Appendices

In the following appendices the songs mentioned in the chapter on lyrics has been translated. It is useful to mention here that the literal translation of each and every line has not been done. Rather attempts have been made to convey the message of the songs authentically to the readers.

Appendix I

Aandhare Hriday jibon moder na pawar srotey
Bheshey ajanar poth dhore durey chole jay
Du chokhe akash joto chhobigulo dhushor molin hoye
Hriday er frame ta te sudhu pore roy
Frustration ami hote chai sensation
Jibon er expectation gulo shudhu baki roye jay
Asha nirashar morichika hoye hatashar dana mele
Bedanar akashetey dana mele hay
Jiboner dam beche thaka porinaam hisheber jontrey
Bochhor er ante shodh hoye jai
Frustration ami hote chai sensation
Jiboner expectation gulo shudhu baki roye jay
Sesh hobe na ki hatasha e hriday pabe na bhalobasha
Raat kate na aar e dukhe jibon jabe ki ebhabi
Frustration ami hote chai sensation
Jiboner expectation gulo shudhu baki roye jay

Our hearts are in the dark and life full of no achievements
Flow nowhere and move far away from us
Sky in our eyes and all the pictures become pale
And remain within the frame of our heart
Frustration I want to be sensation
Life's expectations remain unfulfilled
Hopes and despair become oasis and fly with depressed wings
To the sky full of pains
The price of life is paid off by living
At the end of the year  
Frustration I want to be sensation  
Life's expectations remain unfulfilled  
Will not this situation of despair change and will not our heart get love  
Night does not go and will our life be spent in this sorrow  
Frustration I want to be sensation  
Life's expectations remain unfulfilled

Appendix II

Ami dandike roi na ami baam dike roi na  
Ami dui diketie roi paran jalanjali diya re  
Na ami boro rastay daraye kobita kori  
Anki buki kori  
Ami kamne manush hoi amar mahan habar sadh e jagey  
Mahan hote pariney ami je sadh ahlad chhariney  
Mahachintay achi bondhu re ami chole gele ki pore robey  
Ami agar dike jai na ami gorar dike jai na  
Ami dui diketie roi kichu khuiya kichu loyiya re  
Ami kamney manush hoi amar dirghashash batashey meshe  
Chhere jai amare na jani kisher abhimaney

I am neither a rightist nor a leftist  
I am both suppressing my conscience  
I do not stand in the street and read or write poetry  
Or draw  
What an individual I am I wish to be great  
I cannot become great I cannot do away with desires to become great  
Friends I am very much worried what will stay when I am not there  
Neither do I move forward nor do I go backward  
I stay on both ends by giving and taking some  
What an individual I am my deep breath mix with the air  
And leave me I do not know why
Appendix III

Ami gai ghore pherar gaan utola keno e pran
Sudhu je dakey phire amake
Bidesh bibhui e pore achi tobu chare na keno chare na pichu taan
Ami tai ekhono klantiheen cholechhi ratridin
Suni chomoke jai thomke kotha hote jeno bheshe ashe shur chena khub chena mon majhe emoni
Phirbo bolle phera jay naki periyecho desh kaal jano naki esomoy
Ekhono samney poth hata baki chaileo dite parbe na phanki nishchoy
Ami chai phire jete sei gaye badhano boter chhaye
Sei nudit hawa jhirhir
Moner gobhire pore thaka joto smriti bismriti kokhono ki bhola jai
Ami praye ekhono khunji se desh
Janine abosesh, morichika hai swapno dekhai

I sing the song of returning home why I am so restless
Someone calls me from far away
I am here in a foreign land yet I cannot get rid of the attachment to my native land
I venture tirelessly day and night
Hearing something I stop to listen to the known tune coming to my heart
I cannot return as I know that I have transcended my country and time
There remains a long way to cover there is no stopping even if I want to
I want to go back to my village underneath the banyan tree
To the soft wind on the riverside
I cannot forget the memories which are so deep in my heart
I still look for that country
I do not know whether that exists, the dream is like an oasis in the desert
Appendix IV

Keu bhalobeshe joy kore gota bishwo
Keu bhalobeshe hoy babajir shishyo
Keu bhalobeshe gaye dhele deye kerosin
Ami sob bhalobasha bhule boro hobo ekdin
Janina amin janina kon scale e gaiache kokil
Guni na ami guni na kar galey kota ache til
Saishobe bhalo lage carom danguli
Kaishore chepe dhore Sunil Ganguly
Suchitra kede more Uttam heshe jai
Ar prem roshe dubu dubu sutanuti bheshe jai
Janina amin janina kon shukhey hashe pora desh
Besh korboi ami porboi competition success
Achen Vatsayon aar khajuraho bhadro masher beyara utsaho
Nandan nolbon jhilmil barbar
Saptah ekdin Diamond Harbour
Bhalo na esho bhalo na bolechhen Shakyo muni
Cholo bhalo hoi jomkalo hoi border batela suni
Keu bhalobeshe jai saptam swarg e
Keu shoja pouchhoi medical morgue e
Keu bhalobeshe jai Howrah ba Salke
Ami shob bhalobasha bhuley boro hobo kalke
Aaj nan a na aaj na
Aajke to darun hawa
Ashe se ashe haat dhore berate jawo
Kalke dekho kalke Sokoli bhasabo Gangai
Dekhabo prem na niyeo ki darun gaan lekha jai
Some love and conquer the world
Some love and become disciples of guru
Some love and commit suicide by pouring kerosene
I will grow up one day denying love
I do not know in which scale the cuckoo is singing
I do not count the number of moles on any one's face
In childhood I love carom and game of tip-cat
In adolescence I am obsessed by Sunil Ganguly
Suchitra goes on crying
Uttam goes on laughing
And Sutanuti flows immersed in love
I do not know what is the source of joy in which the entire country is laughing
I will definitely read Competition Success
There is Vatsayon and Khajuraho and
There is Nandan Nalbon Jhilmil time and again
And Diamond Harbour once a week
'This is not good' says rishi Shakya
Let's become good by listening to the speeches by Big Brother
Some love and reach the seventh heaven
While some reach the Medical College morgue
Some love and go to Howrah or Salkia
Tomorrow I will grow up denying love
But not today
Today the breeze is wonderful
She will come and we will go out together
Tomorrow I will drown everything in the river Ganges
And will show that songs can be composed without falling in love
Appendix V

Dishehara je mor mon kisher sharthok e jibon
   Khuje phiri kotha nebo thai
Charidike sabai mor keu bhalo keu mondo khub
   Apon maan jeche setha berai
Mone bhabna tobu ghire royechhe sadai
   Eto chawa niye kotha jai
Keuba mathay keu pithe amar bolay haat mithe
   Diye jay koto na bahobai
Karo shondeho oti seshey ei holo goti
   Gelo ki bifole jibontai
Mone bhabna tobu ghire royechhe sadai
   Eto chawa niye kotha jai
Pagol hoye je ami dami hoi aro dami
   Koto dam janina amar chai
Nebe ke kine amay tate ki baa she jai
   Theme jete bhorosha na pai
Chhilo bondhu ek amar pelem hothat dekha tar
   Bhaboghure chalachulo nai
Tobu khushir hasher resh thote hoy na je tar sesh
   Ki tar dam se ta koreni jachai
Sono Jodi konodin ami hothat bhabnahcen
   Rakhini kothao kono thikanai
Jeno khoja amar sesh tai holem je niruddesh
   Sathe kore sudhu hridaya tai

