Chapter-III

An analysis of the form and content of Modern Bengali Songs

3.1.0 Introduction

This chapter presents an analysis of the structure of the form and content of MBS as literary pieces.

3.1.1 Form and Content

Form i.e. expression and Content i.e. meaning are the two planes of MBS. According to Trask (1996:87) Form (also expression) is “the physical shape assumed by a linguistic unit, as opposed to its content or function.” Content is “the meaning of a linguistic element, often especially a morpheme or a word.” In the present chapter, both the terms have been used in an extended sense. The term Form refers to the physical shape of MBS and the term Content refers to the meaning of MBS.

3.2.0 The Form of Modern Bengali Songs

The Form plane of MBS is composed of lines (which are analogous to sounds) combined to stanzas (which are analogous to words). Thus each song is analogous to a sentence. Thus the structure of the form plane of MBS can be explained in terms of lines which are generally four in number in a stanza (exceptions are also available), and stanzas which are also generally four in number in a song. But it is very important to note that the grouping of the lines into stanzas has some connection with their melodic arrangement and the structure of the content.

3.2.1 The General Pattern

As already mentioned, the general pattern of the form of MBS consists of four stanzas. These four stanzas are: the first stanza (conventionally called ‘Sthayi’), the second stanza (conventionally called ‘Antara’), the third stanza (conventionally called ‘Sanchari’) and the fourth stanza (conventionally called ‘Abhog’). But there are other patterns of the form also.
3.2.2 Other Patterns

There may be various other patterns of the arrangement of stanzas in MBS. In such patterns, the number of the stanzas in MBS is not strictly restricted to four only and the order of the stanzas as mentioned in 3.2.1 also varies. The different patterns with reference to the number of stanzas are as follows:

i) Two stanzas: Sthayi + Antara
ii) Three stanzas: Sthayi + Antara + Antara
iii) Four stanzas: Sthayi + Antara + Antara + Antara
iv) No fixed number of stanzas: composed of one whole stanza or various stanzas with no particular number and so on. No particular pattern can, therefore, be identified.

3.2.3 Examples of different patterns of the form of MBS

i) The general pattern consisting of four stanzas:

First stanza

nodi re
Voc. river P.
“Oh river”

ekTi .kOtha Sudhay Sudhu tomare
one word ask-pres1 only you-acc.
“I ask you only one question”

bOlo kothaY tomar deS
say-imp.2 where your country
“Say, where is your home?”

tomar ney ki cOlar SeS
your not int. flow—gen. end
“Don’t you have any end of your course?”
Second stanza
tomar kono baMdhon nay
your any bondage no
"you don't have any bondage"

tumi ghOr chaRa ki tay
you vagabond int. so
"are you, therefore a vagabond"

ey acho bhaMTaY abar
this moment be-prs.2. ebb-tide-loc. again
"this time you are in low-tide"

vey to dekhi joare
this moment P see-pres.1 high-tide-loc.
"(again) this time you are in high-tide"

Third stanza
ekul bheNe okul tumi gORo
this bank break that bank you build
"you break this bank and build the other"

jar ekul okul dukul gElo
whose this bank that bank both banks go-pst.3
"one, whose both banks are destroyed"

tar lagi ki kOro
he-gen. for what do-pres.2
"what do you do for him?"
Fourth stanza

amaY bhabcho michey pOr
me • think-pres.cont.2 in vain unrelated person
“you are thinking me to be an unknown person”

tomar ney ki OboSOr
your have not int. leisure
“don’t you have any leisure time?”

Sukh dukkher kOtha tumi
joy sorrows-gen. word you
“the words of joys and sorrows”

koile na hOY amare
say-pst.2 what if me
“what is there if you tell me”

ii) The pattern consisting of two stanzas:

First stanza:
ey rat tomar amar
this night yours mine
“this night is yours and mine.”

oy chaMd tomar amar
that moon yours mine
“that moon is yours and mine.”

