Chapter - IV
An analysis of Modern Bengali Songs as Metrical Texts

4.1.0 Introduction

This chapter deals with the analysis of the Modern Bengali Songs as metrical texts. In the first place, it describes the general nature of metre itself. It states, how metre is defined linguistically and how it is placed in Linguistics. Then it discusses the nature of Bengali metre and its different styles.

It further deals with various styles that are observed in the data i.e. the MBS which have been collected for analysis, as metrical texts.

The chapter also discusses the parametrical phenomena as noticed in the data. The correlation between the metres of the Modern Bengali Songs as metrical texts and as musical texts is also discussed here. Thus, it attempts to explain the differences between the verse metre styles and the corresponding song metre styles in Modern Bengali Songs.

Finally, some observations on the accent of the texts have also been incorporated.

4.2.0 Metre in general

Metre has been defined by different scholars in the following ways:

According to Chatman (1960:145) “Metre might be defined as a systematic literary convention whereby certain aspects of phonology are organised for aesthetic purposes.”

In this work Chatman distinguishes between segmental phonemes, suprasegmentals and the paralinguistic features. Furthermore, according to Chatman (1965) as Asher (1994:2470) states, “Structuralism in metrics means the study of metre in terms of the discrete and carefully classified constituents of linguistic configuration (suprasegmental patterns), so that the distance (tension) between an abstract metrical model and a particular verse instance can be accurately measured.”

Chatman (1965:29) also defines metre as “linguistically determined ‘secondary rhythm’”. By ‘secondary rhythm’ he means the “perceptual grouping of
equal sounds into pairs of alternative prominence, the pairs being separated by increased interval.

*Wimsatt* (Jr.) and *Beardsley* (1960:193) say that "the metre of the poem is part of, or one aspect of, the sound of the poem, but, again, not every feature of the poem's sound is a metrical feature."

While commenting on metrics, *Sebeok* (1960:198), for explaining the relevance of phonemics to metrical structure, remarks, "the metre of a poem can be determined from an adequate record of the poem by
a) disregarding all vowels and consonants in the record but retaining the syllable count in each line;
b) disregarding intonations and junctures (except that the divisions between lines is marked by a juncture); and finally

c) converting the stress phoneme of each syllable into a metrical accent according to a set of rules."

*John Hollander* (1960:192) states "An exemplary prosodic situation, the enjambment of sound and syntactic patterns across lines of a preliminary established order, can be shown to have both a rhythmical and a metrical effect."

And "this metrical effect operates in a fundamentally different way........The effects and uses of meter are seen as being 'emblematic'........"

As *Asher* (1994:2466) says, metre "is the general principle of rule governed rhythmic patterning metric systems (syllabic meter, quantitative meter, pure stress meter, etc.). It describes particular patterns within those metric systems (iambic or trochaic meter, octosyllabic meter)."

There may be different kinds of approaches for describing or analysing metre—the performative approach and the linguistic approach. As *Asher* (1994:2467) says, "meter is a ground upon which lines of verse play their own particular melodies without submerging or effacing the ground; the ground is both a discipline and a licence for a range of variations." According to performative approach, metre is not so much a set of rules. So this approach is inductive. On the other hand, the linguistic approach is deductive. As *Asher* (1994:2467) mentions, according to *Halle* and *Keyser* (1971:140), metre is "the encoding of a simple, abstract pattern (rhythmic deep structure) into a
sequence of words.” According to Asher (1994:2467), “meter is a set of rules governing the disposition of stress in a line. The task of the meterist is to discover that set of rules which would account for and predict, all surface realisations of a given meter in lines of verse.”

Performative approach distinguishes between rhythm and metre of which the former is permissive and the latter is restrictive. Metre deals with the linguistic analysis of the text, whereas rhythm deals with its performance and experience.

Trask (1996:222) defines metre as “the rhythmical arrangement of syllables in verse, according to the number and types of feet used. For example, iambic pentametre employs lines of five feet, each foot an iamb.”

As the present work is concerned with the Modern Bengali Songs, so keeping in mind especially the Bengali metre, the different views of different scholars as to metre are presented below.

According to Sen (1932, 1995:282), metre means a measured stream of speech. In this kind of speech, sometimes, the impetus of breathing gradually fades away and one has to breath in again. At this moment, the pause occurs.

The unit of prose is a sentence where the arrangement of pause occurs according to the speaker’s intention and according to the meaning of the sentence, whereas the unit of poetry is a line where the number of pauses is limited and fixed. In other words, a line is divided by pauses.

Tagore (1961:223) opines that metre is composed of morae of some special number and motion of some special kind of speed.

According to Mukhopaddhay (1932, 1997:22-23), metre is the arrangement of the different parts of a sentence following a definite clear pattern and keeping the natural pronunciation unchanged. He further says that metre is perceived when parts of a sentence exhibiting the similar nature are combined with a regular interval of time.

As Suniti Kumar Chatterji (1939, 1996:375) says, in a line of poetry, the words or clauses are arranged in such a way that a temporal as well as phonetic beauty is perceived. Such arrangement of words or clauses is called rhythm or metre.
The position of the clauses should be such, so that no changes of the system of pronunciation occurs and an easily remarkable and well consistent pattern could be easily observed.

The chief characteristics of Bengali metre is the placement of the different parts of the sentence in a fixed orderly arrangement, pronounced in a fixed time period.