My mind is puzzled as to how I can make my life successful
   I am searching for a place in the society
All around me some people are good and some are bad
   I compare myself with them
But still my mind is full of thoughts
Where do I go with so much expectation
Some stroke on my head some on my shoulders
Some people praise me so much
Some doubt my capacities
And say that I my life has been wasted
But still my mind is full of thoughts
Where do I go with so much expectation
I become lunatic and become more costly
But I do not know how much price I want for myself
Who will buy me that does not bother me
But I do not want to stop
But still my mind is full of thoughts
Where do I go with so much expectation
Suddenly I met with one of my friends
The friend is a vagabond and has nothing
But still my friend is so happy
He has not evaluated himself in the market
But still my mind is full of thoughts
Where do I go with so much expectation
If you hear that I have become thoughtless
And have not kept any address
You will know that my search has come to an end and I have disappeared
With only my heart with me
But still my mind is full of thoughts
Where do I go with so much expectation
Appendix VI

Amra bhishon eka bachbo ki bachbo na
Swapno jabe to dekha
Amra bhishon eka bachbo ki bachbo na
Morudyan ki pabo na
Poth cholar golpo poth chenar golpo ajana
Ekhono chokh chuye jayni ajana achen aamar
Nisshongota kate bigyapone, shunyota ei din japone
Hariye jai tar apon mottotai
Bikhipto progotir bhire bondhon pore shob chire
Shunyota nisshongo stobdhotai
Ei shilpo biplober samay khoy khoti ja hoy hok
E bhabar samay noi sudhu akash dheke jai
Shilpobiplober samay

We are very lonely we don’t know whether we will survive or not
Will we be able to dream
We are very lonely we don’t know whether we will survive or not
Will we not get an oasis
We still do not know how to know the path or go in it
We do away with our loneliness through the advertisements in the television
There is meaninglessness in this everyday living
We get lost in life’s own pace
All our relations tear apart in the wild technological progress
Everything becomes nil and we become lonely
This is the time for industrial revolution and let all this happen
This is not the time to think only sky gets blurred
During industrial revolution
Appendix VII

Ei ekla ghor amar desh
Amar ekla thakar obhyesh
Ami kichhutei bhabbo na tomar katha boba telephone pashe boshe
Tobu gobhir rater ogobhir cinemayjodi prem chai natukey biday
Ami achhnonno hoye porechhi abar dekhi chokh bhije jai kannay
Na na kandchhi na tomay bhabchi na
Mone porchhey na tomake
Tobu jachhi ki phire jacchi ki sei phele asha atitey sei khotite
Bondhuler bhireo ekla ekkun ami khuje phiri lokhyo amar
Paltachhe na ei obostra ta jodeo palte jawai darker
Tomar barir pothe cholechhi abar
deye brishti ta songo amay
janlar kache tumi dekhte pabe ki naki jhapsha ta ghor barshay
Na na jachhi na kothao jachhi na
Khuje pachhi na se poth ta ke
Tobu pachhi ki phire pachhi ki
Sei bhule jawa tomake

This solitary room is my world
I have a habit of staying alone
I will not think about you sitting in front of the dumb telephone
If love leaves in the dark of the night
I am becoming passionate and find myself weeping
No I am not crying nor am I thinking about you
I am not remembering you
But still I am going in the past to that destruction
I look for my aim in the crowd of friends
This situation is not changing though it should have changed
I am going towards your home
In the midst of the rain
Will you be able to see me through the windows or is it hazy due to rain
I am not going anywhere I am not being able to find the road
But still I am getting you whom I have forgotten in front of me
Appendix VIII

Akashe charano megher kacha kachi dekha jai tomader bari
Tar nil deyal jeno swapno beloari
Tar kach deyal jeno swapno beloari
Chile kothay basha bagane beral boney shunye mayajaal
Chai ronga pecha sei chokh tipe boshe ache koto na bochor kaal
Kalo darja khule baire tumi ele
Baganer gane hashi chharabe tulo phule
Ei barir nei thikana sudhu ajanar lal shurkir poth shunye deye pari
Pakano shirir pothe y sekhane neme ashe chader alo
Kau ke cheno na tumi tomake chene na keu sei to bhalo
Setha ekla tumi gaan geye ghure phire
Tomar elochul oik batashey shudhu orey
Sei barir nei thikana sudhu ajanar lal shurkir poth shunye deye pari

Your house is near the scattered clouds in the sky
The walls of which are like crystal dreams
The glass walls are like decorative dreams
The cat in the attic and in the garden weaves illusions
Ash coloured owl is sitting with eyes closed for years
You came out by opening the black door
Like the flowers of cotton spreading laughter among the trees of the garden
This house has no address and its brick red roads lead to nowhere
The moon light lit up the winding stairs of the house
It is good that neither do you know anybody nor does anybody know you
There only you roam around and sing
Your hair flows in the breeze
That house has no address and its brick red roads lead to nowhere
Appendix IX

The song *Emono boshontodiney* (This spring) has certain dialogues between the king, queen and the servant at the beginning and middle of it. It is here that the reference to the word 'servant' comes. The dialogues are a prelude to the song. Since the word 'servant' does not appear in the song, the song has not been translated. Only the dialogues have been translated for reference. More than the songs, the dialogues express the basic idea underlying the song. The song is a satire which mocks at the existing power structure by showing how those in power utilize it to fulfill their own ends. They also shatter at the very thought of social change. To divert the attention of the common people from important social issues, they urge the commoners to spend time in celebrations and on trivial issues.

