Chapter - II
An analysis of the language of Modern Bengali Songs

2.1.0 Introduction

Following Leech (1969) the language of MBS has been analysed in this chapter on the basis of the following parameters – Phonological, Morphological, Syntactical, Lexical and Semantic. The norm of the language of MBS is the Standard Bengali language. So the deviation from this norm at different levels exhibits the special characteristics of the language of MBS. In this connection, we pay attention to the distinction between the standard language, poetic language and the language of songs in the following section.

2.2.0 Standard language, poetic language and the language of songs

Poetic language is the intentional violation of the norm of the standard language and thus standard language is the background against which poetic language is reflected as the violation of its norm. This is foregrounding which is defined as the violation of norms. It makes a language more flexible and expressive. That means, sentence-construction and sentence-meaning attain a dynamic nature. Thus, we see that in poetry or in songs, there occur semantic jumps and breaks which mean an interaction between the basic meaning and the figurative and metaphoric meaning. Further, it is to be noted that poetic neologisms are nothing but intentional aesthetic new formations.

The language of songs is not as varied as the language of poetry. It is not so specific or concrete as the language of poetry. Generally, a song is composed of four stanzas and thus its length is limited. But the length of a poem is not as limited as that of a song.

Even the metrical variety is more limited in songs than in poetry. Also, songs do not possess a huge stock of words as poetry possesses. The arrangement of words and their artistic application or ornamentation are also limited in songs in comparison to poetry. Even if the language of songs is based upon the same theme which is also found in poetry but still we get something more in songs than the theme itself. In fact, the words of songs constitute only a part of it, the remaining part deals with tune. Since songs are presented to us by means of tunes, so their words do not play much
important role as we see in poetry. The words of a song are not used in the same way as they are in poetry, for in songs, they are to be arranged keeping harmony with the tune.

According to Sarkar (1985: 19) songs do not allow foregrounding to the same extent as poetry allows. If too much foregrounding were allowed in songs then their melody would have been affected and thus foregrounding might have acted as an obstacle to the melody.

In this connection, we should take note of the fact that in case of songs, the two other levels, viz., the metrical and the melodic levels have some notable impact on the linguistic form.

2.3.0 Parameters for the analysis of the language of Modern Bengali Songs

Now we discuss the language of MBS from the following viewpoints:

1. Phonological
2. Morphological
3. Syntactical
4. Lexical, and,
5. Semantic.

Examples given in the present treatise show the contrast between the Standard Colloquial Bengali (henceforth SCB) forms - the norms and their corresponding foregrounded forms as available in the language of MBS (henceforth LMBS)

2.3.1 Phonological

The phonological characteristics of the language of MBS will be clear if we discuss different types of deviations occurring in this field. The deviations are categorised into two – a) phonological and b) graphological. Besides, c) Schemes such as alliteration and simple repetition of sound segments have also been discussed.

2.3.1.1 Phonological Deviation

Phonological deviation is defined as the deviation of the phonological shape of words from that of their normal forms. As a result of phonological deviation, we get in LMBS the phonological changes like anaptyxis, metathesis, dissimilation, procope, apocope, syncope, prothesis, vowel harmony, epithesis and epenthesis. Some examples are given below:
2.3.1.2 Graphological Deviation

This type of deviation is also included in the phonological characteristics as it deals with some special pronunciation of words for the convenience of rhyming, which is not reflected in spelling. Here, for the sake of musical rhyme, an extra vowel is added to the end of a word, e.g.,

<table>
<thead>
<tr>
<th>Original Word</th>
<th>Modified Word</th>
<th>Pronunciation</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOYono</td>
<td>SOYon</td>
<td>&lt;śayan&gt;</td>
<td>“sleep”</td>
</tr>
<tr>
<td>bhOYo</td>
<td>bhOY</td>
<td>&lt;bhay&gt;</td>
<td>“fear”</td>
</tr>
<tr>
<td>mohono</td>
<td>mohon</td>
<td>&lt;mohan&gt;</td>
<td>“enchanting”</td>
</tr>
<tr>
<td>pritOmo</td>
<td>pritOm</td>
<td>&lt;pritam&gt;</td>
<td>“love”</td>
</tr>
<tr>
<td>SONkoco</td>
<td>SONkoc</td>
<td>&lt;saṃkoc&gt;</td>
<td>“shyness”, “hesitation”</td>
</tr>
<tr>
<td>duro</td>
<td>dur</td>
<td>&lt;dūr&gt;</td>
<td>“distance”</td>
</tr>
<tr>
<td>muktiro</td>
<td>muktir</td>
<td>&lt;muktir&gt;</td>
<td>“of freedom”</td>
</tr>
<tr>
<td>mukho</td>
<td>mukh</td>
<td>&lt;mukh&gt;</td>
<td>“face”</td>
</tr>
<tr>
<td>triSnaro</td>
<td>triSnar</td>
<td>&lt;ṭṛṣnār&gt;</td>
<td>“of thirst”</td>
</tr>
<tr>
<td>hridOYero</td>
<td>hridOYer</td>
<td>&lt;ḥṛdayer&gt;</td>
<td>“of heart”</td>
</tr>
<tr>
<td>SOntapo</td>
<td>SOntap</td>
<td>&lt;Santāp&gt;</td>
<td>“severe heat” or “grief”</td>
</tr>
<tr>
<td>cittero</td>
<td>citter</td>
<td>&lt;citter&gt;</td>
<td>“of heart”</td>
</tr>
<tr>
<td>bimocOno</td>
<td>bimocOn</td>
<td>&lt;bimocan&gt;</td>
<td>“relief”</td>
</tr>
</tbody>
</table>
2.3.1.3 Alliteration and Simple Repetition of sound segments

When the same sound or syllable is repeated at the beginning of successive or nearly successive words, the sounds are said to be alliterated.

But repetition of the same sound or syllable at any position of successive or nearly successive words is referred to as simple repetition of sound segments.
Examples:

<table>
<thead>
<tr>
<th>Lines</th>
<th>Alliteration</th>
<th>Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>i) mOYra mudi cokkhu mudi</td>
<td>m, mu</td>
<td>u</td>
</tr>
<tr>
<td>confectioner grocer eyes closed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The confectioner and the grocer, having closed their eyes”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lines</th>
<th>Alliteration</th>
<th>Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ii) dudher caMchi SuSche machi</td>
<td>u, a, i, ch</td>
<td></td>
</tr>
<tr>
<td>milk-gen. the scrapings sucking flies of calcined milk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“the flies are sucking the scrapings of calcined milk”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lines</th>
<th>Alliteration</th>
<th>Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>iii) bhOnbhonie aSche kara hOnhonie</td>
<td>O, n, o, ni, e</td>
<td></td>
</tr>
<tr>
<td>onomatopoeic coming who fast word</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Who are coming so fast, making the sound of flies?”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lines</th>
<th>Alliteration</th>
<th>Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>iv) maTher SeSe rukkho beSe</td>
<td>Se, S, e</td>
<td></td>
</tr>
<tr>
<td>field-gen. end-loc. rough dress-instr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“at the end of the field, in a rough dress..........”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lines</th>
<th>Alliteration</th>
<th>Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>v) amer gOndhe amod kOrc</td>
<td>a, am</td>
<td>m</td>
</tr>
<tr>
<td>mango-gen. smell-instr. enjoy-pres.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“they enjoy the sweet smell of mango.”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lines</th>
<th>Alliteration</th>
<th>Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>vi) gorur batan goalkhana</td>
<td>g, go</td>
<td></td>
</tr>
<tr>
<td>cows-gen. slip of bamboo cowshed or wood used in roofing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“the cowshed made of slips of bamboo or wood used in roofing”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lines</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| vii) poRo bhiTe potar pOre  

**distressed dwelling plinth of on the top place a house-gen.**

“on the top of the plinth of a distressed house”

| viii) aY re aY , lOgon boYe jaY  

**come P come auspicious passes away time**

“come, come, the auspicious time is passing away”

| ix) jag re, jag re, jag  

**awake P awake P awake**

**jag nObomontre**

“Rise up with the new hymn.”

| x) Sabitri Sitar deSe  

**PN PN-gen. country -loc.**

daW dEkha tumi eSe  

give act of seeing you come-pf.conj.

