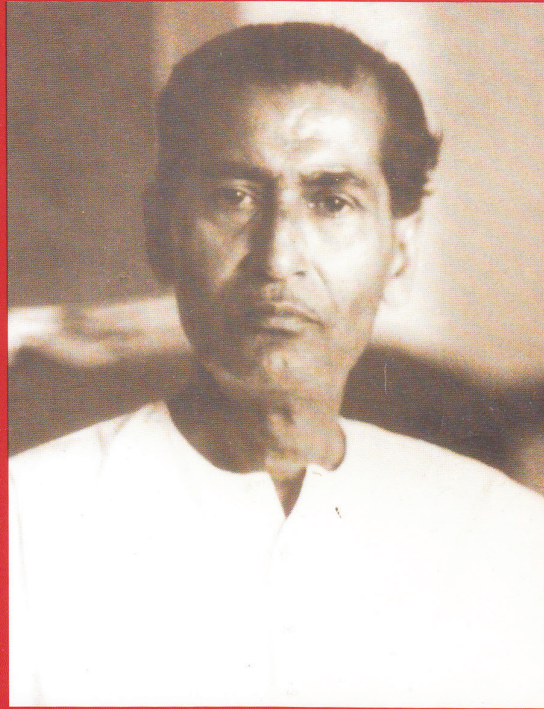


A TRIBUTE TO THE GREATEST COMPOSER OF GEETS

# Kamal Dasgupta

(Alias Kamal Ahmad)

Unforgettable Geets



تصویر تیری دل میرا بھلا نہ سکتی

یاد ہمیں کیوں آتی ہو

سب دن ایک سماں نہیں تھا

دل کو ہے تم سے پیار کیوں

سپنوں میں مجھ کو پیار ملا

بھلا تھا کتنا اپنا بچپن

S. M. Shahid

*Kamal Dasgupta*



A Tribute to the Greatest Composer of Geets

*Kamal Dasgupta*

Unforgettable Geets on 2 audio CDs  
*Jagmohan - Hemant Kumar - Talat Mahmood*

S. M. Shahid

ISBN No : 969-8625-13-5

A Tribute to the Greatest Composer of Geets  
**KAMAL DASGUPTA**

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To My COUSIN  
**KHAWAJA FAKHRUDDIN**

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I am grateful to my friends  
**Abdul Rasheed Qureshi and Dewan Zubair**  
for their kind help.

Cover photograph by A.R. Qureshi

## FOREWORD

Mankind is divided into nations, but how do you divide the wind that flows across the borders carrying the fragrance of blossoms with it? How do you divide the songs of the birds that have never known any boundaries? The same can be said about Love and Music that have defied man-made barriers from time immemorial.

Kamal Dasgupta (alias Kamal Ahmed) the inimitable composer of popular *Geets* epitomized these sacred and universal attributes of humanity when he fell in love with Feroza Begum, a much admired singer, converted to Islam and moved to the then East Pakistan along with her.

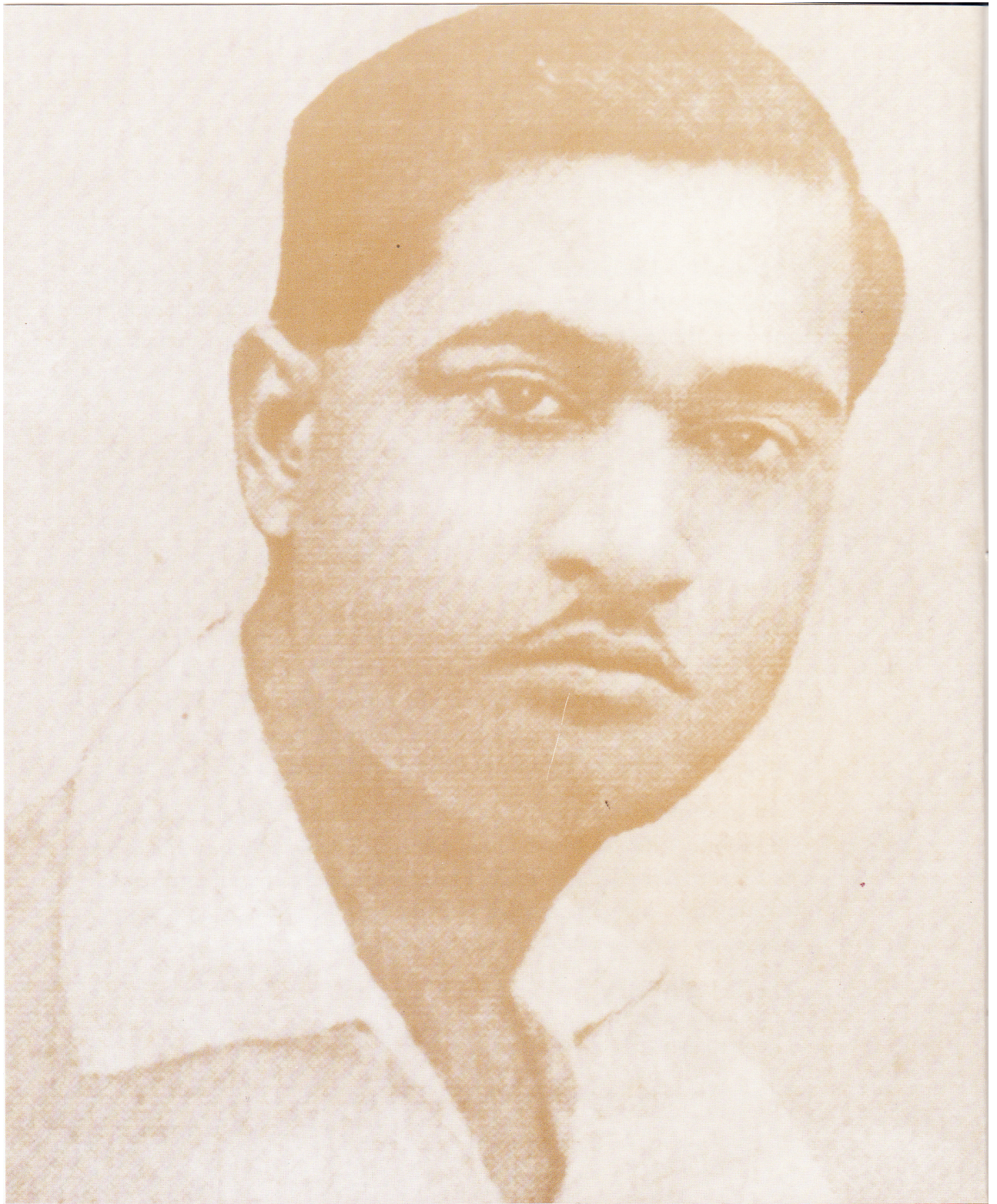
It is surprising that today few know the creator of "*Tasweer teri dil mera bahla na sake gi*" and "*Dil ko hai tum se piyar keon*" although millions have heard and enjoyed these and his other songs in the last half a century. It was sad when this model of humility and dedication, well sung in the prime of his life, literally died unsung in 1974 in Dhaka.

The least one could do to honour the memory of Kamal Dasgupta is to introduce him to his admirers, albeit belatedly, and to secure some of his work for posterity. PARCO has attempted to render this service by making \*this presentation with the help of S. M. Shahid who is known to bring out the best for the benefit of music lovers.

**Dr Shahid K. Hak**  
Managing Director  
Pak-Arab Refinery Limited

\* One of the three books sponsored by PARCO.





## GREAT MASTER OF MELODY

S. M. Shahid

I discovered Kamal Dasgupta in the '60s in Karachi.

But wait! Wasn't it 1948, when I first heard one of his compositions? We had just migrated from India to the then East Pakistan where I went to school in Chittagong. Chittagong in those days was a sleepy town with lush green rolling hills, dotted with lovely cottages built in the Raj period that sparkled in the sun after the rains. It was there, and in that romantic setting that I first heard *tasweer teri dil mera bahla na sakey gi* on the All India Radio. Following this discovery, I heard this song a hundred times on the radio. It mesmerised listeners all over the subcontinent. Surprisingly, people then did not care to know who was the creator of that lovely melody. It was enough to know who sang it. Talat Mahmood, of course.

We heard other songs, too, broadcast from the radio – sung by Jagmohan, Hemant Kumar and Talat Mahmood – without being aware that all those romantic, soul stirring melodies had been composed by the same person – Kamal Dasgupta.

The days of the non-film songs were over with the passage of time and the coming years saw a stream of songs rendered by Lata, Shamshad, Rafi, Mukesh, Talat, Geeta Roy and others, sweeping the subcontinent.

A galaxy of great music composers had converged on Bombay: Naushad, Khemchand Prakash, C. Ramchandra, Roshan, Madan Mohan, Sajjad Husain, Master Ghulam Haider, Shyam Sunder and many others who composed equally memorable melodies for films. The non-film songs of the '40s, recorded in the melodious voices of Pankaj, Jagmohan, Hemant, K. C. Dey, Juthika Roy, Kanan Bala, Kamla Jharia and Talat Mahmood went into the background.

In the early '50s our family left Chittagong and we came to live in Karachi. Here, I made new friends. One of them, Salim Akhtar Gull, who hailed from Sialkot, had a collection of 78rpm records. One fine evening he called me over and played some records on the old gramophone. I was transported to some other world. During that incredible listening spree, when Gull played one record after another on his gramophone, I discovered that almost every song was composed by Kamal Dasgupta – *tasweer teri dil mera behla na sakay gi; dil ko hai tum se peyar kyon; tum bhulaey na gaye hai bhulaey na gaye; bhala thha kitna apna bachpan; jogi mat ja mat ja mat ja...*

By about this time I had become the proud owner of an old harmonium gifted by an aunt. I learnt to play the above songs on my harmonium and discovered the simplicity of those compositions. I also noticed a

strange sadness and pathos in these compositions. Was it the result of the many tragedies and sufferings the land of Bengal and her sensitive people had endured through centuries? Some of these calamities came from nature but most were man-made, inflicted by those who were insensitive.

Many years later, my friend, sitarist Nafees Ahmad pointed out to me that Kamal Dasgupta had made the maximum use of notes that were in the “melodic minor” scale, i.e., S  $\bar{R}$   $\underline{G}$   $\underline{M}$  P  $\underline{D}$   $\bar{N}$  (it sounds exactly like *kirwani*). It denotes sadness and pathos. We also noticed that in this way the great composer had been influenced by the western scales, which also showed in the use of instruments in his orchestra – trumpet, oboe, violins etc.

Kamal Dasgupta was a genius. Melody ran in his blood. Standing shoulder to shoulder with giants like R.C. Boral and Pankaj Mullick (both recipients of the prestigious Dada Saheb Phalke Award and associated with the reputed New Theatres), he churned out one incredible composition after another throughout the 1940s. To his good fortune, he had found an equally gifted song writer in the person of Fayyaz Hashmi. Together, the two not only created memorable songs, they also launched the singing careers of Talat Mahmood, Hemant Kumar,

Jagmohan, Juthika Roy and Feroza Begum.

Dasgupta was born in a village called Kalia in Jessore, Bangladesh in 1912. His father was in printing business. He died when Kamal was very young and it became the responsibility of the eldest son, Bimal Dasgupta, to look after the widowed mother, two younger brothers (Kamal and Subal) and sisters – Sudhira, Indira and Basanti. The family came to live in Kolkata, the hub of cultural activities in India and a haven for aspiring singers, dancers, actors, painters and writers. Bimal Dasgupta had a job with the Gramophone Company in Kolkata where \*Ustad Zamiruddin Khan was the music composer.

In Kolkata the young Kamal made his presence felt by scoring music for a Bengali film, Pandit Moshay, in 1938 and later for P.C. Barua's Urdu film, Jawab, in 1942. The film marked the beginning of his association with Kanan Bala and together they presented beautiful songs in films like Hospital, Krishn Leela, Faisla and Chandrashekhar. At the same time he recorded many songs in the voice of Juthika Roy that were released by the Gramophone Company.

But I believe, Kamal Dasgupta's true greatness lies in his non-film compositions that he recorded in the voices of Hemant Kumar, Jagmohan and Talat Mahmood. The lyrics of almost all those songs were written

\* *Geet* singer, Jagmohan, had his training in classical music under Zamiruddin Khan. Kamal Dasgupta too acknowledges Zamiruddin Khan as his Ustad.

by his friend, Fayyaz Hashmi. Kamal Dasgupta also became known for his musical arrangement of Qazi Nazrul Islam's poems. He also had the distinction of composing the signature tune of the Delhi Station of All India Radio.

In terms of number, Dasgupta may have composed fewer songs than his contemporaries, but the originality of his compositions and their melodic content made him the most quixotic of music directors.

How did he work on those unusual compositions? It is said that unlike other composers who used a harmonium or a piano to work out the tunes, Kamal Dasgupta kept a notebook in which he jotted down the points relating to the notes as they occurred to him. He seldom talked about his work, but once disclosed that he used a special five-unit music code devised by himself. What it was one does not know, but before each recording, he would sing the composition to the singer and explain to him/her how the Bengali, Hindi or Urdu phrases were to be correctly pronounced.

Though very generous in teaching and correcting his singers, he never praised their performance. He was a hard taskmaster and only the best would satisfy him. Juthika Roy longed for a single word of appreciation from him. On a rare occasion, however, when he was pleased with the

rendering by a vocalist, a smile on his face would convey to the singer his approval. Juthika Roy once said: “*Meri awaaz ko unhoon ne recording ke qaabil banaya.*” (He made my voice worthy of recording.) And Jagmohan paid his tribute to the great composer in these words: “*Recording ki dunya mein maen jo kuchh hoon wo unheen ki dain hai.*” (In the sphere of recording whatever I am today is a gift from him.)

Kamal Dasgupta composed a large number of *Bhajans* and recorded them in the voice of Juthika Roy. *Bhajans* like “*ankhon mein Mathura hai.*” He also composed some *Naats* and made her sing them too which she did with great feeling. *Naats* such as “*ankhon mein Madina hai.*” Unfortunately, this did not please those who had so far revered him as a composer of *Bhajans* only. In the beginning, Dasgupta ignored this narrow mindedness but the lack of understanding and forbearance of his Kolkata fans came to such a pass that he decided to leave Kolkata in 1968. He migrated to Dhaka. He was already married to Feroza Begum, had renounced his religion and converted to Islam. He was now Kamal Islam. Some of his old admirers across the border never forgave him for this impropriety.