Sudhu dujOner
Only these two of us-gen.
“only ours.”
ey rat tomar amar 
this night yours mine 
"this night is yours and mine."

ey rat Sudhu je ganer 
this night only P song-gen. 
"this night is only of songs."

ey khOn e duTi praner 
this moment these two life-gen. 
"this moment is only of these two lives."

duhObe tomare je pay 
"I find you in my feelings"

Sudhu dujOner
only these two of us-gen. 
"only ours"
ey rat tomar amar
this night yours mine
“this night is yours and mine.”

oy chaMd tomar amar
that moon yours mine
“that moon is yours and mine.”

iii) The pattern consisting of three stanzas:

First stanza:

bhul SObi bhul
wrong everything wrong
“Wrong everything is wrong”

ey jibOner pataY pataY ja lekha , Se bhul
this life-gen. pages-loc. pages-loc. whatever (is)written that wrong
“Whatever is written on the pages of life is wrong.”

ey srabone mor phagun jodi dEY dEkha , Se bhul
this the fourth Bengali my spring if gives act of seeing that wrong month-loc.
“If my spring comes into view, in the month of Srabon (rainy season), then that is wrong.”

Second stanza:

proSno kori nijer kache ke ami
(I) ask do myself who I (am)
“I ask myself, who am I!”

kothaY chilam kothaY rObo e ami
where (I) was where (I) will be this me
“Where I was in the past and where I will be in future.”

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megher phaMke ekTu caMder oy rekha, Se bhul
clouds-gen. gap-loc. only a little moon-gen. that line that wrong
"(Even) a little line of moon in the intervening space between the clouds, is wrong."

Third stanza:
cole gele Dakbe na to kew pichu
go-cond.conj. call not P anyone back
"After going, nobody will call from behind."

sriMti amar thakbe na to ar kichu
memory my will not stay P anymore anything
"No memory will be left anymore."

jodi bhabi ey ami ar noy Eka, Se bhul
if (I) think this me anymore not alone that wrong
"If I think that I am not alone anymore, that is wrong."

iv) The pattern consisting of four stanzas(different from the general pattern):
First stanza:
megh kalo aMdhar kalo
clouds black darkness black
"clouds are black, darkness is black"

ar kOloNko je kalo
and disgrace P black
"and disgrace is also black"

je kalite binodini haralo tar kul
which disgrace-instr. one who entertains(fem.) lost her lineage
"the disgrace in which the entertainer lost her family prestige"
that-gen. than-also black girl

tomar mathar cul
your head-gen. hair
"your hair is blacker than that"

Second stanza:

name of a flower P white cow white

and white ferry-gen. sail
"and the sail of the ferry-boat is also white"

white P that dream smeared swan-gen. wings
"the wings of the swan, smeared with dreams, are white too"

that-gen. than-also white girl

your hand-gen. bangles made
of conch-shell
"the conch-shell-bangles of your hand are whiter than that"

Third stanza:

shyness red vermillion red
"shyness is red, vermillion is red"
and red name of a flower
"and Krishnachura flower is also red"

red that P dusk sky-gen. that P setting sun
"the setting sun of the dusk is red"

"oh girl, the lac-dye on the borders of your feet is redder than that"

Fourth stanza:
"crops are green, leaves are green"

"and the parrot is also green"

"grass is green and along with that the forest is evergreen"

"your illogical mind is greener than that"
v) No fixed number of stanzas:

There are many songs of such type of which no fixed number of stanzas could be determined. An example is given below—

ranar chuTeche tay jhum jhum ghOnTa bajche rate
(Postal) runner is running so onomatopoeic bell is ringing at night word

“The runner is running and so the bell makes the jhum jhum sound.”

ranar coleche khOborer bojha hate ranar coleche ranar
runner is moving news-gen. load hand-loc. runner is moving runner

“The runner is moving with the burden of news.”

ratrir pOthe pOthe cOle kono niSedh janena manar
night-gen. way-loc. way-loc. moves any prohibition do not know to obey

“The runner moves at night without obeying any prohibition.”

digOnto theke digOnto choTe ranar
horizon from horizon runs runner

“The runner runs from horizon to horizon.”

kaj niYeche Se notun khObor anar
work taken he new news to bring

“He has taken his task to bring the new news.”

ranar ranar jana Ojanar bojha aj tar kaMdhe
runner runner known unknown load today his shoulder-loc.

“Today, there is the burden of known and unknown things on the shoulder of the runner.”

bojhay jahaj ranar coleche ciThi ar SONbade
loaded ship runner moving letters and news-instr.