Rani: Maharaj!
Raja: Ki Rani?
Rani: Aaji Dakhino duyar khola
Raja: Seki! Kotobar boliachhi lagaitey chhitkini, Jodi dhuke pore phiriola?
Chakor: Jahapon!
Raja: Ki Chakor?
Chakor: Projagon samakul hostey loye gendaphool hriday boye kritagyota dali
Bole din kombukonthey hada Bhoda Nonte Phonte ki prokarey manabey bawali
Raja: Dhondo keno michhi michhi slogan to diya dichhi
Emono boshontodiney bari phero mangsho kiney

Queen: King!
King: What is it Queen?
Queen: The door on the 'south' is left open
King: What! I have ordered to close it. What will happen if some salesman enters through it?
Servant: My Lord!
King: What is it servant?
Servant: The common people are waiting outside with flowers in earnest desire to meet you. They have come to know how to celebrate and spend time.
Raja: What is there so confusing, I have already given the slogan

'Celebrate on this day of spring by buying meat while returning home'
Queen: Maharaj!
Raja: Abar Ki Rani?
Quen:Aaji boshonto jagroto dwarey
Raja: Eto beshi jagroto na thakley bhalo hoto, Alzolam khawao tarey
Chakor: Shahenshah!
Raja: Ki Chakor!
Chakor: Hormo hotey jhupri bostì
Kemoney koribey mosti
Apni bolun kontho purey
Raja: Keno eto hobey jam? Slogan to ache gham
   Emono boshontodiney bari phero mangsho kiney

Queen: King!
King: Again what is it?
Queen: Today the spring has come
King: Oh! It should not have come
Servant: My Lord!
King: What is it Servant?
Servant: Tell me my lord, how will the people celebrate today
King: Why should there be a confession? I have already mentioned the slogan
   'Celebrate on this day of spring by buying meat while returning home'.

Appendix X

Dada re tor payer niche poka makor jai pishe
   Tui bolish bhable eto beche thaka day
Ore rangila re tor rongo dekhì ami duchokh thore
   Ami raat jege raat jege ro
   Ami nije moto ro
   Raat phuroléi diner alor bishe matal hoi
Pipilikar paal chhote nije bojha bukey dhorey
Dada re tui keno oder agun lagash gaye
Dhiki dhiki jole jibon ek polokei phurabey shob
Kisher tare larai dada kichui bujhi na

Big brother you stifle the small insects with your feet
You say in order to survive one has to stop thinking
Wanton I see your activities with my eyes
I spend sleepless nights
I stay on my own
When daylight sparkles my eyes get poisoned
The swarms of ants go with their own burdens gripped in their chest
Big brother why do you burn them
Our lives will end in a flash of sight
What for is this fight

Appendix XI
Gorur singh ache patharo ache tai
Dujoney gutoguti dujoney bhai bhai
Dujoney ghashey much cholechhe dubiye
Kichhu ta gile phele kichhu ta chibiye
Dujone gobechara guti guti paye
Bhor na hote hote bajarey nemey jai
Kapchhey thoro thoro ojonpalla
Gopal godogodo haschhe Alla
Dujoney trahi thrahi akash phatiye
Dujone chup chap mundu katiye
Dujone kuchi kuchi dujone jhol bhaat
Dhekurey dhekurete bhojeri Sangbad
Kather khocha khuchi dater phakete
Bakita ullash kukure kakete
Both cow and goat have horns
Both fight and stay together like brothers
Both are grass eaters
Both ruminate
Both are harmless and
At dawn both become commodities in the market
The weighing machines tremble with their weight
Lord Krishna is flattered while the almighty Allah laughs
Both shout their lungs out
Both become silent when their heads are chopped off
Both are cut into pieces and served as platter
Burps of people indicate their satisfaction by eating them
The use of tooth picks also show how much they are relished
The rest are eaten by dogs and crow.

Appendix XII
Sakaley uthe dekhi dekhi ek mumurshu gadha
Chokh duto dhulu dhulu tar thoth duto sada
Thebriye pore jai
Gadhar obosthा ki korechen ki korechen dada
Gadha ta ke jol dao more jabe
Sushstho hole tobei to chore jabe
Gaye kapuni songe hapuni chokhete thuli
Pithe putuli lomey etuli dugale chhuli
Ekdik egiye jaye abar phire ashe
Tobu gadhar buddhi dekho shey tomay bhalobashey
Gadha ta ke ghash dao theshey khabey
Sushstho hole tobei to deshe jabe
When I woke up in the morning I saw a dying donkey
   It fell down on the ground squattered
What condition have you made of the donkey
Give the donkey some water otherwise it will die
   If it is fit will you be able to ride it
The donkey shivers, has spasms and has blinkers
On its back it has a burden, has mites in its hair and has freckles on its cheeks
One side of it moves forward and the other backward
Look at the intelligence level of the donkey it still loves you
   Give the donkey some grass to eat
Only if it is fit will you be able to go home.

Appendix XIII
Parashonay jalanjoli bhebe murkho bolchho ki
Tomra bolchho amader jiboney char anna e phanki
   Hey sholo anna theke Jodi char anna jay
   Hisheb daraye eshe baro annay
   Kintu baro anna te amra khushi
   Amader chawar cheye anek beshi
Mani na manbo na tai korchho chhi chhi chhi
Tomra bolchho abadhyo jiboner aat anna e phanki
   Hey sholo anna theke Jodi aat anna jay
   Hisheb daraye eshe sei aat annay
   Kintu aat anna tei amra khushi
   Amader chawar cheye anek beshi
Amader porokal jhor jhore bhebe dukhho korchho ki
Tomra bolchho elo melo jiboner baro anna e phanki
   Hey sholo anna theke Jodi baro anna jay
   Hisheb daraye eshe mote char annay
   Kintu char anna tei amra khushi
   Amader chawar cheye anek beshi
Bhalo bhalo bashar tomra jano ki
Bhalobaste na janle jiboner sholo anna e phanki
Hey sholo anna thekey Jodi sholo anna jay
Hisheb ta koshey dekho darayo kothay
Sudhu shunyo shunyo sudhu rashi rashi tomader kotha bhebe amra hashi

You label us as idiots seeing our pathetic condition in studies
You say we have wasted four annas of our lives
If you subtract four annas from the sixteen annas
The calculation comes to twelve annas
But we are happy with the twelve annas
It is more than our expectations.

We will disobey your authority hence you are ashamed of us
You say by being disobedient we have wasted eight annas of our lives
If you subtract eight annas from sixteen annas
The calculation comes to eight annas
But we are happy with the eight annas
It is more than our expectations.
You repent about our doomed future
And say that twelve annas of our unplanned lives are empty
If you subtract twelve annas from the sixteen annas
The calculation just comes to only four annas
But we are happy with the four annas of our lives
It is more than our expectations.

