bangla song. The lyric and composition of these songs and other songs of Nazrul introduced completely new elements in the world of Bangla music.

Love is the main theme in Nazrul's songs. This is true for the Bangla song as a whole, and perhaps for any other song in the world. But Nazrul's special contribution to the development of Adhunik Bangla Gan is that he introduced completely new elements in terms of lyric, composition, expression, feeling and performance style was different from his predecessors, or

contemporary poets and composers, Nidhu Babu, Rabindra Nath, Dijendra Lal, Atul Prashad, etc. This new thing in the music was widely accepted by the audience. With Nazrul, thus the Bangla modern song entered into a new era. The main difference between Tagore song and the Nazrul song is that in the former the language and style of expression is more philosophical and hence more complicated, hard to be understood by the common people. The love songs of Tagore sometimes go beyond the boundary of human society and make it difficult for the common people to differentiate those from the puja songs. So compared with the Nazrul song, the Tagore songs could at that time have limited audience due to its more complicated and philosophical nature.

Some of Nazrul's songs were influenced by the foreign music. He liked South American melody. Dur dipo bashini, one of his most popular songs, was composed in Cuban tune. Likewise, Momer putul, and Rum jhum jhum jhum were composed in Egyptian and Arabian tune, respectively.

In fact, Nazrul started the culture of creation of songs according to the taste of the listener, and at the same time keeping the quality intact. For attracting the audience Nazrul did not hesitate to use others tune in his songs. He, being the representative from the previous generation, virtually became the bridge between the old and new generations, between the era of Tagore, Atul Prashad and the modern era. He was the main founder of the modern Bangla music.

Arun Chatterjee, in his description of Bangla Gaan of two decades mentioned about Nazrul in saying that, there was the songs of Rabindranath, Dijendralal, Atul Prashad and Rajani Kanta - here comes Nazrul. The decade of thirties overwhelmed with songs and music centering this Kazi Shaheb.

THE GOLDEN DECADE AND OTHER GREAT MUSICIANS OF THE THIRTIES

The 'thirties' of this century are known as the golden time for Bangla poetic songs. Such an assemblage of great lyricists, composers and singers are rarely seen in this history.

Apart from Nazrul there were a great number of very renowned musicians in the thirties, whose contributions to the Adhunik gan shall be remembered for ever. Lyricists of that time were Hiren Basu, Hemendra Kumar Roy, Tulshi Lahiri, Anil Bhattacharya, Ajay Bhattacharya, Pronob Roy, Subodh Purakayastha, Shailen Roy, Banikumar, Sourindra Mohan Mukharjee, Premendra Mitra, Dharendra Nath Mukherjee, etc. Main composers were Hiren Basu, Hemendra Kumar Roy, Tulshi Lahiri, Vinay Goswami, Himangshu Dutta, Nitai Matilal, Kamal Dasgupta, Subal Dasgupta, Krishna Chandra Dey, Shailesh Dash Gupta, Chitta Roy, Bahi Chand Baral, Kishan Chand Baral and Pankaj Kumar Mullik. Among great singers were Angur Bala, Indubala, Harimati Devi, Kamala Jharia, Radha Rani, Shaila Devi, K. Mallik, Krishna Chandra Dey, Kanon Devi, Juthika Roy, Shachin Dev Burman, Abbas Uddin, Satya Choudhury, Mrinal Kanti Ghosh, Jaganmoy Mitra, Suprava Sarkar, and Saigal.

Arun Chatterjee, while completing the description of Bangla Gaan of two decades, told about Nazrul that 'there was the songs of Rabindranath, Dwiendralal, Atul Prasad and Rajanikant - here comes Nazrul.' The decade of thirties overwhelmed with songs and music centering this Kazi Shaheb. (Arun Chatterjee, Shurur Shedid, Desh Binoden, Editor - Sagarmoy Ghosh, Cal - 1991, page - 200).

However, in recent times, we are going to lose the main theme of Bangla poetic song with the shortfulness of emotion, dullness in composing and deprivation of beauty of lyrics. So to assess the depth of Bangla Gaan, to feel its beauty like moon light - we have to go to Nazrul. Though six decades passed, his lyrics still attracts the music lovers and general peoples heart.

RAAGASANGEET

The Bengali 'Raagasangeet' has a profound impression on the development of Bengali 'kabyasangeet'. Bengali 'Raagasangeet' is mainly based on different types of 'prabandhya sangeet,' 'drupad', 'kheyal', 'thumri,' 'toppa' among others. It can be undoubtedly told that 'Raagasangeet' is used in Bengali sangeet in the context of explaining wordings of Bengali poem and as a result the nature of 'Hindustani Raaga' has been changed into Bengali Raagasangeet.

It is historically true that through Raagasangeet Bengali Sangeet has got a phase change from merely folk songs to deeply moving songs. Bengali Raagasangeet was first started through historical 'prabandhya sangeet' 'charjapad.' Although the true Bengali Raagasangeet was started gloriously from the beginning of 1900 A.D. A separate discussion on this matter has already been done in the Chapter 2.

'Brahmasangeet,' 'swadesigaan,' 'premsangeet' were the main Bengali Raagasangeets in the era of Nidhubabu to Rabindranath, Dwigendralal and Atulprasad. Although these songs have come within the category of Bengali Raagasangeet yet they developed on the basis of 'drupad,' 'kheyal' and 'toppa'. The main objective of Bengali Raagasangeet was to express the innerfeeling of the wordings of the sangeet through the notes, no matter in what way as on what basis they were developed. This objective was fruitful in Rabindrasangeet. Though Rabindranath successfully expressed the ideals and objectives of Bengali Raagasangeet in his songs

yet he could not fulfil the demand of Bengali people in his songs. He gave certain directions to sing his songs. One can not sing a Rabindrasangeet without maintaining these directions. Rabindranath started a new chapter in the history of Bengali kabyasangeet through his deep wordings and deeply moving notes appropriately expressing the wordings. Yet this attempt of Rabindranath could not satisfy fully the demand of the listeners. Rabindranath was very rigid about the application of notes in his songs. Under these circumstances Nazrul Islam came in the field of Bengali kabyasangeet. He wrote his songs mainly on the basis of two things - vis-a-vis (1) Pure Hindustani Sangeet and Bengali Sangeet based on Hindustani Raagasangeet; and (2) Bengali kabyasangeet with its strong and deeply moving wordings. Nazrul was completely self-taught and well-taught in the field of sangeet. Nazrul had fully devoted himself to write songs after he joined the gramophone company. Before this he was known as 'sangrami' and 'bidhrohi kabi.' After joining the gramophone company he started discussing about music and thus got a strong knowledge through these informal gatherings of Hindustani Raagasangeet with different classical artists. He was helped greatly by Ustaad Jamiruddin Khan. At that time he made a confident base on Bengali Raagasangeet. He considered himself as an obedient student of Ustaad Jamiruddin. He was influenced also Indian classical music by Ustaad Kader Box, Majnushah, Dabir Khan Sahab, Ganendraprasad Goshwami and Mastan Gama. Nazrul also took lessons from Ustaads like Khalifa Badal Khan and Ustad Faiaz Khan. The main characteristics of the view of Nazrul Islam on Raagasangeet is that he gave equal importance to 'Raaga' as well

as the 'words' of the songs. He reflected the major characteristics of that 'Raaga' through his songs. He did not apply his own opinion discarding the original characteristics of the Hindustani Raaga. So the expression of 'Raagasangeet' through his songs are spontaneous and easy. Mainly Raagasangeet is a combination of high quality 'kavyasangeet; and Raaga. A proper combination of these two things gives a successful Raagasangeet. Nazrul composed a large number of Hindustani Raagas in different form in his Raagasangeets. He was greatly inspired specially by 'kheyal' and 'thumri' among the different hindustani ragsangeets while Rabindranath was inspired mainly by 'drupad'. Djendralal Roy was inspired by both 'kheyal' and 'tappa'. The main attraction of Atulprasad was 'thumri'. The main attraction of Nazrul was both 'kheyal' and 'thumri.'