Kamal Dasgupta remained an unassuming man all his life. A noble

soul, he was oblivious to praise and plaudits. But he sometimes lamented the lack of appreciation for his work in Pakistan. Yes, even a person of his disposition felt hurt at the ingratitude of the people he had enriched so much with his marvelous music. The well-known recording companies for which the great composer was the biggest money spinner for many years, became indifferent towards him. The music fraternity, too, on both sides of the border, showed callous indifference once his glory days were over.

In the later part of the 1960s when he and his wife came to the then West Pakistan, where Feroza had singing assignments at the Rawalpindi Radio Station, he remained incognito and no one knew who he was.

In Dhaka he used to earn his living by teaching music to small boys and girls. He suffered in many other ways. For instance, he had put his life's savings in a private bank that collapsed and all his savings were lost. His health too had greatly deteriorated. A chain smoker, he suffered from various ailments, including gallstones, but instead of going to a doctor and taking proper medicines, he took morphine injections and became addicted to them. His life turned miserable and in his last days he could hardly stand on his own two feet.

For him there was nothing but sad memories. Memories of an exciting

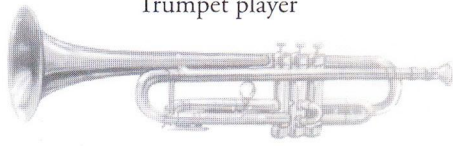


career as a sought after and much loved music composer in Kolkata, then the rejection by the same people who once worshipped him, his migration to Dhaka, conversion to Islam, and finally, the absence of realization on the part of people in Pakistan that there was someone really very special in their midst who they ought to have loved. The great melody maker left this world on July 20, 1974 in Dhaka.

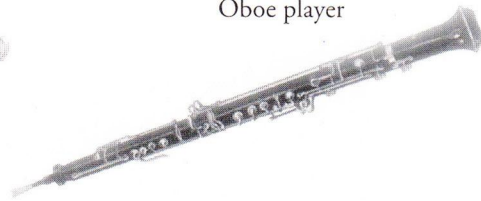


**Members of Kamal Dasgupta's Orchestra "Shoorosri"  
and Instruments mostly used in his Compositions**

**Abdul Hakim Chishti**  
Trumpet player



**Rajan Sarcar**  
Oboe player



**Haritesh Sen**  
Violin player



**Pareesh Bhattacharya,  
Hanif and Subul Dasgupta**  
Tabla players



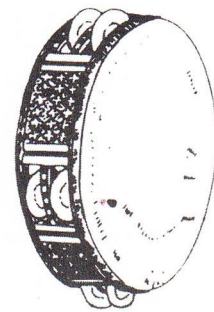
**Shelen Roy**  
Sitar player



**Raja**  
Flute player



**Topada**  
Tambourine player



## KAMAL DASGUPTA

A towering figure among music composers of the subcontinent

M. Asafuddowlah

*Editor, Bangladesh Today, Dhaka*

Kamal Dasgupta was born at Kalia (Narail) of the old Jessore district in Bangladesh on July 28, 1912. His parents shifted to Calcutta long before the partition of 1947. His eldest brother professor Bimal Dasgupta was a gifted musician, while his younger brother Subal Dasgupta also emerged as one of the successful music directors of his time. His sisters, Sudhira, Indira, Basanti - all were talented singers in their own right. All of them had recorded songs under the HMV banner. Kamal Dasgupta belonged to an immensely accomplished musical family.

At a very tender age Kamal and Subal took lessons in classical music from Ustad Zamiruddin Khan, a renowned maestro of *Khayal* and *Thumri*. It was here that Kamal met Kazi Nazrul Islam, the great Bengali poet, who had also started taking classical music lessons from the same Ustad. The meeting between the two turned out to be of historic significance.

A graduate in commerce, Kamal Dasgupta joined the Gramophone Company of India in Calcutta in 1932 at the age of 20. From the release of his first tune a new era of music direction began. He set out to create new frontiers of tuning technique and composed a large number of matchless melodies. Not many music directors have scored music for super hit songs than Kamal Dasgupta. The uniqueness of his high

standard was such that despite a prolific output the quality of his compositions never suffered from monotony. And no one had ventured into so many musical forms and produced such unparalleled compositions in each of the varieties. His tuning repertoire included *ghazal, geet, bhajan, keertan, qawwali*, folk songs, religious songs, modern Bengali songs, Nazrul *geetees, shyama sangeet*, light classical and classical numbers. He set tunes for Bengali, Urdu, Hindi, Tamil, Telegu languages. He directed music for many films and received awards.

Kamal Dasgupta had a personal team of chosen instrumentalists. It was known as the Shoorosri Orchestra. Some of the most eminent instrumental musicians of that time used to play for the Shoorosri. He innovated a system of shorthand musical staff notation, never known to musicians before. It was a convergence of western and eastern methods of notation.

Kamal Dasgupta became the chief music director of His Master's Voice and Columbia and continued in that position for 25 years. These years came to be known later as the golden years of gramophone recordings in India. To give an example, *chupke chupke bole maina*, a 78 rpm gramophone disc of a *Hindi geet* under HMV brand tuned by Kamal Dasgupta is said to have sold over a million copies - the first million-copy seller golden disc in Indian musical industry. It used to be said in

those days that if any song was touched by Kamal Dasgupta, it was destined to hit box office. In fact, it is not easy to name many super hit songs of the 1932-1954 period that was not composed by the great maestro.

Kamal Dasgupta composed music for over four hundred songs of Kazi Nazrul Islam. Discipleship under the same music mentor not only forged a beautiful friendship between them, but it also brought about a commonality of musical understanding. For this reason, Nazrul Islam permitted only Kamal Dasgupta to compose music for his songs without any need for his approval. These words were written in the poet's own hand on an exercise book containing songs of the poet that I personally saw in Calcutta in 1956.

What was the secret behind the golden fingers of this fabulous man? To start with, his tunes were beautiful because they were simple. The real test of a great composer is the ease and style with which he can return to the opening lines. Kamal Dasgupta devised a technique that was uniquely graceful. It bore the stamp of a style that belonged to him alone. He created new motifs that did not need highly trained voices to be able to render. The simplicity of the overall structure of his tunes also became the reason of their popularity with the masses - as they could hum those tunes with ease. I had once asked him why he didn't

use much of the *raags* in his tunes. He told me that composing songs based on specific *raags* was the easiest way to tune a song, because the pattern was already there. The demand on creative compositions is far greater, when the composer succeeds in merging the individual identities of the *raags* into the fabric of the song in a manner that the tune emerges with an identity of its own.

In those days a music director was not merely a tuner. He was also a trainer and a teacher. Kamal Dasgupta trained and taught artists of the caliber of Juthika Roy, Jaganmoy Mitra (Jagmohan), Talat Mahmood, Hemanta Mukherjee (Hemant Kumar), Kalyani Ghose, Shubhluxmi, Feroza Begum and many more. He himself was an accomplished singer of classical and light songs, and had many gramophone records sung by himself. In 1943 he earned the honorific degree of doctorate of music from the Benaras University.

Kamal Dasgupta was a very exclusive person. He never gave an interview, never let any photographer take a snap of his. He had intrinsic dislike for publicity – a reason why he is far less talked about that should have been, a reason why obtaining even a photograph of his entailed determined effort. He also possessed a great heart. He had tremendous admiration for Khemchand Prakash, Sudhirlal Chakravarty, Subal Dasgupta and Dilip Kumar Roy. He had graceful words about all his

contemporaries. He held Fayyaz Khan, Abdul Karim Khan, Bare Ghulam Ali Khan and Ali Akbar Khan in great esteem. Nazakat Ali Khan and Salamat Ali Khan came over to his residence in Dhaka to sing for him. He greatly appreciated their rendition. I never heard him utter an unkind word about any one in his life - a quality sadly absent from the realms of art and music.

He converted to Islam in 1956 and married Feroza Begum, the legend of Nazrul Sangeet.

Kamal Dasgupta passed away on July 20, 1974 in Dhaka. He left behind his wife and three sons - Tahsin, Hamin and Shafin and countless music lovers to mourn his death. He had been keeping indifferent health since 1956. Probably he had burnt himself out too early in life. When he was taken to the Post Graduate Medical Hospital hours before his death, his admirers were urging the government hospital authorities to allocate him a cabin. The government doctors, however, asked them if he was a Class One gazetted officer! People accompanying the dying grand master kept telling them that the great music composer needed urgent attention, but the doctors on duty kept on insisting whether he was a class one officer. Kamal Dasgupta left this mortal world before the interesting question could be answered.



## FAYYAZ HASHMI The Celebrated Songwriter

S. M. Shahid

چمن میں غنچہ و گل کا تبسم دیکھنے والو  
کبھی تم نے حسین کلیوں کا مرجھانا بھی دیکھا ہے؟

*chaman mein ghuncha-o-gul ka tabassum dekhne walo  
kabhi tum ne haseen kalyoon ka murjhana bhi dekha hai?*

Poetry started to flow from his pen at a tender age. Yes, when he wrote this *sher* (verse) he was just a schoolboy studying in class seven. The next two years saw him participating in *mushairas* where he brushed shoulders with well-known poets of the era. Before long, he wrote his first song for a recording company. He received a handsome remuneration of Rs 200 for his maiden effort.

قدر کسی کی ہم نے نہ جانی (qadar kisi ki hum ne na jani)  
ہائے محبت ہائے جوانی hai mohabbat hai jawani)

The song was recorded in the voice of Fida Husain. The year was 1942. Fayyaz Hashmi was on his way to becoming one of the most celebrated and sought after songwriters in Bengal. Soon enough, the British owned Gramophone Company offered him employment.

He served the prestigious recording company for five years – from 1943 to 1948 – where that magnificent melody maker Kamal Dasgupta was



the music director. Those were the days when as many as sixteen records were produced by the Gramophone Company every day. It kept Fayyaz very busy churning out one song after another and his output exceeded that of any other poet writing for films or a record company in those days. Most of the renowned singers of that time sang his lyrics.

An extraordinary team had developed in Kolkata. Its members were Kamal Dasgupta the composer; Jagmohan, Hemant Kumar, Juthika Roy, Kanan Bala and Feroza Begum the singers; and, of course, Fayyaz Hashmi, the lyricist who wrote captivating lyrics for them all. Fayyaz's relationship with Kamal Dasgupta became very special and both worked closely for a long, long time.

The number of songs Fayyaz Hashmi wrote during the 1940s for the lilting compositions of the Bengali composer is quite amazing. He also had a special knack for transcribing beautifully into Urdu the sensitive classical Bengali poetry, prompting the great poet Qazi Nazrul Islam to remark:

تم من میں ڈوب کر من کا بھید نکالتے ہو آسان شبدوں میں  
(*tum mun main doob kar mun ka bhaid  
nikalte ho, aasaan shubdon main*)

Fayyaz Hashmi was born in 1920 in Kolkata. His father, Syed

Muhammad Husain Hashmi Dilgeer had been associated with performing arts, and was an actor-director working for Madan Theatres. The family lived in Hayat Khan Lane next to Agha Hashr Kashmiri's house. In fact, Mohammad Husain Hashmi was one of the students of the famous playwright-director, Agha Hashr. From a young age, therefore, Fayyaz imbibed the literary spirit in that intellectual environment.

The young poet wrote the first song for Talat Mahmood in 1941:

تھا سب دن ایک سماں نہیں تھا (*sub din ek saman nahin tha*). Later, he wrote other great lyrics for Talat's non-film songs like, تصویر تیری دل میرا بہلا نہ سکے گی (*tasweer teri dil mera bahla na sakegi*); سوئے ہوئے ہیں چاند اور تارے آج کی رات اندھیاری (*soye hoey hain chand aur taray aaj ki raat andhiari*); چودھویں منزل پہ ظالم آ گیا (*chaudhween manzil pe zalim aa gaya*); etc. The music for all these songs was, of course, composed by Kamal Dasgupta. For Jagmohan the duo created such immortal numbers as دل کو ہے تم سے پیار کیوں (*dil ko hai tum se peyar keon*); سپنوں میں مجھ کو پیار ملا (*sapnoon mein mujh ko peyar mila*); and for Hemant, masterpieces like کتنا دکھ بھلایا تم نے پیاری (*kitna dukh bhulaya tum ne peyari*); بھلا تھا کتنا اپنا بچپن (*bhala tha kitna apna bachpan*); and many other unforgettable songs.

A compilation of Fayyaz Hashmi's poetry was published under the title of Raag Rang in 1944. His poems were published in literary journals

as well, such as *Adabi Dunya*, *Adab-e-Lateef*, *Alamgir*, *Bisween Sadi*, *Shama Delhi*, *Chitralli Dhaka*, *Amar Jadeed* and *Amrit Bazar Patrika*. He wrote many *naats* and *qawwalis* as well.

After partition Fayyaz Hashmi was posted at the Dhaka office of the Gramophone Company and, thereafter, to Lahore in 1951. In Pakistan, too, there was no looking back for him. There was no dearth of good singers and their talents were fully utilised by the Gramophone Company. Fayyaz wrote songs for the film industry and his lyrics were rendered in the voices of Farida Khanum, Mehdi Hasan, Iqbal Bano etc. In due course, he said goods bye to his association with the Gramophone Company and gave his time entirely to writing for films.

He shifted to Karachi in 1956 and, in addition to writing film songs, also worked as principal of a homoeopathic college. (He had received education in this discipline in Kolkata.) His first film in Karachi was *Anokhi* in which the song گاڑی کو چلانا بابو (*gari ko chalana babu*) sung by Ahmed Rushdi became very famous.

According to Fayyaz Hashmi, he wrote songs for a large number of films and his total non-film songs exceed 500. He also wrote stories, dialogues and scripts for films such as *Aulad*, *Zamana Kia Kahega*, *Nehley Pe Dahla*, *Intekhab*, *Pehchan*, *Khuda aur Mohabbat*, and *Hum*

*Eik Hain.* The last film he had produced and directed himself.

Fayyaz Hashmi received many awards during his career: Graduate Award as many as three times and Nigar Award in 1978 for best songwriting. The song was چلو اچھا ہوا تم بھول گئے (*chalo Achcha hua tum bhool gaye*) for the film *Lakhon Mein Eik*. His next Nigar Award came in 1988 for dialogue writing for the film *Gharibon Ka Badshah*.

Today Fayyaz Hashmi lives a secluded life in Karachi and has nothing to do with poetry or music. He is strictly into religion and is inaccessible to people who are not in his close religious circle.



Fayyaz Hashmi at the residence of Dewan Zubair.