What do you know of 'love'
If you donot know how to love
Then you lose sixteen annas of your lives
If you calculate sixteen annas from sixteen
See where you stand
Infinite zeroes in your lives make us laugh at you.
Appendix XIV

Sakale uthiya ami mone mone boli good boy hate ney bajaran thholi
Rakhal gorur paal loye jay mathe ami eka naj nari single khate
Sakaley uthiya ami bichhana chharini khara tule tara kore bipodtarini
Gyan dao alo bol dao prabhu ladies seater dharey darabo na kobhu
Jibon jhukir gaane jhukchhi na jhukbo na cricket bukir run e khelchhi na khelbo na
   Achene khukir paney dekchhhi na dekhbo na
   Bhool hoye jaye tobu ghum theke uthey boshe
Thor bori khara purono pyajama pansy chehara parina mashima
Sakaley uthiya ami teenbar kasha daat meje khoka sheje bashi mukhey hashi
Buk byatha pet byatha thaki much bujey honumaney eney dik medicine khuje
Bhor holo dor kholo bhajo kaliyati pratabhronmoney jabey dadu nati hati
Sambatsar bapi e saltamami Kaak dak bhorbela nak daki ami
   Ekushey ain ami manchhi na manbo na
   Ration e line ami parchhi na parbo na
   Valentine hotey bolchhi na bolbo na
   Bhool hoye jay tobu ghum theke uthey boshe
Sakale uthia dekhi britha e jawani darey boshe chhola khai bharey ma bhabani
Chola bahaja kheye boro bedana choyaley tobu mujke bagh mari poroney toaley
Diney puratoni ratey Lionel Richie baro haat kakurer tero haat beechi
Khocha maro thela dao e jarodgobe paji te likhechhe kaal biplob hobe
Thakumar chhera jhuli khulchhi na khulbo na brigader brojobuli shunchhi na shunbo na
   Niyomito bagaduli khelchhi na khelbo na
   Bhool hoye jai tobu ghum theke uthey boshe

Everyday after waking up I murmur to myself that good boys go to the bazaar
The shepherd takes his herd of cows to the field but I refuse to get up from my single bed
I refuse to leave the bed in the morning therefore even God urges me to do some work
I want knowledge, strength and enlightenment from God so that I do not stand in front of
   the ladies' seat in bus
I am not going to sacrifice my life in danger and not be a puppet in the hands of the bookies in cricket
        I will not look at unknown women
        I forget, yet promise to myself after waking up every day
        Every day I wake up and brush my teeth
I have pains in my chest and stomach yet have to depend on some one for the medicine
        At dawn others practice singing or go for morning walk
        But I refuse to wake up
        I do not/would not accept the twenty rules of the authority
        And stand in the queue
        I do not request anybody to be my valentine
        I forget, yet promise to myself after waking up every day
Every day after waking up I repent on the fact that my youthhood is passing very fruitless
        I have no bank balance yet I have an attitude
In the morning I listen to songs of olden days and at night I listen to western music
        (Lionel Richie)
The system needs to be pushed and all are waiting for the impending revolution as said by the political leaders
But I refuse to accept such fairy tales and would not believe in what the leaders say
        I refuse to have fun in the traditional way
        I forget, yet promise to myself after waking up every day

Appendix XV

Ek English medium school kara discipline er dhwaja orey
Half pant para sir onker class ney miss dhole miniskirt pore
Tumi banglay bolbe na katha tumi tiffin e khabe na pauruti
First or fifth period e Jodi miss bole bathroom jabe guti guti
Kochi chheleder chokh holo tara bandhabider dress dekhe
Sei frustration ei bathroom er deyale hijibiji anke aar lekhe
Ekdin sundar sakale erokom e name dami school e
Third period e dekha gelo ek chhatro chhotto kore angul tule
Tumi first period e giyechile aar third period e pelo aabar
Boshe thako chepe chupe pant bhiye chup chupe
Ek chore kore debo sabar
Bondhura dakey heshe heshe aar prakritio dakey bhalobeshay
Pet tar phete jay samay je kete jay ebare benchi jabe bheshe
Tolpete hoy khub jatona tai money jagey biplobi chetana
Aunty o chhoto chhilo school e jeto class e jeto tokhon ki tar kichhu peto na
Obosheshe jege othe shoshito didimoni e ashole doshi to
Tai shogorbey korilo shey ghoshona
Ami first period e giyechhilam aar third period e jabo abar
Jete dibi na keno didimoni tui bathroom ta ki tor babar

In an English medium school there is strict discipline
Sir takes classes wearing half trousers while misses wear mini skirts
You will not speak in English or eat bread in the tiffin
You will only go to the toilet in the first or fifth period if miss allows you to
The young boys were astonished to see the dresses of girl students
In frustration they wrote and drew 'nonsense' on the walls of the bathroom.
One fine morning in such a school
A student wanted to go to the toilet in the third period and he indicated with his finger
You went in the first period and again want to go in the third period
Sit quietly until your trousers become wet
Otherwise you will be slapped
All the friends laughed at the child who was at nature's call
Unable to control himself he feared the bench will become wet
He had pain in his lower abdomen and therefore he rebelled
Even aunty was young, went to school, didn't she face such a situation
At last he rose up realizing that miss was the actual culprit
He called out to miss and said
I went in the first period and will again go in the third
Why will you not allow me miss, does the bathroom belong to your father?
Appendix XVI

Chand dube jai pakhider gaane hoy din shuru
Tobuo kape buk duru duru e shakal ke chai
Bela seshe raat kobe heshe biday
Sranto tokhon choke badha din kate jokhon
Ekgheyemite klanto mon e je bishorno day
Srote ga bhashay jani lok hashay hay
Keno doshta ar panchtar jatakole pore shokole beshaamal amra shabai
Chena chhoto khop chena gheratop chhere beriye
Durey bohudurey jete chai, jani na tai sesh kothay
Keu Jodi chai pakhider moto din japon kore nite pari aaj aapon
Pakhider shure gai
Tobe chhoto chhoto asha chhoto bhalobashar pran
Hok tobe tai
Glani boye aar swapnoheen jibone ja ache ta hok rongeen
Jodi amra e sadamata e chhonde thekoo palta
Chena rastai oi pakhider moto dinjapon kore aaj aapon
Pakhider shure shure gai e bhave paltiye jai

When the moon drowns and day begins with the tune of birds
My heart is fearful, who wants this morning
The night bids good bye
It is very tiring and a burden when the day passes in a routinized manner
Monotony makes the mind tired
When people follow the same rules and regulations, that make me laugh
Why do we suffer under the pressure of time bound office job
I want to move away from this known small space of mine
And go far far away I don't know where
If some of us want to spend our lives like birds
And sing to the tune of the birds
Whose lives are full of small wishes and love
Let life be
Colourful and free from depressed existence
If we can change ourselves in spite of living in the rhythm of simple life
If we tread the known path but accept the life of birds
I sing to the tune of birds and change my life and myself.

