Code Switching in Bangladeshi Pop Songs

Thesis submitted in partial fulfillment of the requirement for the Degree of

Masters of Arts in English

Sharmin Sarwar

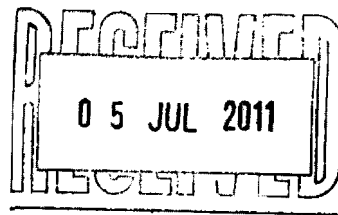**Date of Submission: 22 July 2010**

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Submitted by:

Sharmin Sarwar

ID: 2008-3-93-009

Supervisor:

Mohammed Shahriar Haque, Ph.D.

Associate Professor

Department of English

East West University

Date of Submission: 22 July 2010

TO MY HAVENLY PARENTS

ABSTRACT

CS is commonly seen as more typical of the spoken language but now a days CS is occurring in contemporary Bangladeshi pop songs as well. Bangladeshi pop singers are not only CS between Bangla and English/Hindi/Arabic; but are also adopting the western clothes, movements, norms even accents. The language of the contemporary pop songs and movements seem to be very vulgar, and the vulgarity is expressed through the CS. Our younger generation is influenced by CS and the western styles in these songs. As a result, they are failing to recognize own tradition and culture.

This study looks at the functions, attitudes and impacts of CS in Bangladeshi pop songs. It also looks at the effects of these pop songs on the younger generation. The data was collected in three steps: 25 songs lyrics and video clips of Bangladeshi pop songs from 5 artists were selected. 5 songs from each artist which had code switching and available Video clips of the songs were collected from internet and VCDs which has performed for TV audiences. Data has collected from two groups of people by distributing semi structured questionnaire, to the younger generation (YG) and parents (P). Five experts were interviewed have been conducted. The experts comprised of selecting two media persons. One is a top composer of Bangladesh and other is a guru of Bangladeshi pop songs. The other experts comprise of three academic scholars; who has a background on cultural studies.

The findings seem to suggesting that; in the contemporary Bangladeshi pop songs, two types of CS (inter-sentential and intra-sentential) are employed, where four

languages (Bangla, English, Hindi and Arabic) have been used. CS between Bangla and English seem to be used more than other languages. We can see that most of the songs talk about love and physical relations. Some songs are very much vulgar in their use of foreign language to CS, especially English; and sometimes Bangla is more vulgar than English. From the video clips it seems that the attires and the movements of the singers are very much western, and this seems to appeal to our younger generation. From the findings we see that there are many differences among the opinions of younger generation, parents and experts. Young people like the Bangladeshi pop songs where as parents do not. The younger generation thinks that using foreign languages in songs especially English is a part of modernity, but parent's group does not support them. Our new generation seems to be following the western style and they think that our culture is back-dated. The experts said that these trends (i.e. use of CS and western styles) will last for a short time and they will disappear again. But one thing is common, that is all the groups (younger generation, parents and experts) agreed that the Bangladeshi contemporary pop songs are not projecting our culture.

Parents and experts suggest that some policies should be established to stop the vulgarities in songs. They further said that the government should set up a sensor board for the modern songs and the old songs should be introduce in a new way to make them appealing to the younger generation. It has also recommended that more research should be done on this topic, and makes people aware of the present situation regarding contemporary Bangladeshi pop songs.

ACKNOWLEDGEMENT

DECLARATION

I hereby declared that the thesis is based on my original work except for quotations and citations, which have been duly acknowledge. I also declare that it has not been previously or concurrently submitted at other institution.

SHARMIN

SHARMIN SARWAR

Date: 25.7.10

NAME: SHARMIN SARWAR

ID: 2008-3-93-009

Department of English language and literature

East West University

This thesis has been approved and accepted for the fulfillment of the requirement of the Masters Degree in English.

Receive On: *M. S. Haque 25/07/10*
Associate Professor
DEPARTMENT OF ENGLISH
EAST WEST UNIVERSITY
45-46, MOHAKHALI C/A, DHAKA-1212

Rating: --

Comments:

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CHAPTER I

INTRODUCTION

1.1 Problem Statement

Code-switching (hereafter CS) is an important phenomenon of sociolinguistics. Haffman (1991) says that the most general description of CS is that which involves the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation, According to Wardhaugh (1998: 100) CS is regarded as a 'useful social skill', but Myers and Scotton (in, Wardhaugh 1998: 100) says that some people think, CS occurs due to the 'lack of proficiency' of language.

In general Code-switching seems to be common feature of spoken language or every day conversation. Now a days CS seems to be occurring in contemporary Bangladeshi pop songs. A Bangladeshi pop song appears to be the use of different languages, such as English, Hindi and Arabic etc. Some of these songs also display various cultures, especially western culture. Some researchers (Gal, 1988; Wardhaugh, 1998; Holmes, 2001) point out that CS is a strategy to cross group boundaries, a useful social skill and a positive attitude. Shim (1992) and Back (1994) suggest about CS comes from mass media and academic writing. In light this opinion pop songs in our country through the use of CS cross the boundaries from one generation to another generation or one culture to another culture. However the manner in which CS is done and the contents of CS could be questioned, whether they reflect our culture or are suitable for our culture. The video clips of these Bangladeshi pop songs, seems to be using vulgar languages and

expressing sexy movements with their western attire and our younger generation is following that culture and style.

1.2 Purpose Statement

This study intense to look at the functions, attitudes and impacts of CS in Bangladeshi pop songs. It also looks at the effects of these pop songs on the younger generation. The finding of this study is expected to give some useful insights to the students, academies and researchers regarding CS especially in Bangladeshi pop songs.

1.3 Central Research objectives

The central research objectives of this research are as follows:

1. to identify the forms and functions & aspects of code switching in Bangladeshi pop songs,

2. to identify the attitudes towards CS in Bangladeshi pop songs,

3. to identify the impacts of CS on traditional culture and younger generation.

1.4 Limitations

The researcher could not find enough materials for the literature review which are directly related to his topic. Though the materials of CS are available and almost all the modern sociologists write about it, but hardly any research is found in this sector in the case of CS in Bangladeshi pop songs. The books, journals and articles are also very few in this sector. Authentic data and information are not available in Bangladeshi context. The video clips of the Bangladeshi contemporary pop songs are not available. On the other hand, though some Bangladeshi researchers right now doing research on it, I am not allowed to use those results as these are yet to publish.

1.5 Delimitations

This research is based on code switching in Bangladeshi pop songs where fusion is occurred; only 25 songs from 5 artists along with available video clips. Open- ended questionnaires distributed to 100 respondents and interviews have conducted with 5 experts.

1.6 Operational definition

1.6.1 Code Switching

According to Wardhaugh (2002: 100), CS is the process of mixing codes or languages and forming a new one.

Code switching is "Use of complete sentences, phrases and borrowed words from another language" (Hughes and Brich, 2006, 8).

1.6.2 Pop Song

According to Simon Frith (2001) pop music is produced as a matter of enterprise not art which is designed to appeal to everyone and it does not come from any particular place or mark off any particular taste.

CHAPTER II

LITERATURE REVIEW

2.1 Definition of CS

People are social beings who belong to certain communities (Gumperz, 1976). According to Gumperz (1976: 224), a speech community is "dynamic fields of action where phonetic change, borrowing, language mixture, and language shift all occur". Romain (1995) said language shifting occurs within the bilinguals. Spolsky (1998) defines bilingual as, "A person who has some functional ability in second language". He (1998) says "the bilinguals have a repertoire of domain-relate rules of language choice".