According to Sen (1986, 1995:7) arrangement of well controlled and well measured utterances is rhythm. This rhythm is the essence of metre. He (1995:241) further mentions that metre can be used in three different senses. It may refer to the particular style of metrical composition. For example, syllabic metre may be used for syllabic style. Secondly, 'metre' may mean 'rhythm'. Thirdly, it may refer to the particular form of poetry, e.g. payar.

Thus, in a broad sense, metre means all the three, and according to Sen (1995:9) this is the true meaning of metre.

Following Sarkar (1999:9) we can define metre as the regular repetitive arrangement of utterances and pauses. Pause is controlled in an orderly fashion within the gap of equal distances. This pause is due to the rhythm itself.

Metre depends upon speech and so, sounds get more importance rather than alphabets or written language.

Pause can be of two types—sense pause and metre pause. In prose, pause occurs in an irregular way, depending upon the sense and the syntactic structure of a sentence. This kind of pause is known as sense pause. Metre pause rules over rhythm of poetry. It divides the lines of a poem in equal distances. Metre pause can even fall within a word itself. It does not depend upon the sense. It is of mechanical type. Metre pause may be also called as foot pause. With the help of metre pause, a line is divided into equal divisions in a regular and periodic way. Each of the divided parts is called foot. The vertical lines which are generally used to make such foot divisions indicate foot pause. In fact, the principle of structural repetition is called metre.

Meter may be classified into different types like syllabic metre, quantitative metre, accentual metre etc. Greek and Latin have quantitative metres, German and English have accentual metres. There may be syllable timed and stress timed metre also.
4.3.0 Bengali metre and its types

Bengali metre is mainly quantitative in nature and the quantity of syllables is measured in terms of mora.

Sen (1986:31), Sarkar (1999:63) and many other scholars of metre opine that Bengali metre is of three types—syllabic, moric and composite.

In the syllabic style, each syllable, whether it is closed or open is counted as one mora.

In the moric style, the closed syllable is counted as two morae and the open syllable as one.

In the composite style, the closed syllable word finally is counted as two otherwise one, and the open syllable is counted as of one mora only. Sarkar (1999:64) presents this with the following chart:

<table>
<thead>
<tr>
<th>Rhythm</th>
<th>Open Syllable</th>
<th>Closed Syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syllabic</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Moric</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Composite</td>
<td>1</td>
<td>Word finally</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Otherwise</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

In the Bengali metrical system, the pause-based repeated division of a metrical text is termed as a foot or a Parva. As Dan (1992:150) states, “the foot contains a motion that starts with an accent and ends in a pause”. There are Purna Parva(foot), Ati Parva(anacrusis), and Apurna Parva(extrametre). The foot division which is repeated most frequently in the lines of a poem is called the Purna Parva. But sometimes, a foot division takes place after some sound segments at the beginning of the main line of a poem, which appears to be extra from the viewpoint of composition, as this does not interfere the metrical system even if it is absent. Such a foot division at the beginning of a line is called Atiparva or Anacrusis.
The extra foot division at the end of the line is called the Apuma Parva and so it is called the extrametre. Unlike anacrusis, we cannot form a rhythmical line without this extrametre. It is required for rhyming. It occurs very naturally in poems.

When subdivisions are again made within the feet, for maintaining the rhythm, we call them subfeet. Many feet together form a clause which again join together to form a line. Pada or clause is generally marked by the double vertical lines called Ardhya Yati.( || ) This may be called as medial or caesural pause. Foot pause is generally marked by a single vertical line ( | ). Sometimes two or three lines of writing may form a single verse line.

4.4.0 Analysis of the data as metrical texts

As observed in the data as metrical texts, there are only two types of metrical styles—syllabic and moric. These two styles which have been observed in the data as metrical texts are discussed below:

4.4.1 Syllabic style

As far as our data is concerned, we find that in the songs which belong to the syllabic style only, the number of feet in a line varies from one to four. Five feet are also observed in a few cases. As far as the quantity of each foot is concerned, we observe that there are four morae only. Instances of anacrusis are few in number. Number of morae of both anacrusis and extrametre varies from one to three. In each line usually, three feet and one extrametre are common.

Examples:

i) 4
humna , humna |re humna
exp. exp. P exp.

4 441
palki cole | gOgon tOle, | agun jOle | he
Palanquin go-pres.3. sky under fire bum-pres.3 Voc.

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"Palanquin goes under the sky, where the fire burns. In the silent village some people with bare body are going, who are extremely tired of the scorching sun."

ii) An example of four feet in a line:

"I will again laugh and cry and I will float in this tide of life."

"I will depart, leaving behind my mark to the thunder and death."

"I say it loudly that nobody knows, where are my anonymous things present."

4.4.2 Moric style

In the Moric style, the number of feet in a line varies from one to four of which one, two, and three are the most common ones. Here we generally find six morae in each feet but four morae per feet are also common in the moric style.
Anacrusis is not very common in the moric style but those which are found are of two or three morae. Extrametre varies from one to three morae. In some cases four or five morae of extrametre are also available.

Examples—moric style:

i) \[ \begin{align*} &2 \quad 6 \quad 5 \quad \text{kOto} | \text{rajpOth} | \text{jOnolpOth} | \text{ghurecchi} \\ &\text{so many highway/} \quad \text{public thoroughfare} \quad \text{travel-pr.pft.1} \quad \text{mainroad} \end{align*} \]

\[ \begin{align*} &6 \quad 6 \quad \text{morubhumi} \quad \text{Sago} | \text{rer} \quad \text{kinaraY} \\ &\text{desert} \quad \text{sea-gen.} \quad \text{beach-loc.} \end{align*} \]

"I have travelled so many highways and public thoroughfares, deserts and sea beaches" 

\[ \begin{align*} &6 \quad 6 \quad \text{SatTi} \quad \text{Se} \quad \text{prithi} | \text{bir} \quad \text{biSSOY} \\ &\text{Seven} \quad \text{P} \quad \text{that} \quad \text{world-gen.} \quad \text{wonder} \end{align*} \]

\[ \begin{align*} &2 \quad 6 \quad 4 \quad \text{tumi} | \text{taro} \quad \text{ceYe} \quad \text{beSi} | \text{mone hoY} \\ &\text{you} \quad \text{that-gen.} \quad \text{than} \quad \text{more} \quad \text{appears} \end{align*} \]

"There are seven wonders in the world, but, you appear even more than that."