“The runner is moving by a ship loaded with letters and news.”
ranar coleche bujhi bhor hOY hOY
runner is moving probably dawn comes
“The runner moves and it is about to dawn.”

aro jore , aro jore , e ranar durbar durjOY
more forcibly more forcibly this runner difficult difficult
to prevent to conquer
“The runner is running faster and it is difficult to prevent and conquer him.”

tar jibOne SOpner moto pichu Sore jaY bon
his life-loc. dream-gen. like back moves forest
“The forest is moving back like a dream, in his life.”

aro pOth , aro pOth , bujhi hOY lal o purbo kon
more way more way probably become red that east corner
“More and more ways – that east corner is probably becoming red.”

Obak rater ·tarara akaSe miTi miTi kore caY
surprised night-gen. stars sky-loc. blinking do-pf.conj. see
“Being surprised, the stars of the night are blinking to see.”

kEmon kore e ranar SObege horiner moto jaY
how this runner with speed deer-gen. like go
“How does this runner move with such a speed like a deer?”

kOto gram kOto pOth jaY Sore Sore
many villages many ways move-pf. Conj.
“So many villages and so many ways are moving behind.”
SOhore ranar jabey poMuche bhore
town-loc. runner reach-fut.3-emph. at the dawn

“At dawn, the runner would definitely reach the city place.”

hate lOnThOn kOre ThOnThOn jonakira dEY alo
hand-loc. lantern makes onomatopoeic sound glow-worms gives light

“The lantern in the hand, expresses the clattering noise repeatedly. The glowworms give light.

mabhoy ranar ! Ekhono rater kalo
don’t fear runner now still night-gen. darkness

“Do not fear, oh runner! Still the dark night is there.”

emni korey jibOner bohu bOchorke pichu phele
in the same way life-gen. so many years-acc. leaving behind

“In the same way, leaving behind so many years of life”

prithibir bojha khudhito ranar poMuche diYeche mele
earth -gen. burden hungry runner reach pres.pf.3 by post

“The hungry runner has conveyed the burden of this earth, by post.”

klantoSSaS chuMYeche akaS , maTi bhije gEche ghame
tiring breath has touched sky soil wet has become sweat-instr.

“The tiring breath has touched the sky and the soil has become wet with perspiration.”

jibOner SOb ratrike ora kineche Olpo dame
life-gen. all night-acc. they buy pres.pf.3 less cost-instr.

“They have bought all the nights at a very low price.”
Onek dukkhe bohu bedonaY obhimane onurage
much sorrow-instr. so many pain-instr. pride-instr. love-instr.

ghOre tar priYa Eka SojjaY binidro rat jage
home-loc. his beloved alone bed-loc. sleepless night remains awake
"his beloved passes sleepless nights with her feelings being hurt, with sorrows, pain and love in her heart."

ranar ! ranar ! e bojha Tanar din kObe SeS hObe ?
runner runner this burden of pulling days when end-fut.3
"Oh runner, when these days of carrying burden, would end?"

rat • SeS hoYe Surjo uThbe kObe ?
night end-pf.conj. Sun rise-fut.3 when
"When will the sun rise after this night ends?"

ghOrete Obhab ! prithibiTa tay mone hOY kalo dhoMWa
home-loc. poverty earth-P so it seems black smoke
"Due to poverty, it seems that the earth is black smoke"

piThete Takar bojha , tobu ey Takake jabena choMWa ,
back-loc. money-gen. burden yet this money-acc. would not be able to touch
"Although there is the load of money at the back, yet there is no right to touch this money."

rat nirjOn pOthe pOthe bhOY tobuW ranar choTe
night lonely way-loc. way-loc. fear yet-emph. runner runs
"(in) the lonely night, there is fear on the way, yet the runner runs"

doSSur bhOY taro ceYe bhOY kOkhon Surjo oThe
robber-gen fear more than fear when Sun rises
"There is fear of robbers and the more fear is that, when the sun will rise"
kOto ciThi lekhe loke
so many letters write-pres.3 people
“People write so many letters”

kOto' Sukhe , preme , abege , sriMtite , kOto dukkhe o Soke
so much happiness love emotion memory so much sorrow and grief
“(they write) with their happiness, love, emotions, memories, sorrows and grief”

er dukkher ciThi poRbena jani kew kono dino ,
of this sorrow-gen. letter not read know-pres.1 anyone never
“Nobody will read his letter of sorrows and grief.”

er jibOner dukkho kebol janbe pOther trino ,
of this life-gen. sadness only know-fut.3 way-gen. grass
“Only the grass of the way would know his sorrows of life”.