According to Hoffman (1991:109) Code switching is potentially the most creative aspect of bilingual speech He further adds that the feature of bilingual speech such as interference, code mixing and code switching are normal phenomenon because bilinguals often find it easier to discuss a particular topic in one language rather than another. Spolsky (1998) says that bilinguals like to shift their language for convenience. This situation may be the basic reason why people code switch. Hoffman (1991) states that "interference is the use of features belonging to one language while speaking or writing another." Hoffman (1991:111) says, "The most general description of code switching is that it involves the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation." Gal (in Wardhaugh, 1998: 100) defines code switching as a conversational strategy which may be used for crossing group boundaries. In other words Gal (in Wardhaugh, 1998) said "code switching is a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke or change

interpersonal relations with their rights and obligations." Wardhaugh (1998) said that code switching is often quite subconscious that is people may not be aware that they are switching. Here the linguist emphasizes interpersonal relationship among people.

According to Banu and Sussex (2001:51) said that CS is commonly seen as more typical of the spoken language. They said that Cs is occurring in our country including business names (e.g. restaurants), where foreign proper names, common nouns and sometimes whole phrases are imported into the written language.

Devise (in Babalola and Taiwo, 2009) said that code switching may serve a poetic function, contribution to the aesthetic and rhetorical effects of discourse that is not spontaneous, but carefully constructed. Babalola and Taiwo (2009) said, "Code switching in song lyrics is a style used by the artist who is conscious of the possibility that their word may be received by people outside their immediate context of language use". He further explains that CS in song lyrics is by no means a recent phenomenon, motivated by expansion of muss media that provides unprecedented opportunities for people all over the world and music originating cultures other than their own.

According to Wardhaugh (1998:100) CS is regarded as a 'useful social skill', but Myers-Scotton (in Wardhaugh, 1998: 100) said that some people think that CS occurs for 'lack of proficiency'. Wardhaugh, (1998) pointed out that CS is a strategy to cross group boundaries, a useful social skill and a positive attitude. Shim (1992) and Back (in Wardhaugh, 1998) said about CS only comes from mass media and academic writing.

2.2 Types of Code Switching

In general based on the documented literature, it seems that there are 5 types of CS – situational, metaphorical, inter-sentential, intra-sentential and tag switching (see Wardhaugh, 1998, Hoffman, 1991, Paplock, 1980). Blom and Gumperz (in Wardhaugh, 1998: 103) classify code switching into two categories. The first type is situational code switching. Wardhough (1998:103) states that "situational code switching occurs when the languages used change according to the situation in which the conversant find them: they speak one language in one situation and another in a different one." The second type of CS is metafhorical CS. Wardhough (1998) said when a change topic requires in language, we have switched metaphorical code. He (1998:103) define metaphorical code switching as a code switching occurring within a single situation but adding some meaning to such components.

The second classification of CS is based on the scope of switching or the nature of the juncture which language takes place (Wardhough, 1998). The basic distinction in its scope is usually between inter-sentential switching, and change which occurs between sentences or speech acts, and intra-sentential switching, or change which occurs within a single sentence. Hoffman (1991:112) shows many types of code switching based on the juncture or the scope of switching where language takes place, Intra-sentential switching (it occurs within a sentence), inter-sentential switching (it occurs between sentences) and emblematic switching (it is tags or exclamation as an emblem of the bilingual character). Paplock (in Romain, 1980) introduced another switching named 'tag switching', which involves the insertion of a tag in one language into an utterance which is otherwise entirely in the other language. He further said that tags are subject to minimal syntactic restrictions, e.g: you know, I mean, etc.

2.3 Reasons of Code Switching

According to Hoffman, (1986), there are three reasons for switching codes: (1) softening and strengthening request or command, (2) because of real lexical need, either if the speaker knows the desired expression in one language cannot be satisfactorily translated into second, and (3) to exclude other people when a comment is intended for only a limited audience. In later publication, Hoffman (1991:116), suggests seven reasons way bilinguals codes switch : (1) talking about a particular topic, (2) quoting somebody else, (3) being emphatic about something, (4) interjection, (5) repetition used for clarification, (6) intention of clarifying the speech content for the interlocutor, and (7) expressing group identity.

Alam (2008) suggests many reason for CS ; among tem some are to attain : spontaneity, to draw the attention of others, to show off, to impress the opposite sex, to take the advantage of knowing a separate language, lack of translation equivalent, medium of education or training in English and so on.

Giles and Coupland (1991) applied a theory named 'accommodation theory', which is used to refer to the means we take to adjust our way of interacting with people of different cultures in order to facilitate communication. They explain that speakers are motivated under certain circumstances to adjust their speech styles in order to fulfill identity expectations.

2.4 Pop music

Hatch and Millward (in Firth, 2004) define pop music as "a body of music which is distinguishable from popular, jazz and folk music". Frith (2004:9-19) said "pop music" may be used to describe a distinct genre, aimed at a youth market, often characterized as a softer alternative to rock and roll. According to Frith (2004:9-17) pop music is produced "as a matter of enterprise not art", is "designed to appeal to everyone" and "doesn't come from any particular place or mark off any particular taste". It is "not driven by any significant ambition except profit and commercial reward ... and, in musical terms, it is essentially conservative". Hatch and Millward (in Frith, 2004) indicate that many events in the history of recording in the 1920s can be seen as the birth of the modern pop music industry.

2.5 Pop music and pop artists in Bangladesh

Ahmed (16 February 2007) says that in the last couple of years as "new musicians in Bangladesh have entered the arena, there has been a rise in record labels and the concept of 'band' music has slowly disintegrated and made way for a much broader spectrum of music genres rock, pop, heavy metal, hip hop, R&B, electronic, fusion folk and many more."

Bogey (in Ahmed, 2007) said:

> In Bangladesh there is a big confusion between the different genres-contemporary (adhunik) versus pop versus 'band'. James might be considered a contemporary singer and at the same time a 'band' singer. Traditionally speaking, contemporary Bangla songs actually refer to those from 1850 onwards, which of course is not applicable today.

Sumon (in Ahmed, 2007) said "There is actually no such thing as 'band' music". He also said, "About 20/25 years ago there were not too many bands in Bangladesh. Ahmed (2007) said that Azam Khan, the initiator of the so-called 'band' music movement with evergreen songs like 'Saleka Maleka' and 'Bangladesh' who can still make his fans go into a frenzy with his stage presence, feels very positively about the trend of rearranging old songs. One of the most well known voices in the music industry, Bappa Majumder thinks the reason for the huge popularity of his 'rearranged music' is the audience's taste (in Ahmed, 2007). Majumdar also said that the listener were getting bored from listening to the same kind of music and musicians have tried to come up with different styles of music, and it has been very well accepted by the audience (in Ahmed, 2007).

Ahmed (2007) said abut pop artist Fuad Al Muqtadir is a new entrant into the music industry, who does all his work from his studio in the US, has already managed to make waves with his unique style of electronic music. He also said that Fuad's latest hit 'Shona Bondhu' from the album Variation No. 25.2 is a hot favourite of joy riders but has also received criticism for its crude lyrics. Fuad (in Ahmed, 2007) said, "I don't care what's socially decent or indecent or what is musical and I do a lot of things in the name of good humor. I try to keep it real and not hide behind a facade of cultural decency." He further said that he likes taking risks and portraying what really happens in the world (in Ahmed, 2007).

Ahmed (2007) said, the Hip-hop has never been really popular in Bangladesh and there has been a lot of criticism about the hip-hop culture with its use of slang and crude

language. Kazi, the lead singer of Stoic Bliss, believes that today's generation is very open-minded and is slowly coming out of the 'fixed-box-mindset' mentality (in Ahmed, 2007).

Regarding the changes in the music including in Bangladesh, Azam Khan says that he is very pleased with such changes because in the music industry at one point there was a sudden fall and now it is doing quite well," (in Ahmed 2007).

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

The nature of the study is descriptive, non-experimental and analytical. Qualititative paradigm is used in this investigation. There are three steps for collecting data- choosing 25 Bangladeshi pop songs, distributing 100 questionnaires to various people and conducting interviews with five experts. Giles' (in Wardhaugh, 2002) accommodation theory and Bloom and Gumperz's (1972) concept of code switching is used to analyze the data and explains the findings.