This is hexamoric in nature with two morae of anacrusis. Extrametre varies from four to five morae.

ii) \[ \begin{align*} &4 \quad 4 \quad 4 \quad 2 \quad \text{Ekdin} | \text{pakhi} \quad \text{uRe} \quad \text{| jabe} \quad \text{je} \quad \text{a} | \text{kaSe} \\ &\text{One day} \quad \text{bird} \quad \text{fly-pf.conj.} \quad \text{go-fut.3} \quad \text{P} \quad \text{sky-loc.} \end{align*} \]

\[ \begin{align*} &4 \quad 4 \quad 1 \quad \text{phiribena} \quad \text{| Se} \quad \text{to ar} \quad \text{| karo} \quad \text{aba} | \text{Se} \\ &\text{return-fut.3.not} \quad \text{it} \quad \text{P} \quad \text{again} \quad \text{of anyone} \quad \text{abode-loc.} \end{align*} \]

"One day the bird will fly to the sky. It will not return to anybody’s abode again."

This is tetramoric in nature with one and two morae of extrametre.
4.5.0 Parametrical Phenomena

Metrical texts are often characterised by additional kinds of regularity which are not themselves metrical but which are related to the metre and to the metre division of a text into lines. These are parametrical phenomena. There are two common kinds of parametrical phenomena – these are word boundary rules which comprise caesura and bridge rules and sound patterning rules which consist of alliteration and rhyme.

4.5.1 Word Boundary Rules

As Fabb (1997:111) states, “Word boundary rules are parametrical rules which are closely tied to the meter, and specifically to the metrical template”. He further mentions that word boundary rules stipulate whether a word boundary must or must not fall between two metrical positions in the template.

According to Fabb (1997:27), there are two types of word-boundary rule: caesura rule and bridge rule. A ceasura rule requires a word boundary between two constituents, while a bridge rule forbids a word boundary between two positions. Thus a caesura marks a point in the line where a word must begin or end, while a bridge must always fall within a word.

Sometimes caesura and bridge rules can be understood from performance; so when a line has the word-boundary in the wrong place, the poet may understand that it is ‘out of tune’.

As Fabb (1997:112) says, word-boundary rules “……are not really part of the metre……but are parasitic on the metre.” Incidentally, it can be mentioned that, in order to discuss metre, Fabb(1997:111) deals with the “phonological constituent, the word and how the placement of words is related to the metrical template by word-boundary rules.”
4.5.2 Sound Patterning Rules

The sound patterning rules are primarily alliteration and rhyme. Distinction must be made between systematic and unsystematic sound patterning. In systematic sound patterning, sounds are repeated in a regular pattern, for example, we may refer to rhyme, which may occur in every second and fourth stanza of a text. Unsystematic sound patterning does not follow any regular rule, for example, alliteration, which may be found abundantly in one line but not in the next one. So, alliteration is an unsystematic sound patterning and rhyme is a systematic sound patterning.

The distinction between alliteration and rhyme lies on the fact that alliteration includes the onset and rhyme includes the nucleus and the coda. Rhyme may again be of two types, assonance and consonance. Assonance includes just the nucleus and consonance includes just the coda.

According to Trask (1996:38) assonance is defined as “the recurrence of the same vowel sound (or sometimes of similar vowel sounds) in two or more words in a phrase or in a poem, as in the phrase sweet dreams.”

Trask (1996:87) also defines consonance as “the harmony of sound......Especially in verse, the use of words with identical or similar consonants in identical positions but different vowels, as in Shakespeare’s sweet silent thought with its s........t s........t θ........t...........”.

It is to be further hoped that rhyme involves the nucleus and coda of the syllable which are controlled by metre whereas alliteration involves the onset which is less significant for metre.

As Fabb (1997 : 133) states, “word-boundary rules are best understood as rules which depend on the meter......In contrast, sound patterning rules appear to be much more independent of the meter, ......”.

An example of alliteration from Beowulf as given by Fabb (1997 : 123) : modgon maegnes, Mélodes hyldo

An example of rhyme as given by Trask (1996:311) : bear/care, utter/butter.
4.6.0. Parametrical phenomena in the Bengali metrical texts

In the Bengali metrical texts, both word-boundary rules and sound patterning rules are available as parametrical phenomena.

4.6.1. Word Boundary Rules

Both caesura and bridge rules are available as word boundary rules in Bengali metrical texts. In these, word boundary may be considered as foot pause. When the foot pause falls at the beginning or at the end of a word, then it may be called a caesura rule. On the other hand, when the foot pause falls within a word, it may be called a bridge rule. Examples are given below:

Examples:

i) 4 4 4 1
   caMd uTheche | phul phuTeche | kOdam tOlaY | ke
   moon rise-pres.pf.3 flower bloom-pres.pf.3 place under the Kadam tree who
   "The moon rises, flowers bloom, who is under the Kadam tree?"

ii) 4 4 4 2
   Sey cheleTa | klas Ser| tar kache kew| pare
   that boy P class-gen. best whose with who compete
   "That boy is the best boy in class. Who can compete with him?"

