6.1.0. Introduction

In the present study, the general characteristics of the Modern Bengali Songs have been highlighted from the viewpoints of language, form and content, meter and melody on the basis of linguistic methodology.

The present chapter is an attempt to summarize the whole work as it has been carried out in the preceding chapters, one by one. In addition, it mentions the utility of the present study in relation to the study of other types of songs.

6.2.0. Chapter I

The present work has been divided into six chapters. The first chapter is the introductory chapter of the present work. It deals with the correlation between Linguistics and Music. Views of different scholars regarding language and music are briefly discussed here. It also refers to the nature of previous works on Modern Bengali Songs. Besides, the collection of data, methodology, the goal of the study and the scope of the work are also dealt with, in this introductory chapter.

6.3.0. Chapter II

In this chapter, the language of the Modern Bengali Songs has been studied from the viewpoint of different kinds of deviation like phonological, morphological, syntactic, lexical and semantic. The norm of the language of Modern Bengali Songs is the Standard Bengali language. So the deviations from this norm at different levels exhibits the special characteristics of the language of Modern Bengali Songs. In this connection, attention has been paid to the distinction between Standard language, Poetic language and the language of Songs.

Under the phonological deviation, different types of phonological changes such as procope, syncope, apocope, prothesis, epenthesis, epithesis, metathesis, anaptyxis, assimilation, dissimilation and vowel harmony (see sec.2.3.1) have been
observed in the language of Modern Bengali Songs. Graphological deviation, Alliteration and Simple Repetition of sound segments have also been noticed in the songs.

Morphological deviation is found in connection with some case suffixes, different kinds of mode of addressing and some peculiar compounds occurring in the language of Modern Bengali Songs (see sec.2.3.2). Chiasmus, Parallelism and deviations in the sentence patterns of Modern Bengali Songs are illustrated here as the different types of syntactic deviation (see sec.2.3.3). Lexical deviation is manifested in the use of the Sadhu or literary words, dialectal words, Poetic words and Onomatopoeic words, as observed in Modern Bengali Songs. Lexical parallelism has also been dealt with (see sec.2.3.4).

Under the Semantic deviation, different types of figures of speech or tropes like, simile, metaphor, allegory, personification, apostrophe, hyperbole, irony, pun, antithesis and oxymoron have been discussed with suitable examples. Semantic parallelism has also been dealt with (see sec.2.3.5).

6.4.0 Chapter III

The structures of the Form and Content of Modern Bengali Songs as literary pieces, have been analyzed in the present chapter. On the Form plane, Modern Bengali Songs exhibit four divisions consisting of stanzas. These four stanzas conventionally called Sthayi, Antara, Sanchari and Abhog comprise the general pattern. There are other patterns of the form as well.

So far as the content is concerned, four units have been identified. These are Main Theme, Extension of the Main Theme, Enforcement and Conclusion. These units have been established on the basis of opposition. The syntagmatic relationship between these four units of Modern Bengali Songs often varies. So, there are other patterns also. All the patterns have been properly exemplified in this chapter.
6.5.0 Chapter IV

This chapter deals with the metrical analysis of Modern Bengali Songs. The analysis of Modern Bengali Songs as metrical texts reveals that they are of the syllabic and moric style only. It also discusses the parametrical phenomena which refer to the sound patterning features consisting of alliteration and rhyme, and, the word boundary features consisting of caesura and bridge rules as found in the data.

In the field of parametrical phenomena, special types of rhyming have been observed. 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. While studying alliteration, some particular sounds like a, k etc. are found to be most frequently alliterated.

Regarding the word boundary features, we can say that both caesura and bridge rules have got equal prominence in Modern Bengali Songs.

Moreover, it has been noticed that in most cases, there is no correlation between the metres of Modern Bengali Songs as metrical texts and those of Modern Bengali Songs as musical texts.

Some ideas about the correlation between the accent of the metrical text and that of its corresponding musical version have also been incorporated into this chapter.

6.6.0 Chapter V

This chapter attempts to analyse the melodic aspect of Modern Bengali Songs and presents some characteristics which can distinguish them from other types of lyric songs. Here, duration of sound segments, pitch variation, tempo and the structural relation of the divisions of melody have been discussed.

It has been observed that the vowels a, e and o are most frequently prolonged, compared to the vowels i, u, O and E. Similarly, prolongation of the nasalised vowel aM is the most common one, compared to that of the other nasalised vowels like eM, iM and UM.

Semivowels are also lengthened in a few songs, where semivowels appear to be the full vowels due to prolongation. The closed syllable containing nasals or liquids as coda becomes two open syllables during prolongation.
Many musical notes occurring in one single mora show the characteristic pitch variation in Modern Bengali Songs. Frequent variation of notes and their rapid changes from low to high and vice versa are remarkable in Modern Bengali Songs. Regarding the tempo, it is to be mentioned that, generally, the tempo is fixed for each of the Modern Bengali Songs.

Three units have been established for describing the melodic structure of Modern Bengali Songs on the basis of paradigmatic relation. These are Neutral (A), Ascending (B) and Descending (C).

The general syntagmatic pattern of the melodic structure of Modern Bengali Songs is A + B + C + B. Some exceptions are also available in this regard.

6.7.0 Utility of the study

The present work is a humble attempt to study the nature of Modern Bengali Songs from the viewpoint of Linguistics. Though the study does not claim to be ultimate, it can be hoped that the study may form a happy basis for comparative studies between Bengali lyric songs and other types of Bengali songs from the linguistic point of view. In addition, it may help to reveal some universal features of music in general and lyric songs in particular.