3.2 Theoretical Frame Work

Two types of theories were used to analyze the data. According to Blom and Gumperz (1972), there are two general kinds of code-switching 'conversational (metaphorical) switching is used to convey a speaker's attitude towards the topic of the conversation, while the other, 'situational switching', is used to convey a speaker's attitude toward his/her audience.

Accommodation theory is the most suitable theory which can explain CS in the study in terms of the attitude of composers of Bangladeshi pop songs, singers as well as listeners. Wardhaugh (2002: 112) explains that individuals have a tendency to induce other individuals to judge them more favorably and try to reduce differences between them. He further elaborates that when this attitude is used to gain some social approval, it is known

as *convergence* behavior; on the other hand, when an individual desires to be judged less favorably, it is called *divergence* behavior.

3.3 Sampling

25 songs lyrics and video clips of Bangladeshi pop songs from 5 artists were selected, that is 5 songs from each artist which had code switching and available Video clips of the songs were collected from internet and VCDs which has performed for TV audiences.

Data has collected from two groups of people by distributing semi structured questionnaire, to the younger generation (YG) and parents (P).There are two set of questionnaires, one for the YG and other for P. 50 questionnaire were distributed to the younger generation, comprising students from colleges and universities and fifty were also given to educated parents, comprising of people from (govt. and private) service holder, businessmen, teachers, house wives.

Five experts were interviewed have been conducted. The experts comprised of selecting two media persons, a top composer of Bnagladesh and a guru of Bangladeshi pop songs. The other experts comprise of three academic scholars; who has a background on cultural studies.

3.4 Setting

The setting is less important in this study because it does not influence the results in significant reasons Selecting 25 songs lyric and video clips of Bangladeshi pop songs have been collected from internet and VCDs in informal way.

The respondents from colleges, universities and homes, got the questionnaire to take home and were requested to return them within a couple of days. Two set of questionnaire have been distributed in a formal and informal context.

The interviews of experts have been conducted, in formal and informal settings, that is, in their homes and offices.

3.5 Instrumentation

The results from the analysis of the lyrics and video clips of 25 Bangladeshi pop songs helped to answer the first central research objective. The researcher has made two questionnaires for two groups of people. Questionnaire for the younger generation consists of ten questions and the questionnaire for the parents consists of eight questions. In both questionnaires the first six questions are same. The first six questions (for the YG and P) indirectly help to answer the second research objective. The last four questions (see Appendix A) for YG help to find answer the third research objective. The last two questions (see Appendix B), for the parents, help to answer the third central research objective.

The interview questions (see appendix C) designed for the experts, consisting of seven questions, which also help to find the answer of the third central research objective.

3.6 Data Collection Procedure

Data has collected in three phrases- texts (the lyrics and video clips), questionnaires and interviews. The lyrics and video clips of 25 Bangaladeshi pop songs (where code switching has occurred) collected from the internet & VCDs.

Hundred (100) responses have been collected from fifty students of different colleges and universities and fifty parents who are service holders, business men, teachers, house wives and relatives.

Researcher has gone to different college's and university's classes to distribute the questionnaire among the students. At first she took the permission from the principal of the college and authority of the university to enter the college's and university's classes. In case the collection of parents responses, researcher has gone to the relative's and neighbor's houses and distributes the questionnaire and collects them after a few days.

For the interviews of experts researcher tried to contact the interviewees in various times over phone. Many times she refused by the interviewees. Trying after several times she got the appointment of the experts. The opinion of five experts has gathered through interview and researcher asked relevant questions to the experts separately to answer them based on interview questions & each interviewee lasts 20 to 25 minutes. An audio recorder is used to record the interviews.

3.7 Data Analysis Procedure

Collected data from the lyrics and video clips of 25 pop songs as well as questionnaire of 100 respondents and the interviews of experts have been compared and tabulated.

The lyrics and video clips of Bangladeshi pop songs have been tabulated based on types of code switching, predominance of foreign languages, vulgarity, tone, style, attire and song's theme which help to answer the first central research objective.

Collected questionnaire have been compared and tabulated into 4 different tables 1 is for song's analysis and 3 tables for 3 different groups of people. Table will be based on respondent's opinions and description of their likings, code-switching and pop songs, singer's presentation, culture and impacts of these pop songs on younger generation which help to has found out the answer of the second and third central research objectives. All the tabulated data has discussed in findings and discussion part.

3.8 Obstacle Encounter

It took 2 days to get the permission from the authority of the university and college. In questionnaire part, some students and parents did not give their opinions and it turned a bit difficult for the researcher to identify the answer of central research questions. For the responses, it took more time then the speculated time. Some students and parents did not want to give their opinions, so the researcher assured them that their opinions will be kept secret and researcher behaved friendly with them.

In terms of the interview of the experts, researcher faced many problems. The experts were very busy. Several times the researcher took the appointments but those are cancelled by the experts.

CHAPTER IV

RESULT AND DISCUSSION

4.1 Introduction

Code-switching is a linguistics term denoting the concurrent use of more than one language, or language variety, in conversation (Hoffman, 1991). It seems that CS has become a common phenomenon of communication and it is happening in songs as well, especially contemporary pop songs in Bangladesh. In the contemporary Bangladeshi pop songs, different foreign languages are being used, such as English, Arabic and Hindi as well; interestingly the singers seem to be not only switching the language but adopting western attitudes and cultural norms. It seems that the pop artists' attire, movement; style do not represent our culture and tradition. This study looks at the functions, attitudes and impacts of CS in Bangladeshi pop songs. It also looks at the effects of these pop songs on the younger generation.

4.2 Findings

Collected data from the lyrics and available video clips of 25 pop songs, questionnaire of 100 respondents and the interviews of 5 experts have been compared and tabulated.

4.2.1 Findings in Terms of Linguistics Analysis of the Pop Song

The selected 25 songs from five artists (Tishma, Mila, Fuad, Stoic Bliss and Habib) have been analyzed and tabulated in the table 4.1. The songs were categorized according to the in terms of the singers, themes, attitudes, attires, influence of foreign languages and types

of CS with example. Most of the songs talked about love, physical relations and the pain of separation from the beloved. There are two songs (S5 and S13), which talk about the situation of Dhaka city and S6 described the disco. The theme of the S17 is talked about acid and its brutality. 11 songs out of 25 (44%) of songs talked about love and physical relations. These songs talk about women's body and sexual relationships. 8 songs (i.e 32%) express love and desertion. There are 3 songs (i.e12%) which talk about spiritual love.