## JAGMOHAN

Jagmohan (Jaganmoy Mitra) was born in 1918 in a land owning family. His career started in 1937 and his first disc was released in 1939. It was a poem by Kazi Nazrul Islam. He also sang Rabindrasangeet. But his popularity soured when he sang the marvellous love songs composed by Kamal Dasgupta in the 40s. These non-film songs were recorded by the well-known The Gramophone Company of Calcutta.

There were many highly gifted poets, music composers and singers in Bengal. Jagmohan had legends like K.L Saigal, Pankaj Mullick, S.D. Burman, Hemant Kumar and Talat Mahmood as his contemporaries. They sang different types of songs but the one thing common amongst them was the romance in their renderings which has not lost its appeal even today. Jagmohan sang the songs of Tagore and Nazrul Islam which made his name a household word in Bengal.

Jagmohan was a great nationalist and a humanist. He enthused the soldiers of Subhash Chndra Bose's army with "*kadam kadam barhae ja*" and when riots broke out in Noakhali in 1946, he went round singing and raising funds for the riot victims.

His unique style of singing brought him the title of *Sur Sagar* in 1945. Before him, only Pankaj Mullick had been honoured with this title.

Jagmohan moved to Bombay in the 50s where, in addition to Bengali and Urdu songs, he sang Hindi, Gujrati and Marathi songs as well.

He was 85 when he died in Bombay in September 2003 - without a word being said or written in his honour. One can say, he died unsung.



## Geets (non-film) composed for Jagmohan

Song	Lyricist
1. DIWANA TUMHARA KAHTA HAI AFSANA	Faiyyaz Hashmi
2. PREM KI RUT CHALI GAYI	Faiyyaz Hashmi
3. DIL DE KAR DARD LIYA MAIN NE	Faiyyaz Hashmi
4. DIL KO HAI TUM SE PEYAR KEON	Faiyyaz Hashmi
5. ANKHON MEIN CHHUPA MANN MERA	Faiyyaz Hashmi
6. JAL RAHE ARMAAN	Faiyyaz Hashmi
7. MERI AANKHEIN BANI DEEWAANI	Faiyyaz Hashmi
8. PYARI TUM KITNI SUNDAR HO	Faiyyaz Hashmi
9. MAT KAR SAAJ SINGAR SUNDARI	Faiyyaz Hashmi
10. TUM MERE SAAMNE AAYA NA KARO	Faiyyaz Hashmi
11. SAPNON MEIN MUJH KO PYAR MILA	Faiyyaz Hashmi
12. MUJHE NA SAPNON SE BAHLAO	Faiyyaz Hashmi
13. CHAAND HAI MEHMAAN	Faiyyaz Hashmi
14. IK BAR MUSKURA DO	Faiyyaz Hashmi
15. US RAAG KO PAYAL MEIN JO SOYA HAI JAGA DO	Faiyyaz Hashmi
16. MALOOM HAI MUJH KO	Faiyyaz Hashmi
17. NIRAS MEIN AAS PRABHU MERA	Faiyyaz Hashmi
18. YEH CHAAND NAHIN TERI ARSI HAI	Faiyyaz Hashmi
19. MANN KHOJ RAHA DO NAINA	W. Malik
20. YEH MANA KE TUM SE NA MIL PAAEN GE HUM	Faiyyaz Hashmi
21. YEH KAUN JA RAHA HAI	Faiyyaz Hashmi
22. NIKLI BHI NA THI AAH ABHI MERE JIGAR SE	Mast
23. TUM WOHI TO HO	Faiyyaz Hashmi
24. AANKHON SE NEER BAHATA JA	W. Malik

## Song

25. PYAR KI MANZIL NAHEEN HAI
26. MUJHE DIL MEIN CHHUPA LO
27. PYAR HO RAHA HAI
28. WOH AAJ NAHEEN TO KAL AAE GA
29. MUJHE KHAMOSH RAHNE DO
30. KHAYALON HI KHAYALON MEIN
31. MERI TARAF KEON JATA HAI
32. TERI CHANCHAL AANKHON MEIN
33. SAJNI AAO TUM KO PREM SIKHAEN
34. KIA MERI MATWALI
35. SURAHİ LEKE BAITHA HOON
36. AYE KANWAL TU AB NEER KEON BAHAYE
37. İSHQ KA ROGE MOLE KAR

## Lyricist

- Faiyyaz Hashmi  
Faiyyaz Hashmi  
Faiyyaz Hashmi  
B.C. Madhur  
Rajendar Krishen  
Rajendar Krishen  
Hasrat Jaipuri  
Hasrat Jaipuri  
Faiyyaz Hashmi  
Faiyyaz Hashmi  
Faiyyaz Hashmi  
Faiyyaz Hashmi  
Faiyyaz Hashmi



DEEWANA TUMHARA KAHTA HAI AFSANA  
ROTI HAI JAB AANKHEN HANSTA HAI PAIMANA  
THHE JO KABHI TARAY AAJ WOHI ANGARAY  
JEENE KI MEHFIL MEIN MARTA HAI PARWANA  
DEEWANA TUMHARA KAHTA HAI AFSANA

دیوانہ تمہارا کہتا ہے افسانہ  
روتی ہیں جب آنکھیں ہنستا ہے پیمانہ  
تھے جو کبھی تارے آج وہی انگارے  
جینے کی محفل میں مرتا ہے پروانہ  
دیوانہ تمہارا کہتا ہے افسانہ

WO CHAND KAHAN PHOOL KAHAN OR WO UJJARAY  
WO RAAT GAEE BAAT GAEE DIN BHI WO GAE SARAY  
KHO KE TUMHAIN HAYE CHAIN NAHEEN PAYE  
DUKH KEON HAM NE SAHA TUM NE NAHEEN JANA  
DEEWANA TUMHARA KAHTA HAI AFSANA

وہ چاند کہاں پھول کہاں اور وہ اجیارے  
وہ رات گئی بات گئی دن بھی وہ گئے سارے  
کھو کے تمہیں ہائے چین نہیں پائے  
دکھ کیوں ہم نے سہا تم نے نہیں جانا  
دیوانہ تمہارا کہتا ہے افسانہ

Inspired by *raag Malkaus*  
with use of *Pancham* and *Rekhab*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

PREM KI RUT CHALI GAEE PIYAR KE DIN GUZAR GAYE  
JEENE KI ARZOO MEIN HUM MAUT SE PAHLE MAR GAYE  
ROOTH KE NEEND CHAL BASI AANSOO MEIN BAH GAEE HANSI  
YAAD MEIN UNKI AANKH SE MOTI GIRAY BIKHAR GAYE

UN KE QADAM SE THI BAHAR BAAGHON MEIN AB KAHAN NIKHAR  
PHOOL JAHAN THHE KHUD NISAR KAANTE WOHEIN PE BHAR GAYE  
MIL KE BICHAR GAYE HAIN WO BUN KE BIGAR GAYE HAIN WO  
DIL KO BANA KE APNA GHAR BARBAD KHUD WO KAR GAYE  
BARBAD KHUD WO KAR GAYE  
PREM KI RUT CHALI GAEE PIYAR KE DIN GUZAR GAYE

پریم کی رت چلی گئی پیار کے دن گزر گئے  
جینے کی آرزو میں ہم موت سے پہلے مر گئے  
روٹھ کے نیند چل بسی آنسو میں بہہ گئی ہنسی  
یاد میں ان کی آنکھ سے موتی گرے بکھر گئے

ان کے قدم سے تھی بہار باغوں میں اب کہاں نکھار  
پھول جہاں تھے خود نثار کانٹے وہیں پہ بھر گئے  
مل کے پچھڑ گئے ہیں وہ بن کے بگڑ گئے ہیں وہ  
دل کو بنا کے اپنا گھر برباد خود وہ کر گئے  
برباد خود وہ کر گئے  
پریم کی رت چلی گئی پیار کے دن گزر گئے

Inspired by *Kafi*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

DIL DE KAR DARD LIYA MAIN NE, MAIN NE, MAIN NE  
TERE NAAM KI KHATIR SAJNI, APNE KO BADNAM KIA MAIN NE  
TERI KHUSHI MEIN KHUSHI HAI MERI  
TERI HANSI AB HANSI HAI MERI  
YEHI SOCH KAR ANSOO PIYA HAI ANSOO PIYA MAIN NE  
DIL DE KAR DARD LIA

MEREY GAGAN PER CHAMKEY THHEY JO TAREY  
TERE GHAR KE DEEP BANEY, DEEP BANEY HAIN SAREY  
APNI DUNYA KO LUTA KE MEHFIL KO TERI BASA KE  
APNA HAAL BADAL DIA HAI, BADAL DIA MAIN NE  
DIL DE KAR DARD LIA MAIN NE, MAIN NE, MAIN NE

دل دے کر درد لیا میں نے، میں نے، میں نے  
تیرے نام کی خاطر سبھی اپنے کو بدنام کیا میں نے  
تیری خوشی میں خوشی ہے میری  
تیری ہنسی اب ہنسی ہے میری  
یہی سوچ کر آنسو پیا ہے آنسو پیا میں نے  
دل دے کر درد لیا

میرے گلن پر چمکے تھے جوتارے  
تیرے گھر کے دیپ بنے، دیپ بنے ہیں سارے  
اپنی دنیا کو لٹا کے محفل کو تیری بسا کے  
اپنا حال بدل دیا ہے بدل دیا میں نے  
دل دے کر درد لیا میں نے، میں نے، میں نے

Inspired by *raag Kirwani*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

DIL KO HAI TUM SE PEYAR KEON	دل کو ہے تم سے پیار کیوں
YE NA BATA SAKOON GA MAIN	یہ نہ بتا سکوں گا میں
DIL KO HAI TUM SE PEYAR KEON	دل کو ہے تم سے پیار کیوں
PAHLE MILAN KI CHHAON MEIN	پہلے ملن کی چھاؤں میں
TUM SE TUMHARE GAON MEIN	تم سے تمہارے گاؤں میں
ANKHEN HOI THEEN CHAR KEON	آنکھیں ہوئی تھیں چار کیوں
YE NA BATA SAKOON GA MAIN	یہ نہ بتا سکوں گا میں
TUM KO NAZAR MEIN RAKH LIYA	تم کو نظر میں رکھ لیا
DIL MEIN JIGAR MEIN RAKH LIYA	دل میں جگر میں رکھ لیا
KHUD MAIN HOAA SHIKAR KEON	خود میں ہوا شکار کیوں
YE NA BATA SAKOON GA MAIN	یہ نہ بتا سکوں گا میں
ROOP KI KUCHH KAMI NAHEEN	روپ کی کچھ کمی نہیں
DUNYA MEIN EK TUMHI NAHEEN	دنیا میں اک تم ہی نہیں
PAR MAIN TUMHARI YAAD MEIN	پر میں تمہاری یاد میں
RAHTA HOON BEQARAR KEON	رہتا ہوں بے قرار کیوں
YE NA BATA SAKOON GA MAIN	یہ نہ بتا سکوں گا میں
DIL KO HAI TUM SE PEYAR KEON	دل کو ہے تم سے پیار کیوں

Inspired by *Piloo*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

AANKHON MEIN CHUPA MUN MERA HAI MUN MEIN CHUPA KAUN آنکھوں میں چھپا من میرا ہے من میں چھپا کون  
 SAPNON MEIN MERE HONTON PE AAKAR KE HANSA KAUN سپنوں میں میرے ہونٹوں پہ آکر کے ہنسا کون  
 HAI MUN MEIN CHUPA KAUN ہے من میں چھپا کون  
 KIS SE YE LAGAN LAG GAI HAI DIL KE ROOBAROO کس سے یہ لگن لگ گئی ہے دل کے روبرو  
 AANKHON KE RASTEY KAHEEN NIKLE NA AARZO آنکھوں کے راستے کہیں نکلے نہ آرزو  
 HUM TUM PE MITEY AUR KAHO HAI HUM PE MITA KAUN ہم تم پہ مٹے اور کہو ہے ہم پہ مٹا کون  
 MAIN BOL UTHA SHAAN SE JAB TOO NE PUKARA میں بول اٹھا شان سے جب تو نے پکارا  
 DHARTI BHI HAMARI HAI AUR AAKASH HAMARA دھرتی بھی ہماری ہے اور آکاش ہمارا  
 DONO LUTEY HAIN PER KAHO PAHLE HAI LUTA KAUN دونوں لٹے ہیں پر کہو پہلے ہے لٹا کون  
 JUB DOOR RAH KE HO GAYE HUM TERE DEEWANEY جب دور رہ کے ہو گئے ہم تیرے دیوانے  
 GAR PAS MEIN HOTEY TO KIA HOTA TOO HI JANEY گر پاس میں ہوتے تو کیا ہوتا تو ہی جانے  
 MATWALEY THHE LAKHON PER MANZIL PE BASA KAUN متوالے تھے لاکھوں پر منزل پہ بسا کون  
 AANKHON MEIN CHUPA MUN MERA HAI MUN MEIN CHUPA KAUN آنکھوں میں چھپا من میرا ہے من میں چھپا کون

Inspired by *Kafi* with glimpses of *Kirwani*

Composition: Kamal Dasgupta  
 Lyrics: Fayyaz Hashmi

JAL RAHE, JAL RAHE, JAL RAHE ARMAN	جل رہے، جل رہے، جل رہے ارماں
DIL PE JIGAR PE PEYAR KE GHAR PE	دل پے جگر پے پیار کے گھر پے
GIR RAHEE HAIN BIJLIAN	گر رہی ہیں بجلیاں
JAL RAHE	جل رہے
YE JALAN TO BARI BURI HAI	یہ جلن تو بڑی بری ہے
SARI DUNYA JAL RAHI HAI	ساری دنیا جل رہی ہے
KAUN KAHE KE LAGI HAI KAHAN KAHAN	کون کہے کہ لگی ہے کہاں کہاں
JAL RAHE	جل رہے
EK AAG BHARA SAMAN HOON MAIN	اک آگ بھرا سامان ہوں میں
SEENE MEIN LIYE SHAMSHAAN HOON MAIN	سینے میں لئے شمشان ہوں میں
HONTON PE AHON KA FASANA	ہونٹوں پہ آہوں کا فسانہ
HO GAYA JALTE ZAMANA	ہو گیا جلتے زمانہ
MIT RAHE SUB MERE NISHAN	مٹ رہے سب میرے نشان
JAL RAHE	جل رہے

Inspired by *raag Shankra*  
with glimpses of other *raags*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

MERI AANKHAIN BANEEN DIWANI  
PAHLE LAYEEN 'AAG REDEY MAIN  
PHIR BHAR LAEEN PANI  
MAN KA SATHI SUB KUCH LE KAR  
BICHAR GAYA BICHAR GAYA HAI DARD KO DE KAR  
NEEND KE BADLE YAAD HAI AATI BHOOLI HOI KAHANI  
MERI AANKHAIN BANEEN DIWANI