Nazrul compose numerous 'kabyasangeet' on different raags. Among these some are compose on one raaga only while some are compose on the basis of the compose of two raagas. Even some songs are composed by mixing more than two raagas. If these songs were not known as 'Nazrul geeti' then it can be undoubtedly told that these songs will be called as 'Bengali Raagasangeet.' The words and notes of this songs are widespread and cannot be replaced. The notes of these songs are full of fine artistry and the language too is of high quality. The followings are the list of first lines of some Nazrul's raaga sangeet.

* Aji a Srabana nishi kate kemone, guru deya gorjon, kanpe
 hiya gano, gano, sonson kande bayu nipo kanone!! Raaga-miya
 ki mallar, Tal Kawali.

This song is wholly on the description of nature. The sound of lightening, high speed wind and raining in a night of rainy season were compared with the mental state of Heroine by the poet.

- * Bolo barosa shyam sarosa priyo darosa, daduri papiya chatoki bole, nabo jalo dhara harosa!! Nache bano kuntala jamini utala, khule pore gagane damini mekhla, chole jete dhole pore avisare, chapala jouban mad-alasa!!

Raaga-SurdasiMallar, Tal Trital.

- * Aki asim piyasi, shoto gelo tabumitilo na, tomare paoyar asha, sagar chahiya chande, chiro janam kande, temoni joto nahi pay, tomar pane dhaya, asim bhalobasaya!!

It is difficult to tell 'Raagasangeet' to a particular part of total Nazrulsangeet because Nazrul used 'Raaga' and 'Raagasangeet' very vastly all throughout his work. From the time he started to devote himself fully in the composition of songs, Raagasangeet became his main inspiration. If the songs of Nazrul are classified according to the use of tune then most of the songs will come under the category 'Raagasangeet.' Although they are practically classified under the different categories according to the words. As for example both 'Love songs and 'Shyamasangeet' come under the same category 'kheyal.' So when we are discussing the Raagasangeet of Nazrul we have to keep in mind this thing. The songs of Nazrul in 'Haramoni' and 'Navaraagmalika' are specially important to discuss the characteristics of Nazrul Raagasangeet. Although 'Raagapradhan' songs of Nazrul are most important among all Nazrul Raagasangeet. The main

inspiration of Nazrul was in 'kheyal' and 'thumri'. Both 'kheyal' and 'thumri' are romantic songs in Raagasangeet. So Nazrul found similarities between 'kheyal' and 'thumri' with his romantic state of mind which can be compared with the cloudy sky which has deep and vast spread but is standstill. Kheyal represents the deep and vast spreadings of the state of mind and thumri represents its standstillness where all pains are centered but cannot express itself. As a romantic poet Nazrul successfully established these two states of a cloudy sky through his songs - both kheyal and thumri. Hindustani Raagasangeet has a vast scope in it to express poetical imaginations and feelings through it. Nazrul had tried his best to fulfil this scope. In this field he is uncomparable even today. Narayan Chowdhuri gave the conclusion when he was explaining the characteristics of songs of Nazrul Islam that "Nazrul has no affection to 'dhrupad' whereas he was greatly attached with 'kheyal' and 'thumri'".¹⁶ Abdul Aziz Al Aman gave a beautiful explanation of this thing in the context of 'Akhanda Nazrulgeeti' - We were acquainted with two main streams of Indian Raagasangeet, one stream is 'dhrupad' and the other one is 'kheyal', 'thumri' etc.

The first stream was created by 'Hindus' whereas the second stream was the contribution of 'Muslims'. The first stream is purely based on theory. It keeps itself in touch whereas in the second stream there are no barrier of rules and regulations and also not the feelings of untouchability. Drupad has deep feelings

and artistry whereas thumri contains beautiful notes which touch our heart undoubtedly. So the stream of sangeet created by Muslims are more popular than the other stream.

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Narayan Chowdhuri has written in the context of these two streams - "Hindu and Muslim - these two words were not used in the communal sense. They are used only to tell the difference of origin of these two streams. The difference between the notes is so clear that can be found from the difference between the songs of North and South India. The contribution of Muslims in North-Indian songs is much greater than that of Hindus. On the other hand South Indian songs or 'karnati' songs are fully developed by Hindus. 'Karnati' songs are more or less conservative, depending wholly on theory and without wanting any changes. But these things are not true for North-Indian songs. It changes its phase with the different creators or artists. It goes from one phase to other phase. Note plays an important role in North Indian songs. This is very clear so the famous Maharastrian artist Bhatkhandji admitted that Muslim artists are more efficient than the Hindu artists in creation of notes. May be the Muslim artists are not so strong in theory as the Hindu artists, but the charm and sweetness of notes are greater in their song compared to the Hindu artists.

The main objective of Drupad is the purity of 'Raaga' used whereas the main objective of 'Kheyal' is the decoration of the note used. The first one does not want change whereas the second changes itself wherever required. The rules and regulations are

very strict for the first one whereas the notes of the second type of songs hypnotize the listeners. This is the main fundamental difference between Hindu and Muslim songs. As Muslim songs do not create any barrier to prevent any change so new 'Raagas' and 'notes' are continuously entered in these songs. So this Muslim songs are not limited within 'kheyal' and 'thumri' but one by one goes to 'bhanga kheyal', 'geet', 'naatha,' 'kawali', 'tappa,' 'ghazal', 'kajri' etc. and makes itself culturally rich. All these comes under the characteristics of North Indian songs.

It is very easy to find the contribution of Nazrul as a composer in the field of Bengali sangeet in the context of the basic difference between the songs of 'Hindu Gharana' (south India) and 'Muslim Gharana' (North India). Rabindranath and Nazrul are two prominent men in Bengali Sangeet and can be compared with the sun and moon. Dwijendralal, Atulprasad and Rajanikanta are also famous in the field of Bengali sangeet but are not as Rabindranath or Nazrul. Though these can not be compared to Nazrul and Rabindranath, they have each their own independent style. The melodies and songs of these artists have
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some fundamental characteristics.

The two thirds of the total songs of Nazrul Islam are based on Raagas. It can be found by critically analysing the works of Nazrul. His works are mainly influenced by 'Kheyal' and 'Thumri.' Among them a class of Nazrul sangeet is known as 'Bhanga Gaan.' It is an old custom to compose songs by breaking original

Hindustani sangeet on songs based on the melody of the Hindustani sangeet. When Bengali sangeet begun to be composed in the style of Hindustani sangeet, that is from the time of Nidhubabu and Kali Mirza Bengali sangeet was composed by breaking Hindustani sangeet. In this case Bengali song is composed on the melody of the Hindi song. Even in some case the wordings of the Bengali song follows the same wordings of the Hindi song. Kali Mirza was more inclined to Hindustani sangeet than Nidhubabu. He wrote a large number of this type of songs at the beginning of his career. But in this connection Ramapati Bandopadhyay was most famous among the composers of the beginning. His book Mul sangeetadarsha is such a collection of 'Bhangar Gaan' (1862 A.D.). This book was published from Calcutta. In this book a few songs written in Bengali in accordance with the original Hindi drupad were collected. Later on this type of 'Bhangar Gaan' were developed highly by centering the famous 'Thakur' family of 'Jora sanko'. Dwijendranath Thakur, Satyendranath Thakur, Jotirindranath Thakur wrote 'Bhanga Gaan.' But the most developed part of 'Bhanga Gaan' was written by Rabindranath. Bishnu Chakraborty, Jadu Bhatta, Radhika Prasad Goshwami etc. wrote 'Bengali drupad brahmasangeet' by breaking Hindi drupad songs. In this way 'Bhanga Gaan' took a remarkable place in the history of Bengali songs. Nazrul was written less number of songs (kheyal and thumri) among the 'Bhanga Gaan' compared to the other poets. Nazrul's few of the 'Bengali Kheyal' is the exact translation of Hindi Kheyal. Only difference is that Bengali Kheyal is written in Bengali language. So these are called 'Bhanga Kheyal' some examples of 'Bhanga Kheyal' are given as follows:

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Bhanga Gaan	Raaga	Original Song
1. Arun kanti kego jogi bhikhari	Ahir bhairab	
2. Kuhu kuhu koealiya	Khamaj	Namanugi namanugi
3. Baje mridango baje	Bageshri	
4. Meghe meghe andho asim akash	Jayjayanti	Damini damake Dara mohe lage
5. Sunno a buke pakhi mor phire aye	Chayanot	Bar bar kanhe hari tumso
6. Gunjomala gole kunge aso	Malgunu	Muroli ki dhani suno sakhi
7. Aki tandra bijorito ankhi pate	Malkosh	Mukh mor mor muskate jao
8. Megh medur barosaye kotha tumi	Jayjayanti	More mandira aabalo nahi aaye
9. Piu piu birohi papiya bole	Lalit	Piu piu Ratata papiya

It is therefore visible that Bengali kheyal has two parts. The first one is Bangla kheyal composed by breaking Bhanga kheyal or Hindustani kheyal and then translating it in Bengoli. The second one is also composed in the same manner of Hindustani Kheyal but it is not based on the original 'Bandish.' Nazrul gave noteworthy contribution to both these streams. When Hindustani sangeet was spread widely throughout the Bengal, many artists acquired fame in Hindustani sangeet, then music lovers and artists both felt affection on songs based on Hindustani melodies. Rabindranath Tagor, Atulprasad Sen, Jotinindranath Thakur etc. were the pioneer of this class. But their songs could not satisfy the demand of the listners. Because the words of their songs were too much poetical and not very much connected

with the Raaga based ornamental like Hindustani sangeet. As a result the demand of listners for Hindustani songs increases from the second decade of the present century centering the city Calcutta and gradually this demand was satisfied by the famous singers Dilipkumar Roy, Ganendraprasad Goswami, Vishmadev Chattopadhyay, Tarapada Chakraborty, Sachindev Burman etc. So the composition of songs based on Hindustani sangeet becomes evident. Kheyal and Kheyal kind songs were more appealing to the listeners at that time than drupad. so kheyal appeared in the Bengali songs from Hindustani songs with a very glorious note. Nazrul Islam started to write this type of songs. It was very difficult to write Bengali songs in Hindustani manner, yet Nazrul was successful in this manner also. The cause behind this matter remains in the fact that Nazrul used sophistication and exact wordings in the composition of his songs. This is very important to compose songs in regional and nonbengali manner. Nazrul gave prime importance to the melody of his songs and felt the deepness of the 'Raaga' used in his songs. So listners get a complete feeling about that particular Raaga from his songs. From the above discussion two things become very clear. Firstly, Nazrul mentally gave prime importance to the melody of a song, how to compose note for a particular song and secondly he could feel the repletteness of the words of a song. Nazrul had a natural affection to Raagasangeet. So the whole song not a part of it attracts listeners.

Bengali kabya sangeet is mainly based on its words whereas Hindustani sangeets are mainly melody based. 'Raagapradhan Bangla

Gaan' is a combination of these two and consists a major part of Bengali sangeet. Amalendu Bikash karchowdhuri told while discussing the contribution of Nazrul Islam to the development of Raagapradhan Bangla Gaan - "Raagapradhan Gaan is very grateful to the poet Kazi Nazrul Islam compared to whom from where the name Raagapradhan is taken." ²⁰ It is true that Nazrul did not composed any song under the name 'Raagapradhan'. But many of his songs will be called as 'Raagapradhan' songs if we do not call it 'Nazrulgeeti.' Some examples of the Raagapradhan songs of Nazrul are Sajiacho jogi, Nilambari sari pori nil jamunaya, Sunno a buke pakhi mor, Sure o banir mala diye tumi amare chuiyachile. But they are separately titled after the name of Nazrul Islam. From the old 'Betar Jagat' magazine we can find how Nazrul spread different 'Raaga' and 'Ragini' by braodcasting songs. For this he had to think widely on different Indian 'Raaga' and 'Ragini' Suresh Chand Chakrabarty helped him in this work.

How Nazrul helped to compose Bengali Raagasangeet when he was attached with 'Radio Calcutta' can also be found from the magazine 'Betar Jagat'. He created many new 'Raagas' and 'Raginis' and incorporated them into the Bengali songs. Thus he helped to enrich the treause of Bengali songs at the fourth decade of the present century. 'Betar Jagat' is publishing the list of programmes of 'Calcutta Radio' for a long period of time. A discussion about the contribution of Nazrul to Indian Raagasangeet has been written in page 30 of the Betar Jagat (1940 A.D. 16th January). At that time, Nazrul published a book 'Nabaragmalika' which is a collection of songs composed of by the

combination of two or more 'Raagas' and 'Raginis'. This book can be called as the building block of the Bengali Raagapradhan songs.

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Another song 'Benuka O ke Bajaye Mahuya Bone, Keno Jhar Tole Tar Sur Amar Mone.' This song was composed on a Ragini 'Benuka' created by poet himself.

The potentiality and fineness of a Raagapradhan song lies in the successful combination of two 'Raagas' and to compose melody from the combination of one or more 'Raagas'. So Nazrul occupies a great place as the pioneer of Raagapradhan songs.

The composition of new 'Raaga' and 'Ragini' by mixing two or more 'Raagas' or 'Raginis' by Nazrul is a very important subject in Bengali Raagapradhan songs. Sukumar Roy has told that though this subject a new creative era began in the history of Bengali sangeet. It is not an easy matter to form the structure of a 'Raaga' from twelve notes by taking discarding manner. But Nazrul has done this matter with great skill and it remains as an inspiration for the future artists and helps in the development of modern Raagasangeets.

Sukumar Roy has told that Nazrul has composed a large number of songs for the programme 'Haramoni' broadcasted at that time. Songs were broadcasted on antiquated 'Raagas' or less introduced 'Raagas'. The programme was directed by 'Suresh Chandra Chakrabarty' who gave the introduction of the Raaga on which the

song was composed. Another programme named 'Navaragmalika' was also broadcasted at that time. But in this programme different type of songs based on the combination of one or more 'Raagas' were broadcasted. It is told that Nazrul also developed some 'Raagas' to create something new is very important for Bengali sangeet. The development of Raaga by Nazrul is an important subject in the construction of Bengali Raagapradhan songs. Generally the drupad artists preferred to sing songs maintaining the existing rules and regulations. The making of Raaga by Nazrul gives freedom from tradition. Generally artists take lots of years to develop expertise on a particular Raaga. They don't bother about the creation of new Raaga or mixing of different Raagas. The encouragement of Nazrul on this matter indicates a sign of creativity.

This is a fundamental attempt by Nazrul to compose Bengali Raagapradhan songs in this manner. This step of Nazrul gives a hope of new creations. That is the purity of the singing process of a Raagasangeet can be maintained for the Raagapradhan songs also. But the rule of maintaining the purity of Raaga is not very rigid here. the softening of the rule will not be used to destroy the purity of the Raaga. Nazrul and Suresh Chandra Chakrabarty both believed in the same theory. The Kheyal artist will not do this work. The Thumri artist will also proceed according to his own style. Nazrul understood that it is usual for Raagasangeet to create diversity in the Raagas.

Nazrul was published an article named 'Duti Ragini' in the magazine 'Betar Jagat.' The aim of this article was to create

awareness among the public about the new Raagas and the mixing of Raagas. He said "Benuka and Dolonchampa Raagas are created by me. I felt that there is no symmetry and uniformity in modern songs. The detail knowledge about the theory of songs and capability of appreciation are very essential for the creation of new Raagas by tune of two or more Raagas and the knowledge required for the combination is rare the melody of modern songs. This is the prime cause behind my desire to create new 'Raaga' and 'Ragini' and reused of antiquated 'Raaga' and 'Ragini'. If the 'Graha,' 'Taras,' 'Vadi,' 'Vivadi' and 'samvadi' of a Raaga or Ragini is maintained throughly then the melody automatically comes to it very successfully.