“You come and appear in the country of Sabitri and Sita”.

| xi) nil akaSer nice ey prithibi  

**blue sky-gen. under this earth**

“this earth is under the blue sky”.

| xii) bataSe bataSe baje  

**wind-instr. wind-instr. Plays**

“something sounds in the wind”

| xiii) SiSire SiSire jhOre  

**frost-instr. frost-instr. Arop**

“Something drops in the frost”

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<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>p, po</td>
<td>Se</td>
</tr>
<tr>
<td>aY</td>
<td>j, jag, r, re</td>
</tr>
<tr>
<td>S, d</td>
<td>Se</td>
</tr>
<tr>
<td>n</td>
<td>b, ba</td>
</tr>
</tbody>
</table>
Lines

xiv) kuhu kujoNer
   "the cooing of a cuckoo"

xv) megh kalo aMdhar kalo
   clouds black darkness black
   ar kOloNko je kalo
   and disgrace black
   "Clouds are black, darkness is black
   and disgrace is also black".

xvi) ami kaMdlam, ami haSlam
    I wept, I laughed
    "I wept and I laughed"

xvii) maTir putul, praner putul,
      clay-gen. doll life-gen. doll
      moner putul 'enechi
      mind-gen. doll I have brought
      "I have brought the dolls of clay, life and mind".

xviii) gun gun mon bhromora
       onomatopoeic mind bee words
       "the bees of mind are humming."

xix) Se thamale thami
     he make stop-cond. stop-pres.1P
     "If he makes me stop, I come to a stop".

xx) briSTi briSTi briSTi
    rain rain rain
    e kon Oporup sriSTi
    this what beautiful creation
    "It's raining all the time. What a beautiful creation it is".
2.3.2 Morphological

Some morphological deviations as observed in LMBS are illustrated below:

2.3.2.1 Accusative case marker

Accusative case marker -re is sometimes used instead of SCB -ke.

For example,

- tomare "to you" instead of tomake
- more "to me" instead of amake
- amare "to me" instead of amake
- tare "to him" instead of take
- jibOnTare "life" instead of jibOnTake

2.3.2.2 Mode of addressing

As a mode of addressing, emotive particles and words, viz., [o], [re], [he], [ogo], [go], [ore] are often found to be used in LMBS. For example-

a) o alor pOthojatri, eje ratri ekhane themona

Oh light-gen. travellers this is night here do not stop on the way

"Oh travellers of light, this is night, do not stop here".
b) o nodi re, ekTi kOtha Sudhay Sudhu tomare
Oh river EP one talk ask-pres.l. only you-acc.
“Oh river, I ask you only one thing”.

c) ami jamini tumi SoSi he
I night you moon EP
“I am the night and you are the moon”.

d) ogo ar kichu to nay, bidaY nebar age tay
EP any more anything P not departure to take before so
“There is nothing (with me), so before taking departure……”

e) tomaY heri go SOPone SOYone,
you-acc. see-pres.l EP dream-loc. sleep-loc.

  tambulo raNa bOYane
  betel-leaf red face-loc.
  “I see you in my dream, in my sleep.
  I see your face, red like a betel-leaf.”

f) ore mono pakhi , kEno DakaDaki
EP mind bird why calling

tuy thak nare gopone
you stay EP hidden
“Oh, the bird of heart, why are you calling?
You stay hidden secretly”.

2.3.2.3 Peculiar Compounds

Sometimes, peculiar compounds have also been used in the songs. Such compounds are not used in the Standard Colloquial language. They have been used in the songs to produce a special poetic effect. For example,
It is interesting to note that there are some songs which are mainly composed of either sadhu / literary words or poetic words, although some of the verbal forms remained to be colloquial. For example, the song ‘ami jamini tumi SoSi he’ as mentioned earlier contains ample literary as well as poetic words.

The words are presented below:

jamini "night"
SoSi "moon"
bhaticho "glowing-pres.2"
majhe "in the midst"
laje • "shyness-loc."
SOroSi "a large pond"
herigo "I see-EP"
tambulo "betel leaf"
bOYane "face-loc."
goThe "grazing ground-loc."
kumudi "a stalk of lotus"
herile "if seen"
tOMoS a "darkness"
gOgone "sky-loc."
muroli "a flute"

The colloquial verbal form in the same song is baje "plays"

2.3.3 Syntactical

On the Syntactical level, LMBS exhibits the following :-

a) Chiasmus
b) Parallelism, and,
c) Syntactic Deviations.
2.3.3.1 Chiasmus

In chiasmus there is an inversion, in the order of words or phrases, when repeated or subsequently referred to in the same sentence.

Some examples of chiasmus as observed in the data are as follows:

i) pakhi jane phul kEno phoTe go
   "birds know flowers why bloom EP"

   phul jane pakhi kEno gan gay
   "flowers know birds why songs sing"

   In the above two sentences, the order of the words in the phrases “pakhi Jane phul” “birds know flowers” and “phul Jane pakhi” “flowers know birds” is inverted when repeated.

ii) ujjOIl mon tolpAR OnasriSTi
    "the bright mind is violent - it is strange."

   OnasriSTi coleche Seytheke
   "from that time, the strange thing is happening"

   Here, the position of the word [OnasriSTi] 'strange / strangeness' has been inverted (one occurs in the sentence-final position and another in the sentence-initial position) and then repeated.

iii) Saradin rim jhim jhim kOto briSTi
    "the whole onomatopoeic word so much rain day for raining"

    kOto briSTi roYeche mon juRe
    "(my) mind is filled up with so much rain."

    In the above two sentences, the position of the phrase [kOto briSTi] 'so much rain’ has been inversed at the time of being repeated. In the first sentence it has...
occurred in the sentence-final position and in the second sentence it has occurred in the sentence-initial position.

iv) ceYe ceYe dekhlam, tumi cole gele
look-pf-conj. look-pf-conj. I saw you went away

tumi cole gele, ceYe ceYe dekhlam
you went away look-pf-conj. look-pf-conj. I saw
"You went away and I saw it helplessly."

In this passage the position of the two sentences [ceYe ceYe dekhlam] ‘I looked and saw’ and [tumi cole gele] ‘You went away’ is inverted when repeated.

v) nil akaSer nice ey prithibi ar
blue sky-gen. under this earth and
"the earth is under the blue sky and”

prithibir pOre oy nilakaS
earth-gen. above that blue sky
"the blue sky is above the earth.”

In the above sentence the order of the words [nilakaS] ‘blue sky’ and [prithibi] ‘earth’ has been interchanged when repeated.

2.3.3.2 Parallelism

Parallelism is a kind of foregrounding which is opposite of deviation for it consists of the introduction of extra regularities and not irregularities into language. It consists of syntactic repetition too. But there is a difference between parallelism and mechanical repetition. In any parallelistic pattern there must be an element of identity and an element of contrast. As Leech (1969 : 66) says – ‘Parallelism requires some variable feature of the pattern – some contrasting elements which are ‘parallel’ with respect to their position in the pattern”.

In every parallelism, there is a set of equivalence between two or more elements which are said to be parallel by their external connection between these elements.

In fact, parallelism is a foregrounded regularity. It is observed that songs are extremely parallelistic in nature.
The following lines of different songs illustrate parallelism.

i) pakhi jane phul kEno phoTe go
   S V O
   birds know flowers why bloom P
   "birds know why flowers bloom."

   phul jane pakhi KEno gan gaY
   S V O
   flowers know birds' why songs sing
   "flowers know why birds sing songs."