NO	SONG	SINGER	ATTITUDE	SONG'S THEME	ATTIRE	INFLUENCE OF FOREIGN LANGUAGE	TYPES OF CODE-SWITCHING
1.	Dewana	Tishma	Very much appealing mood	Love and physical relation	Jeans, tops cap,boot & honda	English, and Hindi	**Inter-sentential** - আপন করনা -/ কম্ভ্রং জবতব চবলত । **intra-sentential** - dIbaanaa তোর প্রেমের কম্ভ্রং ঃ কম্ভ্রং crazy for you কম্ভ্রং ধ্বম্ভ্রং হে তোর কম্ভ্রং
2.	Shona Bondhu	Tishma	Tone is provocative as well as language	Love and physical relation		English	**Inter-sentential** - Party with the Come .with a fast call / I just have some fun/Come meet me at the bar /I just like get in some /টিপা দাও আমার ফোন ! /Shake it with the. Song /Run run in this leaving room / Run run under neat this moon / Come come feel it as a booms /Come come fill it in your womb **Intra-sentential** -Boom boom দোলনা /Or on the shits/তবা ওড়না টা সরানা **Come girl take a.** দিতে হবেনা. /ঝাকা নাকা দেহ দোলা না
3.	Sweet Heart	Tiahma	In a sexy mood	Love and physical relation	Jeans, shirt ,cap, boot & guitar	English	**Inter-sentential** - O my love /You are my love/Love. you are my love **Intra-sentential** - একটু ভেবে বল ভালবাস. Relation টা কি বল /মনটা কেন কাল/অন্য চাওয়া পাওয়া বুঝতে পারিনা
4.	Chader meye	Tishma	Physical movement is appealing	Love and physical relationship	Tites, mini scat, top.boot & cap	English	**Inter-sentential** - Bloody people in this place/Its time to party, get ready/For the steps get up/ Get down/And lets the body starts/ চাঁদের মেয়ে জোসনা আমি বেদের মেয়ে না
5.	Ajob sohor Dhaka	Tishma	Acting like a innocent rural girl	Description of Dhaka city	Saree	English	**Intra-sentential** – Hey, Dream city ঢাকা/আবে বাতাসে যাকি টাকা /Hightech city Dhaka/ও কাকা লও যাইগা.
6.	Disco bandor	Mila	Dancing mood	About Disco	Scart, top, jeans & boot	English, and Hindi	**Inter-sentential** - হঠাৎ এর চেনা সুর গেয়ে উঠে/I am a disco dancer. **intra-sentential** - দেখ ডানে বামে ঘুরে ঘুরে/Uncle a গান ধর/যদিও নেই কোন তালে/আজকে হরদম হবে maist /নেই আজ কোন স্বস্তি /যদিও কারো মনটা গলে /Aunty ও জানেনা Uncle এর ঠিকানা
7.	Nirjon raate	Mila	Sad mood with shaking dance step	Love and Desertion	Long Frog,cap	English	**Inter-sentential** - Shake da body nostop With the big girl /u make me sing a lot of/প্রেমের ভালবাসার গান **intra-sentential** - Tickle my body আমি করব/Like you wanna be done
8.	Fele asha	Mila	Sad mood	Love and nostalgia	Shirtt	Hindi	**Inter-sentential**- ঘারানো নীরবতায় আপন/ভ্লান্তব উলল উবফা জনপী জন ীতচসদ্ৈনদ

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9.	Chera pal	Mila		Love and Desertion		Hindi	**Inter-sentential** -পকসংপা ইজ ... বপদ ল ... দঁবসবৈঁহ্ উঁবত্য ... জন পঁন্ধস্ঙ্কব ... ঙপী ঠ্ব ... দঁবসঁবণ ছেড়াপালে লাগুক হাওয়া
10	Tumi jano na	Mila		Love and physical relation	Skirtt	English	**Inter-sentential** -আমার জীবনে/Hey Baby I Want You/In My Lifre I Need You **intra-sentential**- তুমি জানোনা তুমি বোঝনা শোননা/এ হৃদয় জুড়ে You R the only one
11	Hit film	Fuad	Close dance	Love and physical relation	Jeans, shirt,top.	English, and Hindi	**Inter-sentential** - শোন মন বলি তোমায় /কখনও প্রেম করোনা/প্রেম যে কয়ঠালের আঠা/ জ াগলে পড়ে ছাড়েনা / পিঁদ হঁব জবতব সংউঃইঁব ঁসঁব ইঁসঁ **Intra-sentential** - ময় চায় যে তোর Kissing Missing your হঁবতব হংসঁণ
12	Gonga	Fuad		Love and Desertion		Hindi	**Inter-sentential** – ভালবাসা বিনা বাচাতো যায়না /! দঁউব উঁদঁঞ রঁঞঁদ ধ ঁ ই জুনপত গঁত.
13	khub chena chena	Fuad	Physical movement is appealing	Love	Arabian dress	Arabic	**Inter-sentential**- কোথায় দেখেছি ---- আমি কোথায় দেখেছি/পড়ছেনা মনে / عرفی عرفی عرفی ما كثیر / عرفی عرفی عرفی
14	Dui dui ta Girl friend	Fuad		Love and physical relation		English	**Inter-sentential** - পাখি এটা কে? কি হচ্ছে আমি কিছুই বুঝতে পারতেছিনা□ কিগু তর ফাখি কিগু তর জান, হকথলতা বার ধরি দিমু, বুঝছো? gotta have a wife gotta gotta have mistress/one to the one that/ I wanna wanna sleep with/one give me good, one give me good head./Love between two beds, gotta keep it moving/Big bad wolf with the huff and puff/Touching your belt and just touch my nuts./Brushing it up like you never had enough/Going to my crib and all you want is love/Playing little mind games, watching how the lines change/Two different gals in two different time frames Which gals like two different watches/Two different objects placed in my pocket **intra-sentential** - দুই দুটি Girl friend লইয়া ফান্দি আমি ফান্দে বড় গুরে মায়া করলে মাইঝলা গুয়ে থাকো।

15	Tears become the rain	Fuad		Love and Desertion		English	Inter-sentential - Within you, Without you. You Baby I'll still remain, and i know you'll remain And the tears in your eyes..in the rain
16	Abar jigay	Stoic bliss		Description of Dhaka city	Jeans, shirt	English	Inter-sentential - পুরান পল্টন, নয়া পল্টন/আবার জিগায়/গুলশান,বণাণী/আবার জিগায় Now York to Dhaka baby/Bishop keep it proper baby/This is Dhaka's anthem KC/See put my hands on ladies Intra-sentential - Stoic Bliss শালায়/আবার জিগায়/হেসোনা Miss আমার Dill ঘাবড়ায়/এসেছি হেসে জয় করতে হৃদয় এই গান ই ভরা আছে Vitamins and পুষ্টি/Eat some খিচুরী, do কুত্তা কৃত্তি/আভা বিরিয়ানী Man, that's so precise/Go to to চকবাজার, to eat some real spice
17	Mayabi chokh	Stoic bliss		Love and physical relation		English	Inter-sentential - তোমারি ঐ মায়াবি চোখে, যেন দেখে যাই ঐ নীল আভা/স্নাত গধুলি বেলায়. I don't know you /And you don't know me But together can we dunce real closely/Put your hands on my hips/And dunce like this/ Please don't you trip or else your heart will skip
18	Shomoyer palki	Stoic bliss		Love, time and physical relation		English	Inter-sentential - সময়ের পালকি যায় ভেসে/ছুটে চলে যায় ভবিষ্যতে /Come on girl just dance to the drum/Shake your body What you need is coke with rum/Stoic bliss in your mouth in the clum Intra-sentential - ভেবে তো দেখ তোমার ভাগ্যটাকে/আনি club থেকে house থেকে বিছানাতে /যদিতে বল এটা ভালবাসা এতো ভালবাসতে শয়তানি/তো তুমি জান এটা অমুকেরই বেইমানি
19	Shapure	Stoic bliss		Love and physical relation		English	Inter-sentential - Got me girls that I'll fail for the guess mink./ I got a cold from the ice on both my rings/. I gotta go like a problem when I do my ring./See the thing with this chick she gone suck my(slurp)/You don't even know mouth, control your lips/ Intra-sentential - ওরে বাবা Whats good সাকি?/ তারে club এতে গানটা চলবে কি?
20	Acid	Stoic bliss		About throwing acid		English	Inter-sentential - Acid is a demon stuck to the tomb in the back of the room/And the rumors proving the moons /Awaking monster strapped

							to the wall with chains And half of the moment his locked in place **Intra-sentential -** Acid চুলে আকাশ পুড়ে চিতে পরে পৃথিবিতে/ মানব দানব সব'ই হয় এই acid এর শিকার
21	Amar bondhua bihone 1	Habib		Love and Desertion		English	**Inter-sentential -** I' ll never stop loving/Till the break of down/Spring time is here/Beauty every where/How could I Share/Without you near **intra-sentential** - আমার বন্ধু বিহনে গো /Special request in
22	Amar bondhua bihone 2	Habib		Love and Desertion		English	**Inter-sentential Without you** আসি বলে গেল বন্ধু আইলানা
23	Projapoti	Habib		Love		English	**Inter-sentential -** চাইছি দুজন যেনো রাত না ফুরায়/অকারনে নিরবতায়/ Rap mixing
24	Ashi bole gela	Habib		Love and Desertion		English	**Inter-sentential-**Habib in the place/Better give some space/Not near to impress/Not near to give stress
25	Krishno	Habib		Love		English	**Inter-sentential –** Rap mix

In 9 (36%) songs S1,S2,S3,S4,S6,S7,S8,S9,S10 the artists Tishma and Mila wore skintight jeans, body fitting tops, cap, high heel boots, long frock and mini skirt, which are considered western attire. Furthermore manner of wearing the dress seems sexually provocative. They move their hips and shake their bodies in a very sexual way.