Classical songs can create purpose beautifully and give a deep feelings to the listeners, but the vivacity of modern songs has not such characteristics. Those who think that kheyal, drupad are not possible in Bengali language except Hindi, these two songs will change their concept. I hope that these two songs will prove that Bengali kheyal, drupad are as sweet as Hindi kheyal, drupad, composed by maintaining the musical techniques.

Benuka

Taal - Tetala

Benuka o ke bajaye mohuya bone, keno jhar tole tar sur amar mone

Dolanchampa

Taal - Tetala

Dolan champar bone dole, dol purnima rate chander sathem shyam
pallab kole jeno dole Radha, later dolnate !!

Nazrul wrote a large number of songs for the programme 'Haramoni'. The notation of these songs were given by 'Jagat

Ghatak'. All the notations are found from a personal notebook. The poet once lost the notebook and with this some songs based on antiquated and extinct Raagas were lost forever. Some songs were recovered after hard work. Among these songs the mains are

- | | | |
|------------------------------------|---|---------------------|
| * Arun kanti ke go yogi bhikari | - | Ahir Bhairab |
| * Basanta mukhari aji | - | Basanta Mukhari |
| * Gunjamanjari mala | - | Malgunja |
| * Gunjamala gole kunje aso he kala | - | Malgunja |
| * Samiran sathe | - | Madhumadhavi Sarang |
| * Chaitali chandini rate | - | Madhumadhavi Sarang |
| * Chandni rate mallikalata | - | Bishnu Bhairav |
| * Bolechile bhulibena more | - | Anandi |
| * Dur benukunje muroli muhu muhu | - | Anandi |
| * Narayani uma khele hese hese | - | Narayani |
| * Phuler jalsaye nirab keno kabi | - | Hizaz Bhairavi |
| * Bolo ranga hansa duti | - | Rakta Hansa Sarang |
| * Tusar morli jago | - | Sajgiri |
| * Agnigiri ghumanto uthilo jagiya | - | Lankadahan Sarang |
| * Hansha mithun ogo jao | - | Baro Hansa Sarang |
| * Gavir rate jagi khunji tomare | - | Rabikosh |
| * Ami pathamanjari phutechi | - | Patmanjari |
| andhar rate | | |
| * Mamo tanur mayur singhasone | - | Mayur Singharon |
| * Khele nander anginaye | - | Dev Gaandhar |
| * Desh gour bijoye devraj | - | Desh Gour |
| * Sedin abhela ghuchbe ki mor | - | Khattoni |
| * Mouno aarati tobo baje nishidin | - | Sarfarda |
| * Dao sowrja, dao dhairja | - | Hembanthi |

- * Taposini gouri kande - Gouri (Purvi Thata)
- * Siba anuragini jage - Gouri (Bhairav Thata)
- * Bansi bajabe kolee - Asha
- * Ay ma chanchal - Bangal

Nazrul was also written Raagapradhan songs based on 'Karnataki Raagas.' Among these songs the main are -

- * Parthosarothi bajao, bajao pancho - Sibranjani
janno sankho
- * Pardesi megh jao re phire - Singhendra Madhmat
- * Nilambari sari pori nil jamunaye - Nilamvari
- * Kaveri nadi jole ke go balika - Karnati Samanta
- * Aso chirojanamer sathi - Nagswaravali
- * Narayani uma khele hese hese - Narayani

Nazrul has completed only seventeen Raagas for the programme 'Navaraagmalika'. They are 'Siv Saraswati,' 'Udasi Bhairav,' 'Arun Ranjani,' 'Devjani,' 'Sandhyamalati,' 'Arun Bhairav,' 'Asha Bhairavi,' 'Sivani-bhairavi,' 'Rudra bhairav,' 'Banakuntala,' 'Benuka,' 'Minakshi,' 'Jogini,' 'Shankari,' 'Nirjarini,' 'Dolan Champa,' and 'Rupamanjari,' Nitai Ghatak has given description of the 'aroha' and 'aaboroha' of these rags.

1. Shiva Swaraswati

Aroha	-	$\underset{\cdot}{D}$ $\underset{\cdot}{N}$ S G M, D P, \underline{G} M \underline{D} N $\overset{\cdot}{S}$
Avaroha	-	$\overset{\cdot}{S}$ N \underline{D} M, \underline{D} P M \underline{G} M S
Vado	-	M
Samvadi	-	S

2. Udasi Bhairav

Aroha - S R G M, M M, M N S, R S
Avaroha - R S N, M M, G M R S.
Vadi - M
Samvadi - S

3. Arunranjani

Aroha - S G P M P, D S
Avaroha - S N D P G R S
Vadi - P
Samvadi - S

4. Devjani

Aroha - S R P, N D, RP, N D N S
Avaroha - S N D P R S
Vadi - P
Samvadi - R

5. Sandhyamalati

Aroha - N S G R S, G M P, N D M, P N S
Avaroha - S N D P M G R S
Vadi - P
Samvadi - S

6. Arun Bhairav

Aroha - D N S, R S G M, DP, N D S
Avaroha - S N DN P M D PM G M R S
Vadi - M
Samvadi - S

7. Asha Bhairavi

Aroha - S R G S, R M, P D N P D S
Avaroha - S D P M R S

Vado	-	P
Samvadi	-	S
8. Rudra Bhairav		
Aroha	-	S <u>R</u> M <u>D</u> <u>N</u> S [•]
Avaroha	-	S [•] <u>N</u> <u>D</u> M <u>R</u> S
Vadi	-	<u>D</u>
Samvadi	-	<u>R</u>
9. Shivani bhairavi		
Aroha	-	S R <u>G</u> P, <u>D</u> S [•]
Avaroha	-	S [•] R [•] <u>G</u> R [•] S [•] <u>N</u> <u>D</u> P, M <u>G</u> S
Vadi	-	S
Samvadi	-	M
10. Banakuntala		
Aroha	-	P D SR, G N D P, DS [•]
Avaroha	-	S [•] N D P, G R, G S
Vadi	-	P
Samvadi	-	R
11. Benuka		
Aroha	-	S R M, P <u>N</u> D, PDM, PDS [•]
Avaroha	-	S [•] N P D M, G R G S
Vadi	-	M
Samvadi	-	S
12. Jogini		
Aroha	-	S <u>R</u> <u>G</u> M, <u>DP</u> , M P <u>N</u> <u>D</u> P S [•]
Avaroha	-	S [•] N <u>D</u> P, P M <u>G</u> , M, M <u>G</u> <u>R</u> S
Vadi	-	P
Samvadi	-	S

13. Sankari

Aroha	-	S G P D S
Avaroha	-	S <u>N</u> P, GP <u>N</u> D P, GS
Vadi	-	G
Samvadi	-	() N

14. Minakshi

Aroha	-	N D S <u>N</u> , R G M P, G M P D S
Avaroha	-	S <u>N</u> D M P, <u>D</u> P M <u>G</u> R, G S
Vadi	-	R
Samvadi	-	P

15. Nir Jharini

Aroha	-	S P G M P S
Avaroha	-	S <u>D</u> P M G M <u>R</u> S
Vadi	-	P
Samvadi	-	S

16. Dolanchampa

Aroha	-	S G M P, G M N D, P N D S
Avaroha	-	S N D N D P M P, G M R S
Vadi	-	P
Samvadi	-	S

17. Rupamanjari

Aroha	-	S R M P N S
Avaroha	-	S N D P, G M R S, S R N S
Vadi	-	P
Samvadi	-	S

In the next Chapter, the researcher has discussed in detail the description of all the seventeen raagas which was created by Kazi Nazrul Islam.