   Here the contrastive objects pakhi 'birds' and phul 'flowers', both being
   the elements of nature, represent the elements of identity too. Also the syntactic
   arrangement of the two sentences are the same. That means, both the sentences have the
   S V O pattern.

ii) OlSo SOYono chaRo
    idle sleep leave-imp.2
    Modifier Noun Verb
    "leave your idle sleep"

    nObaruno rONe . raNo
    new sun colour-instr. Colour yourself-imp.2
    (of spirit)
    Modifier Noun Verb
    "colour yourself and get spirited with the new light of the sun"

    These two lines are parallel.

    Here the elements of contrast are obvious – there is no repetition of any
    word. But the syntactical pattern exhibits the element of identity as is shown below :
    Modifier + Noun + Verb.

    Moreover, both the sentences are imperative sentences.

iii) kotha Ojoddha , kotha Sey ram
     where name of • where that Personal
     a place name
     "Where is Ayodhya and where is that Ram ?"

    The above two sentences containing some contrasting elements are parallel in the sense
    that both are interrogative sentences and the questions are of the same type, i.e., they
begin with the question-word kotha ‘where’. The question-words are followed by the nouns like ‘ajoddha’ and ‘ram’. There is an element of identity here, i.e., both are related to the epic Ramayana.

iv) nil akaSer nice ey prithibi
    blue sky under this earth
    “the earth is under the blue sky”
    ar prithibir pOre oy nilakaS
    and earth-gen. above that blue sky
    “and the blue sky is above the earth.”

In the above two sentences, the arrangement of the word-classes is the same as indicated below:

    nil akaSer nice ey prithibi
    prepositional phrase Subject
    ar , prithibir pore oy nilakaS
    prepositional phrase Subject

    With this structural identity the above two sentences show also contrasting elements like nil akaS : prithibi ; nice : pOre and ey : oy.

v) ey rat Sudhu ie ganer
    this night only emph. song-gen.
    “this night is only of songs.”

    ey khOn Sudhu ie praner
    this moment only emph. life-gen.
    “this moment is only of life. “

This is also an example of Syntactic parallelism. The syntactic structure is as follows : Subject + Adjective phrase. The contrasting elements are rat : khOn and ganer : praner. It is interesting to note that both the pairs show morphological parallelism also.

vi) ke prothom kache eSechi
    who first near came-1
    “Who first came nearer?”
Both these sentences are syntactically parallel. The first two words in the sentences are repeated and the last two words show parallelism having the structure - adverbial + verb in the present perfect first person.

vii) ekhane kaMTa lOtar ekTi phuler dola
“here, there is the swinging of one thorn-creeper”

okhane bOSonto hajar phuler mEla
“there is spring and a fair of thousands of flowers”

In the above two sentences the syntactic parallelism is like the following:
adverb + (...) adjectival + subject.

The contrasting elements are ekhane : okhane, kaMTa lOtar ekTi phuler : hajar phuler and dola : mEla.

2.3.3.3 Syntactic Deviation

While analysing the sentences in the data, it has been observed that in songs, the patterns of word-order in the sentences are somewhat different from those of the Standard Colloquial Bengali sentences. They have often deviated from the norms, although the normal patterns are also available. Such deviated patterns are discussed below.

1. In poetry or songs, the distance between a noun and a pronominal adjective increases by the introduction of verbs or some other grammatical categories between them. For example-

LMBS : tara e dinOtaTuku dEkhena amar
they this humbleness not see my
S O(N) Vneg. Pro.adj.
2. In poetry or songs, the verb comes before the adverb unlike colloquial speech, and other grammatical categories may also be present in between them. This adverb may be of any kind – adverb of place, adverb of time, adverb of manner or an interrogative adverb. For example:

i) LMBS: Suru holo kObe, Eto caWa paWa
start did when such act of desiring
and obtaining
X V Adv. -- -- --
(int.)
SCB: Eto caWa paWa, kObe Suru holo
such act of desiring when start did
and obtaining
-- -- -- Adv. X V
(int.)
“When did such act of desiring and obtaining start?”
(int.) (int.)

ii) The above rule is also applicable in case of the adverb of place. For example:
LMBS: phuTe theko bondhu tumi notun aNinaY
bloom fut.imp.-2 friend you new courtyard
V1 V2 -- -- -- Adv.place.
SCB: bondhu tumi notun aNinaY phuTe theko
friend you new courtyard bloom fut.imp.-2
-- -- -- Adv.place. V1 V2
“Friend, you please bloom in the new courtyard”
SCB: -- -- -- Adv.place V1 V2 ----> LMBS: V1 V2 -- -- -- Adv.place.

iii) Adverb of time which generally comes in the beginning of a sentence in the standard colloquial speech moves to the middle or final position in poetry or song. For example:
“Oneday, after listening to one’s song, you made him wear a garland”.

3. A question word which generally comes in the middle or final positions of a sentence in the colloquial speech, moves forward in poetry. For example:

LMBS : ar kOtodur, oy mohana ?
more how far that an estuary
QW S

SCB : oy mohana, ar kOtodur ?
that estuary more how far
S QW

“How far is that estuary ?

SCB : S QW ———> LMBS : QW S

4. Generally, in poetry or songs, the instrumental form changes its position from the initial / middle to the end of the sentence. It occurs after V instead of occurring before it. For example:

LMBS : jOkhon cokh bheSe jaY cokher jOle
when eyes float-pres.3 eyes-gen tears-instr.
S V1 V2 adj. N-instr

SCB : jOkhon cokher jOle cokh bheSe jaY
when eyes-gen tears-instr. eyes float-pres.3
adj. N-instr. S V1 V2

“When eyes get flooded with tears.”

5. In poetry or songs, the subordinate clause and the principal clause often interchange their positions. In poetry or songs, the principal clause comes first whereas in the Standard Colloquial speech the subordinate clause comes first. For example:

LMBS: Sob kichu niYe gele, ja diYechile
      all_everything_took_away.2 whatever_gave.2
      PC SC

SCB: ja diYechile, Sob kichu niYe gele
      whatever_gave.2 all_everything_took_away.2
      SC PC

"Whatever you gave, you have taken away everything".

SCB: SC + PC ———> LMBS: PC + SC

6. In poetry or songs, post positions are generally found at the end of the sentences. For example:

LMBS: cokher pataY Eto SOpner bhiR hOYNito age
eyes-gen. eyelid-loc. such dream-gen. rush never happened before
-- -- -- -- S Vneg. P PP

SCB: age to cokher pataY Eto Sopner bhiR hOYNi
before eyes-gen. eyelid-loc such dream-gen. rush never happened
PP P -- -- -- -- S Vneg.

"Such a rush of so many dreams never came to my eyes before".


7. The order of the members of compound verbs (V1 V2) may be changed to (V2 V1) in poetry or songs. Again intervention of some grammatical categories between V2 V1 is also seen. For example:

LMBS: sriMtiTay gele Sudhu phele
      memories you went away Only leave-pf.conj.
      O V2 adj V1

SCB: Sudhu sriMtiTay phele gele
      Only memories leave-pf.conj. you went away
      adj O V1 V2

SCB: adj. O V1 V2 ———> LMBS: O V2 adj. V1

SCB: V1 V2 ———> LMBS: V2 V1
Here intervention of adjective between V2 and V1 is seen. So distance between V2 and V1 increases by one unit.

8. The order of the members of the composite verbs (XV) also changes to (VX). But intervention of other grammatical categories is not seen between them.

For example:

LMBS : ke jane kothay hObe SeS
who knows where it will end
V X

SCB : ke jane kothaY hObe SeS
who knows where it will end
X V

"Who knows where it will end."