Appendix XVII
Torko shoja shuji dainyo rutiruji
Byartho hote raji tobu khobor asbei
Ajke jara raja jonmo debe banja
Bhobishyot khwaja tobu khobor asbei
Khobor kichu khobor bitorkito kobor
Tobe shobcheye bodo khobor
Buddha heshechhen
Buddha heshechhen juddho eshechhey
Deshprem seshprem samay eshechhey
Biplobira taaja
Rashtro jurey shaja
Rokto gore raja tobu khobor ashbei
Dhormo khoje ondho ostro khoje dwando
Shimanto bondho tobu khobor ashbei

There are dearth of food and employment yet there are political arguments on war
The government is ready to be unsuccessful yet want the news of nuclear explosion
Those who are kings today will give birth to an infertile generation tomorrow
News some news about controversial graves would come in
But the biggest news is that
Buddha has laughed
Buddha has laughed and war has come
It is time for patriotism and end all love
The revolutionaries have woken up afresh
There is punishment throughout the nation
The king or the head of the state wants bloodshed and want the news of war
Religion looks for blind faith and weapons looks for conflict
The border is closed yet the news of war will come

Appendix XVIII
Ananda Sen boi porten samay ta 1972
Downing Tennyson Arthur Miller
Romance Bhromon aar crime thriller
Dig valuation e taka jeno bekar
Ananda Sen poren shunye speaker
Bhebe dekh kishe labh bhebe dekh kishe khoti
Bhebe dekh kishe hobe agotir sadgoti
Beche thaka thik jeno pusheyr rakha sada hati
Ananda Sen protein kheten samay ta 1972
Mach mangsho dim dudh chhana majhe majhe pholer rosh o bedana
Taka jeno dudoshkey kajoger bhela
Ananda Sen khay shudhu Neutrela
Ananda Sen korten travel samay ta 1972
Shillong er pahar aar Goar baluchor
Aaj kaal Ananda anken aaki buki kuti
Berabar shokh hole jay naihati
Bhebe dekh kishe labh bhebe dekh kishe khoti
Bhebe dekh kishe hobe agotir sadgoti

Ananda Sen used to read books in the year 1972
By Downing Tennyson Arthur Miller
On Romance, Travel and Crime thriller
The value of rupees have dipped
And Ananda Sen has no option but to give up his reading habit
People have now to think about gains and losses
Sustenance today is extremely expensive like petting a white elephant
Ananda Sen used to have protein in the year 1972
In the form of fish, meat, egg, milk and milk products and fruit juices
The value of money has become like a paper boat in two decades
Hence Ananda Sen survives only on Neutrela
Ananda Sen used to travel in the year 1972
To places like Shillong and Goa
Now Ananda goes to places like Naihati (very near to Kolkata) due to inflation and rising prices.

Appendix XIX
Dildariya re tore kisher kotha koi
Ore Majhi re majhi re kotha bhashli
Dor khuliya re ami ashay ashay rok
Ore majhi re majhi re kotha bhashli
Ashar srabon elo majhi tor oi udas uthan bukey
Ami sajher bela goaldhare thay boshe rok
Shon dariya re amay de phiraye de amar majhi
O amar majhi
Baikal belay ghatay dhairey jai chhutia bare bare
Sabar majhi ghare phere amar majhi nai
Shon mayna tor gane dukkho jhore ratey maina re o maina re
Shimul palash gachher phanke rod ashe tor morog dakey
Asman aj abar ronge abar bela boye jay

Broad heart what do I tell you
Oh sailor (boatman) where did you sail
I keep the door open in expectation of your return
Oh sailor where have you sailed
The monsoon months have arrived bringing a vacant feel in your mind
  I sit and wait for you at the side of the cow shed
  Listen river! Please give me back my sailor
  Oh my sailor
  At evening I run to the river banks to see if my sailor returns
  But all other sailors come home excepting you
  Listen mayna you sing songs of sorrows
Sunrays come through the silk cotton and palash trees and cocks crow indicating the
  beginning of another day
The sky lightens up and day passes on without the sailor's return

Appendix XX
Rater sesh local train thamey
  Klanto shorir aar hatasha namey
  Janlay jegey othey Kamalar oi mukh
Nijhum station e Jodi namey aaj tar shukh
  Kamalar swami phereni ghore
Prem chhilo prem nei koto khela lukochuri
  Ghurechhilo bhromore ra phutechhilo manjari
Aajo sraboner prothom boroshoney keno jani kepe othe Kamala mone mone
  Kolkata shomudra din raat manusher dheu
  Dobar agey tar haat dhorenki ki keu
Kolkata plabito aaj plaboner sesh din
Bheshe jawa khorkuto ghorbadha boro kothin
  Amader keu keu phereni ghore
  Amader keu keu pherena to ghore
  Amader keu keu Kamalar swami
The last local train stops at night
Tired bodies and depressed minds come home
Kamala's face appear at the windows of the train
Expecting if the source of all her happiness, her husband comes home today
  Kamala's husband has not returned home
Love which was there had disappeared, and all the fun
Flowers had blossomed and bees had come
Even today at the beginning of monsoon Kamala shivers for some reason
Kolkata is like an ocean of people
Has not anybody held his hand before drowning
Today again Kolkata has drowned on the last day of monsoon
It is very difficult to build up a home.
Some of us have not returned home
Some of us do not return home
Some of us are Kamala's husband.

Appendix XXI
Rabeya ki Ruksana thik mone to pore na
Osthir e bhabna sudhu kore ana gona
Phele asha din tar michhe mone hoy
Namey ki baa she jay
Shohagey adorey jani rekhechhilo keu ei naam
Abba na apa naki karo mone pore taki
Tomra ta jano naki samay diyechhe phanki
Abhimaney se meyeti gachhe hariye
Bukey bhorsha niye shimanto periye se esechhilo chhere tar gram
Naki shey kothay ei shohorer kono baganey se hoye ache phool
Protib sandhay papri mele shey abar bhere jhara bokul
Ei meyetir moto arekti meye
Shey to sandhya pradip dito jotne gaan shonato
Halka paye berato beni duliye
Ke je dilo bhuliye
Khelar sathira aar khunjte ashen aar roj
Sandhey belay shakh baje na to aar
Etey ache ki bolar
Aajo keu jane na to kothay se hoyechhey nikhoj
Jani shey kothay
Ei shohorer kono baganey se hoye ache phool
Proti sandhay papri mele shey abar bhore jhara bokul
Laxmi Ruksana ra aro joto ghorchhara
Dishehara tokhon e jadukore ra
Nimeshey baniye day baganer phool
Ei bhabe meyera shob eke eke phool hoye jay

I don't remembere whether she was Rabeya or Ruksana
I feel restless and she finds her past days illusory
What is there in the name
Somebody must have kept it lovingly
Do her parents remember her
She has been cheated by time
And she has been lost
She had come from her village crossing the border with a lot of expecations
Where is she
She has become a flower in one of the gardens in this city
Every evening she blossoms and withers in the morning
Another girl like her who used to light lamps in the evening
And sing songs and used to roam about in the entire house
Somebody must have removed her from sight
Her friends don't come in search of her
She doesn't blow conch shells in the evening
Nobody knows where she has gone
I know she must have become another flower in the garden of this city
In this manner girls like Laxmi or Ruksana and thousand other homeless like them when they are bewildered by the vastness of the city
People cheat them and make them flowers in the gardens of the city
In this way girls become flowers.
Appendix XXII

Chand Tara Surjo nau tumi nau pahari jharna
Jodi boli phool tobuo hobe bhool tomar tulona hoyna
Tumi na ele ei prithibi amar harabey apon thikana
Jodi dure rau swapnogulo amar bhengey jabe jano na
Tomar katha bhebe aami golpo kobita ar kabya likhi
Tomar chokhey cheye theke sundar aamar prithibi dekhi
Jibon cholar pothej jani tumi diyechho dekha
Bhool bujhe kono dino amay tumi koro na eka

It would be wrong to compare you with Moon, Stars and Sun or with a water fall
It would be wrong to call you flower as you can not be compared with anybody
    If you don't come back my life will lose its direction
    If you stay aloof my all my dreams will get shattered
    I write stories and poems by remembering you
    I see the beautiful world through your eyes
    You have come in my life
Do not misunderstand me and go away by leaving me alone.