In the 'Navaraagmalika' the songs are as follows:

- * Jay brahmabidya siva - saraswati (siva-saraswati)
- * Satihara Udasi Bhairav kande (Udasi Bhairav)
- * Hase akase suktara hase, arun ranjani usar pase (Arun-Ranjani)
- * Debjanir Moner pratham pritir kali jage (Debjani)
- * Sono O Sandhyamalati Balika Tapati (Sandhyamalati)
- * Jago arun bhairav, jago he siva dhani (Arun Bhairav)
- * Mrityu nai, nai dukkho ache sudhu pran (Asha-Bhairavi)
- * Bhagaban siva jago jago, chariya gechen devi Sibani Sati (Sibani Bhairavi)
- * Aso Shankar crodhagni, he prayolanyankar, rudra bhairav smriti sanghar sanghar (Rudra Bhairav)
- * Bano kuntal alaye bano sarbari jhure (Banokuntala)
- * Benuka o ke Bajaye Mahuya Bone (Benuka)
- * Chapal ankhir bhasaye, he minakshi (Minakshi)
- * Santo hao siva biroho bihoral (Jogini)
- * Shankar anga lina yogmaya shankari sivani (Shankari)
- * Rum jhum rumjhum ke bajaye jal jhum-jhumi (nirjhomini)
- * Dolanchampa bone dole (dolanchapa)
- * Payela bole rinijhini, nache rupmanjari sriradhar sanjivi (Rupmanjari)

Among the Nazrulgeetis based on mostly common and popular raaga some songs are as follows:

- * Keno megher chaya aji chander chokhe (Darbari Kanara)
- * Mama madhur minoti sono ghono shyam giridhari (Jainpuri)
- * Kahari tore keno dake (Pilu Baroya)

- * A ki a madhu shyam birohe (Brindavani Sarang)
- * Gagane saghane chama kiche damini (Megh)
- * Jay bigolata karuna rupini (Bhairavi)
- * Jhorer bansite ke gele deke (Miya ki mallar)
- * Nache nandadulal (Nat mallar)
- * Piu piu birohi papiya bole (Lalit)
- * Kemone rakhi ankhi bari chapiya (Rageshri)
- * Madhur nupur rumujhumu baje (Shankara)
- * Swapane asechile mridubhasini (Bhairavi)
- * Udatta ambar darbare tori (darbari tori)
- * Shyama tanni ami megh barana (Megh)
- * Pratham pradip jalo momo bhabane (Patdip)
- * Samshane jagiche shyama (Kusiki kanada)
- * Dhuli pingal jotajuta mele (Sudha sarang)
- * Asilo bhabane atithi sudur (Gour sarang)
- * Rasghano shyam kalyan sundar (Shyam kalyan)
- * Alo oi bonante pagal basanto (Paraj Basanta)
- * Aso kalyani chiro ayusmati (Patdip)
- * Srikrishna murari gadapadmadhari (Bhairabi)
- * Or nisith samadhi bhangio na (Darbari Kanada)
- * Bedanar sindhumanthan sesh (Sindhu)
- * Sandhyamalati jobe phulobone jhure (Dhanashri, Bhairavi
Thata)
- * Singdha shyamabenu varna (Miya ki Mallar)
- * Sure o banir mala diye tumi (Pilu) etc.

Nazrul attached a special meaning to his songs by using the name of Raaga into the words of the song. For this the wordings

of songs became more enchanting. All songs in the 'Navaraaga' have the name of the raaga within the words. Beside this, many other songs also contain the name of the 'Raaga' directly or indirectly. As for example -

Ami patha manjari phutechi andhar rate (Patmanjari)

Uddatta ambar darbare tori (Darbari tori)

Shyama tanni ami megh varana (Megh)

Gunja mala gole kunje aso he kala (Malgunja)

Pratham pradip jalo (Patdip)

Nilambari sari pori (Nilambari)

Narayani uma khele hese hese (Narayani)

Momo tanur mayur singhasone (Mayur singhasan)

Desh gour bijoye devnaji (Desh gour)

Tapasini gouri kande (Gouri)

Rasghana shyam kalyan sundar (Shyamkalyan)

Bedanar sindhu manthan shesh (Sindhu)

Aji nijhum rate ke banshi bajaye (Darbari).

The wordings of some kheyal of Nazrul are very brief, only limited in 'sthai' and 'antara'. As for example -

Raaga jayjayanti - Megh medur barosaye kotha tumi

Raaga nat mallar - Banopathe ke jay

Raaga nat mallar - Phire nahi ale priyo

Raaga khambaz - Baran korechi tare soi

Raaga malgunja - Gunja manjari mala.

Raaga jogiya - Keno go jogini

Raaga brindavani sarang - Aaki madhu shyam birohe

Raaga anandi - Dur benukunje baje.

In the above songs, melodies are the prominent feature. Melody shows its beauty by just touching the wordings of the songs. But that does not mean that the wordings of these songs are not meaningful.

In this way kheyal and ragpradhan songs took a major part of the works of Nazrul. Most of the ragpradhans are also 'thumri.' In this way he started a new era of making a bridge between kabyasangeet and ragsangeet. He started a new creative chapter by composing songs with comon, uncommon and rarely used raagas and later on many talented composer namely Himanshukumar Dutta, Sudhirlal Chakraborty, Gyanprakash Ghosh etc. Came in this field through this chapter and included other type of songs namely kheyal, thumri, toppa, dadra, ghazal, dhun of hindustani sangeet in this creative chapter. So Nazrul Islam can be called as the 'pioneer' of this vast creation.

The working life span of Nazrul was very short. He felt ill at his middleage. So the vast possibility of the development of Bengali Raagapradhan songs did not materialised fully. Yet Nazrul had done a marvellous job within his small working life.

Nazrul started to write Bengali 'Lakkhangeet' at the end of his working life. 'Lakkhangeet' are songs which expresses the characteristics of a raaga. This songs are mainly of kheyal type and description of the raaga is given through the songs. The different characteristics of a particular raaga namely aroha,

abboroha, vadi, samvadi, vivadi, thata, graha, nyas, chalan etc. are described in the song. Lakkhangeet are also written in Hindi like the usual kheyals. Bisnunarayan Bhatkhande (1860-1936) wrote a large number of Lakkhangeet in the modern times and turned the attention of the music lovers to this type of songs. Nazrul Islam also wrote Lakkhangeet in Bengali. This is a glorious example of his desire to work in different fields of Bengali sangeet. Before Nazrul no one has done such work in Bengali sangeet. It can be told in this connection that Nazrul did not compose Lakkhangeet in Bengali according to Hindi Lakkhangeet. He expressed the whole thing in some code words. Here the characteristics of the 'Raaga' were expressed by the expression of the wordings. It is very strange that he expressed much a simple descriptive thing through poetic imagination. Nazrul could not write sufficient number of Lakkhangeet due to his sudden illness. It is found that he completed only six Lakkhangeet. But he could not edit those songs. Nitai Ghatak wrote in this connection -

"He just started writing this songs and his future plan was to write more songs of different 'thata' but God has not given him that opportunity. He just wrote six songs on six different raagas and six different 'thata'. He wanted to connect these songs, but it was not possible for him. His desire will not be fulfilled ever. It will never materialized. We were also deprived from a beautiful creation. This is lead luck of Bengalees as well as for Bengal."

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How talentedly poet had composed the songs can be found by analysing the songs.

Rageshri. (6) The special use of 'Dha' and 'Ga' help to express the Raaga more clearly. (7) Aoboroha sparshaswarup 'Ga' is used with 'Re' and 'Sa' is used with 'Ma'.

4. Raaga - Shankara Thata - Bilawal Taala Trital
¹ Shankar Rupe shyamal aol, trinayan meli prasad bilawal !!²
³ Danrale trivange nipa bone range, panchaswar sange kori⁴
⁵ sangeet gaol !! Gopinira bhabe, gahe bihag buji,
⁶ swapnabese Rate phere shyam kunjhi khunje, heri pinak pani⁷
⁸ Mukhe ghomta tani, digbasane heriya laje radha lukaol !!

(1) Name of the Raaga (2) Bilawal thata (3) Bacragati (4) Aroha consists of five 'swar' (5) This Raaga is somewhat similar with the Raaga 'Behag.' (6) Sa-Pa-Ni Swarsangati (7) Special use of 'Pa' and 'Ni' (Nitai Ghatak mentioned that 'Re' and 'Dha' are not included. But there are two expression of raaga 'Shankara'. In one expression 'Ma' and in the other 'Re' and 'Ma' are not included. (9) Another raaga 'Kalyanchaya' was composed by using the two 'swara' 'Re' and 'Dha' after the death of Nazrul).