er dukkher kOtha janbena kew SOhore o grame
of this sorrow-gen. talk know not-fut.3 anyone city-loc. and village-loc.
“Both in the village and the town, nobody would know this sorrows of life”

er kOtha Dhaka poRe thakbey kalo ratrir khame
of this tale covered remain-fut-3-emph. black night-gen. envelope-loc.
“his words of life would remain covered with the dark envelope of night”

dOrode tarar cokh kaMpe miTi miTi ,
sympathetically stars-gen. eyes vibrate blink
“The eyes of the stars blink, sympathetically”
ধোনুবুতির চিঠি

“রাত্রিতে সূর্যাচ্ছন্ন আকাশ তার শ্রদ্ধালু চিঠিভাবে এল।”

“রুনার রুনার যা হবে এই ভারের ফলে?”

“রুনার, যা হবে এই ভারের ফলে?”

“তারা হবে ভয়ের ক্লান্তির পরে ভয়বিষাণ হবে?”

“রুনার রুনার রাত্রি আসে আকাশ হবে লাল।”

“লাইট গ্লাফ কিতে জাও এ দুঃখের সময়?”

“রুনার গ্রামের রুনার, যা হবে নতুন খোবর অগ্রগতির মুল?”

“সোপথির চিঠি নিয়ে আজ ভীতি প্রথমে যাও পিছুলে।”

“পোমুছে দাও এ নতুন খোবর অগ্রগতির মুলে”
"probably, the dawn will come now, there is no delay."

"Oh runner, thou who art difficult to be subdued, run faster with more speed."

3.3.0 The content of MBS

While analysing the structure of the content of MBS, we have identified four units, on the basis of the paradigmatic relationship, which are in opposition to each other. The are:

i) The main theme,
ii) Extension of the main theme,
iii) Enforcement, and,
iv) Conclusion

But these four units are arranged in different ways in different MBS. The line arrangement of different items is known as the Syntagmatic relationship. Such Syntagmatic relationship between these four units of MBS is of different nature. The general Syntagmatic pattern consisting of all these four units is arranged in the following way, viz., Main theme Extension of the main theme + Enforcement + Conclusion.

3.3.1 The General Pattern

The general pattern of the structure of the content of MBS, consisting of four units as mentioned above, can be illustrated in the following way:

First stanza(Main Theme)
o nodi re
Voc. river P.
"Oh river"
ekTi kOtha Sudhay Sudhu tomare
one ' word ask-pres1 only you-acc.
"I ask you only one question"

bOlo kothaY tomar deS
say-imp.2 where your country
"Say, where is your home?"

tomar ney ki cOlar SeS
your not int. flow-gen. end
"Don't you have any end of your course"

Second stanza(Extension of the main theme)
tomar kono baMdhon nay
Your any bondage no
"You don't have any bondage"

tumi ghOr chaRa ki tay
you vagabond int. so
"are you, therefore a vagabond"

ey acho bhaMTaY abar
this moment be-prs.2. ebb-tide-loc. again
"this time you are in low-tide"

ey to dekhi joare
this moment P see-pres.1 high-tide-loc.
"that time you are in high-tide"
**Third stanza (Enforcement)**

ekul bheNe okul tumi gORo
this bank break that bank you build
"you break this bank and build the other"

jar ekul okul dukul gElo
whose this bank that bank both banks go-pst.3
"one, whose both banks are destroyed"

tar lagi ki kOro
he-gen. for what do-pres.2
"what do you do for him?"

**Fourth stanza (Conclusion)**

amaY bhabcho michey pOr
me think-pres.cont.2 in vain unrelated person
"you are thinking me to be an unknown person"

tomar ney ki OboSOOr
your have not int. leisure
"don’t you have any leisure time?"

Sukh dukkher kOtha tumi
joy - sorrows-gen. word you
"the words of joys and sorrows"

koile na hOY amare
say-pst.2 what if me
"what is there if you tell me"
Content

First stanza: The main theme of this song is that the river flows for ever and ever. Its flow never comes to an end. The poet asks the river about where it comes from and which country it belongs to and whether its course has an end or not.

Second stanza: The poet again enforces the main theme by asking the river, whether it has any bondage in life or not or whether it is a vagabond. Sometimes the river is seen in high tide and sometimes in low tide. The ups and downs of human life have been compared to the high tide and low tide of the river.