APNE KO KHO KAR KIA PAYA  
DUKH KO APNA MITR BANAYA  
IS PER BHI NA BHULA SAKA IS DIL SE YAAD PURANI  
AANKHAIN, MERI AANKHAIN BANEEN DIWANI

JIS MAHFIL MAIN THA EK MELA  
US MAIN AAKHIR RAHA AKELA  
MARTE DAM TAK SOONE PUN KI KAROON GA MAIN MEHMANI  
MERI AANKHAIN BANEEN DIWANI

میری آنکھیں بنیں دیوانی  
پہلے لائیں آگ ردے میں  
پھر بھرا لائیں پانی

من کا ساتھی سب کچھ لے کر  
بچھڑ گیا، بچھڑ گیا ہے درد کو دے کر  
نیند کے بدلے یاد ہے آتی بھولی ہوئی کہانی  
میری آنکھیں بنیں دیوانی

اپنے کو کھو کر کیا پایا  
دکھ کو اپنا مٹر بنایا  
اس پر بھی نا بھلا سا اس دل سے یاد پرانی  
آنکھیں، میری آنکھیں بنیں دیوانی

جس محفل میں تھا اک میلہ  
اُس میں آخر رہا اکیلا  
مرتے دم تک سونے پن کی کروں گا میں میہمانی  
میری آنکھیں بنیں دیوانی

Inspired by *raag Bhairon*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

SUNDER HO, KITNI SUNDER HO	سندر ہو، کتنی سندر ہو
PEYARI TUM KITNI SUNDER HO	پیاری تم کتنی سندر ہو
MANDIR SA TERA JIWAN HAI	مندر سا تیرا جیون ہے
RASIMA JAISA TERA MUN HAI	رسیما جیسا تیرا من ہے
ROOP KAPUR KE SUB CHANDAN SE	روپ کپر کے سب چندن سے
BANA HUA TERA TUN HAI	بنا ہوا تیرا تن ہے
KAHE DEWTA TUM MANHAR HO	کہے دیوتا تم منہر ہو
PEYARI TUM KINI SUNDER HO	پیاری تم کتنی سندر ہو
RAAT SAMEY KI TUM HO LALI	رات سے کی تم ہو لالی
AUR AMRIT KI TUM HO PEYALI	اور امرت کی تم ہو پیالی
TUM HI DASEHRA TUM HI DIWALI	تم ہی دسہرا تم ہی دیوالی
DEVI HO IS LIYE AMAR HO	دیوی ہو اسلئے امر ہو
PEYARI TUM KITNI SUNDER HO	پیاری تم کتنی سندر ہو
TUM DUNYA MEIN ROOP KI RASHI	تم دنیا میں روپ کی راشی
TUM GANGA HO TUM HO KASHI	تم گنگا ہو تم ہو کاشی
BIDHNANE KI BHOOL ZARA SI	بدھنانے کی بھول ذرا سی
TUMHAIN BANAYA JUG KA BASI	تمہیں بنایا جگ کا باسی
KUCH BHI HO TUM BARI MADHUR HO	کچھ بھی ہو تم بڑی مدھر ہو
PEYARI TUM KITNI SUNDER HO	پیاری تم کتنی سندر ہو

Inspired by *Piloo*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi



MAT KER SAJ SINGHAR SUNDRI	مت کر ساج سنگھار سندری
PAHLE SHARMAYE SE RAHTE	پہلے شرمائے سے رہتے
DOOJE NIHAR NIHAR	دو جے نہار نہار
MAT KAR SAJ SINGHAR SUNDRI	مت کر ساج سنگھار سندری
MOTI SI TU KHUD UJLI HAI, HAAN	موتی سی تو خود اجلی ہے ہاں
AUR CHANCHAL TU BIJLI SI HAI, HAAN	اور چنچل تو بجلی سی ہے ہاں
OOPER KE IS THHAT BAAT SE	اوپر کے اس ٹھاٹھاٹ باٹ سے
TUJH KO KIA DARKAR	تجھ کو کیا درکار
MAT KAR SAJ SINGHAR SUNDRI	مت کر ساج سنگھار
APNI ZULFON KO BIKHRA DE	اپنی زلفوں کو بکھرا دے
HONTON PER TU HANSI BICHHA DE	ہونٹوں پر تو ہنسی بچھا دے
CHOTI KE DO HISSEY KAR KE	چوٹی کے دو حصے کر کے
BANA GALEY KA HAR	بنا گلے کا ہار
MAT KAR SAJ SINGHAR	مت کر ساج سنگھار
AEK BAR TOO DEKH LE DARPAN	ایک بار تو دیکھ لے درپن
MAST BANALEY SUNDRI	مست بنا لے سندری
MAST BANALEY APNA JIWAN	مست بنا لے اپنا جیون
APNI MUNMOHAN SOORAT PE	اپنی من موہن صورت پہ
KHUDH HO JA BALIHAAR	خود ہو جا بلی ہار
MAT KAR SAJ SINGHAR	مت کر ساج سنگھار

Inspired by *Bilawal thaath*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

TUM MERE SAMNE AAYA NA KARO	تم میرے سامنے آیا نہ کرو
DIL MEIN JO DARD CHUPAYE HOON MAIN	دل میں جو درد چھپائے ہوں میں
USKO RAH RAH KE BARHAYA NA KARO	اسکو رہ رہ کے بڑھایا نہ کرو
DEKH KE TUM KO BADAL JATI HAI HALAT DIL KI	دیکھ کے تم کو بدل جاتی ہے حالت دل کی
OR BARH JATI HAI IS TARAH TARAP GHAYAL KI	اور بڑھ جاتی ہے اس طرح تڑپ گھائل کی
SOI CHAHAT KO JAGAYA NA KARO	سوئی چاہت کو جگایا نہ کرو
HUM KABHI AIK THHE YE BAAT PURANI HO GAYEE	ہم کبھی ایک تھے یہ بات پرانی ہو گئی
APBEETI JO HAMARI THI KAHANI HO GAYEE	آپ بیتی جو ہماری تھی کہانی ہو گئی
PICHLE DIN YAAD DILAYA NA KARO	پچھلے دن یاد دلایا نہ کرو
JI NAHEEN CHAHTA JEENE KO JIYE JATA HOON	جی نہیں چاہتا جینے کو جئے جاتا ہوں
ZINDAGI ZAHAR HAI BEBUS HOON PIYE JATA HOON	زندگی زہر ہے بے بس ہوں پیئے جاتا ہوں
AB MUJHE AUR SATAYA NA KARO	اب مجھے اور ستایا نہ کرو
TUM MERE SAMNE AAYA NA KARO	تم میرے سامنے آیا نہ کرو

Inspired by *raag Jhinjhoti*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

SAPNON MEIN SAPNON MEIN  
SAPNON MEIN MUJH KO PEYAR MILA  
INKAR MILA IQRAR MILA  
SAPNON MEIN MUJH KO PEYAR MILA

سپنوں میں سپنوں میں  
سپنوں میں مجھ کو پیار ملا  
انکار ملا اقرار ملا  
سپنوں میں مجھ کو پیار ملا

SUNSAN RAAT MEIN CHUP THHE, CHUP THHE TAREY  
MUN BHI THA KHAMOSH  
EK BAAR BUS NAIN KHULE THHE, BUS ITNA HAI HOSH  
GORI BANHON KA HAAR MILA  
SAPNON MEIN MUJH KO PEYAR MILA

سُنسان رات میں چپ تھے چپ تھے تارے  
مُن بھی تھا خاموش  
ایک بار بس نین کھلے تھے بس اتنا ہے ہوش  
گوری بانہوں کا ہار ملا  
سپنوں میں مجھ کو پیار ملا

HANSTA HUA DEEP SOYA THHA  
CHANDA THA BADAL MEIN  
HAWA NEEND BHAR KAR LAYEE THI  
JHONKON KE ANCHAL MEIN  
PHIR DIL SE DIL KA TAR MILA  
SAPNON MEIN MUJH KO PEYAR MILA

ہنستا ہوا دیپ سویا تھا  
چندا تھا بادل میں  
ہوا نیند بھر کر لائی تھی  
جھونکوں کے آنچل میں  
پھر دل سے دل کا تار ملا  
سپنوں میں مجھ کو پیار ملا

KIA DEKHA AUR KIA PAYA, PAYA MAIN NE  
YE DUNYA KIA JANNEY  
GHAEL KO GHAEL JANNEY DIWANE KO DIWANE  
HAR PAL MEIN EK SANSAR MILA  
SAPNON MEIN MUJH KO PEYAR MILA

کیا دیکھا اور کیا پایا میں نے  
یہ دنیا کیا جانے  
گھائل کو گھائل جانے دیوانے کو دیوانے  
ہر پل میں اک سنسار ملا  
سپنوں میں مجھ کو پیار ملا

Inspired by *Piloo*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

MUJHE NA SAPNON SE BAHLAO	مجھے نہ سپنوں سے بہلاؤ
DOORI KA DUKH DIL PE SAHOON MAIN	دوری کا دکھ دل پہ سہوں میں
RAH KE PAS BHI DOOR RAHOON MAIN	رہ کے پاس بھی دور رہوں میں
CHHOONA CHAHOON CHHO NA SAKOON MAIN	چھونا چاہوں چھو نہ سکوں میں
KAUN HAI REET BATAO	کون یہ ریت بتاؤ
HAI KAUN YE REET BATAO	ہے کون یہ ریت بتاؤ
MUJHE NA SAPNON SE BAHLAO	مجھے نہ سپنوں سے بہلاؤ
GANGA SE TUM AAO NAHA KAR	گنگا سے تم آؤ نہا کر
KAIS SUKHAO BANH PHAILA KAR	کیس سکھاؤ بانہ پھیلا کر
MERI TAMMANNAON PER CHHA KAR	میری تمناؤں پر چھا کر
KAAHE PHIR CHUP JAO	کاہے پھر چھپ جاؤ
MUJHE NA SAPNON SE BAHLAO	مجھے نہ سپنوں سے بہلاؤ
ROZE MERE SAPNE MEIN AANA	روز میرے سنے میں آنا
NIT NIT ROOP NAYA DIKHLANA	نت نیت روپ نیا دکھلانا
ROZE CHURA KAR AANCHAL JANA	روز چھڑا کر آنجھل جانا
AISA ZULM NA DHAO	ایسا ظلم نہ ڈھاؤ
MUJHE NA SAPNON SE BAHLAO	مجھے نہ سپنوں سے بہلاؤ

Inspired by *raag Aiman*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

WO SAMNE THI, HASEEN RAAT THI

AANKHON NE DHERE SE KAHA

CHAND HAI MEHMAN AYE DIL

AAJ KI IS RAAT KA

SHUKRIA KARTI NIGAHAIN PEYAR KI SAUGHAT KA

CHANDNI LETI HOI HAI HUSN KE AAGHOSH MEIN

HANS RAHA JADO KISI KI PEHLI MULAQAT KA

CHAND HAI MEHMAN AYE DIL

وہ سامنے تھی، حسین رات تھی

آنکھوں نے دھیرے سے کہا

چاند ہے مہمان اے دل

آج کی اس رات کا

شکر یہ کرتی نگاہیں پیار کی سوغات کا  
چاندنی لیٹی ہوئی ہے حسن کے آغوش میں

ہنس رہا جادو کسی کی پہلی ملاقات کا

چاند ہے مہمان اے دل

DHEERE DHEERE MASTEON KE SAAZ PE GAAYE KOI

HAI PATA TANHAI KO BHI IS RASEELI BAAT KA

CHAND HAI MEHMAN AYE DIL

KHO GAYE HO TUM KAHAN AB DHOONDTA HAI DIL MERA

AA GAYA MAUSAM CHAMAN MEIN KHUSHION KI BARSAT KA

CHAND HAI MEHMAN AYE DIL

دھیرے دھیرے مستیوں کے ساز پہ گائے کوئی

ہے پتہ تنہائی کو بھی اس ریلی بات کا

چاند ہے مہمان اے دل

کھو گئے ہوتم کہاں اب ڈھونڈتا ہے دل میرا

آ گیا موسم چمن میں خوشیوں کی برسات کا

چاند ہے مہمان اے دل

Inspired by *raag Asavari*

Composition: Kamal Dasgupta

Lyrics: Fayyaz Hashmi

EK BAR MUSKURA DO, EK BAR MUSKURA DO  
HONTON KI EK ADA SE SAO BIJLIAN GIRA DO  
IS DIL KA HAL SUN KE MERA SAWAL SUN KE  
AANCHAL SANBHAL KE TUM SHARMA KE SAR JHUKA DO  
EK BAR MUSKURA DO

HALAN KE BEECH MEIN HOON KIA SAMJHOON KIA NA SAMJHOON  
JO KAH SAKO NA MOON SE ANDAZ SE BATA DO  
YE NANNHEIN NANNHEIN KALIAN YE PHOOL AUR YE KIYARI  
HALKI SI EK HANSI KI SUB KO HAI INTEZARI  
GHONGHAT HATA KE INKA ARMAN BHI MITA DO  
EK BAR MUSKURA DO, EK BAR MUSKURA DO

اک بار مسکرا دو، اک بار مسکرا دو  
ہونٹوں کی اک ادا سے سو بجلیاں گرا دو  
اس دل کا حال سن کے میرا سوال سن کے  
آنچل سنبھال کے تم شرما کے سر جھکا دو  
اک بار مسکرا دو

حالانکہ بیچ میں ہوں کیا سمجھوں کیا نہ سمجھوں  
جو کہہ سکونہ منہ سے انداز سے بتا دو  
یہ ننھی ننھی کلیاں یہ پھول اور یہ کیاری  
ہلکی سی اک ہنسی کی سب کو ہے انتظاری  
گھونگٹ ہٹا کے ان کا ارماں بھی مٹا دو  
اک بار مسکرا دو، اک بار مسکرا دو