Appendix XXIII

Modhur Modhur chauni re tor kanya amar hritpinda tiring biring kore
    Pirit amar aambaganey buk chapray more re
Beka thoter hashi re tor kanya amar hritpinda tiring biring kore
    Konya geli koi ami amer atir bhepu niye keshto sheje roi
    Pacha chechai amay dekhe bador daat khechai re
Konye swasti nai, bidhuk hajar kanta tobu golap amar chai
    Amer daler phanke boshe kathbirali muchki hashey
Konye holem chhai agun lagaye dili ebar ki kori upay
Woman your sweet glances make me restless
   My feelings for you make me desperate
Woman your smile makes me restless
Woman where are you I am waiting for you
The birds and animals like owls and monkeys react seeing my condition
   There is no peace woman
Let thousand thorns prick me I still want the rose
   The squirrel laughs at my condition
Your love has burnt me and I have no other way out but to reciprocate.

Appendix XXIV
  Baranday Roddur ami aram kedara e boshey dui pa nachai re
Gorom chai chumuk dei ami khoborer kagoj niye boshe pata ultai re
   Calling erg hanta shune chute giye darja khuli
   Daroan daraye eshe tomar dekha nai
   Tomar dekha nai re tomar dekha nai
Chaturdik agochhal amar kajer lok dub merechhey dhulo barimoy
Ghororghor faner resh amay ghulghuli charai boshe jatra shonay re
   Calling er ghanta shune chute giye darja khuli
   Dudhwalar goffe machhi tomar dekha nai
   Tomar dekha nai re tomar dekha nai
Table e money plant sudhu money r dekha nai go amar phokka pocket re
   Calling erg hanta shune chute giye darja khuli
   Salesman tie gochhay tomar dekha nai

I sit in the balcony enjoying the sunrays
   With the newspaper in my hands and sipping a cup of tea
Hearing the calling bell I run to open the door
   The gatekeeper stands but you have not come
My helping hand has not come today and everything is disorganized
The fan in my room is making a disturbing noise while the sparrows chirp
  Hearing the calling bell I run to open the door
  The milkman stands but you have not come
I have no money but a money plant on my table
  I sit in the balcony enjoying the sunrays
Hearing the calling bell I run to open the door
  The salesman stands but you have not come.

Appendix XXV
Khoniker ci stabdhoa brishtir nibodhota
Elomelo hawa chulgulo niyomito abadhyata
Anguler phanke charminar table er majhe ondhokar
  Tobuo moner aralei roye jay je katha
  Mounomukhorota
Eto kache tobu achene, mukhe aaj kichu roche na
  Baralei haat pawa jai songshoy tobu ghochena
  Hote pare eta abhinay tobu cituku mondo noy
  Ekhono haat baralei pawa jai choa jay
  Anguler pelobota
Sammatir pratyashay Infusion cholke jai
  Jodi gori ek tajmahal eteler ek kobitai
Amari chokhe mishit shey rimjhimjhim brishti shey
  Tobu o shey je na bolai thake hay bojha jai
  Du chokhe nirobota
  Niye jai ki barota

Some minutes' silence in the rain
  and darkness in the midst of the table
But still some words remain unspoken
  And there is silence.
She is so near yet so far,
She is within reach but I am unable to touch her
This can be acting but both us are liking it
I can touch her even now but I am waiting for her consent
To me she is sweet like the rain
And I am making a Tajmahal in poems
But still the feelings remain unspoken and silence in her eyes
Give some message but it does not become clear.

Appendix XXVI

Nissho korechho amay ki nithur chholonay
Tumi hina e hriday amar ekaki oshohay
Peye haranor bedona e pure cholechhi sarakhon
Keno tumi michhe maya e bedhecchile amay tokhon
phiriye dao amar e prem tumi phiriye dao harano e dingulo
    E bhabe chole jeo na
Amar hriday jure shudhu tumi chhile
    Joto shukh chilo mone keno muchhe dile
Peye haranor bedonay pure cholechhi sarakhon
Keno tumi michhe maya e bedhecchile amay tokhon
Phiriye dao amar e prem tumi phiriye dao harano dingulo
    Akaron abhimane tumi chole jeo na
Mayabi e badhon chhire dure shore jeo na

You have made me desolate with your rude deception
My heart feels lonely and helpless without you
    I have lost whatever I had got
Why did you bind me in such an illusion
Return me my love and my golden days
    You were the only one in my heart
Why did you erase all happiness from my life
I have lost whatever I had got
Do not go away by misunderstanding me
Do not go by severing all ties

Appendix XXVII
Bhorer batashey joto snigdha ache bandak rekhechilam premer kachhe
    Roder adorey joto tibrota ache helay phiriye diechhi akashey
Nissho nissho nissho eto bissho bisshoi bhalobeshe amar niyontake
    Duswapne duchokh jar ki kore bhuli raajkonya ke
    Keno korle erokom bolo
Aaj nokol lage shob shukher kahini
    Dirghosash dirgha jamini
Notun parichay bare sudhui glani
    Hatray haat chute chai jake
    Uf kotodin tomake dekhnii
Dekhteo chaaina e katha mithye noy
    Ashole jibonbhorey satyei kichu nei jibon jibito thakar abhinay

I had kept the serenity of dawn at stake to love
I had reciprocated with the intensity of the sunrays
But I have become desolate by loving some one who has murdered my feelings
    How can I forget the princess
    Why did you do this
Today every happiness seems to be fake
    The nights seem to be never ending
New acquaintances only increase frustration and sadness
    I want to touch you
How many days haven't I seen you
    I donot want to see you
There is nothing in life, we all are pretending to be alive.
Appendix XXVIII