While the S12 singing, the artist wore an Arabian dress, where her body movements and her attitude seems very arousing. She is shaking and moving her hips and calling the audience in an appealing mood. In song S Rajib wore loose jeans, cap, breslet, ear ring which also tend to by different form.

Several languages have been used for CS in the Bangladeshi pop songs. From the findings, there are three languages (English, Hindi and Arabic) are being used. Among 25 songs, English (76%) is being used in 19 songs, Hindi (24%) in 6 songs and Arbic (4%) is used in only 1 song. So it seems that English is using more than other language. There are some songs where two languages have been used. In terms of Hindi language, one or two words are being used like, حبيبي (Habibi). There are different types of CS but from the findings, in pop songs we find only two types of switching take place, i.e inter-sentential and intra-sentential switching. In 13 (52%) songs inter-sentential switching has occurred and in 12 (48%) songs both inter and intra-sentential switching occurred.

From the findings (Table 4.1), we find that sometimes the uses of foreign languages are vulgar, especially in case of English. Sometimes Bangla expressions are more vulgar than English. In S2 Tishma sings:

- Come with a fast call
  I just have some fun
  Come meet me at the bar
  I just like get in some /টিপা দাও আমার ধোন
  Shake it with the song /Run run in this leaving room
  Run run under neat this moon / Come come feel it as a booms
  Come come fill it in your womb

In S3

- Bloody people in this place
  Its time to party, get ready
  For the steps
  get up/ Get down/And lets the body starts
  চাঁদের মেয়ে জোসনা আমি বেদের মেয়ে না

In S7

- Shake da body nostop With the big girl
  you make me sing a lot of প্রেমের ভালবাসার গান
  Tickle my body আমি করব
  Like you wanna be done

In S11

- শোন মন বলি তোমায় /কখনও প্রেম করোনা/
  প্রেম যে ক্যাঠালের আঠা/রাগলে পড়ে ছাড়েনা /
  hisanaa gaao toro laammbao kalao baala
  মন চায় যে
  Kissing Missing your gaaoro gaala.

In S14

কিগু ভর ফাথি কিগু ভর জান, হকখলতা বার থরি দিমু, বুজছো?
  gotta have a wife gotta gotta have mistress/one to the one that/
  Iwanna wanna sleep with/one give me good one give me good head.
  Love between two beds, gotta keep it moving
  Big bad wolf with the huff and puff
  Touching your belt and just touch my nuts.
  Brushing it up like you never had enough/Going to my crib and all you want is love
  Playing little mind games, watching how the lines change
  Two different girls in two different time frames
  which gals like two different watches/Two different objects placed in my pocket.

In S17

  I don't know you /And yeah you don't know me
  But together can we
  Dunce real closely/Put your hands on my hips
  And dunces like this/ Please don't you trip or else your heart will skip

23

S18

- সময়ের পালকি যায় ভেসে/ছুটে চলে যায় ভবিষ্যতে
  Come on girl just dance to the drum/Shake your body dum
  What you need is coke with rum/Stoic bliss in your mouth in the clum
  ভেবে তো দেখ তোমার ভাগ্যটাকে/আনি club থেকে house থেকে বিছানাতে
  যদিতে বল এটা ভালবাসা এতো ভালবাসতে শয়তানি
  তো তুমি জান এটা অমুকেরই বেইমানি

S19

- Got me girls that I'll fail for the guess mink.
  I got a cold from the ice on both my rings
  I gotta go like a problem when I do my ring.
  See the thing with this chick she gone suck my slurp
  You don't even know mouth, control your lips

Reading these songs lyrics we can realize that how much vulgar the language. There are some songs, such as, S19, S20 and S25, these three songs are sung by Habib, where rap mixing has occurred that are not understandable.

4.2.2 Finding in Terms of Opinion of Younger Generation

The opinion of the 50 younger generations was collected and tabulated in Table no 4.2 according to the questions of the Questionnaire 1 (Appendix B).

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St1	Yes, because it's a great source of fun	habib	style	Language blending is natural	no	no	No. pop is for all. Its not traditional so its has a different style.	They are presenting themselves in western style	no	no
St2	No, cause its destroying bangle songs quality	band	lyric	Destroying language beauty	yes	yes	Yes sometimes many singers waring traditional dress, like habib, james	They are following western style	no	Hasan, no
St3	Yes, I love to listen pop songs	Not specific	Blending different language	More use of foreign language, our mother tongue will be instinct	no	yes	They are following western dress & movement	They dance more than they sing	no	nobody
St4	No, there is high use of instrument, so language is not clear	Not specific	tone	Mixing code makes our communication easy	no	no	These songs are better for any occasion.	I cant understand, are they singer or dancer?	no	nobody
St5	Yes, different language is stylistic		tone	It make language stylish	Little bit	no	Pop songs came from western country, so there will be western style.	They are great dancer	yes	Mila, komor dulano
S6	Yes, its very interesting and enjoyable	rock	Lyric & blending language	Its positive	yes	no	It is also a song's style	They try to be modern	yes	Mila, but don't follow.
St7	No, cause I do not understand the foreign language		style	Its very bad	no	yes	Yes, all singers are not warring western clothes.	They want to make a change.	no	nobody
St8	Yes, its is happening all over the world.	Fuad, Mila and Hridoy Khan	lyric	Its natural	Little bit	no no	I don't know but culture is ever changing	They are representing modernity.	yes	Hridoy Khan
St9	Yes, it's a great enjoyment of listening these songs	Chike chita	tone		yes	no	No, these songs are not presenting our culture but now a days its entering our culture	No comments but I like there names	yes	Fuad

St10	Yes ,cause of smart rhythm and rhyme	mohar az	Lyric, tone style, accent	The blending of language is destroying language identity	yes	yes	No,it following woman style.			
St11	No, because there language is not clear		style	We have a great history of language.The blending of language is destroying language identity	no	no	No, these songs has its o wn style so there is no question of culture.		no	
St12	No, its like hotchpotch		nothi ng	I dont like this	no	Ye s,	No,Bangle language is our represener of our culture but blending language is destroying our culture.	They are peculiar	no	nobody
St13										
st14										
St15	No	nothin g	nothi ng	Not good	No	yes	No,modesty is a part of our culture but there is no modesty	They are bustard	No	Nobody
St16	Yes, different language gives different tastes		tone	Blending language attract people more.	somet hing	no	No	In there performance they dance which is enjoyable	yes	Mila
St17	Yes its very interesting and enjoyable	Rock	Lyric and blendi ng of langu age	Its positive	yes	no	No,	Its improving day by day	yes	
St18	Yes, its adding a new dimension	Stoic bliss	style		No	No	Sometimes	Some presentation of songs are really bad and o ruchikor.	no	
St19	Yes,it's a good source of entertainment	Chade r meye	tone	No problem cause language is not one's property	Littile bit	no	no	They thing western style is modernity	no	Mila
St20	Yes, its make my mind refresh	Abar jigay	Lyric, tone,s tyle	good	No	No	No, Bangali is full of prejudice	They are hot	yes	
St21	No,		Nothi ng		yes	No				Hbib
St22	No, this is nongrami to me	No one	nothi ng	We are proud for our language so I think it's	No	yes	No there is no modesty	There attitude is drishtikotu	No	nobody