Inspired by *Piloo*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

US RAAG KO PAYAL MEIN JO SOYA HAI JAGA DO	اس راگ کو پائل میں جو سویا ہے جگا دو
ITHLATI HOI CHAL SE BHONCHAL MACHA DO	اٹھلاتی ہوئی چال سے بھونچال مچا دو
MAHFIL SE ALAG RAHTA HAI MASTANA TUMHARA	محفل سے الگ رہتا ہے مستانہ تمہارا
KHILWAT MEIN BULA KE KABHI HONTON SE PILA DO	خلوت میں بلا کے کبھی ہونٹوں سے پلا دو
RIM JHIM KE TARANNUM KA MAZA AUR BHI BARH JAYE	ریم جھم کے ترنم کا مزا اور بھی بڑھ جائے
PAZAIB KI CHUM CHUM TUM MAGAR IS MEIN MILA DO	پازیب کی چھم چھم تو مگر اس میں ملا دو
AAEENE MEIN JO DEKH RAHE HO QASAM US KI	آئینے میں جو دیکھ رہے ہو قسم اس کی
HAM TUM PE MARAIN YA NA MARAIN TUM HI BATA DO	ہم تم پہ مریں یا نہ مریں تم ہی بتا دو
KIA CHEEZ HO TUM TUM KO YE MALOOM HI KAB THA	کیا چیز ہو تم کو یہ معلوم ہی کب تھا
MALOOM HI KAB THA	معلوم ہی کب تھا
FAYYAZ KI BADNAM MOHABBAT KO DUA DO	فیاض کی بدنام محبت کو دعا دو

Inspired by *Bhairween*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

MALOOM HAI MUJH KO, MALOOM HAI MUJH KO  
TUM RAKH NAHEEN SAKTI HO SADA HAM KO BHIKARI  
BUN JAO GI TUM EK DIN TAQDEER HAMARI

معلوم ہے مجھ کو، معلوم ہے مجھ کو  
تم رکھ نہیں سکتی ہو سدا ہم کو بھکاری  
بن جاؤ گی تم اک دن تقدیر ہماری

JIS DIL KO TUM NE PHAINK DIA DEKH BHAL KE  
RAKHO GI PAAS TUM ISE EK DIN SANBHAL KE  
JAB IS MEIN NAZAR AAE GI TASWEER TUMHARI  
BAN JAO GI TUM EK DIN TAQDEER HAMARI

جس دل کو تم نے پھینک دیا دیکھ بھال کے  
رکھو گی پاس تم اسے اک دن سنبھال کے  
جب اس میں نظر آئے گی تصویر تمہاری  
بن جاؤ گی تم اک دن تقدیر ہماری

JIS DIL MEIN DARD HAI WO HAMARA HAI BASERA  
JIN AANKHON MEIN AANSOO HAIN WAHAN SHAUK HANSE GA  
HALAT JO HAMARI HAI BADAL JAE GI SARI  
BAN JAO GI TUM EK DIN TAQDEER HAMARI

جس دل میں درد ہے وہاں آرام بسے گا  
جن آنکھوں میں آنسو ہیں وہاں شوق بنے گا  
حالت جو ہماری ہے بدل جائے گی ساری  
بن جاؤ گی تم اک دن تقدیر ہماری

JAISE BAHAR JHOOMTI HAI AAKE CHAMAN MEIN  
TUM CHAAND BAN KE CHAMKO GI YOON DIL KE GAGAN MEIN  
PHAILE GI MERE GHAR MEIN EK CHANDNI NIYARI

جیسے بہار جھومتی ہے آ کے چمن میں  
تم چاند بن کے چمکو گی یوں دل کے گگن میں  
پھیلے گی مرے گھر میں اک چاندنی نیاری

Inspired by *raag Jhinjhoti*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi



NIRAS MEIN AAS PRABHU MERA	نراس میں آس پرا بھومیرا
DUKH KE DIN SE KEON DAR JAOON	دکھ کے دن سے کیوں ڈر جاؤں
HANSTE HANSTE KEON NA BITAON	ہنستے ہنستے کیوں نہ بتاؤں
KAB TAK MERI DUNYA KO BARBAD KARE GA ANDHERA	کب تک میری دنیا کو برباد کرے گا اندھیرا
NIRAS MEIN AAS PRABHU MERA	نراس میں آس پرا بھومیرا
KABHI TO AANSOO HANSI BANEIN GE	کبھی تو آنسو ہنسی بنیں گے
KABHI TO APNE DIN BHI PHIREIN GE	کبھی تو اپنے دن بھی پھریں گے
KABHI TO MERI DARD BHARI RAATON KA HOGA SAWERA	کبھی تو میری درد بھری راتوں کا ہوگا سویرا
NIRAS MEIN AAS PRABHU MERA	نراس میں آس پرا بھومیرا
YE WO AAS HAI JO NAHEEN TOOTE	یہ وہ آس ہے جو نہیں ٹوٹے
JISKA SAHARA KABHI NA CHOOTE	جسکا سہارا کبھی نہ چھوٹے
DOOBNE WALON KA BHI IS NE	ڈوبنے والوں کا بھی اس نے
PAR KIA HAI BEIRA	پار کیا ہے بیڑا
NIRAS MEIN AAS PRABHU MERA	نراس میں آس پرا بھومیرا

Inspired by *raag Darbari*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

## HEMANT KUMAR

Hemant Kumar (Hemanta Kumar Mukherjee) was Born in Varanasi (Banaras) in 1920. He wanted to be a short story writer and, indeed, wrote some stories that were published too. Fate, however, had something else in store for him.

His first record was released in 1937. The two songs in this record are still popular in Bengal: "*Janite jadi go tumi*" and "*Balo go balo more.*"

Hemant became one of the most popular Rabindrasangeet singers of his time. He made his debut in a Bengali film "Nimai Sanyasi" (1940) and in Hindi with "Traada" (1944). He initially sang in the tradition of Pankaj Mullick, but changed his style later following his association with the famous composer Salil Chowdhury. In 1940 he sang his first Hindi geet "*kitna dukh bhulaya tum ne peyari*" composed by Kamal Dasgupta.

Hemant Kumar established himself as a composer with Ajoy Kar's Jighansa and went on to become one of the popular Bengali composers.

In the 50s his baritone voice embodying Bengali romanticism, had an influence on many playback singers of his time. He became a star singer with "*ye raat ye chaandni phir kahan*" in Guru Dutt's "Jaal" (1952), followed by "*jaane vo kaise log thhe jinke peyar ko peyar mila*" in addition to many other hauntingly beautiful numbers. His first Hindi film hit as a composer was Nagin and he received the Filmfare Award for best music director for this film.

Hemant Kumar passed away in 1989.



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Geets (non-film) composed for  
**HEMANT KUMAR**

Song	Lyricist
1. KITNA DUKH BHULAYA TUM NAIN PEYARI	Faiyyaz Hashmi
2. AAJ SHARABI ANKHON SE	Faiyyaz Hashmi
3. TUM NAIN MUJH KO SADA JALAYA	Faiyyaz Hashmi
4. BHALA THA KITNA APNA BACHPAN	Faiyyaz Hashmi
5. ANCHAL SE KEON BANDH LIYA	Faiyyaz Hashmi
6. AYE SHAM KI HAWAO	Faiyyaz Hashmi
7. YAAD HAMEIN KEON AATI HO	Faiyyaz Hashmi
8. MUSIBATON KO BULA RAHA HOON	Faiyyaz Hashmi
9. DIWANAY DIL KEON ROTA HAI	Faiyyaz Hashmi
10. DIYE BUJHA DO SAJNI	Faiyyaz Hashmi
11. EK BHOLI BHALI GAON KI RANI	Faiyyaz Hashmi
12. DIL LE KE BHULA DENA EK KHEL TUMHARA HAI	Faiyyaz Hashmi
13. PREM ISI KO KAHE ZAMANA	Faiyyaz Hashmi
14. MAIN SAZ BAJAON TUM GAO	Faiyyaz Hashmi
15. DO GHOONT PILA TA JA ZALIM	Faiyyaz Hashmi
16. IS HAATH SE HAATH MAIN AANE SE (DUET)	Faiyyaz Hashmi
17. DIL KO LEKAR TUM KINARAY HO GAYE	Faiyyaz Hashmi
18. JAG BITI DUNYA KAHTI HAI KOI SUNLE RE	Faiyyaz Hashmi
19. TUM KABTUK PEYAR CHUPAO GI	Faiyyaz Hashmi
20. MEIN PREM MEIN LUT TA AYA HOON	Faiyyaz Hashmi
21. TUMHEEN KO DHONDTA PHIRTEY HAIN	Faiyyaz Hashmi
22. MADHUBAN MEIN SHYAM	Faiyyaz Hashmi
23. WOH AANKH SE PILA GAHEY	Faiyyaz Hashmi

KITNA DUKH BHULAYA TUM NE PIYARI  
MERE ZAKHMI DIL PE RAKH KAR APNA KOMAL HATH  
PREETAM KEON GHABRAE HO BAS POOCH KE ITNI BAAT  
SAB DARD MITAYA TUM NE PIYARI

APNI BAL KHAI ZULFAIN SEENE PE MERE BICHAKE  
APNE GULABI HONTON KO MERE HONTON SE MILAKE  
AMRIT RAS PILAYA TUM NE PIYARI

HAM TUM CHUP BAITHAIN HAIN DIL KAHTA HAI QISSE DIL KE  
CHURA LIA HAI HOSH HAMARA CHAR ANKHON NE MIL KE  
QISMAT KO JAGAYA TUM NE PIYARI

کتنا دکھ بھلایا تم نے پیاری  
میرے زخمی دل پہ رکھ کر اپنا کومل ہاتھ  
پریتام کیوں گھبرائے ہو بس پوچھ کے اتنی بات  
سب درد مٹایا تم نے پیاری

اپنی بل کھائی زلفیں سینے پہ میرے بچھا کے  
اپنے گلہابی ہونٹوں کو میرے ہونٹوں سے ملا کے  
امرت رس پلایا تم نے پیاری

ہم تم چپ بیٹھے ہیں دل کہتا ہے قصے دل کے  
چرا لیا ہے ہوش ہمارا چار آنکھوں نے مل کے  
قسمت کو جگایا تم نے پیاری

Inspired by *raag Aiman*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

AAJ SHARABI ANKHON SE	آج شرابی آنکھوں سے
PEENE KI HUM NE THANI	پینے کی ہم نے ٹھانی
AB SAQI SE KAM NAHEEN HAI	اب ساقی سے کام نہیں ہے
PIYARA HUM KO JAM NAHEEN HAI	پیارا ہم کو جام نہیں ہے
AB TO SAQI OR SAGHAR HAI	اب تو ساقی اور ساغر ہیں
DO ANKHAIN MASTANI	دو آنکھیں مستانی
RISHTA TORA MAIKHANE SE	رشتہ توڑا میخانے سے
NATA TORA PAIMANE SE	ناتا توڑا پیمانے سے
PEYASI NAZAR NE JAB SE DEKHI	پیاسی نظر نے جب سے دیکھی
EK SARSHAR JAWANI	اک سرشار جوانی
KAHAN WO MASTI HAI SAGHAR MAIN	کہاں وہ مستی ہے ساغر میں
JO TERI MUDHMAT NAZAR MAIN	جو تیری مدھ مات نظر میں
IN AANKHON MEIN IMRAT HAI	ان آنکھوں میں امرت ہے
PIYALEY MEIN LAL PANI	پیالے میں لال پانی
AAJ SHARABI ANKHON SE	آج شرابی آنکھوں سے
PEENE KI HAM NE THANI	پینے کی ہم نے ٹھانی

Inspired by *Bhairween*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

TUM NE MUJH KO SADA JALAYA	تم نے مجھ کو سدا جلایا
AIK NIRALI JHALAK DIKHA KE	ایک نرالی جھلک دکھا کے
SAU BIJLI KI CHAMAK DIKHA KE	سو بجلی کی چمک دکھا کے
CHUPA LIA APNE CHEHRE KO	چھپا لیا اپنے چہرے کو
PHIR NA ZARA GHOONGAT SARKAYA	پھر نہ زرا گھونگھٹ سر کا یا
SADA JALAYA	سدا جلایا

MERE DIL MEIN AAG LAGAI	میرے دل میں آگ لگائی
APNI DIWALI KHOOB MANAEE	اپنی دیوالی خوب منائی
MAIN WO JALTA HUA DIYA HOON	میں وہ جلتا ہوا دیا ہوں
JISKA UJALA TUM NE CHURAYA	جس کا اجالا تم نے چرایا
SADA JALAYA	سدا جلایا

TUM NE TO SEEKHA HAI JALANA	تم نے تو سیکھا ہے جلانا
TUMHAIN KAHAN AATA HAI BUJHANA	تمہیں کہاں آتا ہے بھجانا
YE MAIN NE JANA JAB TUM NE	یہ میں نے جانا جب تم نے
AANKH MILA KE DIL NA MILAYA	آنکھ ملا کے دل نہ ملایا
SADA JALAYA	سدا جلایا

Inspired by *Kafi*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

BHALA THA KITNA APNA BACHPAN BHALA THA KITNA  
 DIN BHAR TU PERON KE TALE RAHTI THI PASARE ANCHAL  
 OR MAIN DALON SE PHENKA KARTA THA TOR KE PHAL  
 MALI THA BUS HAMARA DUSHMAN, APNA BACHPAN  
 BHALA THA KITNA  
 YAAD BHI HAI WO KHAIL KI BAAT JAB HAM NIKALTE THHE BARAT  
 LARKE MUJHKO DOOLAH BANAATE SAKHIAN TUJH KO BANATI DULHAN  
 APNA BACHPAN BHALA THA KITNA  
 DIN KO KHAIL MEIN OR RAATON KO BAATON MEIN KHO JATE THHE  
 RAJA RANI KE QISSE SUNTE SUNTE SO JATE THHE  
 ANKH MAIN NEEND KA NAM NAHEEN THA  
 DIL SE KOSON DOOR THI DHARKAN  
 APNA BACHPAN BHALA THA KITNA  
 BHALA THA KITNA

بھلا تھا کتنا اپنا بچپن بھلا تھا کتنا  
 دن بھر تو پیڑوں کے تلے رہتی تھی پیارے آنچل  
 اور میں ڈالوں سے پھینکا کرتا تھا توڑ کے پھل  
 مالی تھا بس ہمارا دشمن، اپنا بچپن  
 بھلا تھا کتنا  
 یاد بھی ہے وہ کھیل کی بات جب ہم نکالتے تھے برات  
 لڑکے مجھکو دولہا بناتے سکھیاں تجھ کو بناتی دلہن  
 اپنا بچپن بھلا تھا کتنا  
 دن کو کھیل میں اور راتوں کو باتوں میں کھو جاتے تھے  
 راجا رانی کے قصے سنتے سنتے سو جاتے تھے  
 آنکھ میں نیند کا نام نہیں تھا  
 دل سے کوسوں دور تھی دھڑکن  
 اپنا بچپن بھلا تھا کتنا  
 بھلا تھا کتنا