SCB : X V -----> LMBS : V X

9. The order of the subject, object and verb in sentences often changes in poetry or songs. The different kinds of permutation and combination of the subject, object and verb are shown below:

A) SCB : SOV / OSV -----> LMBS : OVS

For example:

LMBS : Sey alote mukh dekhogo tomra pOroSpOr
that light-instr. face see-fut.imp.2P you each other
-- -- O V S--

SCB : Sey alote tomra pOroSpOr mukh dekhogo
that light-instr. you each other face see-fut.imp.2P
-- -- S -- O V

"You see each other's face in that light".

SCB : -----> LMBS : -- -- O V S -----> LMBS : -- -- O V S --

B) SCB : OV ----> LMBS : VO

SCB : S Vneg. ----> LMBS : Vneg S

For example:

LMBS : bhabcho ja ta noyto ami
thinking2P whatever that not I
V O Vneg. S
SCB: ja bhabcho ami ta noyto
whatever thinking2P I that not
O V S Vneg.
“whatever you are thinking, I am not that (of that type).”

SCB: O V ———> LMBS: V O

SCB: S Vneg ———> LMBS: Vneg S

C) SCB: SOV / OS(X)V ———> LMBS: (X)VS0

Examples:

i) LMBS: kOY Se Sudha rOSer kona
   says he nectar juice-gen. fine particle
   V S — — O
SCB: Se Sudha rOSer kona kOY
   he nectar juice-gen. fine particle says
   S — — — O V
   “he utters very fine words of juice and nectar.”
SCB: S — — OV ———> LMBS: VS — — O

ii) LMBS: khuSi holo mon akaSke aj dekhe
    happy became mind sky-acc. today having seen
    X V S O — — pf.conj.
SCB: aj akaSke dekhe mon khuSi holo
today sky-acc. having seen mind happy became
   — — O pf.conj. S X V
   “having seen the sky, the mind seems to be happy today.”
D) SCB : SOV/OSV \rightarrow LMBS : SVO

For example:

LMBS: ke diYechi SaRa
who given-pres.pf.1 response
S V O

SCB: ke SaRa diYechi
who response given-pres.pf.1
S O V

"Who has given the response?"

SCB : SOV \rightarrow LMBS : SVO

E) SCB : SOV \rightarrow LMBS : OSV

For example:

LMBS: anondo haSi gan, SOh tumi nile
happiness laughter songs everything you take-pst.2
O S V

SCB: tumi anondo haSi gan SOh nile
You happiness laughter songs everything take-pst.2
S O V

"You have taken happiness, laughter, songs and everything (from me)."

SCB : SOV \rightarrow LMBS : OSV

F) SCB : SV \rightarrow LMBS : VS

For example:

LMBS: bujeehi ami amar, bEthay modhur bhalobaSa
understood I my pain-emph. sweet love
V S -- -- --

SCB: ami bujechi bEthay amar modhur bhalobaSa
I understood pain-emph. my sweet love
S V -- -- --

"I have understood that pain itself is my sweet love."

SCB : SV \rightarrow LMBS : VS
G) SCB : OV → LMBS : VO

For example:

LMBS: bujhina e kon khEpami
I can’t understand this what eccentricity
Vneg. --- O

SCB: e kon khEpami bujhina
this what eccentricity I can’t understand
--- O Vneg.

“What kind of eccentricity is this, I can’t understand.”

SCB : -- O Vneg. ----→ LMBS : Vneg. -- O

2.3.4 Lexical

In songs, special lexical items are often used. These items can be broadly divided into four categories. These are as follows:

i) Sadhu or literary words
ii) Dialectal words
iii) Poetic words, and,
iv) Onomatopoeic words.

2.3.4.1 Sadhu or literary words:

Compared to dialectal words, Sadhu words are abundant in the data. The following list presents those Sadhu words:

<table>
<thead>
<tr>
<th>Sadhu / literary forms</th>
<th>Standard Colloquial forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nouns</td>
<td></td>
</tr>
<tr>
<td>amod</td>
<td>anondo</td>
</tr>
<tr>
<td>baMSori</td>
<td>baMSi</td>
</tr>
<tr>
<td>balu</td>
<td>bali</td>
</tr>
<tr>
<td>beg(e)</td>
<td>goti(te)-instr.</td>
</tr>
<tr>
<td>bihOgo</td>
<td>pakhi</td>
</tr>
<tr>
<td>bOYan(e)</td>
<td>mukh(e)-loc.</td>
</tr>
<tr>
<td>cokkhu</td>
<td>cokh</td>
</tr>
<tr>
<td>chinnopal(e)</td>
<td>cheMRa pal(e)</td>
</tr>
<tr>
<td>cittero</td>
<td>moner-gen.</td>
</tr>
<tr>
<td>DOMoru</td>
<td>Dug Dugi</td>
</tr>
<tr>
<td>gOgono</td>
<td>akaS</td>
</tr>
<tr>
<td>Sadhu/literary forms</td>
<td>Standard Colloquial forms</td>
</tr>
<tr>
<td>----------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>hani</td>
<td>khoti</td>
</tr>
<tr>
<td>himogiri</td>
<td>himalOrbot</td>
</tr>
<tr>
<td>jamini</td>
<td>ratri</td>
</tr>
<tr>
<td>kanti</td>
<td>labonno</td>
</tr>
<tr>
<td>korunadharaY</td>
<td>special poetic use</td>
</tr>
<tr>
<td>krOndOno</td>
<td>kanna</td>
</tr>
<tr>
<td>kumudi</td>
<td>Saluk, pOddo</td>
</tr>
<tr>
<td>muroli</td>
<td>baMSi</td>
</tr>
<tr>
<td>niralaY</td>
<td>nirjOne-loc.</td>
</tr>
<tr>
<td>niSi</td>
<td>rat</td>
</tr>
<tr>
<td>nObopran(e)</td>
<td>notun pran(e)</td>
</tr>
<tr>
<td>noTini</td>
<td>nOrtoki</td>
</tr>
<tr>
<td>nOYOn</td>
<td>cokh</td>
</tr>
<tr>
<td>OdhOre</td>
<td>ThoMTe-loc.</td>
</tr>
<tr>
<td>OmaniSa</td>
<td>OmaboSSar ratri</td>
</tr>
<tr>
<td>probha</td>
<td>dipti</td>
</tr>
<tr>
<td>prostOr</td>
<td>pathor</td>
</tr>
<tr>
<td>rOjoni</td>
<td>rat</td>
</tr>
<tr>
<td>rOnoSaj</td>
<td>juddho Saj</td>
</tr>
<tr>
<td>SONkranti</td>
<td>maSer SeSdin</td>
</tr>
<tr>
<td>SomirOno</td>
<td>bataS</td>
</tr>
<tr>
<td>Sonito</td>
<td>rOkto</td>
</tr>
<tr>
<td>SoSi</td>
<td>caMd</td>
</tr>
<tr>
<td>SOroSi</td>
<td>SOrobOr</td>
</tr>
<tr>
<td>Supti</td>
<td>ghum</td>
</tr>
<tr>
<td>Surobhi</td>
<td>gOndho</td>
</tr>
<tr>
<td>tambulo</td>
<td>pan</td>
</tr>
<tr>
<td>tOmoSa</td>
<td>Ondhokar</td>
</tr>
<tr>
<td>toTini</td>
<td>nodi</td>
</tr>
<tr>
<td>tOroni</td>
<td>nouka</td>
</tr>
</tbody>
</table>
Adjectives

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>durbar</td>
<td>badha deWa SOkto “unpreventable”</td>
</tr>
<tr>
<td>dustOr</td>
<td>ja otikrOm kOra jaYna “difficult to go across”</td>
</tr>
<tr>
<td>himelo</td>
<td>ThanDa “cold”</td>
</tr>
<tr>
<td>muRho</td>
<td>boka “stupid”</td>
</tr>
<tr>
<td>Supto</td>
<td>jOma “stored”</td>
</tr>
<tr>
<td>ucchOl</td>
<td>uThchE Emon “swelled up”</td>
</tr>
<tr>
<td>uddam</td>
<td>ucchriNkhOl “indomitable”</td>
</tr>
<tr>
<td>uttal</td>
<td>uMcu “high”</td>
</tr>
</tbody>
</table>