ID				Using foreign language			If you see or listen those songs you will feel that you are watching foreign channel	They are trying to be foreigner		
St23	Yes, good for time pass		style	Using foreign language is god for learning language	No	No	If you see or listen those songs you will feel that you are watching foreign channel	They are trying to be foreigner	no	Habib
St24	Yes,	Bolchi tomay	Tone		No	yes	No they don't talk about our culture, they ware pant shirt, scat.	They are ok	no	Mila
St25	Yes, these songs are not boring	Abar jigay	Blending of language		yes	no	No		yes	Habib
St26	No, sound is not good		presentation	Its ok but w should maintain a limit	something	yes	No, but new dimension is good	They should to careful about their presentation	no	
St27	No		nothing		yes	yes	no	How they dance they look like a monkey	No	
St28	No, I think these songs are nokol		Nothing					They are very much stupid	no	
St29	Yes, it's a new item	Abar jigay	Lyric and style	Its positive	something	No	No, our religion likes hijab but these are open	They are sexy, smart and stylish	yes	Habib
St30	Yes	Projapoti	Tone and style		Yes	No	No,	They are hot and sexy	No	
St31	No	Nothing	Nothing	I don't know	No	Yes	No	No comment	No	
St32	Yes, new thing new taste		Style	Its ok			Yes, once may be these songs will be our culture	They are trying to break our ego.		
St33	Yes	Projapoti	Style and blending of language	Its normal	Yes	No	No	They are stylish	No	
St34	No, there is no reason		Nothing	We are habituated	No	No	No	They are going the age of modernity	No	
St35	Yes	Abar jigay	Style	Its natural	Yes	No	No	They are hot and sexy	No	Rajib. I'm cool like him
St36	No, its not goes to	No	Nothing	Not good, destroying	No	Yes	No, these songs don't tell	They are wearing short dress	No	

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	my emotion	one	ng	language quality						
St37	some thing	No specific one	Nothing	Destroying language beauty	No	Yes	No	They are not modern now, they are ultra modern	No	
St38	Yes	Don't know		A language is not all in all particularly and language is dependable so mixing is ok	No	No	No	They sing the song in a very cheap way	No	Rhidoy khan
St39	No			Its happening world wide and you cant stop it	No	Yes	No	They are singing only for their business	No	
St40	Yes	Nirjon rat	Lyric	We should not do it	Yes	No	No, if you see you will understand it	They are funny	No	Habib
St41	Some times		Tone		something	No	No	They is no art in their song and presentation	No	No one
St42	No				No	Yes			No	
St43										
St44	No			Not good	No	Yes	No	Idiot	No	
St45	Yes	Nirjon rat			Something	No	No	They are not good in their dress up	No	Mila
St46	Yes	Khub chena			Yes	No			No	
St47	Yes, good for time pass		Style	Very bad	No	Yes	No		No	
St48	Yes its very interesting	Abar jigay	blending of language	Ita natural	Something	No	No	They are imitate western style	Some times	
St49	No	No one	Nothing	No comment	Something	No	No		Some times	
St50	Some times	No one	Style		Something	Yes	No	They jumping more than singing	No	

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students (52%) said that they like these pop songs, 21 students (42%) do not like and 3 (6%) sometimes like Bangladeshi pop songs. S1 said that blending of language is very natural and these songs are a great source of fun. He also added that pop songs have a different style and taste.

From the findings it seems that 56 students (28%) like the style, 8 students (16%) like the lyrics, 20% like the tone, 10% like the blending of the foreign languages, 1 (2%) likes accent and 1 (2%) likes the presentation of these songs.

In terms of question 5 (Appendix B), 12 students (24%) said that they understand the foreign languages where 11 (22%) students sometimes understand. 25 (50%) students said that they do not understand the foreign languages.

29 students (58%), feel that CS is not destroying songs aesthetic beauty of songs; they think that CS is a kind of style. 21 students (42%) do not support this view and feel that it is destroying the quality of many songs.

When asked about culture, every student said that the contemporary Bangladeshi pop songs are not projecting our culture. Few of the students (13, i.e 36%) from the younger generation criticized the singers' attires and presentations. They think that singers' clothes and movements are not appropriate in our Bangladeshi context. Some of them feel that the singers are more conscious about their body language and dance than singing. But 27 students (54%) have a positive impression about singers' presentations. They feel that the Bangladeshi pop artists look hot, smart and stylish in the western clothes. 10 students (20%) did not give any comment regarding the attires and presentations of the singers.

ow the singers tend to speak Bangla with the English accent and our younger generation is

llowing this style. In terms of the question 9 (Appendix B), 38 students (76%) said that they

m't follow the singer's accent, 2 said (4%), they sometimes do and 10 said (20%) do not.

terms of question 10 (Appendix B), few students (16 i.e. 32%) mentioned the name of their

vorite singer. 6 students (12%) said, they like Mila, 5 (10%) said they like Habib, 2 (4%)

id the name of Rhidoy Khan. 1 (2%) said, Fuad, 1 (2%) said Hasan and 1 said (2%) Rajib

his favorite singer. But 34 students (68%) did not mention any name.

2.3 Findings in Terms of Opinion of Parents

order to get opinions of parents regarding CS in Bangladeshi pop songs. 50 questionnaires

Appendix C) were distributed to them. The data from the questionnaire was tabulated in the

able 4.3.

	No, don't like to listen	nothing	It is harmful for next generation	Yes, song is a source of pleasure but for blending it irritates me	no	They are shameless	these songs make my child happy & she dance with songs	make a sensor board for song.
P2	No, it destroying bangle songs quality	Nothing	Using foreign language is disrespect of any language	yes it destroying bangle songs quality	no	Their style is not projecting our culture	Yes, they follow their dance	Yes, we should to help our child to know our culture
P3	no	Nothing	Loosing language aesthetic quality	Yes, loosing songs beauty	no	They are addicted & alien	Yes, my daughter dance with this song	Yes, we should to be aware
P4	no	Nothing	We cant express ourselves without using other language	No, this is one kind of songs	no	They want to be modern	no	Yes, nothing to do.ata juger hawa
P5	no	Nothing	Its natural	yes	no	They think western people are modern so they are following them	no	Yes, we should build our awareness
P6	no	Nothing	Its normal & we are use to do it now	I think they not sing but screaming & shouting	no	Modesty is a part of our culture but they are shameless	Yes, my son follow hair cut of Hridoy Khan	Yes, we should to make aware our child's awareness
P7	No	Nothing	Its natural	Yes, there is no meaningful meaning	No	Idiot	Yes, they try to follow singers style	Yes, we should to counseling with our children
P8	No, for the using of heavy metal.	Nothing	Not good	Yes, old song becoming modern but loosing its emotion	No	No comment	No, it's a forbidden in my house	Yes, we should to stop listen these songs
P9	No,	Nothing	Using different language is not bad but want to be a foreigner is bad	Yes, these songs have no creativity only	No	They are not keeping to the inner appertments	Yes, my daughter want to ware these types of western dress	Yes, we should to collect old songs