The text is governed by the syllabic style. Here, every foot division shows the caesura rule, as the foot pause falls at the beginning or at the end of the words.

Foot pause falls at the beginning or at the end of the words, showing a caesura rule.

ii) 4 4 4 2
   Sera je S| lekha pORaY | abar bEbolhare
   best P he studies-loc. again bridge
   behaviour-loc.
   "He is very good in his studies as well as in his behaviour."
The text is governed by the syllabic style. Here the last word of the second line shows a bridge rule as the foot pause falls within the word, [bEbohare] in the behaviour.

iii) An example showing both bridge and caesura rules in the same metrical text.

kebol duTi|graSacchadon |nitanto O|bOrjonio
     caesura  caesura  bridge
only two food and clothing just can’t be given up
“Only daily food and clothing can not be given up.”

4.6.2. Sound Patterning Rules

Sound patterning rules comprise mostly kinds of alliteration and rhyme, both of which are available in Bengali metrical texts.

4.6.2.1. Alliteration

As already explained (see sec.4.6.2) alliteration takes place when the same letter, sound or syllable is repeated at the beginning of successive or nearly successive words. Examples:

i) 6 6 2
bokkle bokkhe | milia bOjjro | baje
chest-loc. chest-loc. unitedly thunder sounds
“The two hearts unitedly make a thunderous sound.”

Repetition of the same sound segment [b] at the beginning of a word.

ii) pa pa haMTi haMTi
“Onomatopoeic sounds of the walking of children.”

Repetition of the syllables [pa] and [haM] shows alliteration.

iii) 4 4
kothaY ph01e| Sonar phOSol
where grows golden crops

4 3
Sonar kOmol| phoTe re?
Golden lotus blooms P

“Where do golden crops grow and where do golden lotuses bloom?”

Alliteration of the sound segment [ph] and the syllable [So] takes place.
4.6.2.2 Rhyme

It is important to note that metre and rhyme are mostly in an implicational relationship. (Sarkar 1985:45)

In Bengali metrical texts there may be internal rhyme between the clauses or the rhyme between the terminal words of different lines.

Examples:

kola bENer cha || tayre nayre na
black frog-gen. baby onomatopoeic words
"The baby of black frog"

kODom tOlAY ke || Sonamonir be
name of a tree under who golden girl's marriage
"Who is under the kadam tree? The marriage of the golden girl" (Sarkar 1985:46)

The above example shows the internal rhyming between the clauses and there is assonance i.e. rhyming between the vowels.

Now an example illustrating the terminal rhyming is given below:

lal jhMuTi | kakatua, || dhoreche jel baYna
red crest a bird make-pres.pf.3 P unreasonable demand
"A bird with the red crest is making an unreasonable demand."

cay tar | lal phite, || ciruni ar | aYna
want her red ribbon comb and mirror
"She wants red ribbon, comb and mirror."

Rhyming in dipthongs may also be observed in Bengali metrical texts.
An example is the following:

nouka kore bou elo re
boat instr. bride come P
"The bride has come by boat."
paRa poRSi koy
neighbours where
“Where are the neighbours?”

douRe haru anre naRu
by running PN bring sweets made of coconut
“Haru, run and bring the home made coconut-sweets.”

rabRi mithay doy
sweets made of cream sweets curd
“Cream sweets, sweets and curd.”

According to Sarkar (1985:46), the patterns of rhyme in Bengali metrical texts are of the following nature:

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<table>
<thead>
<tr>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masculine rhyme based on one syllable</td>
</tr>
<tr>
<td>Feminine rhyme based on more than one syllable</td>
</tr>
<tr>
<td>CV</td>
</tr>
<tr>
<td>a) (C) VC</td>
</tr>
<tr>
<td>b) (C) VV</td>
</tr>
</tbody>
</table>
```

For CV rhyme, we have to notice the following points:
i) In this kind of rhyme, C must be different in two cases. The same CV cannot rhyme perfectly. In fact, the same CV will form extra rhyme. In this connection, we can refer to Tagore’s poem called dukkhomurti (from the poetical work called Kheya where the word ‘he’ is used in every line at the terminal position. This use of ‘he’ here is extra rhyme. Sarkar (1985:47).
For example:

'dukhero beSe eSecho bole
sadness-gen. dressed has come so
tomare nahi Doribo he'
you-acc. not fear-fut.1 P

jekhane bEtha tomare Setha
where pain you-acc. at the place

nibiR kore dhoribo he
extremely close-pf.conj. hold P

"Though you have come in the guise of sadness, I shall not be afraid of you. Where there is pain, I will hold you there, tightly."

ii) Sometimes we get rhyme only in a part of CV structure. Let us present an example from Sarkar (1985:48):

haSi haSbo na to ki
laughter laugh-fut.1 not P what
"laughter! why shouldn't I laugh?"

haSîr baYna diYechi
laughter-gen. advance earnest money give-Pr.pft.1

"I have advanced earnest money for laughter."

Here, rhyme occurs only in the terminal words [ki] and [(diYe)chi] where only a part of the CV structure rhymes, i.e. [i]

iii) While rhyming, at least one CV of the two must be a whole word. For example,

jama / ma;
garment mother

Here rhyme occurs in the CV structure [ma] which itself is a whole word and which rhymes with the part of the whole word [jama].
The second pattern, as shown by Sarkar (1985) is again divided into the following parts:--

i) In (C)VC, there may be one or more than one consonant at the syllable—initial position or no other consonant at all. For example,

\[
\begin{align*}
\text{an} & / \text{Tan} \\
\text{bring-imp.2int} & \text{pull-imp.2int} \\
\text{bOl} & / \text{cOl} \\
\text{say-imp.2int} & \text{walk-imp.2int}
\end{align*}
\]

Sometimes only VV can form a syllable. For example, Oy, Ow etc. Here the second V, which is a semivowel acts as the coda. Sarkar (1985:48)

ii) Rhyme in the consecutive same (C)VC syllable makes it monotonous. So if one (C)VC is itself a total word, then the next (C)VC which rhymes with the previous one must be a part of the word but not the whole word. For example,

\[
\begin{align*}
\text{mon} & \text{dhaY} : \text{SondhaY} \\
\text{mind} & \text{rushes in the evening}
\end{align*}
\]

Sarkar (1985:49)

This rhymed verse of (C)VC pattern must show the rhyme in the terminal words.

iii) In (C)VV pattern, rhyme occurs in diphthongs in the terminal words. Same VV cannot form a good rhyme. One VV must rhyme with another (C)VV. For example,

\[
\begin{align*}
\text{aY} & / \text{khaY} \\
\text{come-imp.2.int} & \text{eat-pres.3}
\end{align*}
\]

Sometimes, monosyllabic VV can rhyme with a bi-syllabic part of a word. For example,

\[
\begin{align*}
\text{oy} & / \text{oYi} \\
\text{"hEro timir rOjoni kaTe oy} \\
\text{look-imp.2. darkness the night passes that} \\
\text{(poetic)} \\
\text{aSe uSa nObo jotimoYi "} \\
\text{comes dawn new luminous}
\end{align*}
\]

Sarkar (1985:50)

"Look, that dark night passes and the new luminous dawn comes up."

Here oy is a diphthong (monosyllable) but oYi is a bisyllabic glide.
iv) In (C)VVC i.e. a closed syllable consisting of a cluster of vowels, rhyme occurs in both the vowel cluster and the final C. For example,

\[ \text{douR} / \text{gour} \]
\[ \text{run} \quad \text{fair complexion} \]
\[ \text{Sarkar(1985:50)} \]

The third pattern i.e. the Feminine rhyme based on more than one syllable may be of different types. Following Sarkar (1985:50 - 51), we present them below:

i) \((C) V (C) C V\)
ii) \((C) V (C) C V C\)
iii) \((C) V V (C) C V\)
iv) \((C) V V (C) C V C\)
v) \((C) V (C) C V V\)
vii) \((C) V V V\)
i)\((C) V V V C\)

The rhyme based on two syllables, as Sarkar (1985:51) says, is the most common one. Of the above types, the first two occur most frequently.

For example, Santo : anto
quiet : bring-imp.2
jagun : agun
rise up-imp.2.hon. fire \[ \text{Sarkar(1985:51)} \]

The other patterns are comparatively less frequent.

4.6.3 Parametrical phenomena in Modern Bengali Songs as metrical texts

In MBS, as parametrical phenomena, both word-boundary rules and sound patterning rules are very commonly observed.

4.6.3.1 Word-boundary rules

As metrical texts, MBS exhibit both caesura and bridge rules both in syllabic and in moric styles. In most cases it is observed that bridge rule comes after a vowel in a word indicating the boundary of metrical constituents.
Examples:

i) 4 4
Surjo jage | akaS jage
sun rises sky remains awake

4 4 4
ar jage . caM| pa , paSani | jago jago
and remains awake the name of a flower a stone- hearted woman awake awake

"the sun rises, the sky remains awake, and the flower caMpa remains awake.
(Oh) stone-hearted woman, wake up, wake up."