Inspired by *Pahari*

Composition: Kamal Dasgupta  
 Lyrics: Fayyaz Hashmi



ANCHAL SE KEON BANDH LIA MUJH PARDESI KA PEYAR  
 JAANE WAALE SE RUKNE KI ASHA HAI BEKAR  
 KAL SUBHA HONE SE PEHLE KARON GA JANE KI TAYYARI  
 PHIR SARA DIN DHAL JAE GA OR AYE GI SHAM ANDHIARI  
 KHARI KHARI TUM RAH TAKO GI RAKH KE KAMAR PAR HATH PER HATH  
 ANCHAL SE KEON BANDH LIYA MUJH PARDESI KA PEYAR  
 YONHI RAAT BHI AA JAE GI LEKIN MAIN NAHEEN AON GA  
 DOOR PARA MANZIL MAIN KAHEEN MAIN  
 THAK KAR JAB SO JAON GA  
 MERI KAMI MEHSOOS KAROGI ROOGI AFSOS KARO GI  
 BOLO PHIR KIA NIRDOYE KEH KAR BUND KARO GI KHULE DUWAR  
 ANCHAL SE KEON BANDH LIYA MUJH PARDESI KA PEYAR

آنچل سے کیوں باندھ لیا مجھ پر دیسی کا پیار  
 جانے والے سے رکنے کی آشا ہے بیکار  
 کل صبح ہونے سے پہلے کروں گا جانے کی تیاری  
 پھر سارا دن ڈھل جائے گا اور آئے گی شام اندھیاری  
 کھڑی کھڑی تم راہ تنوگی رکھ کے کمر پر ہاتھ پر ہاتھ  
 آنچل سے کیوں باندھ لیا مجھ پر دیسی کا پیار  
 یونہی رات بھی آجائے گی لیکن میں نہیں آؤں گا  
 دور پڑا منزل میں کہیں میں  
 تھک کر جب سو جاؤں گا  
 میری کمی محسوس کرو گی روو گی افسوس کرو گی  
 بولو پھر کیا زندگی کہہ کر بند کرو گی کھلے دوار  
 آنچل سے کیوں باندھ لیا مجھ پر دیسی کا پیار

Inspired by *raag Allaiya Bilawal*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

AE SHAM KI HAWAO  
UN SE PAYAM KAHNA, MERA SALAM KAHNA  
KAHNA KE DIL KISI KA BHOOLA NAHEEN WO BATAIN  
CHUP CHUP KE TUM SE MILNA TAARON BHARI WO RATAIN  
RUKTA NAHEEN HAI AB BHI IN AANSUON KA BAHNA  
AE SHAM KI HAWAO

TUM JAB SE CHUT GAE HO DIL APNA RO RAHA HAI  
ASHKON MAIN JAISE KOI DIL KO DUBO RAHA HAI  
KIA UMR BHAR PARE GA FURQAT MEIN GHAM HI SAHNA  
AE SHAM KI HAWAO

EK ROOZ MERE GHAM MEIN TUM BEQARAR HOGE  
BE IKHTIAR HOGE  
LAYE GA RANG EK DIN MERA UDAAS RAHNA  
AE SHAM KI HAWAO

اے شام کی ہواؤ  
ان سے پیام کہنا، میرا سلام کہنا  
کہنا کہ دل کسی کا بھولا نہیں وہ باتیں  
چھپ چھپ کے تم سے ملنا تاروں بھری وہ راتیں  
رکتا نہیں ہے اب بھی ان آنسوؤں کا بہنا  
اے شام کی ہواؤ

تم جب سے چھٹ گئے ہو دل اپنا رو رہا ہے  
اشکوں میں جیسے کوئی دل کو ڈبو رہا ہے  
کیا عمر بھر پڑے گا فرقت میں غم ہی سہنا  
اے شام کی ہواؤ

اک روز میرے غم میں تم بے قرار ہو گے  
بے اختیار ہو گے  
لائے گا رنگ اک دن میرا اداس رہنا  
اے شام کی ہواؤ

Inspired by *Bhopali* and *Pahari*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

YAAD HAMAIN KEON AATI HO AB YAAD HAMAIN KEON AATI HO	یاد ہمیں کیوں آتی ہو اب یاد ہمیں کیوں آتی ہو
UJAR GAEE DUNYA APNI, YAAD HAMAIN KEON AATI HO	اجڑ گئی دنیا اپنی یاد ہمیں کیوں آتی ہو
DIL MAIN AB WO ZORE KAHAN	دل میں اب وہ زور کہاں
BEKAR HAMAIN TARPATI HO, YAAD HAMAIN KEON AATI HO	بریکار ہمیں تڑپاتی ہو یاد ہمیں کیوں آتی ہو
HANSI HANSI MAIN RULA GAEEN TUM BANI HOEE KO MITA GAEEN TUM	ہنسی ہنسی میں رلا گئیں تم بنی ہوئی کو مٹا گئیں تم
BEETE GEET PURANE HO GAE INKO PHIR KEON GATI HO	بیٹے گیت پرانے ہو گئے ان کو پھر کیوں گاتی ہو
YAAD HAMAIN KEON AATI HO	یاد ہمیں کیوں آتی ہو
DIL KO KHILONA JAN KE TORA HUM KO PAGAL BANA KE CHORA	دل کو کھلونا جان کے توڑا ہم کو پاگل بنا کے چھوڑا
AB BHI KIYA JI BHARA NAHEEN HAI	اب بھی کیا جی بھرا نہیں ہے
JO YOON HAMAIN JALATI HO	جو یوں ہمیں جلاتی ہو
YAAD HAMAIN KEON AATI HO	یاد ہمیں کیوں آتی ہو

Inspired by *raag Malkaus*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

MUSIBATON KO BULA RAHA HOON  
YE DIL TO MUJH KO MITA CHUKA HAI  
AAJ MAIN DIL KO MITA RAHA HOON  
JAHAN HANSI THI WAHAN TO ROYA  
JAHAN KHUSHI THI WAHAN TO TARPA  
JAHAN PE SARI DUNYA ROTI  
WAHEEN MAIN AB MUSKRA RAHA HOON

JAHAN PE JANA THA KAM MERA  
WAHAN NA PONCHA TO NAM MERA  
JAHAN PE CHAhte HAIN SAB REHNA  
AB WAHAN SE KHUD MAIN JA RAHA HOON

JAHAN PE BASNE KI ARZOO THI  
WAHAN PE LOTI GAI HAI POONJI  
JAHAN PE KOI LUTA NAHEEN HAI  
AB WAHAN MAIN SAB KUCH LUTA RAHA HOON  
MUSIBATON KO BULA RAHA HOON

مصیبتوں کو بلا رہا ہوں  
یہ دل تو مجھ کو مٹا چکا ہے  
آج میں دل کو مٹا رہا ہوں  
جہاں ہنسی تھی وہاں تو رویا  
جہاں خوشی تھی وہاں تو تڑپا  
جہاں پہ ساری دنیا روتی  
وہیں میں اب مسکرا رہا ہوں

جہاں پہ جانا تھا کام میرا  
وہاں نہ پہنچا تو نام میرا  
جہاں پہ چاہتے ہیں سب رہنا  
اب وہاں سے خود میں جا رہا ہوں

جہاں پہ بسنے کی آرزو تھی  
وہاں پہ لوٹی گئی ہے پونجی  
جہاں پہ کوئی لٹا نہیں ہے  
اب وہاں میں سب کچھ لٹا رہا ہوں  
مصیبتوں کو بلا رہا ہوں

Inspired by *raag Kirwani*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

DIWANE DIL KEON ROTA HAI	دیوانے دل کیوں روتا ہے
DUNYA MAIN SUKH BHI HOTA HAI	دنیا میں سکھ بھی ہوتا ہے
DUNYA MAIN DUKH BHI HOTA HAI	دنیا میں دکھ بھی ہوتا ہے
TO KEON ITNA GHABRATA HAI	تو کیوں اتنا گھبراتا ہے
DIWANE DIL KEON ROTA HAI	دیوانے دل کیوں روتا ہے
TAREEK HAI GAR DUNYA TERI	تاریک ہے گردنیا تیری
MAYOOS NA HO AAHAIN NA BHAR	مایوس نہ ہو آہیں نا بھر
HAR SHA-ME GHUM KE BAD AAKHIR	ہر شام غم کے بعد آخر
KHUSHION KA SAWERA HOTA HAI	خوشیوں کا سویرا ہوتا ہے
DIWANE DIL KEON ROTA HAI	دیوانے دل کیوں روتا ہے
GAR NISHTAR BUN KE CHUBTE HAIN	گر نشتر بن کے چھتے ہیں
CHUBNE DE AYE DIL OUFF NA KAR	چھنے دے اے دل اف نہ کر
PHOOLON KE TALE HI GULSHAN MAIN	پھولوں کے تلے ہی گلشن میں
KANTON KA BASERA HOTA HAI	کانٹوں کا بسیرا ہوتا ہے
DIWANE DIL KEON ROTA HAI	دیوانے دل کیوں روتا ہے
KHARON MAIN DUKHRE SEHTE HAIN	خاروں میں دکھڑے سہتے ہیں
GUL PHIR BHI HANSTE RAHTE HAIN	گل پھر بھی ہنستے رہتے ہیں
JINA TO ISI KO KAHTE HAIN	جینا تو اسی کو کہتے ہیں
KEON RO RO ANKHAIN KHOTA HAI	کیوں رو رو آنکھیں کھوتا ہے
DIWANE DIL KEON ROTA HAI	دیوانے دل کیوں روتا ہے

Inspired by *Khammach thaath*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

DIYE BUJHADO SAJNI HAAN HAAN BUJHA DO SAJNI	دے بجھا دو سجنی ہاں ہاں بجھا دو سجنی
YE BHI TO JALNE WALON MAIN HAIN	یہ بھی تو جلنے والوں میں ہیں
JALNE WALON MAIN	جلنے والوں میں
DIL MERA ULJHA TERI ZULFON MAIN	دل میرا الجھا تیری زلفوں میں
NAINON KO QAED KARLO PALKON MAIN	نینوں کو قید کر لو پلکوں میں
YE BHI TO LARNE WALON MAIN HAIN LARNE WALON MAIN	یہ بھی تو لڑنے والوں میں ہیں لڑنے والوں میں
DIYE BUJHADO SAJNI HAAN HAAN BUJHA DO SAJNI	دے بجھا دو سجنی ہاں ہاں بجھا دو سجنی
CHAND SE KAHDO WO CHUP JAYE	چاند سے کہدو وہ چھپ جائے
TARON SE KAHDO NA ANKH MILAYE	تاروں سے کہو نہ آنکھ ملائے
YE BHI TO HANSNE WALON MAIN HAIN HANSNE WALON MAIN	یہ بھی تو ہنسنے والوں میں ہیں ہنسنے والوں میں
DIYE BUJHADO SAJNI HAAN HAAN BUJHA DO SAJNI	دے بجھا دو سجنی ہاں ہاں بجھا دو سجنی
HIRNON KI PIYAS MERI PIYAS MAIN HO	ہرنوں کی پیاس میری پیاس میں ہو
KOI NA HO BUS TU HI PAS MAIN HO	کوئی نہ ہو بس تو ہی پاس میں ہو
HAM ZID PAR ARNE WALON MEIN HAIN ARNE WALON MIN	ہم ضد پر اڑنے والوں میں ہیں اڑنے والوں میں
DIYE BUJHADO SAJNI HAAN HAAN BUJHA DO SAJNI	دے بجھا دو سجنی ہاں ہاں بجھا دو سجنی

Inspired by raag *Kirwani*

Composition: Kamal Dasgupta

## TALAT MAHMOOD

Talat Mahmood was born in 1924 in a cultured and conservative family. His father Manzoor Mahmood owned a curio store in Lucknow. For a short period of time, Talat studied music at the famous Marris College of Music.

Talat began his music career at the young age of 16 and sang *ghazals* of Ghalib, Dagh, Mir and Jigar on All India Radio, Lucknow. His voice had a distinct quality that caught the attention of HMV and he was offered his first disc in 1941. The song was “*sab din ek samaan nahin tha*” composed by Kamal Dasgupta. A few years later came the all time hit “*tasveer teri dil mera babla na sakegi*” – again composed by Kamal Dasgupta. The song took the country by storm.

Talat started singing for films in 1945 in Kolkata and his first song was “*jago musafir jago*.” He came to Mumbai in 1949. The film industry welcomed the handsome and talented young singer and his career started with “*aye dil mujhe aisi jagha le chal jahan koi na ho*” composed by Anil Biswas for “Arzoo.” Picturised on Dilip Kumar, the song was an overnight success.

Talat sang in a dozen Indian languages, acted in 13 films and received numerous awards, including the prestigious Padma Bhushan.

Talat’s diction and intonation were perfect. His expressive style was unparalleled and the mellowness in his voice set him apart from all the other singers. He had his last recording in 1986.

The great singer passed away in Mumbai in 1998.