Prothom college er dinta aajo thik mone pore scene ta
  Dada didi haat dhore siri tei bosey pore
  Amar chokh ta gore bon bon bon bon
Sweet heart I am sitting alone, Sweet heart for me ther's none
  Dhok gile chole gelo prothom mash
  Meye dekhlei pheli dirghaswash
Meye ra bhishon smart pore chhoto mini skirt
  Amar e je sheet kore kon kon kon kon
  Sweet heart.........
Tarporey kete gelo mash char
  Fuse holo je koto future
Bondhura purse khuley eke okey takey tole
  Amar pran ta kore chon mon chon mon
  Sweet heart........
  Ekdin lawn thekey beriye
  Ek tanayar dike takiye
  Hot kore ki je holo magaj ta ghurey gelo
Tar kaaner shamnay kori ghan ghan ghan ghan
  Sweet heart........
  Tarpor class hoto Hedua
  Amenia kinba Chang Huay
  Ekdin kake dekhe amake side e rekhey
  Shojorey se hata dilo hon hon hon hon
  Sweet heart I am walking alone.....
  Katiye gota paanch weekend
  Sathey niye elo ek boy friend
Bole, e amar keu noy pistuto bhai hoy
Tai shuney matha ghorey bon bon bon bon
  Sweet heart.........
I still remember my first day in college
All the seniors sit on the stairs in couples
   My eyes look for some one
Sweet heart I am sitting alone
Sweet heart, for me there's none
   The first month went by
I look at the girls and think
The girls are very smart, they wear only mini skirt
   I have a shivering sensation
   Sweet heart......
Four months went by
Many realtionships around me broke
Friends open their purses and pick up any one
   My heart goes restless
   Sweet heart......
One day suddenly while coming out from the lawn
   I felt deeply attracted to a girl
And I kept on hanging around her
   Sweet heart.........
After that we used to have classes in Hedua or Chang Hua
One day she ditched me and went with some other guy
   Sweet heart I am walking alone......
   Spending five week ends with him
One day she came with her boyfriend
   And said he is my cousin brother
Hearing that my head swirled
   Sweet heart......
Appendix XXIX

Bhalobashi jyotsnay kash boney chhut te
Chhaya ghera metho pothe bhalobashi haat te
Dur paharer gaye godhuli r alo mekhey
Kachhe dake dhan khet shobuj digantey
Tobu o kichhui jeno bhalo je lagey na keno
Udaashi pothe majhe mon pore thakey jeno
Kothay royechhey bhabi lukiye bishad tobu o
Bhalo lagey dingi noukoy chore bhashte
Prajapoti buno haansh bhalo lagey dekhte
Janlar koley boshey udaashi bikel dekhey
Bhalobashi ek money kobita portey
Tobuo kichhui keno……
Jokhon dkhi ora kaaj Korey gramey bondorey
Shudhui phashal phalai gham jharai mathe prantore
Tokhon bhalo lagey na lagey na kono kichhui
Sudin kache esho bhalobashi eksathey shob kichhui
Bhalobashi Picasso badhte
Beatles Dylan aar Beethoven shunte
Rabishankar aar Ali Akbar shuney
Bhalobashi Kuashay ghouray phirtey
Tobuo kichhui keno…..

I love to run in the common reeds during full moon
I love to walk on the village roads
The fields, bathed in twilight during dusk beckon me
In spite of these I enjoy none as
My mind is lost some where
And I try to locate the source of my sorrow.
I enjoy sailing in small boats
And also enjoy watching butterflies and wild ducks
I like to sit on the window pane and watch dusk
While reading poems
Inspite of all these I enjoy none…..
When I see them working hard in villages and ports
When I see them reaping the harvests in fields
Then I don't like anything
Good days come, all of us want to love everything together.
I love to watch the paintings of Picasso
And listen to Beatles, Dylanand Beethoven
I love to return home at dawn amidst mist
After hearing Pandit Ravishankar and Ali Akbar Khan
Inspite of all these I enjoy none…..

Appendix XXX
Ke ba badshah ke ba fakir sabai to insaan re
Sabai to insaan
Chardiner ei asha jawa sabai mele badh re
Sabai to insaan
Jhagra bibad korish michhe harsh re imaan re
Harash re imaan
Allah r dorbarey jeno shokolci shaman
Bhalo monder bichar kore khuda mehrban
Ekhono to samay ache jop na Nabir naam re
Na chinle aar take
Shob e theke jai aan chan re
Sabai to insaan
Ke ba…….
Who is a king who is a pauper all are human beings

All are human beings

It is just a few days of life in this world; all try to create obstacles in the path of others

All are……

The quarrels between humans are futile, it destroys one's integrity

In the eyes of the Almighty everyone is equal

It is the Almighty who is there to judge our actions

There is still time to pray to God

If you donot understand God

You fail to understand anything in the world

All are human beings

Who is a king………
Appendix XXXI

Questionnaire for the Bands

This survey is conducted purely for academic purpose. It has no other intensions. Kindly answer all the questions and any other additional information can be provided in separate sheets. Spaces have been provided after each question to write the answers. Thank you for spending your valuable time in completing the questionnaire.

Name:
Age:
Education:
Name of the Band to which the respondent belongs:

History of the Band

1) Why did you think of forming a band? Was there any ideology working behind?

2) How and when did your thought materialize?

3) Were you influenced by your predecessors?

4) Who were the original members of your band?

5) What were the qualities of each that made you come together?

6) Describe the background of the members in terms of
a) Family composition  
b) Education  
c) Occupation  
d) Economic status

7) What were the reactions of the family members when they came to know that you are going to form/ have formed a band?

8) How were the initial years after forming the band?

9) How did you get your first musical instruments?

10) How and why did you name your band 'Lakhchichara'?

**Composition of the Band members**

1) Who are the present members of the Band?

2) What is their background in terms of 
   a) Education  
   b) Occupation  
   c) Income

3) Are you all formally trained in any musical course? (If yes, Specify)
4) Is formal training required for forming a band? Give reasons.

5) Are there any women members in your band? (if yes) What role do they have in the band? (If no) Why are not there any women members?

6) Are women coming into this realm of music? Give reasons for your answer.

7) (If women are absent) Why do you think they are remaining out of this genre of music?

Lyrics of the songs

1) Who is the lyricist of your band?

2) Is he/she influenced by anything while writing the lyrics of the songs? Providing illustrations would help.
3) What are the predominant issues that you have touched upon in your songs till date?

4) Which one is more important while forming the lyrics and why
   a) global scenario
   b) local situation
   c) both
   d) none
   e) Specify if anything else

5) Are there any specific gender issues in your songs? (If yes, specify).
   (If no) Why?

6) How do women appear in your songs? Also give reasons for your answer.

7) Do you find the issues of your songs and the songs of your predecessors differ in any respect? (If yes, mention the specific difference)
8) Do the lyrics of your songs specifically address the youth of today? (If yes) how do you claim that?

9) Are lyrics responsible for the popularity of your songs?

10) Are 'good' lyrics required at all for songs of Bangla Bands?

**Performance of Bands And Audience**

1) How many live performances are there of your band till date?

2) Can you recall the experience of your first performance?

3) How did you get the chance to perform?

4) What was the reaction of the band members after performing?

5) What was the reaction of the audience?
6) How did you dress up during the performance?

7) How would you compare the first performance with any of the present performance?

8) For how long do you usually rehearse before a performance?

9) When do you get the time for rehearsal?

10) Any memorable performance? What made it memorable?

11) Where do you like to perform the most and why?
   a) College socials
   b) Commercially sponsored programme
   c) Both
   d) None
   e) Specify if anything else
12) Who constitute your audience?
   a) age
   b) education
   c) occupation
   d) gender

13) Do you have more women audience or more male audience? Why?

14) Is there any difference between men and women in terms of enjoyment of your bands' performance? Give reasons for your feeling so.