Verbs

<table>
<thead>
<tr>
<th>Verb</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>bhaticho</td>
<td>ujjOl hoYe jolcho “you are glowing brightly”</td>
</tr>
<tr>
<td>bhOnjOno</td>
<td>bhaNao “(you) dispel”</td>
</tr>
<tr>
<td>bimocOno</td>
<td>dur kOro “(you) remove”</td>
</tr>
<tr>
<td>gaMthiacho</td>
<td>geMthecho “(you have)strung”</td>
</tr>
<tr>
<td>herigo</td>
<td>dekhigo “I see”</td>
</tr>
<tr>
<td>herile</td>
<td>dekhile “if seen”</td>
</tr>
<tr>
<td>kOhe</td>
<td>bøle “says”</td>
</tr>
<tr>
<td>SONharo</td>
<td>dhONSo kOro “(you) destroy”</td>
</tr>
<tr>
<td>Sohite</td>
<td>Soyte “to bear”</td>
</tr>
</tbody>
</table>

2.3.4.2. Dialectal words

We do not find many examples of dialectal words in the songs written in the Standard Colloquial language. But a few examples are available. The following words are dialectal as found in the data:

<table>
<thead>
<tr>
<th>Dialectal forms</th>
<th>Standard Colloquial forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>naW</td>
<td>nouka “boat”</td>
</tr>
<tr>
<td>Sindur</td>
<td>SiMdur “Vermillion”</td>
</tr>
</tbody>
</table>
| Verbs
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>baya</td>
<td>beYe “after setting the sail”</td>
</tr>
<tr>
<td>bhayNya</td>
<td>bheNe “after breaking”</td>
</tr>
<tr>
<td>mole</td>
<td>morle “if died”</td>
</tr>
</tbody>
</table>
thuya rekhe "after keeping"

**Adjective**
dukhan dukhana "two pieces"

### 2.3.4.3 Poetic words

Compared to dialectal and Sadhu words, poetic words are much more abundant in the songs. Some of these words are exclusively used in poetry or songs and some in prose too. In fact, these words have a kind of literary effect on them. Such poetic words as found in the data are given below:

<table>
<thead>
<tr>
<th>Poetic forms</th>
<th>Standard Colloquial forms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nouns</strong></td>
<td></td>
</tr>
<tr>
<td>aMkhi</td>
<td>cokh</td>
</tr>
<tr>
<td>balu</td>
<td>bali</td>
</tr>
<tr>
<td>bohu</td>
<td>bou</td>
</tr>
<tr>
<td>bOYan(e)</td>
<td>mukh(e)</td>
</tr>
<tr>
<td>bhromora</td>
<td>bhromor</td>
</tr>
<tr>
<td>dOrodiYa</td>
<td>special poetic use</td>
</tr>
<tr>
<td>dukh(er)</td>
<td>dukkh(er)-gen</td>
</tr>
<tr>
<td>dujona(r)</td>
<td>dujone(r)-gen.</td>
</tr>
<tr>
<td>goTh(e)</td>
<td>goSTh(e)-loc.</td>
</tr>
<tr>
<td></td>
<td>goru cOranor maThe</td>
</tr>
<tr>
<td>jamini</td>
<td>ratri</td>
</tr>
<tr>
<td>laj(e)</td>
<td>lOjja(Y)-loc.</td>
</tr>
<tr>
<td>madhobi</td>
<td>special poetic use</td>
</tr>
<tr>
<td>madhuri</td>
<td>special poetic use</td>
</tr>
<tr>
<td>mOromiYa</td>
<td>special poetic use</td>
</tr>
<tr>
<td>pOroS(e)</td>
<td>spOrS(e)-instr.</td>
</tr>
<tr>
<td>SoSi</td>
<td>caMd</td>
</tr>
<tr>
<td>Surjotoron</td>
<td>special poetic use</td>
</tr>
<tr>
<td>tiyaSi</td>
<td>jar teSTa peYeche</td>
</tr>
<tr>
<td>tOra</td>
<td>taRa</td>
</tr>
<tr>
<td>Poetic forms</td>
<td>Standard Colloquial forms</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td><strong>Verbs</strong></td>
<td></td>
</tr>
<tr>
<td>bhaticho</td>
<td>ujjOl hoYe jolcho</td>
</tr>
<tr>
<td>bitaY</td>
<td>kaTaY</td>
</tr>
<tr>
<td>chORaYe</td>
<td>choRiYe</td>
</tr>
<tr>
<td>Daki</td>
<td>Deke</td>
</tr>
<tr>
<td>herigo</td>
<td>dekhigo</td>
</tr>
<tr>
<td>herile</td>
<td>dekhle</td>
</tr>
<tr>
<td>jace</td>
<td>caY</td>
</tr>
<tr>
<td>jalaYe</td>
<td>jaliYe</td>
</tr>
<tr>
<td>lobhi</td>
<td>labh kore</td>
</tr>
<tr>
<td>lObo</td>
<td>nebo</td>
</tr>
<tr>
<td>lOtaYe</td>
<td>lotiYe</td>
</tr>
<tr>
<td>luTaYe</td>
<td>luTiYe</td>
</tr>
<tr>
<td>magiche</td>
<td>cayche</td>
</tr>
<tr>
<td>pohaYe</td>
<td>puye / SeS hoYe</td>
</tr>
<tr>
<td>pOraYe</td>
<td>poriYe</td>
</tr>
<tr>
<td>rObe</td>
<td>thakbe</td>
</tr>
<tr>
<td>rOcona</td>
<td>sriSTi kOra</td>
</tr>
<tr>
<td></td>
<td>“you are glowing”</td>
</tr>
<tr>
<td></td>
<td>“(he) passes”</td>
</tr>
<tr>
<td></td>
<td>“after spreading”</td>
</tr>
<tr>
<td></td>
<td>“after calling”</td>
</tr>
<tr>
<td></td>
<td>“I see”</td>
</tr>
<tr>
<td></td>
<td>“if seen”</td>
</tr>
<tr>
<td></td>
<td>“(he) wants”</td>
</tr>
<tr>
<td></td>
<td>“by burning”</td>
</tr>
<tr>
<td></td>
<td>“having gained”</td>
</tr>
<tr>
<td></td>
<td>“I will take”</td>
</tr>
<tr>
<td></td>
<td>“by creeping”</td>
</tr>
<tr>
<td></td>
<td>“after sprawling”</td>
</tr>
<tr>
<td></td>
<td>“wanting”</td>
</tr>
<tr>
<td></td>
<td>“after passing”</td>
</tr>
<tr>
<td></td>
<td>“after making it wear”</td>
</tr>
<tr>
<td></td>
<td>“It will stay”</td>
</tr>
<tr>
<td></td>
<td>“to create”</td>
</tr>
<tr>
<td></td>
<td>“one who is sad”</td>
</tr>
<tr>
<td></td>
<td>“two”</td>
</tr>
<tr>
<td></td>
<td>“my”</td>
</tr>
<tr>
<td></td>
<td>“equal”</td>
</tr>
<tr>
<td></td>
<td>“today”</td>
</tr>
<tr>
<td></td>
<td>“whenever”</td>
</tr>
<tr>
<td></td>
<td>“where”</td>
</tr>
<tr>
<td></td>
<td>“at intervals”</td>
</tr>
<tr>
<td><strong>Adjectives</strong></td>
<td></td>
</tr>
<tr>
<td>dukhi</td>
<td>dukkhi</td>
</tr>
<tr>
<td>duTo</td>
<td>mOmo</td>
</tr>
<tr>
<td>amar</td>
<td>SOmo</td>
</tr>
<tr>
<td></td>
<td>“my”</td>
</tr>
<tr>
<td></td>
<td>“equal”</td>
</tr>
<tr>
<td></td>
<td>“today”</td>
</tr>
<tr>
<td></td>
<td>“whenever”</td>
</tr>
<tr>
<td></td>
<td>“where”</td>
</tr>
<tr>
<td></td>
<td>“at intervals”</td>
</tr>
</tbody>
</table>
2.3.4.4 Onomatopoeic words

Onomatopoeic words are quite abundant in the data. Examples are given below:

- **gun gun** (mon bhromora) – “humming of bees”
- **rim jhim jhim** (kOto briSTi) – “sound of rain falling”
- **bOk bOk bOk bOk bOkom bOkom** (paYra) – “calling of piegeons”
- **jhikmik** (jonakir) – “the sparkling of the glow worm”
- **jhiri jhiri** (bataS) – “expressing the sound of wind or breeze blowing gently”
- **(tara) jhilmil** – “the twinkling stars”
- **jhOr jhOr** (jhOma) – “the sound of rapid water falls”

All the above three expressions represent the beating of a tomtom or a drum.