Third stanza: Here the poet tries to introduce a new idea mentioning that the river destructs one of its banks and constructs another simultaneously. But the poet wonders about what the river does for those who have lost everything.

Fourth stanza: Finally, the poet comes to a conclusion. He wants to be intimate with the river. He wants the river to share its feelings with him. It seems that the poet too is tired of his life and he wants to lessen his burden of life by becoming an intimate friend of nature.

Another example

First stanza (Main Theme)

jani tomar premer joggo ami to noy
(I) know your love-gen. worthy I P am not
“i know that I am not worthy of your love”

pache bhalobeSe phElo tay , dure dure roy
if you fall in love so far-loc. far-loc. stay pres.1
“lest you fall in love with me, I always stay far from you”

Second stanza (Extension of the main theme)

amar e pOthe Sudhu , ache morubhumi dhudhu
my this way-loc. only there is desert lonely
“In my way, there are only lonely deserts”
ami kibhabe baMcao tomar madhobi oy
I how save-fut.1 your evergreen nature that
“how will I save your evergreen nature?”

Third stanza(Enforcement)
kOto peYala lanchona , ami nirobe kori je pan
so many cups disgrace I silently do P drink
“I silently drink so many cups of disgrace”

ar jara Sudha niYe cOle , tumi daWgo taderi gan
and those nectar with move you give-pres.2 them emph. songs
“and those who move with nectar, you give them songs”

Fourth stanza(Conclusion)
Emoni bibhed kOto , mone aSe ObirOto
like these differences so many mind-loc. come continuously
“like these, so many differences come into my mind”

duTi bhinno jibOn’, jEno na milito hoy
two different lives so that not unite
“so that two different lives do not unite”

3.3.2 The Other Patterns

There may be other different types of Syntagmatic relationship between the four units. These patterns are presented in the following:
i) Main Theme + Extension of the main theme.

ii) Main Theme + Extension of the main theme + Extension of the main theme + Extension of the main theme.

iii) Main Theme + Extension of the main theme + Enforcement + Extension of the main theme.

iv) Main Theme + Extension of the main theme + Conclusion.
Examples:

i) Main Theme + Extension of the main theme

This song has been already mentioned in sec.3.2.3. Here the syntagmatic relationship between the four units is shown.

**Main Theme:**
ey rat tomar amar
this night yours mine
"this night is yours and mine."

oy chaMd tomar amar
that moon yours mine
"that moon is yours and mine."

Sudhu dujOner
only these two of us-gen.
"only ours."

eyJ rat Sudhu je ganer
this night only P song-gen.
"this night is only of songs."

ey khOn e duTi praner
this moment these two life-gen.
"this moment is only of these two lives."
kuhu kujOner
the cooing of a cuckoo chirping of lovers
“the chirping of lovers”

ey rat tomar amar
this night yours mine
“this night is yours and mine.”

Extension of the main theme:
tumi acho ami achi tay
you be-pres.2(here) I be-pres.1(here) so
“you are here and I am here, so”

onubhObe tomare je pay
“I find you in my feelings.”

Sudhu dujOner
only two-gen.
“only ours”

ey rat tomar amar
this night yours mine
“this night is yours and mine.”

oy chaMd tomar amar
that moon yours mine
“that moon is yours and mine.”
ii) Main Theme + Extension of the main theme + Extension of the main theme + Extension of the main theme

Main Theme:

phuleSSori phuleSSori phuler moto nam
'Proper Noun' flower-gen. like name
"The name 'phuleSSori' is like the name of a flower."

tomar deWa dukher kOmol buke dhorilam
your given sadness-gen. lotus heart-loc. hold-pst.1
"I hold your lotus of sadness in my heart."

Extension of the main theme:

SiMthir SiMdur dite mathaY
parting of hair-gen. vermillion to give head-loc.

jEno amaY mone poRe na
may me remember-pres.3 not.
"while putting vermillion on your head, you should not remember me."

Sediner kono bEthaY
that day-gen. any pain

mon jEno bhOre na
mind may fill up not
"May no pain of that day fill up your heart."

Onek Sukhe Ekhon amar
lot of happiness now my

cokhe elo jOl
eyes-loc. has come tears
"Stringing a garland with the tears of eyes, I put it around my neck."

Extension of the main theme:

"PhuleSSori, my friend, please bloom like a flower in the new courtyard."

"may your life become sweet with my happy expectations."