ii) 6 6
cOlona dighar | SoykOt cheRe
let's go name of a place-gen. sea-shore leaving behind
caesura rule

"Let's go leaving behind the sea-shore of Digha."

6 5
jhaW . boner cha|YaY chaYaY
the tamarisk tree forest-gen. shadow-loc. shadow-loc. bridge rule

"Under the shadow of tamarisk forest"

6 2
Suru hok pOtho|cOla
start- imp.3. way moving
bridge rule

"Let's start moving on the way."

6 2
Suru hok kOlha|bOla
start- imp.3. talk saying
caesura rule

"Let's start chatting."

106
End up your night’s poetry and now sleep, poet.

The colourful juicy picture (that you have drawn) will disappear in the morning, like a dream. Now sleep, poet.
4.6.3.2 Sound Patterning Rules

Regarding sound patterning rules, it can be mentioned that both A. alliteration and B. rhyme are very common in Modern Bengali Songs.

A. Alliteration

Alliteration is very common in MBS as metrical texts. It refers to the similar sounds or syllables at the beginning of the successive or nearly successive words. Alliteration of different sounds and syllables can be observed in MBS. The sounds and syllables observed in abundance are as follows:

Sounds—a, u, k, m, h, d, g, p, S, b, bh, dh, j, ph.
Syllables—aY, jag, ni, ba, Si, ku, pu, gun, dol, so, ko, tha, aS, ki, bha, bri, miS, je, a n, phul, jhi, ce, pa.

Some examples of alliteration as found in the data are presented below:

<table>
<thead>
<tr>
<th>Lines</th>
<th>Alliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>i) mOYra mudi cokkhu mudi</td>
<td>m, mu</td>
</tr>
<tr>
<td>confectioner grocer eyes closed</td>
<td>“the confectioner and the grocer, having closed their eyes,”</td>
</tr>
<tr>
<td>ii) megh kalo aMdhar kalo</td>
<td>k, ka</td>
</tr>
<tr>
<td>clouds black darkness black</td>
<td></td>
</tr>
<tr>
<td>ar kOloNko je kalo</td>
<td></td>
</tr>
<tr>
<td>and disgrace P black</td>
<td>“clouds are black, darkness is black and disgrace is also black”</td>
</tr>
<tr>
<td>iii) poRo bhiTe potar pOre</td>
<td>p, po</td>
</tr>
<tr>
<td>distressed dwelling house plinth on the top</td>
<td>“on the top of the pillar of the distressed dwelling house”</td>
</tr>
<tr>
<td>iv) aY re aY, lOgon boYe jaY eY</td>
<td></td>
</tr>
<tr>
<td>come-imp.2.int. voc. come-imp.2.int. the auspicious time passes away</td>
<td>“come, come, the auspicious time is passing away”</td>
</tr>
</tbody>
</table>
B. Rhyme

It has already been said that the Modern Bengali Songs are generally composed of four stanzas—the first stanza (sthayi), the second stanza (antara), the third stanza (sanchari) and the fourth stanza (abhog).

It has been noticed that the terminal words of the last lines of the first stanza, the second stanza and the last stanza rhyme altogether. But the third stanza has its own rhyming pattern which is different from that of the first, second and the last stanza. In this connection, we must mention that the rhyming of the terminal words of the last lines of the first, second, third and the fourth stanzas of the songs have only been considered here.

Rhyme occurs mostly in vowels. Sometimes the onset and the nucleus are the most abundant factors for rhyming. Coda appears in a few cases which end with r and Y in the maximum cases and m and l in a few cases. Cases of rhyming in closed syllables are less in number. Cases of rhyming in diphthongs are also sometimes seen. Rhyme of a mixed category is also observed in some cases. Glides may also rhyme in a few cases. Examples illustrating different kinds of rhyme are given below:

Example 1

First stanza
o nodi re
Voc. river P.
“Oh river”
ekTi kOtha Sudhay Sudhu tomare  
one 'word ask-pres.1 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”

ey 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"

General rhyme in the vowel [e]
The rhyming pattern of the third stanza is different, where we see -

**Rhyme in the vowel [o]**

**Example 2**

**First stanza**

ami Eto je tomaY bhalobeSechi
I so much P you-acc. love pr.pf.1
“I have loved you so much”

tobu mone hOY e jEno go kichu nOY
yet think-pres.1 this as if P nothing
“yet I think that this is nothing”

kEno, aro bhalobeSe jete parena hridOY
why more love-pr.cont.inf can't heart
“why can’t my heart love you more”

**Second stanza**

tomar kajol cokhe je gobhir chaYa keMpe oThe oy
your collyrium eyes-loc. that deep shadow vibrate pres.3 that
“that deep shadow vibrates in your eyes with collyrium”

tomar OdhOre ogo je haSir modhu maYa phoTe oy
your lips-loc. voc. that laughter-gen. sweet illusion blooms that
“that sweet illusion of laughter blooms in your lips”

tara ey obhiman bojhena amar
they this offended state of mind can’t understand mine
“They do not understand this offended state of my mind”

tOle tumi to amaY bhalobeSecho
say-pres.3 you P me love-pr.pf.2
“(they) say that you have loved me”
Sudhu amar gopon bEthak Mde kMde kOY
only my secret pain weep-pf.conj. say-pres.3
"only my secret pain says by weeping"

Third stanza

tumi to jano na 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 melody of your life"

amar ganer bani ahoto pakhir moto luTaye ache
my. song-gen. words wounded bird-gen. like sprawl-pf.conj. be-pres.3
"the words of my song sprawl like a wounded bird"