- **dhitaN dhitaN bole**
- **dhinak natin tina**

The above two expressions represent the beating of a kind of tabour to keep the musical time or measure.

- **thoy thoy** (ŠaMon elo oy) – “expressing the vast expanse of water of the ceaseless downpour”
- **jhir jhir jhir** (bOroSa) – “expressing the drizzling of the rain”

2.3.4.5 Lexical Parallelism

Two words may be lexically parallel by having different kinds of semantic relation to each other. As *Fabb* (1997 : 152) states that the words may have the same reference, they may be related to the whole as part, they may belong to the same semantic field, or, they may have opposite meanings as antonyms. Some examples from the data are presented below:
Examples

i) ami jamini tumi SoSi he
   I night you moon EP
   “I am the night, you are the moon”.
   Here the words, ami : tumi, I : you both are personal pronouns but are opposite in nature. Also, SoSi ‘moon’, is related to jamini ‘night’, as both of them belong to the same semantic field. Thus the above mentioned words reflect lexical parallelism.

ii) dukkho Sukher duy tare
    sorrow happiness-gen. two strings-loc.
    Here the words dukkho ‘sorrow’ and Sukh ‘happiness’ reflect lexical parallelism as both being the feelings of mind represent the elements of identity. Also their opposite meaning shows contrast.

iii) bhaNa gORar nitto khEla
    breaking and building-gen. daily game
    “The daily game of breaking and building”
    The words bhaNa : gORa ‘breaking : building’ reflect lexical parallelism, as they are antonyms.

iv) Ek hate tar gOrol ache
    one hand-loc. his poison exist-pres.
    “In his one hand, there is poison”

    Omrito rOY Ek hate
    nectar exist-pres. one hand-loc.
    “in his other hand, there is nectar”.
    Here the two words gOrol ‘poison’ and Omrito ‘nectar’ are antonyms. Also, there is an element of identity between these two words. Both gOrol ‘poison’ and Omrito ‘nectar’ have a mythical relation as both were obtained from the churning of the sea as found in the Hindu myth.
v) jibon nodir duy pare  
life river-gen two banks-loc.

"On the two banks of the river which represents life."
Here the words nodi 'river' and par 'banks' are lexically parallel as they both belong to the same semantic field.

vi) baSorer dip ar aKaser taraguli  
The words baSor 'the bride chamber' and dip 'the lamp' belong to the same semantic field as in the Hindu marriage we find that a lamp glows in the bride chamber. Thus the lamp and the bride chamber are related to each other as they belong to the same semantic field.

Similarly, as the stars twinkle in the sky, so the words tara 'stars' and aKas 'sky' are related to each other as they belong to the same semantic field. Thus the words baSor : dip and aKas : tara are lexically parallel to each other.

vii) mitthari jOY aj  
a lie-gen.emph. victory today

"(Only) the victory of lies is there today"
Sotteri nay tay odhikar  
the truth-gen.emph. not so right

"So there is no right of truth"
Here the words mittha 'a lie' and Sotto 'the truth' are antonyms and hence they manifest the lexical parallelism. The element of identity between the two is that both Sotto 'the truth' and mittha 'a lie' identify the moral values of life.

viii) haY jibOner bEca kenar peSaY  
alas life-gen. sell buy-gen. business-loc.

"Alas, in the business of buying and selling ...................."
Here the two words bEca 'selling' and kena 'buying' are the antonyms. Thus they are lexically parallel to each other.

ix) pal guTiYe thomke gEche choTTo toriTii  
sail after rolling up stopped suddenly -pf.conj. little boat

"the little boat has been stopped suddenly, rolling up its sail".
Here pal ‘the sail’ is the part of toriTi ‘the boat’. This ‘part and whole’ relationship of the sail and the boat reflects lexical parallelism.

x) jodi nam dhore tare Daki
   if name by calling him call-pres.1
   “if I call him by his name”

kEno Sobuj patara je SaRa dEY
why green leaves that reply give-pres.3
“why the green leaves answer”

bone bone nObo mOnjori
forest-loc-forest-loc. new twigs with new leaves
“the new twigs with the new leaves in the forest”

kEno phule phule bhore jaY
why flowers-instr. flowers-instr. fill up-pres.3
“why (the twigs) get stuffed with flowers”

The above text describes the nature in a very beautiful way. Thus the whole text dealing with the same semantic field, reflects lexical parallelism.

2.3.5 Semantic

In the field of Semantics, there are different types of changes in the meanings of words viz.,

i) Extension or widening of meaning
ii) Restriction or narrowing of meaning, and
iii) Transference of meaning.
2.3.5.1 Transference of meaning

In the Transference of meaning, the meaning of a word is derived by a shift from its basic field of reference to another. (Matthews 1997: 381)

In poetry, as Leech (1969 : 49) says “TRANSFERENCE OF MEANING OR METAPHOR in its widest sense is the process whereby literal absurdity leads the mind to comprehension on a figurative plane. ..........So important an element of poetic language is it that poets and critics alike have tended to consider it the only thing that really matters in poetry”.

We therefore discuss in this section, the different types of figures of speech or tropes like simile, metaphor, allegory, personification, apostrophe, hyperbole, irony, pun, antithesis or contrast and oxymoron.

Examples:-

i) Simile

a) sOpono sOmo milabe probhate
   dream like vanish-fut.3 morning-loc.
   rOnE rOSe aMka chobi
   colour-instr charm-instr. drawn pictures
   “As the dream vanishes when one wakes up in the morning, similarly, the colourful pictures drawn, will disappear in the morning”
   Here the word [sOmo] ‘equal / identical / similar’, shows an explicit comparison between the two unallied objects, dream and pictures.

b) kEmon kore e ranar SObege
   how this postman speedily
   horiner moto jaY
   deer-gen. like goes
   “How does the postman run as fast as a deer”
   The word [moto] makes an explicit comparison between two unallied living beings, the postman and a deer.
ii) Metaphor

a) ekTu haWa nay, jOl je aYna tay
   a little bit wind not water that mirror so
   “No wind is blowing, so the water seems to be a mirror”

Here water is compared to a mirror and the comparison is implicit.

b) er kOtha Dhaka poRe thakbe
   this-gen. story covered remain-fut.3

   kalo ratrir khame
   black night-gen. envelope-loc.

The phrase [kalo ratrir khame] shows a metaphor. Here, the dark night is compared to an envelope and the comparison is implicit.

c) nirOb Surer ramdhonu Sudhu
   silent tune-gen. rainbow only

   digOnTe chobi aMke
   horizon-loc. picture draw-pres.3
   “the rainbow of the silent melody draws pictures in the horizon”.

Here, the phrase [Surer ramdhonu] “rainbow of tunes” is an implicit comparison between seven notes of music and seven colours of rainbow. So there is a metaphor.

d) ey jibOner pataY pataY ja lekha
   this life-gen. page-loc. page-loc. whatever written

   Se bhul
   that wrong

   “Whatever is written in the pages of life, is wrong”.