Nazrul Islam also created some 'Taalchanda' as that of the 'Raaga.' The 'Taalchanda' created by Nazrul are 'Priya,' 'Swagata,' 'Mandakini,' 'Manjubhasini,' 'Monimala' and 'Navanandan'. Priyas has 7 matras, swagata has 16 matras, mandakini also has 16 matras, manjubhasini has 18 matras, monimala has 20 matras and navanandan has also 20 matras. The structure, probable 'Bol' and sangeet made on this 'Taal' are listed as follows:

1. Priya - 7 matras, section - 2/3/2
Dhi Na/Dhi Dhi Na/Ti Na
Song - Mahuya bone bon papiya
2. Swagata - 16 matras - section 3/5/4/2/2
Dhi dhi na ! Dhi na dhi dhi na ! Na ti ti na ! Dhi na ! Dhin
treke
Song - Swagata kanakchampaka barna.
3. Mandakini - 16 matras - section 6/3/2/3/2
Dha tere kete dhi na ga ! Dhi na ga ! Dhe ne ! Dhi na ga
! Dhe ne
Song - Jal chal chal aso mandakini.
4. Manjubhasini - 18 matras - section 2/3/5/3/3/2
Dhi na ! Dhi dhi na ! Dha tete kete dhi na ! Na ti na ! Dhi
dhi na ! Kath tete
Song - Ajo phalgune bakul kingsuker bone
5. Manimala - 20 matras - section 2/4/2/2/2/4/2/2
Dhi na ! Na dhi dhi na ! Na dhi ! Dhi na ! Ti na ! Na ti ti
na ! Dha tere ! Kete dhi naha
Song - Manju madhuchanda nitya tobo sangi
6. Nabanandan - 20 matras - section 4/4/4/4/4
Na dhi dhi na ! Na dhi dhi na ! Na ti ti na ! Na ti ti na !
Dha-di ni ka-dha
(done by Jagat Ghatak)
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Song - Debjanir mone pratham pristir kali jage.

Few songs of Qazi Nazrul Islam which were based on Raagaas
are as follows:

* Raaga puria dhanshree, Taal kerba -
Alo oi sarad rati shefali sugandhe bharia pabane,
Jalaaia chander bati barosar jalodhara thyajilo se kharobeg jharo
jharo jharone rikta hailo megh
shet Hanso khele, sarang sure mati
Avoran hina megh bhase jai batase;
Kahar agamone prokase avase
Kadamb renu makhi, aso priyo shathi.

(The autumn night is coming with the odour of 'Shefali' in
the blowing wind and the full moon in the sky.

The furious rain has gone
The cloud is white and sky is clear now
White swans are playing with joy.
The piece of white cloud is floating all over the sky
Expressing the sweet note of joy.
Oh! my beloved, come and enjoy the autumn.)

The autumn night comes with its pleasant nature. Sweet smell
of 'Shefali' in the blowing wind and full moon in the clear sky
being the news of Autumn. The wilderness of the rain has gone
with the black cloud. Now the clear sky is full of white cloud of
joy. White swans play under the clear sky. The sweet note of
Autumn is borne by the white pieces of cloud all over the sky.
The poet wants to meet his beloved and share his joy with her
under this beautiful nature.

* Aso priyo aro kanche
Paite hridhoy ae birohi mon janche

Dekhao priyo, ghanu o rup mohan, je rupe premabese paran nache

(The song is based on kheyal anga, we can sing this song with taan, bistar, and aalap etc.)

She has not meet her beloved for long time. Her heart is thirsty for the meeting. She wants that he should come soon and spend some beautiful moments with her.

* Raaga Aadhana, Taal Tritaal -

Asohe sojol shyam ghanu deya, benu kunjochaye aso tal tomal

Aso syayamal phutaiya jhuthi kunda nipa keya

Baridhare aso charidhar bhasaye, viddhut ingite dhash dik hasaye

Birohi mon jalaye asa aleya, ghanu deya mohonia shyam piya

Shrabana barisana harasana ghanaye, aso naboghana shyama nupur
sunaye

Hijal tamal dale jhulan jhulaye

Tapita dharar chokhe anjan bulaye, jamuna srote bhashae premer

Kheya, ghono deya, mohonia, shayam piya.

The poet is inviting the thick, black cloud of rainy season after a long summer. The rain comes and brings with it a lush green beauty which man expects for a long time in the scorching summer. Different types of flowers blossom, the trees become green and leafy again, the views become full of water. The long summer can be compared with the thirsty, languished heart of a girl who is eagerly waiting for a long time to meet her beloved.

* Raaga Darbari Kanada, Taal Trital

Or nisith samadhi bhangio na

Mora phuler sathe, jharilo se dhuli pathe

Se ar jhagibe na, tare dakiona !!

Tapasini samo tomari dhyane, se cheyechila tabo pather pane

Jiban jahar muchile na ankhi dhara, aji tahar pase kandiyo na !!

Maroner kole se govir santhite porechelo ghumaye

Tomare tore gantha shukhano malika bokhe jaraye

Je moriya jhurayeche, ghumayete daotare jhagaiyo na !!

Some one has gone for ever from poet's life. All throughout her life, she waited for her lover but he did not come. Now after her death, he has come at the side of her grave and is feeling pity for her. All throughout her life, she was anxiously waiting for the return of her beloved. Her life was full of tears and no one was there with her to share her sorrow. Now she is sleeping peacefully in her grave, her sorrow has gone for ever. So it will be injustice for her that any body is feeling pity for her after her death.

* Raaga Yaman Kalyan, Taal Karba

Ore sada megh tor pakha nai tobu kamone

Bhasiya Berash shanta sarad gogone

Goliya porish charane !!

Ami nisir kapole sisirer swed heribo,

Ami rang dhanu hote chander chahoni gheribo

Se ki jane, megh hote keno chai, se ki nisithe bansite dake tai

Jodi amar buker damini pai se nobin nirad barane !!

The clouds are free, to go anywhere in the sky. The white pieces of cloud are the symbol of joy in the Autumn sky. The cloud has no wings although they can go anywhere. The poet wants to be as free as the clouds. He wants to feel every natural beauty by his heart. He loves the dew drops, the rainbows of the Autumn. He wants to feel the beauty inside them and to enjoy the joyous season of Autumn.

* Raaga Madhumadavi Sarang, Taal Trital -

Chaitali chandini rate

Naba malotir kole mukul-nayana meli

nishi jage amar sathe !!

Piyasi chakorir din gona phuralo

Sunoo gananer bakhoo jhuralo

Dakhino-Samiran madhabi kankan

Paraye dilo banabhumir hate !!

Chandini tithi alo amari chand keno alo na?

Boner buker andhar gelo go

Moner andhar keno gelo na !!

A madhu nishi milan-malay

Kantari mato ami bindhya achi hai

Sobari aaloye aalor deyalai

Ashru amari nayan pate !!

The poet is feeling very lonely on the full moon night of the autumn. Poet is waiting anxiously to meet her beloved and he is expecting that her beloved will come. This full moon night of

the autumn is enhanced the beauty of the nature. Different types of flowers blossom and soft wind is blowing gently. The name is compared with a beautiful lady full of ornaments. Everybody is pleased in this beautiful autumn only the poet is waiting with his languished heart. Everybody is enjoying this festive season only the poet is awaiting the meeting with his beloved.

* Raaga Hijaj Bhairav, Taal Trital -

Phulero jalsaya nirab keno kavi?

Bhorer haoyay kanna pawyae

Tabo mlan chabi !!

Je bina tomar koler kache

Buk vhora sur loye jagiya ache

Tomar parase chhorak harase

Akase batase tar surer surabhi !!

Tomar je priya gelo biday niya

Avimani rate

Golap hoye kande tahar kamana

Udas prate !!

Phere je asibena, bholo tahare

Chaho tahar pane daraye je dware

Astho chander basona bholate

Arun anurage udilo ravi !!

The beloved of the poet has gone forever. So he is deeply moved in pity. He has stopped his writing. But she will never return as she has died. So it will be fruitless to cry for her for a long time. Everybody has to leave one day. Man is mortal.