Geets/Ghazals (non-film) composed for  
**TALAT MAHMOOD**

Song	Lyricist
1. TASWEER TERI DIL MERA BAHLA NA SAKE GI	Faiyyaz Hashmi
2. SAB DIN EK SAMAN NAHIN THA	Faiyyaz Hashmi
3. AAJ USAY PHIR DEKHA HAI	Faiyyaz Hashmi
4. TUM LOK LAJ SE DARTI THEEN	Faiyyaz Hashmi
5. MAIN TERI CHHABI BANAON GA	Faiyyaz Hashmi
6. SOYE HUWE HAIN CHAND AUR TAARE	Faiyyaz Hashmi
7. GUNGUNA TE HUE GAATE HUE AAJATE HAIN	Faiyyaz Hashmi
8. DIL KI DUNYA BASA GAYA HAI KAUN	Faiyyaz Hashmi
9. PINEY KI HUM KO AADAT	Faiyyaz Hashmi
10. CHAUDHVEEN MANZIL PE ZALIM AAGEYA	Faiyyaz Hashmi
11. WOH RUNG RUNG KE JALWE DIKHAAYE JAATE HAIN	Ahsan Danish
12. NIGAHON KO CHURA KAR REH GAYE	Mahirul Qadri
13. YEH BAJA KE DAUR-E-BAHAR HAI	Saghar Nizami

<p>TASVIR TERI DIL MERA BAHLA NA SAKE GI          YE TERI TARAH MUJH SE TO SHARMA NA SAKE GI          MAIN BAAT KAROON GA TO YE KHAMOSH RAHE GI          SEENAY SE LAGALOOON GA TO YE KUCH NA KAHE GI          ARAAM WO KIA DE GI JO TARPA NA SAKE GI</p>	<p>تصویر تیری دل میرا بہلا نہ سکے گی          یہ تیری طرح مجھ سے تو شرمانہ سکے گی          میں بات کروں گا تو یہ خاموش رہے گی          سینے سے لگا لوں گا تو یہ کچھ نہ کہے گی          آرام وہ کیا دے گی جو تڑپا نہ سکے گی</p>
<p>YE ANKHAIN HAIN THAIRI HOI CHANCHAL WO NIGAHAIN          YE HATH HAIN SAHME HOE AUR MAST WO BAHAIN          PERCHAIN TO INSAN KE KAM AA NA SAKE GI</p>	<p>یہ آنکھیں ہیں ٹھری ہوئی چینل وہ نگاہیں          یہ ہاتھ ہیں سہمے ہوئے اور مست وہ باہیں          پرچھائیں تو انسان کے کام آ نہ سکے گی</p>
<p>IN HONTON KO FAYYAZ MAIN KUCH DE NA SAKOON GA          IS ZULF KO MAIN HATH MAIN BHI LE NA SAKOON GA          ULJHI HOI RATON KO YE SULJHA NA SAKE GI</p>	<p>ان ہونٹوں کو فیاض میں کچھ دے نہ سکوں گا          اس زلف کو میں ہاتھ میں بھی لے نہ سکوں گا          الجھی ہوئی راتوں کو یہ سلجھا نہ سکے گی</p>

Inspired by *raag Rageshri*

Composition: Kamal Dasgupta  
 Lyrics: Fayyaz Hashmi

SAB DIN 'AIK SAMAN NAHEEN THA	سب دن ایک سمان نہیں تھا
BAN JAOON GA KIA SE KIA MAIN	بن جاؤں گا کیا سے کیا میں
ISKA TO KUCH DHIYAN NAHEEN THA	اس کا تو کچھ دھیان نہیں تھا
US NE MUJH KO THA APNAYA	اس نے مجھ کو تھا اپنایا
BANA MAIN US KI JEEWAN CHAYA	بنا میں اس کی جیون چھایا
MERA GULSHAN HARA BHARA THA	میرا گلشن ہرا بھرا تھا
UJRA YA SUNSAN NAHEEN THA	اجڑا یا سنسان نہیں تھا
US KE GALAY KA HAR KABHI THA	اس کے گلے کا ہر کبھی تھا
MUJH SE US KO PIYAR KABHI THA	مجھ سے اس کو پیار کبھی تھا
BASA HUWA SANSAR RIDEY KA	بسا ہوا سنسار روے کا
SUB DIN TO SHAMSHAN NAHEEN THA	سب دن تو شمشان نہیں تھا
KABHI GEET JO HANS KAR GAYA	کبھی گیت جو ہنس کر گایا
RO KAR USKO AB DOHRAYA	رو کر اسکو اب دہرایا
MAIN THA SAWAMI US NAGRI KA	میں تھا سوامی اس نگری کا
DUKH KA TO MEHMAN NAHEEN THA	دکھ کا تو مہمان نہیں تھا

Inspired by *Bilawal* with  
glimpses of *Kaushak Dhani*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

AAJ USEY PHIR DEKHA HAI, DHEKA HAI

ROZ KIA KARTA THA YAAD

LEKIN AAJ BOHAT DIN BAAD

GAON KE CHOTEY PANGHAT MAIN

CHAND SA CHERA GHOONGAT MAIN

MAINE CHAMAKTE DEKHA HAI

SHAM KA BADAL CHANEY KO THA

SOORAJ BHI CHUP JANEY KO THA

SUKH KE ROOP KE SOORAJ KO

MAINEY UTTHTHE DEKHA HAI

NAM MUJHE MALOOM NAHEEN HAI

SHARMILI HAI WO KAMSIN HAI WO

DIL KI RANI BANA CHUKA HOON

KEHNE KO PNHARIN HAI WO

AIK NAZAR MAIN DIL KI DUNYA

MAIN NE BADALTEY DEKHA HAI

آج اسے پھر دیکھا ہے، دیکھا ہے

روز کیا کرتا تھا یاد

لیکن آج بہت دن بعد

گاؤں کے چھوٹے پنگھٹ میں

چاند سا چہرہ گھونگھٹ میں

میں نے چمکتے دیکھا ہے

شام کا بادل چھانے کو تھا

سورج بھی چھپ جانے کو تھا

سکھ کے روپ کے سورج کو

میں نے اٹھتے دیکھا ہے

نام مجھے معلوم نہیں ہے

شرمیلی ہے وہ کس ہے وہ

دل کی رانی بنا چکا ہوں

کہنے کو پنہارن ہے وہ

ایک نظر میں دل کی دنیا

میں نے بدلتے دیکھا ہے

Inspired by *Bilawal thaath*

Composition: Kamal Dasgupta

Lyrics: Fayyaz Hashmi

TUM LOK LAJ SE DARTI THEEN  
 MAIN APNA ... DIWANA THA  
 OR ISI DIWANE PAN SE TO  
 APNA SA TUMHAIN BANANA THA

TUM DHEERE DHEERE NIDAR BANEEN  
 MAIN JAN KE BHI ANJAN BANA  
 EK KHAIL ANOKHA HUM DONON KO  
 AAPUS MAIN DIKHLANA THA

HALKI SI HANSI THI HONTON PAR  
 NAINON MAIN KUCH KUCH PANI THA  
 MAIN KAISEY NA PAGAL BANTA  
 ANDHE KA ANKHAIN PANA THA

BAS AIK BAR CHUMAN LENE KO  
 JHUKA MAGAR PHIR KHAIT RAHA  
 TUM BANI THEEN POOJA KI KHATIR  
 MUN MAIN TUM KO BITHLANA THA

تم لوک لاج سے ڈرتی تھیں  
 میں اپنا --- دیوانہ تھا  
 اور اسی دیوانے پن سے تو  
 اپنا سا تمہیں بنانا تھا

تم دھیرے دھیرے نڈر بنیں  
 میں جان کے بھی انجان بنا  
 اک کھیل انوکھا ہم دونوں کو  
 آپس میں دکھلانا تھا

ہلکی سی ہنسی تھی ہونٹوں پر  
 نینوں میں کچھ کچھ پانی تھا  
 میں کیسے نہ پاگل بنتا  
 اندھے کا آنکھیں پانا تھا

بس ایک بار چمن لینے کو  
 جھکا مگر پھر کھیت رہا  
 تم بنی تھیں پوجا کی خاطر  
 من میں تم کو بٹھلانا تھا

Inspired by *raag Nilambari*

Composition: Kamal Dasgupta  
 Lyrics: Fayyaz Hashmi

MAIN TERI CHABI BANAOON GA	میں تیری چھبی بناؤں گا
TERE ANG KA RUNG MILANE KO	تیرے انگ کا رنگ ملانے کو
MAIN CHAND SE LOON GA CHANDNI	میں چاند سے لوں گا چاندنی
HONTON KI HANSI BANANEY KO	ہونٹوں کی ہنسی بنانے کو
PHOOLON SE HANSI CHURAOON GA	پھولوں سے ہنسی چراؤں گا
JAB MAIN BANANE LAGOON GA PIYARI	جب میں بنانے لگوں گا پیاری
DO ANKHIAN MATWALI	دو آنکھیاں متوالی
APNE AAGE RAKH LOON GA TAB	اپنے آگے رکھ لوں گا تب
RUS KI BHARI DO PEYALI	رس کی بھری دو پیالی
PHIR PALKON KI NOKE KO SAJNI	پھر پلکوں کی نوک کو ساجنی
MAIN TEERON SE MILAOON GA	میں تیروں سے ملاؤں گا
RUNG DEKH KAR ZULFON KA	رنگ دیکھ کر زلفوں کا
TARPE KI BADARIA KARI	تڑپے کی بدریا کاری
DEKH KE ROOP BHARA MUKHRA	دیکھ کے روپ بھرا مکھڑا
JHOOLEY GI DUNYA SARI	جھولے گی دنیا ساری
PHIR TERI TASWIR DIKHA KAR	پھر تیری تصویر دکھا کر
TUJH KO HI SHARMAOON GA	تجھ کو ہی شرماؤں گا

Inspired by *Bilawal thaath*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

SOYE HUWE HAIN CHAAND OR TAARE  
AAJ KI RAAT ANDHIARI  
TUM BAITHI HO PAAS HAMAREY  
SOYEE HAI PHULVARI  
JIN ANKHON MAIN LAJ BHARI THI  
WO BHI HAI MATVARI  
AB TO ITNA KAH DO PEYARI  
MAIN HOON TUMHARI MAIN HOON TUMHARI

EK DOOJE KO PAAKE HUM TUM  
BOHUT MILEY SHARMA KE HUM TUM  
YOONHI RAHE TO RAH JAAEN GI  
MUN KI BAATEIN MUN MAIN SARI

YE CHUP TUM KO TARPAAYE GI  
PHIR YE RAAT NAHEEN AAYE GI  
PREM MILAN KI IN GHARION PAR  
LAKH BAHARAIN WARI

سوئے ہوئے ہیں چاند اور تارے  
آج کی رات اندھیاری  
تم بیٹھی ہو پاس ہمارے  
سوئی ہے پھلوا ری

جن آنکھوں میں لاج بھری تھی  
وہ بھی ہے متواری  
اب تو اتنا کہہ دو پیاری  
میں ہوں تمہاری میں ہوں تمہاری

اک دوجے کو پا کے ہم تم  
بہت ملے شرما کے ہم تم  
یونہی رہے تو رہ جائیں گی  
من کی باتیں من میں ساری

یہ چپ تم کو تڑپائے گی  
پھر یہ رات نہیں آئے گی  
پریم ملن کی ان گھڑیوں پر  
لاکھ بہاریں واری

Inspired by *Piloo*

Composition: Kamal Dasgupta  
Lyrics: Fayyaz Hashmi

OTHER SONGS



## FEROZA BEGUM

Feroza Begum, wife of Kamal Dasgupta, has been an eminent exponent of *Nazrul Geeti* in Bengal.

She was born in a respected family of Faridpur in East Bengal. She showed a natural talent for singing from a young age and won a place on the children's programme of Radio Calcutta when she was only eight.

Her first record was cut by Columbia when she was only twelve. She received her music training from Chitta Roy who taught her to sing Nazrul songs. It was followed by geets, ghazals and light classicals. Finally, she started training under Kamal Dasgupta who had distinguished himself as a composer of *Nazrul Geeti*. Kamal Dasgupta also composed Hindi and Urdu songs for her which she sang with great ease and finesse. These songs are as fresh today as when they were rendered.

Feroza Begum lives in Dhaka.

NON FILM URDU SONGS COMPOSED FOR  
**FEROZA BEGUM** (LIST INCOMPLETE)

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1. ISHQ MUJH KO NAHEEN
2. BIRHAN KE GHAR
3. RO RAHA HAI DIL
4. KEON MUJH KO TUM SE
5. KAB TAK YEH PAREESHANI
6. TUM BHULAAYE NA GAYE
7. AAJ BASANT KI
8. MUN BUN MEIN MERE

NAZRUL GEETI COMPOSED FOR FEROZA BEGUM BY  
KAMAL DASGUPTA (LIST INCOMPLETE)

1. CHOTALI CHANDNI RATEY (CLASSICAL)
2. AAYE BONOFUL DAKICHHE MOREY (MODERN)
3. AAMI PUROBO DESHER PURBO NARI (\*CHITRO GEETI)
4. OREY SHUVRO BOSHONA (\*\*KABBO GEETI)
5. BULBULE NIRON NAGIS BONEY (GHAZAL)
6. AMAR BHOOBON KAN PATEY ROY (MODERN)
7. DRISTILEY AAR HOINA SRISTI (GHAZAL)
8. RUM JHUM JHUM JHUM (ARABIC STYLE)
9. DIP NIBHIAXHE JHOREY (\*\*\*)BHAB GEETI)
10. MUSAFIR MOCHREY ANKHIJOL (GHAZAL)
11. SANJHER PAKHIRA PHIRILO KULAY
12. BONDHU AMI CHHINU BUJHI
13. TUMI SARAJIBAN DUKHA DILE
14. GABHIR NISHITHE GHUM BHENGE JAY
15. KATA YUG JENO DEHINI TOMARE
16. KHELA SHESH HOLO
17. BOLO PRIYATAMA BOLO
18. TUMI HATKHANI JABE RAKHO
19. KENO MONOBONE MALATI BALLARI
20. SUNYA AJI GULBAGICHA
21. BONER TAPOSH KUMARI
22. AMI NAHI BIDESHINI

\* Visual

\*\* Ode

\*\*\* Moody

## JUTHIKA ROY

Kumari Juthika Roy was born in 1920 in a small village near Calcutta. Her father, Satyendranath Roy, called her Renu. He was fond of music and wanted his daughter to be a singer.

When she was seven he took her to HMV but they would not accept anyone so young. He approached the radio station where she was given a chance to sing her very first song. In 1930 she came into contact with Kazi Nazrul Islam.

Juthika learnt Hindi and her first *bhajan* “*Meera ke prabhu*” was recorded in 1935. Kamal Dasgupta who was the music director at The Gramophone Company praised her voice. He composed many Meera *bhajans* for her, including *Jogi mat ja*, *Main to prem deewani*, *Pug ghunghroo bandh meera nachi re etc.* It made people call her the “reincarnation of Meera”. These *bhajans* were sung some sixty years ago but they are heard today with as much zeal as two generations ago. One of these was a charming *bhajan* “*Aankhon mein Mathura hai*”. But then she sang a few *naats* as well; one particular one was “*Muhammad ke dam se ye dunya bani hai*”. When a *naat* in parallel with the Mathura *bhajan*, “*Aankhon mein Madina hai*” was recorded it shocked her admirers and life became difficult for the composer.

She sang a number of *geets* as well, composed by Kamal Dasgupta, which were penned by Faiyyaz Hashmi. Her repertoire has an ethereal quality.

She was always indebted to Kamal Dasgupta who had trained her voice. Remaining unmarried all her life she gave up singing in 1984.

She lives alone in Kolkata.