Fourth stanza

tobu e madhobi rate, amaY je mala tumi pOrale
yet this evergreen night-loc. me that garland you made to wear
"yet, in this evergreen night, the garland you made me to wear"

je madhuri diYe mor Sunno jibOn tumi bhOrale
that beauty with my vacant life you filled up
"the beauty with which you have filled up my vacant life"

Tara e dinOtaTuku dEkhena amar
that this extreme poverty see not my
"they do not see this extreme poverty of mine"

bole tumi to amaY bhalobeSecho
say-pres.3 you P me love-pr.pf.2
"(they) say that you have loved me"
Sudhu amar gopon bEtha keMde keMde kOY
only my secret pain weep-pf.conj. say-pres.3
"only my secret pain says by weeping"

**Rhyme in the diphthong [OY]**

**Example 3**

**First stanza**

jani tomar premer joggo ami to noy
know-pres.1 your love-gen. worthy I P not
“I am not worthy of your love”

pache bhalobeSe phElo tay , dure dure roy
in case love-pres.2 so distant place-loc. I stay
“In case you fall in love with me, so I stay far from you”

**Second stanza**

amar e pOthe . Sudhu , ache morubhumi dhudhu
my . this way-loc. only there is desert lonely
“In my way there is only a desert”

ami kibhabe baMchabo tomar madhobi oy
I how save-fut.1 your evergreen nature that
“How I will save your evergreen nature”

**Third stanza**

kOto peYala lanchona , ami nirObe kori je pan
so many cups insult I silently I do P drink
“I drink so many cups of disgrace and insult”

ar jara Sudha niYe cOle, tumi daW go taderi gan
and those nectar with move-pres.3 you give-pres.2 P them song
“and those who carry nectar with them, you give them songs”
Fourth stanza
Emoni bibhed kOto, mone aSe ObirOto
this type differences so many mind come-pres.3 continuously
"like this, so many differences come to our mind"

duti bhinno jibOn jEno na milito hoy
two different lives so that not unite be
"so let not these two different lives unite together"
Rhyme in the diphthong [oy]

Example 4
First stanza
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.”

Second stanza
SiMthir SiMdur dite mathaY jEno amaY monepORE na
parting of vermilion to give head-loc. may me remember not
hair-gen. -pres.2
“May you not remember me, while putting vermillion on your head.”

Sediner kono bEthaY mon jEno bhOre na
that day-gen. any pain mind may fill up not
“May no pain of that day fill up your heart.”
Onek Sukhe Ekhon amar cokhe elo jOl
lot of. happiness now my eyes-loc. has come tears
“tears came into my eyes due to much happiness”
“Stringing a garland with the tears of my eyes, I put it around my neck.”

Third stanza

“PhuleSSori, you, (my) friend, please, bloom like a flower in the new courtyard.”

“May your life become sweet with my happy expectations.”

“Making my mind a lamp I lighted it in your bride-chamber”

“In that light you would see each others’ face”

“let the soot of the extinguished lamp be my prize”
Example 5

Rhyme in the closed syllable [--- lam]

First stanza

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

oy caMd 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.”
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."

Second stanza

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
feelings-loc. You-acc. P find-pres.1
"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."

Rhyme in the closed syllable [ar]
4.7.0. Modern Bengali Songs as metrical texts and as musical texts: correlation between the types of metre.

As Bhattacharya (1996: 61) says, “the song metre is often different from the verse metre.” The metrical style of a verse may or may not change in its song form. This section deals with the differences between the verse metre and the song metre as observed in the MBS.

In verses, we usually find that the pronunciation of the words remains the same, but in songs, the pronunciation cannot remain the same all the time, as metre and tune have control over the words of songs. This change of words in songs is due to metre and tune. The metre of a verse is governed by the pronunciation of words but the pronunciation of words in songs is governed by the metre and tune of the songs.

Tune plays a very important role in the metre of songs. So when we read a song as a poem, its metre varies from that of its corresponding verse metre.

As Bengali metre is quantitative in nature, so the basic difference between the verse metre and the song metre depends upon the number of syllables and the number of morae.

As Bhattacharya (1996: 64) says, “The song metre is strictly moric in nature i.e. mora and not the syllable is the unit of measurement. Each song metre is a metered cycle i.e. it represents a set of fixed number of moras. Characterisation of the various song metre styles of RS is based on the following three factors:

a) Total number of moras constituting a song metre,

b) Total number of foot divisions in a song metre, and,

c) Quantity of a foot in terms of mora.”

It is to be mentioned that although she says this in the context of Rabindrasangeet, it is also relevant in case of Modern Bengali Songs.

Some examples exhibiting such differences between the verse-meter-style and the corresponding song-metre-style are manifested below:
i) Verse metre style: Moric; 6:2