So it is better to come to his daily life and work as usual. The nature seems to be very dull looking at the plight of the poet. The poet should continue to write his beautiful lyrics and to give pleasure to all.

* Raaga Behag Vasant, Taal Trital

Bhoria paran suniteche gaan, asibe aji bandhu mor
Swapan makhiya sonar pakhaya, akase udhao chita chakor
Asibe aji bandhu mor
Hijal bichano bana patha diya
Rangaye charan asibe go piya
Nadir pare bana kinare, ingit hane shyam kisor
Asibe aji bandhu mor !!
Chandra chura megher gai, moral mithun uriya jay
Nesa dhore choke alo chayay, bohiche paban gandha chor
Asibe aji bandhu mor ;!

The poet is very pleased with the news that his friend is coming. This good news in seeming to be reflected from the wings of the floating birds and from the blowing winds. He is very anxiously waiting for her and awaiting her arrival. The poet is so pleased that he thinks as if every thing is announcing the news of his beloved's return.

* Raaga Samanta Sarang, Taala Trital

Megh bihin kharo baisakhe
Trisai kator chatoki dake
Somadhi magna uma tapati, roudra jeno tar tejjyo Joti

Chaya mange vhitā klanta kapoti kapote pakḥaya shuskho shakhe ;
Shirna tatini baluchar joraya, Tirthae chole

Jeno shanto paye

Dhagdha dharani jukto pani, chane asharer ashish bani ;

Japiya Nirjala akadashir tithi

Pipasita aakash jache kahare ;

In this song the poet has described the furiousness of the scorching summer. In the mid-summer, there is no water anywhere in the ponds, rivers. The trees are also looking very pale and dry. Birds are very thirsty and are waiting anxiously for the first drop of the rain water. They are not signing. Their voice seem to be crying for water. There are no leaves in the trees. So the female pigeon is looking for the shadow under her partner's wings. The rivers are flowing thinly as if a thin girl is walking with her weak legs. The earth is begging for water from the sky.

* Raaga Jay javanti, Taala Trital -

Megh medur barsaya kotha tumi

Phul choraye kande banobhumi,

Jhuri baridhara

Phere aso patho hara

Kande nadi tata vhumī ;

The rain has come with her wilderness but the beloved of the poet has not come yet. The trees are now full of leaves and flowers. The nature is fully prepared for the return of his

beloved. The rivers are also full of water now. Everybody is waiting for her return. Only she has not come yet.

* Raaga Jainpuri, Taal Trital -

Mama madhur minati suno ghanoshyam giridhari
Krisnamurari, ananda braje tabo sathe murari !!

Jeno nishidin muralidhani suni
Ujan bahe prem-jamunari bari
Nupur hoye jeno he bano-chari
Charan joraye dhari kandite pari !!

The poet is praying to Lord Krisna, the God of love, Lord Krisna has dark complexion with flute in his hand. The notes of his flute are so sweet that as if they can create waves in the languished heart of a person. Then the person gives all his belongings to the God and become a free man.

* Raaga Lalit, Taal Trital -

Piu piu birahi papiya bole
Krisnachurar bone phagun samirane
Jhore phul banopatho tale
Nishi pohaye jaye kahar lagi
Nayane nahi ghum bosiya jagi
Amari motohai chahiya aasa - path
nisither chand pore gogone dhole !!

The bird 'Papiya' is singing. Her song is compared by the poet with the song of a languished person who is thirsty for love.

He waits for her beloved every night in the hope that in one night she will come to meet him. But his hope destroys as the pail light of the setting moon and she has not come.

* Raaga Miya Malhar, Taal Trital -

Snigdha shyambenu barna aso malabika

Arjuna-manjari karne, gale nipo malika !!

Khina tanni jalobhar namita

Shyam jambubone aso amita

Ano-kunda malati-juhi bhori thalika !!

Ghana nil base anga ghire

Aso anjna, reba nadir tire,

Pari hansa-mithun-ankha sari jhilmil

Aso dagar chokhe makhi sagarer nil

Dake bidhut ingite dig balika

Malabika! Aso malabika !!

The poet is inviting his beloved to come to him. He has given a description of the beauty of his beloved 'Malabika.' She has a long black hair, with flowers and garlands at her neck. Her eyes are as blue and deep as sea. She is thin and is wearing a very bright 'Sari.' They want to meet at the side of the river 'Reba.' If she comes, the nature as well as the poet will be very pleased.

* Raaga Pata Manjori, Taal Vilambit Trital -

Ami patho manjari phutechi andhar rate

Gopon assru samo rater nayana pate !!

Debota chahena more ganthena malar dore
Abhimani tai bhore sukai sisir sathe !!
Madhur surabhi chilo amar paran bhora
Amar kamona chilo mala hoye jhore pora !!
Bhalobasa paya jodi kanditam nirobadi
Se Bedona chilo bhalo sukh chilo se kandate !!

There are some flowers which blossom at the night and dies at the morning. Although they have a very short life span, they also have sweet smell. They want to give their beauty to man, but as they blossom in the night nobody takes care of them. The real life of human being also there lies. Similarity between these flowers and persons who are not beautiful in looking. These persons also have 'love' in their heart, they want to give it somebody. But as they are not beautiful nobody is attracted to them. They remain alone and ultimately lose their lives without fulfilling their desire.

* Raaga Parag Vasant, Taal Trital -
Alo oi bonante pagal basanto
Bone bone mone mone rang se choray re
 Chanchole tarun duranto !!
Bansite bajaye se bidhur paraj basanter sur
Pandur kopole jage rang navo anurage
Rangaa holo dhusor diganta !!
Kisolaye-parne ashanto ore tar anchal pranto
Palash kalite tar phul dhanu laghu bhar
 Phule phule hasi aphuranto !!

Alo melo dhakina malayre pralap bokiche bonomaye re
Akaran mono majhe biraher benu bajhe

Jege othe bedana ghumanto !!

When spring comes, a wilderness spread throughout the forest. The trees become colourful with different type of flowers, as if they are like the heart of a young person. As nature becomes so beautiful, the heart of every man also becomes joyous. They sing joyous song, plays flute with sweet melody. Spring is the season of colour. It seems to poet that the nature is laughing. When the softy wind blows through the trees, the sound produced makes the heart of every person restless. the heart become languished and wants to meet the beloved.

* Raaga Hambir, Taal Trital -

Ajo kande kanane koyeliya

Champa kunje aji gunje bhramara-kuhariche papiya !!

Prem kusum sukaiya gelo hay

Pran pradip mor hero go niviya jaya

Birohi aso phiriya !!

Tomari patho chahi he priyo nishidin

Malar phul mor dhulaya holo molin

Jhanam gelo jhuriya !!

The beloved of the poet has gone. The poet is waiting for her return with a languished heart. This period of waiting is very painful to the poet. He is crying and looking anxiously for her return. If she doesnot come the life of the poet will come to an end.

* Raaga Aahir Vairav, Taal Trital -
 Arun kanti kego jogi bhikhari
 Nirabe ase daraiete hese
 Prokhorotej tabo neharite nari !!
 Rasobilasini ami ahirini
 Shyamal-kisor rup rup sudhu chini
 Ambare heri aj aki jyoti punjo?
 He girijapati! Kotha giridhari !!
 Sambar sambar mahima tabo
 He brojesh bhairab! Ami brajabala
 He shiba sundar! Bagchal parihar -
 Dhar natbar besh paro nipamala !!
 Naba megh chandane dhaki angha jyoti
 Priya hoye dekha dao tribhuban pati
 Parbati nahi ami, ami srimati
 Bishan pheliya hao bansari dhari !!

In this song the poet is describing 'Lord Shiva.' Lord Shiva is renowned for his temper. He destroys the 'sin' and establishes the 'truth' in the earth. He wears the skin of tiger (Bagchal) and looks like a 'yogi'. A lady is praying to 'Lord Siva.' She wants to meet the 'Lord' and wants to devote herself to the Lord. But she wants to meet him as her beloved and she wants that 'Lord Shiva' come to her and fulfill her desire.