15) What is your medium for relating to the audience
   a) Dress (Official dress, if any)
   b) Hair style
   c) Body language
   d) Gestures
   e) Lyrics of the song
   f) Music
   g) All
   h) None
   i) Specify if anything else

16) Do you always have some official sponsor during your performance?

17) How do they influence your performance?

**Commercialization of Bangla Band Music**

1) How many albums do you have?
2) When was your first album released?

3) How did it happen?

4) What was the response of the audience to the first album?

5) Did you have to struggle to get your next albums released?

6) How was the audience reaction to your next albums?

7) Do you have any estimate regarding the sale of your album? (If yes, Specify)

8) What do you enjoy most and why
   a) Performing on stage
   b) Recording for an album
   c) Recording for films
   d) All
   e) None
   f) Specify if any thing else

9) Have you sung or composed songs for any films?
10) What was the experience of singing for a film?

11) What was your reaction of the whole experience?

12) Have singing for films affected your band career in any way? Specify.

13) What was the reaction of the other band members?

14) Has it affected your relationship with the other band members? Specify.

15) Do you think singing for films has helped you establish yourself and the Bangla Band music on a national platform? How?
16) What are the other upcoming offers that you have for films?

17) Are you the brand ambassadors for any product? Specify.

18) Who else in your band has such an exposure?

19) Does it not create any misunderstanding between the members?

20) Does anybody in your band host any shows on television and/or radio? Give the details of such programme.

21) How do you get the time for rehearsals in spite of such a busy schedule?

22) How would you define a 'band'?

23) What is the 'Bangla' element in 'band'?
Appendix XXXII

Questionnaire for the Consumers of Bangla Band

Name:
Age:
Gender:
Education:
Occupation:
Income (Monthly/Annually):

1. What kind of music do you listen to?
a. Classical
b. Popular
c. Folk
d. Any other (Specify)
e. None

2. Do you listen to Bangla Bands?
3. (If yes) Why?

4. (If no) Why?

5. Which band/bands do you most like to listen to?

6. Name some of their songs.
7. Why do like the band?

8. What is it that makes it different from the other bands?

9. Which band you dislike most? Also mention the reason for your answer.

10. Do you buy the albums of the bands? Please name some of the albums which you have bought. Also mention some of the songs from those albums.

11. How often do you buy the albums?

12. Do you attend the live performances of these bands?

13. (If yes) How do you come to know of their upcoming performances?
14. With whom do you attend the programmes?

15. How do you participate in the programmes?
a. Sit and Listen calmly
b. Dance
c. Sing and dance
d. Any other (Specify)
e. None

16. Which Bangla band's/bands' performance(s) do you like most? Please give reasons for your answer.

17. Which Bangla band's/bands' performance you do not like to attend? Why?

18. Do you interact with the band members during the live performances? How?
19. Are you aware of the fact that many bands have official fan clubs? Can you name the bands which have them?

20. Are you a member of any such fan club? Please specify.

21. What do you think are the advantages of having an 'official' fan club? What is 'official' about it?

22. What do these fan clubs do?
Appendix XXXIII

1. Do you listen to songs?

2. (If yes) Which language songs do you prefer to listen to?
   a) English  b) Hindi  c) Bengali  d) Specify if anything else

3. What kind of music do you like?
   a) Classical  b) Popular  c) Both  d) None  e) Specify if anything else

4. Do you listen to the songs of Bangla Band?

5. Why?

6. Can you name some of these bands? (if possible mention them in order of preference)

7. Can you mention some of their popular songs? (In order of preference)

8. Where do you listen to them?
   a) Television  b) Radio  c) CDs  d) Cassettes  e) None  f) All  g) Specify if anything else

9. Name some of their shows on TV/Radio (also specify the time and channel where these are telecast or aired)

10. Do you attend / Have you attended the live performances of these bands?

11. (if yes) Give some information regarding them
    a) Venue
    b) Date
    c) Band(s) which performed
    d) Some of the songs which they sang
    e) Duration of the programme
    f) Sponsors (if any)
    g) Audience (gender composition, age composition, level of participation)

12. (if no) Why don't / didn't you attend?

13. Do you like to attend the live performances of these bands?

14. Why?
15. How do you participate in such performances?
   a) Dance  b) Sing  c) Both  d) Sit and Enjoy  e) Get bored  f) None  g) Specify if anything else

16. Do you buy the albums of Bangla bands?

17. How often do you buy them?

18. What was the last album that you have bought? When?

19. Which songs have you enjoyed in that album? (mention in order of preference)

20. Why?

21. Which song(s) you didn't like?

22. Why?

23. Which Bangla band/ bands is/ are your favourite? (mention them in order of preference)

24. Which one/ ones you didn't like? Why?

25. What are the different issues addressed to in the songs of Bangla bands? (mention the songs, if possible mentioning a line would do)

26. Do the contemporary Bangla bands touch upon women's issues in their songs?

27. (if yes) Can you mention the songs which do so? (if possible mention the specific lines/ at least mention the first line)

28. What are the different women specific issues addressed to in the songs? (Specifically mention the songs, if possible. Mentioning at least a line would do)
29. How do you think are the women portrayed in the Bangla band songs? (mentioning at least a line would help)
   a) Mother  b) Lover  c) Other women  d) Any two (specify)  e) None  f) Specify if you think something apart from these

30. In which type of songs do you find references to women? (Mention at least a line of song with the categories you choose)
   a) Romantic  b) Political  c) Songs related to social issues  d) songs related to sexuality  e) All  f) None  g) Specify if anything else

31. Can you name a band which has a women member? What role does she play in the band?

32. Mention any of her song / songs.

33. Which song(s) of her do you like? Why?

34. Do you think she has established herself in the realm of band music? (give reason for your answer)

35. Have you heard of 'Madol'?  

36. (if yes) What is it?  

37. Is there an all woman's Bangla band?

38. (If yes) Name it also mention some of their songs (in order of preference)

39. Can women form their bands? (Give reason for your answer)

40. Name some of all women's bands performance in our country. (mention their songs if possible)

41. How would you compare them with all women's band in Bengal?

42. Can you find women composers, musicians, instrumentalists & vocalists in the Bangla bands?

43. (if yes) Mention which band(s), name of the Woman/ Women, role which she / they play in the bands?
44. (if no) What do you think is the reason behind it?

45. Does “gender” (being man or woman) make any difference? (Give reason why you do/ don't feel so?)

46. Do you notice the absence of women in Bangla bands?

47. Do you agree to the fact that more women should come in this genre of music? (give reason for your answer)

48. If more women come to this Bangla band music industry, would that have any effect on it? (if yes) what effect would it have?

49. (if no) why do you think so?

50. Can an all women band establish itself in the male dominated band music industry?

51. (if yes) What qualities does it need to have to do so?

52. (if no) What is the reason for thinking so?

53. Any other point you would like to mention regarding the position of women in the Bangla Band music industry.