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FROM BENGAL 1992-2002

SUMMARY OF ABSTRACT

This thesis is around new wave Bengali music of the nineties that stands at the musical intersection of popular / rock in the urban spaces of Calcutta and Bengal. It will locate the musical landscape of the city outside of film music and analyze the local musical scene that emerged around 1992 following the release of Kabir Suman's first album *Tomake Chai*. My study will locate itself around Peter Manual's arguments and look at memory, music and nostalgia in the context of cassette technology of the nineties. While in the west 'Rock Music Studies' have acknowledged the contribution of radio in the popularity and dissemination of 'rock' values, in India cassette technology played this crucial role of what constituted the 'popular'. As state radio services (AIR) primarily played established and institutionalized categories of classical, non-classical popular music like '*Rabindra Sangeet*', '*Adhunik* (Modern) Bangla Songs' apart from film songs by Hemanta Mukherjee and so on, cassette culture created the notion of musical choice and a new 'musical taste'. It will look at the city and urbanity through the music of Kabir Suman, the musicians that followed, as well as the ones revived like *Mohiner Ghoraguli*. It will try and locate the figure of the 'city minstrel' in the music of Kabir Suman and the genre of urban music he creates.

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