Extension of the main theme:

"By making my mind a lamp I have lighted it in your bride-chamber"

"In that light you would see each others' face"
nabha diper kali amar, hokna puroSkar
extinguished lamp-gen. soot mine let it be prize
"let the soot of the extinguished lamp be my prize"

aj Sey kOloNko buke kore, ami colilam
today, that disgrace heart-instr.pf.conj. I am going
"today I am going with that disgrace in my heart."

Main Theme:
ami Eto je tomaY bhalobeSechi
I so much P you-acc. have loved
"I have loved you so much."

tobu mone hOY, e jEno go kichu nOY
yet it seems this as if P nothing
"yet it seems that this is nothing."

kEno aro bhalobeSe jete parena hridOy
why more love • continuing can’t heart
"why can’t my heart love more."

Extension of the main theme:
tomar kajol cokhe, je gobhir chaYa keMpe oThe oy
your collyrium eyes-loc. that deep shadow trembles that
"the deep shadow that trembles in your eyes filled with collyrium."

tomar OdhOre ogo, je haSir modhumaYa phoTe oy
your lips-loc. voc. that laughter-gen. sweet affection blooms that
"the sweet affection of laughter that blooms in your lips"
tara ey obhiman bojhena amar
they this sensitiveness do not understand mine
"they do not understand this sensitiveness of my mind"

bOle tumi to amaY bhalobeSecho
(they) say you P me have loved
"they say that you have loved me"

Sudhu, amar gopon bEtha keMde keMde kOY
only my hidden pain crying crying says
"only my hidden pain weeps and says"

**Enforcement:**
tumi to janona ogo tomar praner oy Surer kache
you P know-pres.2 not voc. your life-gen. that tune-gen. near
"you do not know that in front of the tune of your life"

amar ganer bani ahoto pakhir moto luTaYe ache
my songs-gen. words wounded birds-gen. like sprawl
"the words of my songs sprawl on the ground like a wounded bird"

**Extension of the main theme:**
tobu e madhobi rate amaY je mala tumi pOralle
yet this evergreen night-loc. me which garland you made(me) wear
"yet the garland, that you made me wear in this beautiful night"

je madhuri diYe mor Sunno jibOn tumi bhOralle
that beauty/sweetness with my vacant life you filled up
"you have filled up my vacant life with that beauty"
tara e dinOta Tuku dEkhena amar
they this distress P can't see my
“they can't see this distress of mine”

bOle tumi to amaY bhalobeSecho
(they) say you P me have loved
“they say that you have loved me”

Sudhu amar gopon bEtta keMde keMde kOY
only my hidden pain weeping say-pres. 3
“only my hidden pain weeps and says.”

iv) Main Theme + Extension of the main theme + Conclusion
Main Theme:
o alor pOthojatri , e je ratri , ekhane themona
voc. light-gen. travelling friends this P night here stop not
“Oh travelling friends of light, this is night, do not stop here.”

e balur cOre aSar tOroni tomar jEno beMdhona
this sandy land-loc. hope-gen. boat your that anchor-neg.
“do not anchor your boat of hope in this sandy strip of land.”

ami sranto je , tobu hal dhOro
I tired that yet steer-pres.imp.2
“I am tired, still you steer”

ami rikto je , Sey Santona
I penniless that, that is consolation
“i am totally devoid of everything, and that is the consolation.”
Extension of the main theme:

Complex sentences with specific cultural or linguistic context.
dustOr  badha  prostOr  Thele  bonnar  moto  periYe

difficult  obstacle  stones,  rocks  push-pf.conj.  flood-gen.  like  cross-Pf.conj.
to  go  across  and  pebbles

"pushing  stones  and  rocks  and  crossing  all  kinds  of  obstacles,  like  the  flood."

jugo  Soncito  Supti  diYeche  SaRa

era  accumulated  sleep  has  given  response

"the  sleep  that  was  stored  through  decades  has  now  given  response"

himogiri  Sunloki  Surjero  iSara

snow-covered  whether  listened  sun-gen.emph.  gesture  mountain

"whether  the  snow-covered  mountain  has  listened  to  the  gesture  of  the  sun"

jattra  Suru  ucchOl  role,  durbar  bege  toTini

journey  started  all-pervading  suppressed  turbulent  speed-instr.  river  noise-instr.