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P10	No	Nothing	Its natural	No	No	Yes	Yes	Yes .have to be aware
P11	No	Nothing	Its destroying our language individuality	No, its has its own beauty	No	In the mane of modernity they become stupid	No	Yes .We have to be aware
P12	No	Nothing		Yes	No		No	Yes
P13	Yes, good for time pass	Tone		No	No	Ok		No
P14	No	Nothing	Its happening, cause there is no language which is pure	No	No	Not good	No	Yes, we have to be careful
P15	No, loosing bangle song's aesthetic quality	Nothing	No language is individual so it's ok and normal.	No	No	Their dress up, tone, attitude is not shalin	Yes, they follow their dance	We should to introduce to our tradition
P16	No, sound is not to me	Nothing	Using different language may limit the language knowledge of new generation	Yes	No	They approaching themselves in a bad manner	Yes	Govt should keep tax on presenting these songs
P17	No	Nothing	Without using foreign language you cant express your emotion properly.	Yes	No			
P18	No	Nothing	We are habituated to use foreign language	No	No	They are modern but not accepted in our society	Yes , their banglish style	Yes,nothing to do we should to accept it
P19	No	Nothing	Should't mix but we are habituated	Yes, there is no sweetness of music	No	No comment	No	
P20	Sometimes	Nothing		Yes	No	Ussrinkhol	Yes	Should to be aware
P21	No	Nothing	Not good	Yes,there is no melody	No	No comment	No	Yes, make new generation aware
P22	Some times	Tone	Its not bad	Yes	No	Very odd	No	Yes, should to be aware
P23	No	Nothing	We should not mix language	Yes	No	They are forgetting our culture	No	Yes, should to stop these songs
P24	No	Nothing	Its insulting for a language	Yes	No	Idiot	Yes, they follow their dance	Yes ,should stop these songs
P25	No	Nothing		Yes	No		Yes	Should to presen old sons

P26	No	Nothing	Its very natural and we cant avoid it	No,these are also one kind of song	No	They are following western singers which is not good	Yes	Govt. should assigned a policy
P27	No	Nothing		Yes	No			Yes
P28	Yes	Accent		No	No			Yes we have to be careful
P29	No	Nothing		Yes	No			
P30	No	Nothing		Yes	No			
P31	No, loosing bangle song's aesthetic quality							
P32	No, not projecting our culture	Nothing	Language is not fulfill individually so mixing language is needed	Yes, loosing songs soft ness	No	They have no modesty	No	Yes, govt. can take necessary step for stop these songs
P33	No,don't like to listen	nothing	It is harmful for next generation	yes it destroying bangle songs quality	No	Their style is not projecting our culture	No	Yes, we should build our awareness
P34	No	Nothing	Its natural	yes	No	Modesty is a part of our culture but they are shameless	No	Yes
P35	Some times	Blending language	Very bad	Yes, loosing songs soft ness	No		No	
P36	Yes , its funny	Accent		No	No			Yes
P37	No I don't like it	Nothing	Without mixing language communication is not possible	Yes, destroying songs tone	No	They are unrestrained	No	Yes , govt. should take policy
P38	No	Nothing	Its natural	Yes	No	They shout rather than sing	Yes	Yes
P39	No not good to listen	Nothing	It is an insult of International mother language	Yes		They forget they are bangali	No	Yes , govt. should make a sensor board for song
P40	No, these songs are not our song	Nothing	Language represents own individuality but mixing is destroying this quality	Yes , sound is rough	No	No they have no sense of modesty	Yes,my daughter like their hair style	Yes, all we have to be conscious
P41	No,it destroying bangle	Nothing	Using foreign language	yes it destroying		Their style is not	Yes, they follow their	Yes, we should

	songs quality		Is disrespect of any language	bangla songs quality	no	projecting our culture	dance	...to know our culture
P42	No, for the using of heavy metal.	Nothing	Not good	Yes,old song becoming modern but loosing its emotion	No	No comment	No, it's a forbidden in my house	Yes,we should to stop listen these songs
P43	No	Nothing		Yes	No			Yes
P44	No	Nothing		Yes	No	They are not good	No	Yes , all we should hate these songs
P45	Sometimes, it's a fun	blending	We are habituated to mix language and without this proper communication is not possible	No , another song genre	No	They are not careful about their songs	Some times	Not at all
P46	No, thee songs is full of heavy sound	Nothing		Yes	No	They are like stupid and non sense	No, these songs are not allowed in my home	Yes,we should to stop listen these songs
P47	No	Nothing			No			Yes
P48	No	Nothing		Yes	No			Yes
P49	No	Nothing	Its very natural and we cant avoid it	No,these are also one kind of song	No	Not good	No	Yes, we have to be careful
P50	Yes , its funny	Lyric		No	No			Not at all

Most of the parents (42, i.e 84%) said that they do not like the Bangladeshi contemporary pop songs where code-switching has been used. Some parents said they do not like the pop songs because of its heavy sound. They also feel that CS is destroying the beauty of Bangla songs. 8% (4) parents said that they like the use of CS because its make a song entertaining, From the findings we see that only 28% (14) parents like these song's tone, lyrics, blending language, accent and lyrics because they think it's a fun and again 8% (4) parents said they sometimes like the pop songs but they did not give any specific reason. 72% (36) parents do not like any elements of these songs.

When asked about code switching, parents gave different types of opinions. From the findings 34% (17) parents said CS is natural. They said no language is individual and without using foreign language we can not express our thoughts properly. 26% (13) parents gave a negative impression abut CS. They said CS is not good, which is destroying language aesthetic quality and individuality. They think that CS is harmful for our Bangla language, as well as our children.

From the findings it is seen that most of the parents give a negative impression about the pop singers, due to their inappropriate clothes and movements. Some said that these singers are shameless, while P3 said that they look addicted and strange.
In terms of 2 question 100% parents support that the contemporary Bangladeshi pop songs are not projecting our culture and 26% parents said these fusions are not destroying songs quality, where 70% parents said that these fusions are destroying songs quality and 4% did not give their opinions.

Due to the patently concerned, every single parent said that the contemporary Bangladeshi pop songs are not projecting our culture. However 13 of the parents think that fusion music including CS is not destroying the quality of Bangladeshi pop songs.

From this table we find that 82% (42) of the parents said the younger generation is loosing the value of our traditional culture. 34% (17) of the parents find that their children are influenced by these types of pop songs and the appearance of the pop artists. 40% (20) parents said they do not find these kinds of any attitudes in their children. 24% (12) parents did not give any kind of response. P1 said when her daughter listens to these types of songs she begins to dance. P6 said that his son follows the hair style of Hridoy Khan.

4.2.4 Findings in Terms of Opinion of Experts

The opinion of 5 experts (E1, E2, E3, E4 and E5) was collected and tabulated in Table 4.4.
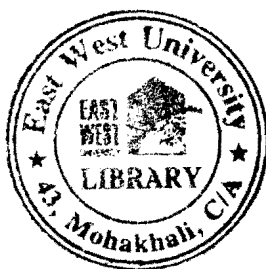
4.4 Opinion of Experts

Name of Expert	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
E1	Now a days Code Switching is very natural, we use it basically for making fun, its not a sin. CS is situation demanded.	I normally listen these songs when I go out side and there is no days j asob gan kane ase na.	No, there is no specific name.	No, it's a source of fun and in fun there is no question of quality	No, I listen to these songs subconsciously.	I don't concentrate that mush in the lyrics. Again I will tell that if it is for fun then it's ok.	Actually culture defers among different age. Culture will not stop in one place and pop culture is for young people. What I like, my father doesn't like these and it is natural. May be once these songs will be heritage.	It's ok. And I think a small group people have done these.	We always adopt others fashion, style and it is a human nature and YG are loved to do this. So you can not stop this.	You should to take it positively because it is natural.
E2	In conversation it's very common and natural and it has done most within the educated people. but in song its done intentionally	Yes, I do	There is no specific one	Yes, but it's a trend of time. You can't stop it.	No, not carefully	I think they don't understand and don't know these are full of vulgarization. And it's a business policy. But there are good songs also.	Pop is another culture which we can call crossed culture. And technology serves you all the things and you can't avoid	Its an artificial thing but less number of people done this	Of course, younger generation have a tendency to adopt new things but without this they have no other option	Music company should maintain rule, may be they have the rules but people do not maintaining the rules and regulation. We should to maintain that
E3	Its very natural phenomenon in the use of language. It is used more if you are	Actually I don't listen to contempor ary pop songs.	I don't know any of them.	No, these songs are coming for a short	No, I am not concerned about their lyrics.	Actually they want to make some attraction and the singers are only imitating the westernization	When you learn a language you will learn their culture also so cross culture may happen and you can not stop	It's an artificial style and it will disappear again.	Especially teenagers are doing these more, which is new to them they love to adopt it but	You should to take it positively because it is natural.