```
6 1
 i i i i i
caMder Eto a|lo
moon-gen. so much light
```

```
6 2
 i i i i i i
 tobu Se amaY|Daki
yet she me call-pf.conj.
```

```
6 2
 i i i i i
utola madhobi |ra-
```

excited evergreen night-loc.

```
6 2
 i i i i i
magiche e mor|aMkhi
ask-pres.cont.3 this my eyes
```

"The moon has so much light yet she calls me and asks for my eyes in this excited evergreen night."

Song metre style - 3/3: six moric style

```
caM de r | E to a
lo _ _ _
to bu Se | a ma Y
Da _ _ _
u to la | ma dho bi
ra _ _ _
ma gi che | e mo r
aM khi _ _ _
```

ii) Verse metre style: Syllabic; 4:4:2

```
2 4 4 2
 i i i i i i i i
ami |gan Sonabo | ekTi aSa | niYe
I song make one one hope with hear
```

"I will make you hear my song with one hope"
so that you like this song.

Song metre style - 3/3 : six moric style

a mi | g a n So | na - bo
   e k Ti | a Sa -
   ni - Ye | _ _ _
   e g a n | jE no -
to ma r | bha lo -
   la - ge | - a mi

iii) Verse metre style – Syllabic 4 : (4) : (4) : 2


dhitaN  dhitaN  | bole

Onomatopoeic words musical notation

ke | madole  tan  | tole

"Who is playing the musical notes by playing tom tom with a particular musical beat and notation"

kar | anonde  uchOle  akaS | bhOre  jochonaY

whose happiness-instr. state of being sky fill up-pres.3 moon light-instr. all- pervading-instr.

"With whose happiness and state of being all- pervading , the sky gets filled up with moonlight"

Song metre style – 3 / 3 : six moric style (fast)

dhi ta N  | dhi ta N

bo le | ke
ma do _ | le tan _
to le _ | _ kar _
a no n | de u c
chO le _ | a ka S
bhO re _ | jo cho _
na Y _ | _ _ _

iv) Verse metre style: Moric; 4 : 4 : (4) : 3/2

4    4    3
| | | |  | | | |  | | | |  |
Sediner | Sonajhora | Sondha

that day-gen. gold-oozing / evening
golden

2 4 4 2
| | | |  | | | |  | | | |  |
ar | emni ma| Yabi rat | ele

and this enchanting night if come

4 4 3
| | | |  | | | |  | | | |  |
dujOne Sudhay jodi|tomare ki | diechi

two of us ask-pres.1 if to you what give-pres.pf.1

4 2
| | | |  | | | |  | | | |  |
amarey | tumi ki ba | dile

to me emph. you what P give-pst.2

“When that golden evening and enchanting night will come, if we ask each other, what I have given to you and what else you have given to me in return.”

Song metre style - 4 / 4 : eight moric style

Se di ne | So na jhO ra
So ndh a |__ _ ar
e m ni ma| Ya bi ra’ t
el e |__ _
It has been observed that the song metre of most of the songs in our data are either of six moric style or of eight moric style. Both of these appear in the syllabic style in their verse form. But the eight moric style of the song metre mainly appears in the moric style in their verse form.

4.7.1. Song Metre Style – From The Data

It has been excitingly observed that the most abundantly available song metres are 3/3 song metre style and the 4/4 song metre style. 3/3 song metre may be called the 6 moric style and 4/4 song metre may be called the 8 moric style.

The two styles, viz.,1-2-3|1-2|1-2 i.e., 7 moric song metre style and 1-2-3-4 1-2-3-4|1-2-3-4|1-2-3-4 i.e., 16 moric song-metre style are very rare. But there are many songs available, which are either of double 3/3 song metre style or of double 4/4 song metre style.

Some peculiarities with regard to the song-metre styles are very often observed in our data. These may be considered to form a mixed category of the song-metre style. As observed in our data, these may be of three types –

i) One type exhibits songs having the double 3/3 song-metre along with the double 4/4 song metre.

ii) Another type presents the songs of a mixed tempo of both slow and fast, having 4/4 song metre.

iii) And, the third group is set up when the same song is sung in two different metres. In our data we get songs of 3/3 song metre style and of 1-2-3|1-2|1-2 song metre style.
There are also many songs in our data which are composed of Western beats. But in Indian style, these songs may be of either 8 moric style (4/4 scanning) or 6 moric style (3/3 scanning). There may be double beats of these two song metre style also.

4.8.0. Accent In Bengali Metre

It is needless to say that, stress accent denotes the muscular effort of the articulatory organs, where the accented syllable sounds louder. It makes a sound solemn and grave.

In Concise Oxford Dictionary (1981) accent means “prominence given to syllable by stress or (in some languages) by pitch”.

In Webster’s Dictionary it is found that accent means “A superior face of the voice, or of articulative effort, upon some particular syllable”.

According to Sen (1986:257) and Sarkar (1999: 60-61) in Bengali poetry, stress accent generally falls on the initial syllable of the first word of each foot. Only one stress accent occurs in one foot.

According to Sarkar (1999: 60-61) the idea of accent is practically related to pronunciation and not to metre directly. In Bengali speech according to Chatterji (1926: 279) “Stress is dominantly initial”.

In conventional poetry of syllabic metre, this initial stress is available. So it is not important to search for the stress accent in all types of Bengali metrical styles. Unlike English, stress is incapable of being very distinct in Bengali metre and so it does not get same importance here.

According to Sen (1995: 257) accent falls at the beginning of each sound segment, and at the end pause occurs.

Examples from Sarkar

i)  
boSe thakte| dEYni ama|ke Se  
sit-inf. did not allow me she
“She did not allow me to sit.”

ii)  
kaMpie | pakha | nil pOtal| juTlo oli|kul  
vibrating wings blue flag gathered bees
“Bees gathered together vibrating their wings like blue flags.”
In the above case, we can see that stress do not always fall on the first syllable of the first word of each foot. It also falls on the last syllable of a word, where the word has been broken by the foot division and these are all the cases of extrametre, as we see in the words ‘amake’ in example (i) and ‘olikul’ in example (ii).

4.8.1. Correlation between the accent of the metrical text and that of its corresponding musical version

As such, there is no correlation between the accent of the metrical text and that of its corresponding musical version. For example,

Metrical text : Stress

\texttt{tumi ki emni \mid kore thakbe du\mid re}

you what like this do-pf.conj. will stay far

“Whether you will stay away like this.”

Musical text : Stress

\texttt{\_ \_ tu\mid mi ki \_}

\texttt{e\_ m ni\mid ko re \_}

\texttt{tha \_ k be\mid dure \_}

However, the following observations are to be noted:

There is a tendency of the stress accent to fall on the foot division of the song-metre. But this is not very important as the falling of the stress accent depends upon the language and mood of the songs.

Another important thing to notice is that, in case of songs it is not essential that the stress will fall on the first syllable of the word of each foot. It may fall on the middle words also, after the song begins.

In every foot division of the song metre, stress falls, that means at the accentual position and also at the position of pause. But there may be exceptions too.
4.9.0 Conclusion

The analysis of MBS as metrical texts shows that they are of the syllabic and moric styles only. The parametrical phenomena discussed here are the sound patterning rules which consist of alliteration and rhyme and the word boundary rules which consist of caesura and bridge rules.

Special types of rhyming have also been observed in the field of parametrical phenomena. For example, the final sound of the terminal words of the first, second and last stanzas rhyme in the same manner. But in the third stanza, rhyming has its own particular pattern. Regarding alliteration, it can be said that some particular sounds like a, k etc. are found to be most frequently alliterated.

As far as the word boundary rules are concerned, we can say that both caesura and bridge have got equal prominence in MBS.

Furthermore, it has been perceived that the song metre often varies from the verse metre and in most cases there is no correlation between the metres of MBS as metrical texts and those of MBS as musical texts.

It has also been observed that the accent of the metrical text is often different from that of its corresponding musical version.

Note 1

As phonological parallelism resembles both metre and sound patterning rules, which have been discussed in this section, we do not deal it separately.
References


New York : Routledge.