"journey  has  started,  river  is  flowing  with  all-pervading  suppressed  noise  and  turbulent  speed"

uttal  tale  uddam  nace,  mukto  SOto  noTini

billowy  metre-instr.  uncontrollable  dance.pres.3  free  hundred  dancing  girls

"hundreds  of  free  dancing  girls  are  dancing  in  an  uncontrollable  way  with  billowy  rhythm."

e  Sudhu  Supto  je,  nOboprane  jegeche

this  only  asleep  that  new  life-instr.  rose

rOnoSaje  Sejeche  Odhikar  Orjone

equipage  for  dressed  right  for  claiming  war-instr.

"One  who  was  asleep  has  arisen  with  a  new  life  and  has  dressed  with  the  equipage  for  war,  for  gaining  right."
Main Theme + Enforcement + Enforcement + Conclusion

Main theme:

pOther klanti bhule, snehobhOra kole tObo way-gen. weariness forget-pf.conj. affectionate lap-loc. yours

mago bOlo kObe SitOl hObo mother-voc. say-pres.imp.2 when cold be-fut.1

"forgetting the weariness of the long way, oh mother, say, when I will become cold, sitting in your affectionate lap."

kOtodur ar kOtodur bOlo ma how far more how far say-pres.imp.2 mother

“Oh mother, say, how far should I go?”

Enforcement:

aMdharer bhrukuTite bhOY nay darkness-gen. frowning-loc. fear not

“there is no fear for the frowning of darkness”

mago tomar cOrone jani pabo ThaMy mother-voc. your feet-loc. I know get-fut.1 shelter

“mother, I will get shelter in your feet”

jodi e pOthe colite kaMTa beMdhe paY if this way-loc. to move thorn prick-pres.3 feet-loc.

“if thorn pricks the feet while moving on the way”

haSi ‘ mukhe Se bedona SObo laughter face-instr. that pain bear-fut.1

“I will bear that pain with laughing face.”
Enforcement:
cirodini mago tObo korunaY
forever-emph. mother-voc. your kindness-instr.

ghOrchaRa pr-em diSa khuMje paY
homeless love the right way finds out
“Mother, every time, the homeless love finds out the right way, by your kindness”

oy akaSe jodi ma kobhu oThe jhOR
that sky-loc. if mother anyday rise-pres.3 storm
“Oh mother, if anyday, storm rises in that sky”

Se aghat buke pete lObo
that injury chest-loc. bear-fut.1
“I will bear that injury in my chest.”

Conclusion:
jOtoy dukkho tumi debe daW
as much-emph. sadness you give-fut.2 give-pres.imp.2
“as much sadness you want to give, you give”

jani . kole SeSe tumi Tene naW
(I) know lap-loc. at the end you pull-pf.conj. take-pres.imp.2
“I know that at the end, you take us in your lap.”

mago tumi chaRa e aMdhare goti nay
mother-voc you without this darkness-loc remedy not
“Mother, without you there is no way out for me.”

tomay kemone bhule rObo
You-acc. how forget-pf.conj. stay-fut.2
“How will I stay forgetting you?”
vi) Main Theme + Extension of the main theme + Enforcement

Main Theme:

srjMt\i tumi bedonar
memory you pain-gen.
"Memory, you are painful."

ajio kaMdiche harano SOkol
today-emph. crying-pres.cont. lost everything
"Today, whatever is lost is crying"

hridOYero bedikaY
heart-gen.emph. an altar-loc.
"on the altar of the heart."

Extension of the main theme:

ami SOb SoYe, jege achi Sudhu
I everything tolerate-pf.conj. awake-pf.conj. remain-pres.l only

niSithero niralaY
night-gen.emph. loneliness-loc.
"bearing everything, I only remain awakened in the loneliness of the night."

bhulite cahina , bhulite parina
to forget I want not to forget I cannot

mone hOY barebar
think-pf.conj. again and again
"It appears again and again that I do not want to forget, I cannot forget."
tay SOMroner daro prante
so memory- gen. door end- loc.
"so, at the doorway of memory"

rekhe jabo bEtha bhar
I will keep pain burden
"I will keep the burden of pain"