NON-FILM URDU SONGS COMPOSED FOR  
JUTHIKA ROY (LIST INCOMPLETE)

1. CHUPKE CHUPKE BOLE MAINA
2. GARAJ GARAJ SHORE KARAT
3. ROTEE ANKHIAN
4. JHoola JHULAEN
5. RIM JHIM BADARIA BARSE
6. PIYOO PIYOO BOLE PAPIHA
7. TU JA JA O KARI BADARIA
8. MILOON GI MEIN CHHUP KE
9. BOLE RE MADHUBAN MEIN
10. KAL KE SAPNE AAJ BHI AANA
11. BIRHAN HO GAI RAAT
12. JA RE PANCHHI JA
13. KEON GATI HOON MALOOM NAHEEN
14. MERI BINA RO RAHI HAI
15. AAYI BADARIA KARI MATHURA SE
16. JO PIA KE SATH HAI
17. EK TARAF JHUKTA HAI
18. MAIN BUS JAOON
19. MERA DIL TERA THA
20. MUN KI KALI
21. NADI KINAARE
22. KABHI MILEGI YAAD
23. AAJ MEREY GHAR PREETAM AAYE
24. BOLE RE MADHUBAN MAIN KOELIA
25. GHOONGHAT KA PAT KHOL

26. KANHIYA PE TUN MUN
27. MAIN TO PREM DIWANI
28. MEERA LAGO RANG HARI
29. MOSEY KAHA NA JAYE
30. NAINAN MEREY TUMRI ORE
31. TULSI MEERA SOOR KABIR
32. AAYE MERY MUN KE CHOR
33. JOGI MAT JA MAT JA MAT JA
34. MAIN TO GIRDHAR KE GHAR JAOON
35. MAN CHAKAR RAKHO JI
36. MAIN TO GIRDHAR AAGE NACHOON
37. PAG GHUNGHROO BANDH MEERA NACHI
38. TUN MUN PE MANHAR NE RANG DIYO

## KANAN DEVI

Kanan Devi was born Kanan Bala in 1916. From an unlettered poor girl she rose to stardom and received such prestigious awards as “Padma Shri” and “Dada Sahab Phalke Award.”

She made her debut as a child actress in the silent film era with the film, Joydev in 1926. Eleven years later she was in lead role in the famous film Mukti (1937) which earned her the title of “first lady of Bengali films.”

She joined New Theatres in 1936 and became its top star. She was K.L. Saigal’s heroine in Street Singer in 1938. After Saigal left for Bombay she acted in the famous film, Jawab, in 1942. The film is remembered even today for its captivating songs composed by Kamal Dasgupta – *aye chaand chup na jana* and *ye dunya toofan mail*.

Kanan Devi passed away in 1992.

FILM AND NON FILM URDU SONGS COMPOSED FOR  
**KANAN DEVI** (LIST INCOMPLETE)

1. DUNIYA YEH DUNIYA TOOFAN MAIL
2. AYE RONEY WALE
3. DIL MEIN MERE AAKE
4. MAT ROKO DAGARIA JANE
5. MERA MANWA PIO PIO BOLE
6. AMRIT KE BARASSIA
7. JAY JAY
8. CHANDA DOOR GAGAN MEIN BULAEY
9. MERE JANAM JANAM KE SATHI
10. SAWN KI RANI AAI
11. MUJHE SAPNON SE KAUN JAGAE RE
12. WO DEKHNE WALE
13. KALI KIS KI
14. PANGHAT PE
15. YOUN KIS NE SIKHAYA
16. HUM DIL KO
17. AAJ HOI HAI
18. MAIN DIL WALON KI
19. ANKHON KI ROSHNI



**ADHUNIK (MODERN) SONGS COMPOSED FOR**  
**HEMANT KUMAR** (LIST INCOMPLETE)

1. SEDIN NISHITHE BARISHANA SHESHE
2. JAANI JAANI EK DIN
3. PARADESHI KOTHA JAAO
4. AAKAASHER DOOTI TARA
5. BHEBECHHINU CHIRODIN
6. TOMAR JIBON HOTE

**NON FILM BENGALI SONGS COMPOSED FOR**  
**TALAT MAHMOOD** (LIST INCOMPLETE)

1. AASHO JOKHION PHULERE JAGON
2. JOBE ESHE CHILE
3. DINER CHAYA CHADERO CHOLEH
4. DOOTI PANKHI DOOTI TEERE CHOLEH
5. NISHIR BHAARE JAGEEO PREM
6. SHONOGO SHONARI MEYE SHONOGO
7. BHALO BASHA SHOK

**NA'ATS COMPOSED AND SUNG BY**  
**KAMAL DASGUPTA** (LIST INCOMPLETE)

1. RASOOLON KE RAJA
2. BASO MOREY NAINAN MEIN
3. MAHBOOB KE GHAR JANA ALLAH KE GHAR SE (WITH JUTHIKA)
4. EK TARAF JHUKTA HI AAYE GA NAZAR PALRE KA SAR (WITH JUTHIKA)

**FILM SONGS COMPOSED BY  
KAMAL DASGUPTA  
(LIST INCOMPLETE)**

Song	Singer	Lyricist	Film	Year
AYE CHAND CHHUP NA JANA	Kanan Devi	Pandit Madhur	Jawab	1942
KUCH YAD RAHEY TO SUN KER JA	Kanan Devi	Bekal	Jawab	1942
YE MUJHSE DIL NE CHUPKE SE BAR BAR	Aneema & Kalyani	P. Madhur	Jawab	1942
DOOR DESH KA RAHNE WALA AAYA	Kanan Devi & Asit	Bekal	Jawab	1942
PRABHUJI PRABHUJI TUM RAKHO LAAJ	Kanan Devi	P. Madhur	Hospital	1942
MERI MAJBOORIYON NE MERA DAMAN	Kanan Devi	P. Bhooshan	Hospital	1943
ZARA NAINON SE NAINA MILAYE JAAOREY	Kanan Devi	P. Bhooshan	Hospital	1943
AB AAYI BAHAR NAYI, AAYI RE	Kanan & Jagmohan	P. Bhooshan	Hospital	1943
O VARSHA KE PEHLE BADAL MERA SANDESA	Jagmohan	Faiyyaz Hashmi	Meghdoot	1943
AJ GAGAN MEIN GHIR GHIR	Jagmohan	Faiyyaz Hashmi	Meghdoot	1945
AJ HUEE HAI BORE SUHANI PEHLI BAR	Kanan Devi	Faiyyaz Hashmi	Arabian Nights	1945
HUM DIL KO DIL HUM KO SAMJHAAYE	Kanan Devi	Faiyyaz Hashmi	Arabian Nights	1946
MUJHE SAPNE SE KAUN JAGAYE RE	Kanan Devi	Faiyyaz Hashmi	Arabian Nights	1946
SAWAN KI RANI AAYI JHOOLAN KE LIYE	Kanan Devi	Faiyyaz Hashmi	Krishna Leela	1946
TERA GHAR MANN MERA SANWARIYA	Kanan Devi	Faiyyaz Hashmi	Krishna Leela	1946
MAN MEIN BASAALEY MAN MOHAN KO	Jagmohan	Faiyyaz Hashmi	Krishna Leela	1946
PARWANON KO	Jagmohan	Faiyyaz Hashmi	Zameen Aasman	1946
ISHQ KA ROGE MOLE KAR	Jagmohan	Faiyyaz Hashmi	Zameen Aasman	1946
EK RAT KABHI AISI AAYE	Hemant Kumar	Faiyyaz Hashmi	Zameen Aasman	1946
PAPIHA PAPIHA TU PIYA KO PUKAR	Hemant & Kalyani	Faiyyaz Hashmi	Zameen Aasman	1946
DHEERE DHEERE AA TU ISS NADIA MEIN	Hemant & Kalyani	Faiyyaz Hashmi	Manmaani	1947
DIL KI HASTI MITAAYE JATEY HAIN	Kanan Devi	Pandit Madhur	Chandrashekhar	1948

## KAMAL DASGUPTA FILMOGRAPHY (URDU)

- 1942 Film: **Jawab** (Also in Bengali: **Shesh Uttar**)  
M.P. Productions Calcutta Director: P. C. Barua  
Cast included Barua, Jamuna and Kanan.  
10 songs Lyricist: Madhur, Bekal.  
Singers: Kanan, Asit Baran, Anima Dasgupta
- 1943 Film: **Hospital** (Also in Bengali: **Jogajog**)  
M.P. Productions Calcutta Director: Sunil Majumdar.  
8 songs. Singers; Kanan, Jagmohan, Robin Majumdar, Jawahar.
- 1945 Film: **Meghdoot**  
Kirti Pictures Bombay Director: Debaki Kumar Bose.  
11 songs. Lyricists: Godedas, Fayyaz Hashmi, Narotam Vyas.  
Singers: Jagmohan, Kalyani Das
- 1946 Film: **Bindiya**  
Sun Art Pictures Bombay Director: C.M. Luhar.  
11 songs. Lyricists: Pandit Madhur, Pandit Ram Moorti.  
Singers: Anima Dasgupta, Kalyani Das
- 1946 Film: **Krishna Leela**  
Gitanjali Pictures Bombay Director: Debaki Kumar Bose.  
13 songs. Lyricists: Fayyaz Hashmi, M.N. Pran.  
Singers: Kanan, Jagmohan, Ranjit Roy
- 1946 Film: **Pehechaan**  
New Talkies Calcutta Director: P.C. Barua.  
7 songs. Lyricists: Fayyaz Hashmi, Munir Alam.  
Singer: Jagmohan

- 1946 Film: **Zameen Aasmaan**  
Sobhagya Pictures Bombay Director: Dwarka Khosla.  
11 songs. Singers: Jagmohan, Sunita Dasgupta, Kalyani das, Hemant Kumar.
- 1947 Film: **Faisla**  
Gitanjali Movietone Calcutta Director: Apurb Mitra.  
9 songs. Singers; Paresh Bannerji, Kalyani das, Hemant Kumar
- 1947 Film: **Giribala**  
Madhubose Productions Calcutta Director: Madhu Bose.  
12 songs. Lyricists: Madhur, Fayyaz.  
Singers: ?
- 1947 Film: **Manmaani**  
I.A. Patel Productions Bombay Director: Sarwotam Badami. 10 songs.  
Singers: Hemant Kumar, Kalyani
- 1948 Film: **Chandrashekhar**  
Pioneer Pictures Calcutta Director: Debaki Kumar Bose.  
8 songs. Singers: Kanan Devi, Ashok Kumar
- 1948 Film: **Vijay Yatra** (also in Bengali: **Jayjatra**)  
Vengai Productions Calcutta Director: Niren Lahiri.  
6 songs. Singer Jagmohan
- 1949 Film: **Iran Ki Ek Raat**  
Solar Films Calcutta Director: P.C. Barua.  
12 songs. Lyricists: Mayal Lakhnavi, Nasir Rizvi, Sundar.  
Singers: Jharna Devi, Rama, Kalyani das,, Shefali, Jagmohan

1951 Film: **Phulwaari**  
I.N.A. Pictures Bombay Director: Praffula Roy.  
7 songs. Lyricists: Pandit Madhur, Pandit Bhushan.  
Singers: ?

## KAMAL DASGUPTA FILMOGRAPHY (BENGALI)

- 1936 Film: **Pandit Moshai (Pandit Mosai)**  
Popular Pictures. Director: Satu Sen  
Released at Sree Cinema Calcutta 2nd November 1936
- 1938 Film: **Sarbajanin Bibahotsab**  
Akli Films. Director: Satu Sen  
Released at Uttara 26th February 1938
- 1939 Film: **Debjani**  
Motimahal Theatres. Director: Phani Burma.  
Released at Chhaya 9th March 1939
- 1942 Film: **Shesh Uttar**  
P.P. Productions. Director: Pramathesh Barua. Cast included: Barua,  
Jamuna, Kanan.  
Released Sree, Purabi and Purna 25th July 1942
- 1942 Film: **Garmil**  
Chitrabana Limited. Director: Niren Lahiri.  
Released at Chitra 11th June 1942
- 1943 Film: **Sahadharmini**  
Ruparsee. Director: Niren Lahiri.  
Released at Minar and Chhabighar 12 March 1943
- 1943 Film: **Jogajog**  
M.P. Productions. Director: Sushil Majumdar. Cast included Kanan Devi.  
Released at Uttara, Purabi and Purna 17th April 1943
- 1943 Film: **Dhrampati**  
Rupasree. Director: Niren Lahiri.  
Released at Sree, Purabi, Rupali and Aleya 1st October 1943

- 1944 Film: **Chander Kalanka**  
Barua Productions. Director: P.C. Barua  
Released at Minar, Bijoli and Chhabighar 19th May 1944
- 1944 Film: **Bideshini**  
Deluxe Pictures. Director: Premen Mitra.  
Released at Sree 19th May 1944
- 1945 Film: **Bhabi-Kaal**  
K. B. Pictures. Director: Niren Lahiri. There was no song in the film.  
Kamal Dasgupta gave background music.  
Released at Minar, Bijoli and Chhabighar 14th December 1945
- 1948 Film: **Jayjatra**  
Vanguard Productions. Director: Niren Lahiri.  
Released at Minar, Bijoli and Chhabighar 17th September 1948
- 1949 Film: **Rangamati**  
Associated Distributors. Director: Pranab Roy.  
Released at Minar, Bijoli and Chhabighar 11th February 1949
- 1949 Film: **Anuradha**  
Indian National Talkies. Director: Pranab Roy.  
Released at Minar, Bijoli and Chhabighar 25th June 1949
- 1952 Film: **Prarthana**  
Light and Shade Director: Pranab Roy.  
Released at Rupabani, Aruna and Bharati 18th April 1952
- 1953 Film: **Malancha**  
I.N.A. Pictures. Director: Prafulla Roy Cast included Pahari Sanyal, Jamuna  
Released at Chitra, Indira and Prachi 20th February 1953

- 1954 Film: **Nababidhan**  
 Shreemati Pictures Director: Haridas Bhattacharya. Cast included Kanan Devi. (this was her own film company).  
 Released at Radha, Purna and Praachi 19th March 1954
- 1955 Film: **Bratacharini**  
 Emkeji Production Director: Kamal Gnaguly.  
 Released at Radha, Purna and Prachi 21st October 1955
- 1956 Film: **Manraksha**  
 Sree Maa Pictures Director: Satish Dasgupta.  
 Released at Minar, Bijoli and Chhabighar 10th August 1956
- 1956 Film: **Govindadas**  
 Bishudas Productions Director: Prafulla Chakravarty.  
 Released at Uttara, Ujjala and Purabi 21st September 1956
- 1957 Film: **Madhu Malati**  
 Progressive Productions Director: Niren Lahiri.  
 Released at Bina, Basusree and Anjan 18th January 1957
- 1957 Film: **Sandhan**  
 Biswabani Pictures Director: Chitta Sen.  
 Released at Uttara, Ujjala and Purabi 6th September 1957
- 1967 Film: **Bodhu Baran**  
 D.S. Production Director: Dilip Nag.  
 Released at Rupabani, Aruna and Bharati 17th February 1967



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