Here, life is compared to the pages of book, so there is an implicit comparison between the two unallied objects, hence it is an example of metaphor.
e) ami je jOISaghOre
   I that an assembly for musical
demonstration-loc.

   beloari jhaR
   made of cut-glass chandelier

   “I am a chandelier made of cut-glass, at a musical soiree”.

   Here, [ami], ‘I’, the person concerned, has been compared with a chandelier, made of cut-
glass. There is an implicit comparison between two different things. Thus, it becomes an
example of metaphor.

iii) Allegory

a) dhup cirodin nirObe jole jaY
   fragrance stick forever silently burn-pres.3

   protidan Se ki paY
   return it int. get-pres.3

   “An incense stick gives sweet smell when burnt, but does it get anything in return?”

   The above is the symbolical representation of the fact that one will love another forever,
without hoping to get anything in return. This is an example of allegory, as there is a
meaning hidden behind the detailed comparison.

b) am'ar e pOthe Sudhu, ache morubhumi dhudhu
   my this way-loc. only is desert lonely

   ami kibhae baMcabó tomar madhobi oy
   I how save-fut.1 your evergreen that
creeper

   “My way is a lonely deserted land, so how will I save your evergreen creeper?”

   The above is a symbolical expression of the fact that the person concerned is lonely; he
has no hope and has nothing to protect the love of his beloved.

   This comparison, showing some inner idea behind the actual fact, is an example of
allegory.
iv) Personification

a) dŌrode tara koh kaMpe miTi miTi
   sympathy-instr. stars-gen. eyes vibrate twitch twitch
   "The eyes of the stars are twitching due to sympathy."
Stars, being nonliving objects act like living beings; hence we get an example of personification.

b) jodi ogo kaMde mor bhiru bhalobaSa
   if Voc. weeps my timid love
   "if my timid love weeps"
Here 'love', an abstract feeling, being personified, acts like a living object.

c) Sudhu amar gopon bEtha keMde keMde kOY
   only my secret pain weep-pf.conj. weep-pf.conj. says
   "Only my secret pain weeps and says"
Here pain, an abstract idea, acts as a living object.

d) agami prithibi kan pete tumi Suno
   future world ears setting you listen-fut.imp.2
   "the future world, you would listen with your setting ear"
Here the world is attributed with human quality.

e) amaY proSno kOre nil dhrubotara
   me question asks blue polestar
   "blue polestar asks me a question"
Here, a star being a nonliving object, acts like a living being. Hence, it is an example of personification.

v) Apostrophe

a) Obak prithibi ! Obak korle tumi
   surprised earth surprised made you
   "Surprised earth, you have made me surprise"
This is a short impassioned address to earth, an inanimate object. Thus apostrophe is signified.
b) ogo prem, tumi SOPonerO maYa Mrigo

Voc. love you · dream-gen. stag that appears, to be made of gold

“Oh love, you are a stag of dream, which appears to be made of gold”.
This is a short impassioned address to an abstract idea.

c) ogo jhOra pata, jodi abar kOkhono Dako

Voc. withered leaf if again anytime call-pres.2

“Oh withered leaf, if you again call me anytime”.
This is a short impassioned address to nature, signifying apostrophe.

d) o radhe, thomke geli kEno

Voc. personal name to come to stop why Radha . -pst2.int

“Oh Radha, why did you come to a stop suddenly?”
This is a short impassioned address made to a girl deeply beloved (mythically, Radha is the lady-love of Lord Krishna). Thus it is an example of apostrophe.

vi) Hyperbole

a) cokher jOle mala geMthe gOlAY porilam

eye-gen. tears-instr. garland string-pf.conj neck-loc. wear-pst.1

“Stringing up the drops of tears as a garland, I put it around my neck”.
The above statement is an idea beyond its natural bound. So this is an exaggeration.

b) jOtodore cahi akaSe bataSe

as far as see-pres.1 sky-loc. wind-loc.

tomari duTi nOYonero cahoni your-emph. two eye-gen. glance

“As far as my eyes could see, in the sky or in a shadow, there is only your eyes’ glance”.
This is also an instance of exaggeration.
vii) Irony

a) e deSe jonme pOdaghati Sudhu pelam
this country being born kicks-emph. only got

Obak prithibi ! Selam ! Selam tomake Selam
surprised earth salute salute to you-acc. salute

"Born in this country, I got only kicks and so, being surprised, oh earth, I salute you".
The statement ‘I salute you’ is an example of irony as the very opposite of what is said is meant and there is something in the speaker’s tone and manner to show his real intent.

b) lOlaT likhOn likhe bidhata
fortune after writing God

nam kineche bhaggo bidhata
name bought luck God

rakhi Sey datar paYe hajar pronam
I keep that donor-gen. feet-loc. thousand regards

"Writing the fortune on the forehead, God has become renowned. I bend and touch God’s feet in obeisance”.
The above statement is made ironically to hurt God.

viii) Pun

bhalo baSa Onek pelam, bhalobaSa pelam na
good home many got love got not

“I got many good houses but I did not get love”.
Here there is a unity of sounds in the two words [bhalo baSa] and [bhalobaSa]. But, the first one denotes ‘good home’ and the second one denotes ‘love’. Thus there is a duplicity of sense under the unity of sounds. Hence it is an example of pun.
ix) **Antithesis or contrast**

a) tumi ar ami Sudhu jibOner khElaghOr
   
   you and I only life-gen. doll’s home

   haSi ar gane bhore tulbo
   laughter and songs-instr. fill up-fut.1

   “You and I will fill up the doll’s house of life with laughter and songs”.
   Here tumi ‘you’ and ami ‘I’ form a contrast.

b) ami Eto je tomaY bhalobeSechi
   
   I so much P you-acc. love-pres.pf.l
   “I have loved you so much”.
   Here also ami ‘I’ and tomaY ‘you’ form a contrast.

x) **Oxymoron**

a) birOho milOner
   
   despair union-gen.

   Two contradictory words birOho ‘despair’ and milOn ‘union’ are juxtaposed, signifying oxymoron.

b) e kon SOkal rater ceYeW Ondhokar
   
   this which morning night-gen. more than dark

   “What type of morning is this which is even darker than night.”

   SOkal ‘morning’, rat ‘night’, the two contradictory words are juxtaposed here. This is another example of oxymoron.

2.3.5.2 **Semantic Parallelism**

As Fabb (1997:139) states “Semantic parallelism holds where two sections of text can be interpreted to have parallel meanings,……”. ‘Parallel meanings’ covers both the similarity of meaning and the opposition of meaning. Often we see that semantic parallelism is the result of lexical parallelism, where two words are parallel to one another and the relation of meaning between the two words expresses the relation of
meaning between the two larger sections of text which include those words. A few
illustrations are given below:-

Examples –

i) ey rat Sudhu je ganer
   this night only emph. song-gen.
   “this night is only of songs”

   ey khOn Sudhu je praner
   this moment only emph. life-gen.
   “this moment is only of life”.

This is an example of semantic parallelism as the words rat ‘night’ and khOn ‘moment’
both are expressing some special moments or time. Hence the similarity of meaning
determines its parallelism. Also, such special moments belong to two different objects –
ganer ‘of songs’ and praner ‘of life’. Such contrasting ideas show the opposition of
meaning too.

ii) ekhane kaMTa lOtar ekTi phuler dola
    here thorn creepers-gen. one flower-gen. swinging
   “here is the swinging of one thorn creeper”.

    okhane bOSonto hajar phuler mEla
    there spring thousands flowers-gen. fair
   “there is spring and a fair of thousands of flowers”.