* Raaga Udashi Bhairav, Taal Trital -
 Satihara udasi bhairav kande
 Bijhan trisul pheli
 Ghabhir bisade !!

Jhota jhuta ganga, nistaranga

Rahu jeno grasiyache lalater chande !!

Dui kare debi deho dhari buke bandhe,

Rodhoner sur bajhe pranab ninade ;

Bhakter chokhe aji Bhagaban shankar

Sundartara hoto pori Maya phando !!

'Lord Shiva' is very famous for his temper among the different gods. But when his wife 'sati' died, he broke in to tears. He held the body of 'sati' with his hands and a painful melody spread out all over. This was a different picture to his devotees and it is more beautiful to them than his usual picture.

* Raaga Arun Bhairav, Taal Sandra -

Jago arun bhairav Jago he Shiva dhyani

Sonao timir bhito bishe Nabodiner vani !!

Tomar taptha teje Shiva Dhaghdhabujhi hoi tribidh

Saranagata charane tabo Hero nikhil prani !!

Dhayn hok bhango tabo Shakti loye sange

Sristir anande haro Lila karo range

Lolater banhi dhako Sashi lekhar tilak anko

Phani hok mani har He pinak-pani !!

The poet is praying to 'Lord Shiva' to come to earth and to bring a new message to his devotees. Lord Shiva is the symbol of life in the earth to the Hindus. He comes to earth to remove the 'sin' and to establish the truth.

* Raaga Puravi, Taal Trital -

Bidayer Bela mor ghonaye ase

Diner chita jhole asto aakase !!

Din seshe subhadin alo bujhi momo

Moroner rupe ale mor priyatamo

Godhulir range tai dasa dishi hase !!

Dingune nirasar path chaoya phuralo

Opar hote ke alo tori bahi

Herilam sundare ar bhoy nahi,

Andharer pare tar chand-mukh bhase !!

The time is coming gradually when the poet has to part from his beloved. He does not want to go away from his beloved, but he is bound to do so. He is now at end of his life. Everybody has to die. The death is coming gradually to him as if her beloved is coming to him with slow steps. The pains of the life will come to an end with the death and after the death there will be only peace and peace all over.

* Raaga Desh Surat, Taal Ektaal -

Keno karun sure hriday pure

Bajiche bansari

Ghanaye gagan nirad saghan, nayan mon bhari !!

Bijoli chamake paban dhamake, paran kapere

Buker bandhure buke bendhe jhure

Bidhura kisori !!

The flute is playing a sadnote. This sadness of the sound is reflected from the heart of the poet and from the sky. The note is no sad that as if it is suddenly creating lightening in the sky, the winds are becoming to blow fast. The heart of the poet is trembling like that of a little girl who is crying for her beloved.

* Raaga Yaman - Kalyan

"Ore sada magh! Tor pakha nai

Tabu kemone bhasia beras santa sarod gagone

Ami tor moto laghu habo, ami dhulir urdhe rabo

Ami dhekhia gouri sankar sobha galia paribo charone" !!

* Raaga Durga, Taal Andha, Kawali -

Keno asile jodi jebe choli

Ganthilena mala ghire phulkali !!

* Raaga Malgunja, Taal Trital -

Gunja mala gole kunge aso he kala

Banomali aso dulaia bonomala !!

* Raaga Chandni, Taal Kedar/Trital -

Chandini rate mallika lata, abar kahite chahe kon katha

Abar bhramar nupur baje ki jeno harano hiyar maje

Abar benur utala robe, Baykul hoye othe goponbaytha" !!

* Raaga Bageshree, Taal Kawali -

"Chander Piyalate aji, jochona-siraji jhare

Jhimai neshai nishithini, se sarab pan kore" !!

* Raaga Bhiro, Taal Trital (Shree Ganga Sthuthi) -

"Joy bigolito karuna rupini gonge!

Joy kalush harini, potito pavani,

Nitya pabitra yogi rishi songe" !!

* Raaga Desh Mishroo, Taal Kerba -

Piapia pia papia pukare

Chokh gelo-birohini badhur moner katha

Kandia berai badol-andhare

* Raaga Rakto Hans, Taal Sarang/Aadha

Bolo ranga hansoduti tar barota

Dao tar biraho lipi, bolo se kotha

Kemone kate tar alas bela, ajoki ganger dhare

Kande akela?

Dujoner asha tori dubilo jatha !!

* Raaga Aanandi, Taal Trital -

Bole chile bhulibena more

Bhulegele hai, Kamon kore !!

Nishither shapone ke jano kahe

Dharonir prem se ki sarone rahe

Phuler moton phute, jai re jhore !!

* Raaga Megha, Taal Trital -

Shama tantee ami megh barana

Dristite bristir jhare jharana !!

Ambare jalad mredango bajai, Kadam keyai banadala sajai

Hase shasshya puspe dhara nirabharana !!

* Raaga Bhairavi, Taal Jaot -
Sokhi jago rajoni pohae
Malin kamini-phul jamini golae !!
Chaliche badhu sinane, basan na bas mane
Shithil anchal tane, pather kantai !!

* Raaga Malab Shree, Taal Kerba -
Amar nayone nayon rakhi
Pan karite chao kon amiyo
Ache ae ankhite ushno ankhijol
Madhur sudha nai poran prio !!

* Raaga Nag-Swaravali, Taal Kerba
Aabar bhalobasar sad jage
Sei puraton chand amar chokhe aaaj notunlage
Je phool daliachi nithur paye, sadh jage dhari tare
Bokhe joraya
Udasin hia hai renge othe obelai, Sonar godhuli rage !!

* Raaga Mishra Jay Jayanti, Taal Trital
Abar ki alore badol
Loya pith bhora alochul chokh bhora jol
Trisito gagoner trisna ki mitilo, krisno priyai peye
Hea ki titilo, kahar biraha dahan juralo
Mor moto kar nishi hailo biphal !!

* Raaga Hindol Misra, Taal Tewra -
Ke duranto bajao jharer bokul banshi
Akash kape se sur sune sorbonashi !!

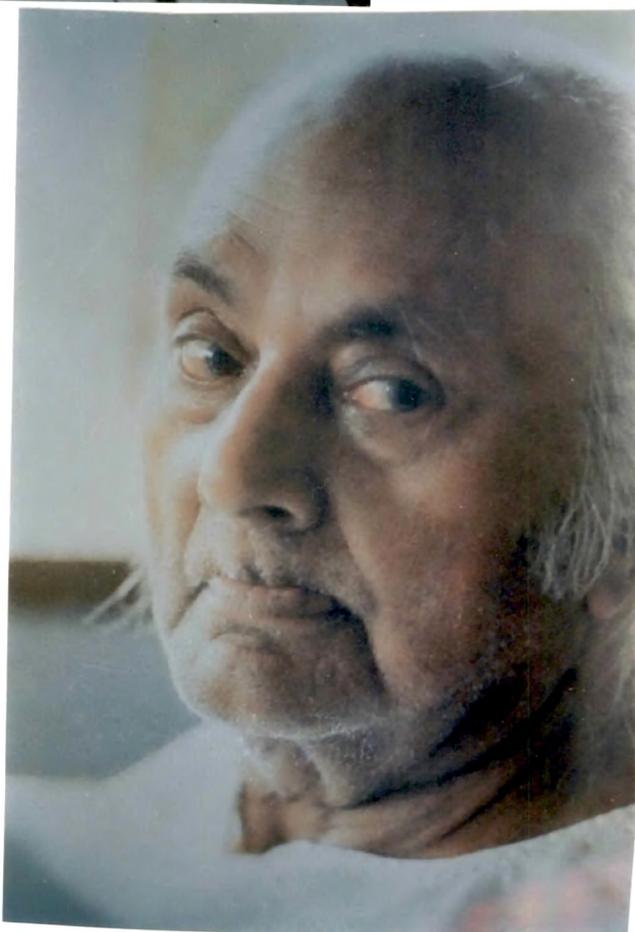
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KAZI NAZRUL ISLAM



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