Enforcement :
tumi ney bole, pakhi gahe nato
you not here so birds sing not-emph.
"since you are not here, so birds do not sing"

caMd oY Dube jaY
moon that sets
"there, moon sets"

niSithe jagiche bidhuro tOndra
night-loc. awakened overwhelmed nap
"overwhelmed nap remains awakened at the night"

aMdharer buke 'gaY
darkness-gen. heart sings
"sings at the heart of darkness"

aj hridOYero kamona sranto
today heart-gen.emph. desires tired
"today, all the desires of heart have become tired"
jhOre Sudhu aMkhidhar
falls only tears
“only tears come out.”

vii) Main Theme + Enforcement + Enforcement + Extension of the main theme
Main Theme:
hOYto kichuy nahi pabo
perhaps anything-emph. not get-fut.1
“Perhaps, I will not get anything.”

tobuo tomaY ami
yet-emph. you-acc. I

dur hote bhalobeSe jabo
far from love (continue)fut.1
“still I will go on loving you from a distance”

Enforcement:
jodi ogo kaMde mor bhiru bhalobaSa
if voc. cry my timid love
“if my timid love cries,”

jani tumi bujhibena kobhu tari bhaSa
(I) know you not understand-fut.2 ever its language
“I know that you will never understand its language”

tomari jibOne kaMTa ami
your-emph. life-loc. thorn I
“I am a thorn in your life”
kEno miche bhabo
why uselessly think-fut.2
"why do you think uselessly."

Enforcement:
dhup cirodin nirObe jole jaY
fragrance stick always silently burns (continuously)
"A fragrance stick always burns silently."

protidan Se ki paY
return it whether gets
"Does it get anything in return?"

Extension of the main theme:
khoti nay OnadOre jodi kobhu kaMdi
loss no without love if anytime cry-pres.1
"there is no loss, if I cry anytime being neglected"

alo bhebe jodi chaYa buke baMdhi
light think-pf.conj. if shadow heart-loc. tie-pres.1
"even if I tie shadow to my heart mistaking it as light"

pabari aSaY tobu ogo
get-gén-emph. hope-loc. yet P

kichu nahi cabo
anything not want-fut.1
"yet in expectation of getting (something), I will not wish anything to get."
Main Theme + Extension of the main theme + Extension of the main theme + Enforcement

Main Theme:

amar bo lar kichu chilo na, na go
my to say anything was not no P
"I didn’t have anything to say"

ceYe ceYe dekhiam, tumi cole gele
looking at looking at I saw you went away
"I looked and saw that you went away"

tumi cole gele, ceYe ceYe dekhiam
you went away looking at looking at I saw
"You went away and I stared and saw."

Extension of the main theme:

SOb kichu niYegele ja diYechile
all everything you took away whatever (you)gave
"You took away everything whatever you gave,"

anondo haSi gan, SOb tumi nile
happiness laughter songs all you took
"You have taken away all - happiness, laughter and songs."

jabar bElaY Sudhu nijeri Ojante
go-gen. time only of oneself-emph. unknowingly

sriMtiTay gele Sudhu phele
memories-emph. went away only left
"while going, you only left your memories unknowingly."

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Extension of the main theme:

duhate tomar ogo, Eto kichu dhore gEIo
two hands-loc. your voc. so many fitted
"In your two hands, so many things fitted."

dhorlo na Sudhu ey sriMtiTa
did not fit only this memory
"only this memory did not fit (in your hands)"

roYe gEIo SeS din, roYe gEIo Sediner
remained last day remained that day-gen.
"the last day remained 'as it is'"

prothom dEkhar Sey tithiTa
first meeting-gen. that auspicious time
"and that memory of the first meeting still remained."

Enforcement:
kotha theke kOkhon je ki hoYe gEIo
which place when P what happened
"Suddenly what happened and when"

Sajano phuler bone jhOR boYe gEIo
decorated flower-gen. garden-loc. storm rushed
"storm rushed into the well-decorated garden."

Se jhOR thamar pOre, prithibi aMdhar holo
that storm stopping after earth darkened
"after that storm stopped, the earth grew dark"
yet I see lamp light-pres pf.2
"yet I see you have lighted a lamp."

3.4.0 Conclusion

The form and content of MBS have been discussed in this chapter. So far as the form is concerned, MBS are generally composed of four divisions consisting of stanzas. On the content plane, we have identified four units, viz., Main Theme, Extension of the Main Theme, Enforcement and Conclusion. These units have been identified on the basis of opposition. Their general linear arrangement or the syntagmatic relationship is as above. In this chapter, we get different structural patterns of both the form and content of MBS.

Reference