Here the contrastive idea between one flower of a thorn – creeper on the one hand and
thousands of flowers on the other show semantic opposition. Also both the contrastive
ideas are concerned with flowers, which is the element of identity here. The words
ekhane : okhane “here : there” show lexical parallelism, which creates semantic
parallelism too.

iii) ami kaMdlam , bohu haSlam
    I cry-pst.l much laugh-pst.l
   “I wept and laughed so much”
In the above text, the words kaMdlam ‘wept’ and haSlam ‘laughed’ express opposition of meaning. The word bhaSlam ‘floated’ also expresses a meaning which is different in nature from those of the above forms. In the above text the three forms which are verbal indicate the element of identity. Also the words haSlam : kaMdlam “laughed : wept” denote lexical parallelism and as a result, semantic parallelism is determined in the above text.

iv)a) megh kalo aM'dhar kalo
    clouds black darkness black
    “Clouds are black, darkness is black”

    ar kOloNko je kalo
    and disgrace that black
    “and disgrace is also black”

    je kalite binodini haralo tar kul
    which disgrace one who has lost her lineage
       -instr. entertains (fem.)
    “the disgrace in which the entertainer lost her family-prestige”.

    tar ceYeW kalo konna
    that-gen. than-also black girl

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

In the above passage, the black colour of clouds, darkness, disgrace and hair shows their similarity in meaning which determine their parallelism.

The black colour has been mentioned in the text in connection with several objects which are different in nature and this difference manifests the opposition of meaning.
In the same song we get several other sections which can be interpreted to have parallel meanings.

b) kaS je Sada , dhenu Sada
name of P white cow white
a flower
"The flower ‘kaS’ is white and the cow is white”

ar Sada kheYar pal
and white ferry-gen. sail
"and the sail of the ferry boat is also white.”

Sada je oy SOpno makha
white P that dream smeared

rajhONSer pakha
swan-gen. wings
"The wings of the swan, smeared with dreams are white too.”

tar ceYeW Sada konna
that-gen. than-also white girl

tomar hater SaMkha
your hand-gen bangles made of conch shell
"The conch shell-bangles of your hand are whiter than that”.

Here also, the white colour of different objects, shows similarity in meaning. But the different objects viz. the white flower, the cow, the sail of the ferry boat, the wings of the swan and the conch shell-bangles, as mentioned in different sections of the text contribute to show the contrast. This sameness against the contrast determines semantic parallelism.

c) lOjja raNa SiMdur raNa
shyness red vermillion red
“shyness is red, vermillion is red”
In the same way, the redness of different objects brings the similarity of meaning and these different objects viz., shyness, vermilion, red flower, the setting sun of the dusk and the lac-dye on a girl's feet, as mentioned in different lines of the text, bring the contrast. Thus semantic parallelism is constructed.

d) SoSSo Sobuj, pata Sobuj
"crops are green, leaves are green"

ar Sobuj TiYa pakhi
"and the parrot is also green"
durba Sobuj tar Sathe je, ciro Sobuj bon
grass green that-gen. with P evergreen forest
"grass is green and along with that the forest is evergreen"

tar ceYeW Sobuj konna
that-gen than-also green girl
tomar Obujh mon
your unreasonable mind
"your illogical mind is greener than that"

In the above passage, we see that the green colour of different objects as mentioned in different sections of the text, show the similarity of meaning and these different objects viz., crops, leaves, parrot, grass, forest and the illogical mind of a girl bring contrast. Thus semantic parallelism is formed.

v) gONga amar ma, pOdda amar ma
the river my mother the river my mother
Ganges Padma
"the river Ganga is my mother, the river Padma is my mother"

duy cokhe duy jOler dhara meghna jomuna
two eyes-loc. two water-gen. stream the river the river
Meghna Yamuna
"the two streams in my two eyes are the two rivers, Meghna and Yamuna".

In the above passage, two parallel meanings are expressed. In the first line, we see that both the rivers, Ganga and Padma are representing one's mother. And in the second line the two streams in the two eyes are two different rivers viz., Meghna and Yamuna. Thus, the opposition of meaning is expressed by the two phrases viz., amar ma 'my mother' and jOler 'dhara 'streams'. And the similarity of meaning is denoted by the fact that all are rivers which are referred to here as 'my mother' and '(two) streams in my two eyes'.

2.3.6. Conclusion

This chapter deals with the analysis of Modern Bengali Songs on the basis of the following parameters: Phonological, Morphological, Syntactical, Lexical and Semantic.
The analysis is mainly based upon the deviations from the normal norms at the different levels as mentioned above. Examples of the Standard Colloquial forms and their deviated forms are illustrated in contrast. It has been observed that there are lots of deviations at the Phonological level in Modern Bengali Songs. Morphological deviations are fewer in number. At the Syntactical level, we find ample examples of syntactical deviations. Examples of Chiasmus and Parallelism are also abundant. At the Lexical level Sadhu or literary words and Poetic words are frequently observed in the Modern Bengali Songs of the period concerned. Dialectal words are fewer in number. Lexical Parallelism is also dealt with. Semantic deviations are marked with the different kinds of figures of speech. Semantic Parallelism has also been discussed. Thus the language of Modern Bengali Songs shows many interesting features which are remarkable in such a linguistic analysis.

Notes

1. Parallelism – In this section, the syntactic parallelism is discussed mainly and as morphological parallelism which involves morphemes, is very similar to syntactic parallelism, we have not dealt with it separately.

2. Simile is an overt comparison. In simile, tenor and vehicle are placed side by side and the similarity between them is expressed by using ‘like’ or ‘as’. A simile is more explicit and flexible than metaphor. So in simile there is a limitation of thought.

3. The general role of metaphor is ‘F is as if L.’ Two terms are present in metaphor – tenor and vehicle. The thing we are talking about is tenor and the thing to which we are comparing it is the vehicle and the features they have in common may be called as the ground of the metaphor. “X is like Y in respect of Z”, where X is the tenor, Y the vehicle and Z the ground.

Metaphor is a covert comparison. In metaphor there is superposition of tenor and vehicle which makes it more concise and immediate. There are new ways of expression in metaphor.

Metaphor is inexplicit with regard to the ground and the vehicle. This shows that

Metaphor is a matter of indefiniteness and ambiguity.

Notional classes of metaphor (Leech 1969 : 198)

a) The Concretive metaphor -

Attribution of physical existence to an abstraction, e.g. ‘the joy of union’.
b) The Animistic metaphor -
   Attribution of animate characteristics to the inanimate, e.g. ‘the happy tree’.

c) The Humanizing metaphor -
   Attribution of human characteristics to the non-human, e.g. ‘the crying water falls’.

d) The Synaesthetic metaphor -
   Transfer of meaning from one class of sensory perception to another, e.g. ‘cold relations’.

   The Concretive metaphor, Animistic metaphor and Humanizing metaphor fall under the broad poetic category of personification, in which human characteristics are attributed to the abstraction.

   An extended metaphor is a metaphor which is developed by a number of different figurative expressions, extending perhaps over several lines of poetry. (Leech 1969 : 159)

4. An allegory might be described as a ‘multiple symbol’, in which a number of different symbols with their individual interpretations, join together to make a total interpretation. (Leech 1969 : 163)

5. Personification – Nature, an inanimate object, or an abstract idea is invested with the attribute of a living being.

6. Apostrophe – “Historically, Apostrophe signifies an orator’s interpretation of his address to his audience, in order to address same third party, who may either be present or not”. (Leech 1969 : 185).

7. Hyperbole – The hyperbole consists in magnifying a thing or idea beyond its natural bound. In this figure of speech, the things or ideas are represented in an exaggerated way.

8. Irony – In this figure the contrary of what is meant is stated, and the purpose is to hurt some persons.

9. Pun – This figure represents a duplicity of sense under the unity of sound.

10. Antithesis or contrast – In this figure contrasted words or ideas are placed together in a balanced form for the sake of emphasis.

11. Oxymoron – Two contradictory words are juxtaposed here.
References