	mastered in language. In case of songs it is also natural.			time.		and that's why it is vulgar to you but which is vulgar to you that is not vulgar to me.	it and music is also responsible for it. May be once these song and style will be our culture.		understand.	
E4	It's not bad. It's a age demanded thing and a new dimension in song industry	Yes I do and there are many songs of mine.	Actually I like that song which has a new creation.	No, it's a song style and people like it very much.	Yes, I found many odd things in these types of song but except those songs other songs are better.	Yes, some singers are staying in foreign country (don't mention their name) they are doing this and these are really bad.	Again I will tell you it is situation demanded and of course their dress and style is not projecting our culture and basically pop song is not our song it comes from black people (Niger).	It's a sin and we have no right to do fun with any language and now Bangla is an international mother language	Yes there is an effect but what you can do? If I stop then they will go for western song like Hollywood and bollywood.	You have lot of option, course of remote if you don't like one classical song you can change your channel for next one and it's a business. So what people want we are bound to do that. But we should to be care full about vulgarity
E5	Its ok, but we should to sing in correct and proper bangle language.	Yes	Except some singers I like most of them	Yes	Yes, they can talk about our nation and nature.	They are doing this only for business and they don't know what are they doing they are only following western style and lyrics. Now a days you can buy some musical instrument which can easily edited your song and we should to careful about it	As a singer you should to remember that you are singing not your dress but younger singers are very conscious about their dress rather their song and these dress and style is not projecting our culture.	Yes, I don't understand there pronunciation. These are not clear. It is insulting for our language.	If you are hungry you will eat what you get same our younger generation have no option. What they get they adopt it.	Govt can make a sensor board for song and we should create new song for younger generation. We should to do more research on this sector. Try to make people aware.

These 5 experts gave their own opinions based on the interview questions. Most of them (E1,E2 and E3) said that code switching is very natural. E1 said, switching code is very natural, and switching codes in songs is basically done for entertainment reasons, and it is not a sin. On the other hand E2 said that CS is being used more by educated person. He also added that in conversation code switching occurs naturally but in song it is happening intentionally. E3 said code switching is done by the people who have good command over the language. E4 said switching code in songs is not bad. He also said that CS is a demand of the contemporary society. E5 did not say anything against CS, but he feels that Bangla songs should be sung by in proper Bangla language. Switching code is not necessary to make a song popular or modern.

Academic experts said that they listen to the pop songs but they are unaware that vulgarity is existed. But media experts said that they listen to the contemporary pop songs and they know about the vulgarity of the pop songs. E2 and E5 said that the mixing of language in songs is destroying beauty of our Bangla songs. But E1 said such songs are a source of fun and in fun there is no question of quality. E4 said that the people like the style of these songs very much. E3 feels that these songs are here for a short time and gradually they will vanish.

Regarding the question of vulgarity in the lyrics of pop songs, the academic scholars said that they were not aware of the vulgar lyrics of these pop songs. But E5 expressed that the singers and composers should be careful about their lyrics and they are doing this only for the business, they are only following western style and movements. E4 expressed that some of the pop singers are staying in foreign country as a result they have strong influence of foreign

culture. E3 said that what is vulgar to one person, may not vulgar to another person; actually the singers try to draw an attention through their songs.

The experts gave different opinions regarding the pop culture. E1 said that the definition of culture differs from one generation to another; in other words it is ever changing. E2 and E3 defined pop culture as cross culture. E3 also added that when we learn a language naturally we learn their culture as well. E5 pointed out that our singers are more conscious abut their attire more than singing but completely true fact that the image of iconic figure still has an appeal of their dress and movements.

Some people tend to speak Bangla with an English accent. In this regard E1, E2 and E3 said, speaking Bangla with an English accent is an artificial thing and few people are doing this. But E4 and E5 disagreed with them. They do not understand the singers' pronunciation. They also feel that such pronunciation is insulting for our language.

From the findings we can see there is negative effect of the Bangladeshi contemporary pop songs on the younger generation. Experts feel that our younger generation always adopt the fashion and style from other cultures, and it is difficult to stop this.

4.3 Findings of Central Research Objectives

There are three steps for collecting data -choosing 25 Bangladeshi pop songs, distributing 100 questionnaires to various people and conducting interviews with five experts.

The lyrics and video clips of 25 songs were analyzed which helped to find out the answer of the first CRO. There are different kinds of code switching in sociolinguistics. But two types of CS, that is, inter-sentential and intra-sentential were found from the data. In the 25 songs, four languages were being used, Bangla, English, Hindi and Arabic. From the findings we find that vulgarity is expressed coming through the CS whether in Bangla or English.

টিপা দাও আমার ধোন !

Shake it with the??? Song

Run run in this leaving room

Run run under neat this moon

Come come feel it as a boom

Come come fill it in your womb!!!

In the pop songs singers not only switching one language to another but also adopt the western clothes, movements and accent. They wear skin-tight or torn jeans, skin-tight tops, mini skirts, frocks, caps and high heel boots, which are not representing our culture. These attire, western style and body language of the singers are very much provocative. Our younger generation is influenced by the western culture. They feel that anything western any thing is good. However, the younger generation feels that the contemporary Bangladeshi pop songs are not presenting our culture.

The data from the questionnaire (i.e. from younger generation and parents) and the interview of the experts helped to give the answer of the second central research objective. The younger generation, parents and experts said that CS is a natural phenomenon. The younger

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neration said CS is stylish. Some parents said that without switching code we can not
press our thoughts properly.

ost of the younger generation said they like the pop songs where CS is occurring. They also
nk CS in songs is interesting and a great source of entertainment. To them the western
le of the singers is "hot" and "sexy" (Table 4.2). CS in songs one expert said that it is a
siness policy to attract the audience. Another expert said that our said that our singers are
ry much conscious abut their dress more than their singing.

e parents said they do not like the pop songs. They think that their children are influencing
such songs, which is being a threat for our culture. But the positive side is that all of the
pondents from the younger generation and parents agreed that the contemporary
ngladeshi pop songs are not projecting our culture. The experts said that culture is not
ed, it is ever changing. They also think that popular culture is for the younger generation.
is surprising that experts do not bother the vulgarity of the pop songs. They said the pop
1gs are the trend of this new age. They also think that these songs are here for a short time
d they soon will disappear again.

terms of the third central research objective, it seems that the younger generation is
luencing by the pop songs. They like the pop songs and many of them are following the
stern styles. They are more interested in western culture than ours. In their opinion old
1gs are back-dated and western culture is modern. Many parents said that their children are
lowing the western styles. Though the experts said that the pop songs and pop culture will

disappear soon, we should to be careful that in future these songs do not stay for long time because they might become a threat for our tradition and culture.

4.4 Discussion

Code switching is a very important phenomenon of sociolinguistics. Different sociolinguists who describe different kinds of code switching, such as situational switching, metaphorical switching, inter-sentential, intra-sentential and tag switching (see Blom and Gumperz, 1972, Wardhough, 1986:103, Paplock, 1980). But from the findings (Table 4.1) it seems that only two (inter-sentential and intra-sentential) types of code switching have occurred in the contemporary Bangladeshi pop songs. Though there are Bangla, English, Hindi and Arabic languages are being used in Bangladeshi pop songs; however English is used more than other languages, because in our country English has tremendous influence over us and it is a compulsory subject up to the secondary level. It is true that when we learn a foreign language we also learn the foreign culture, and this tendency seems truer in the case of the younger generation. Our pop artists are not only adopting the foreign languages, but are also following the western styles, movements and culture, and our younger generation is influenced by them. Sometimes they follow the foreign accent as well.

From the findings, it seems that most of the songs talk about love and physical relations. Some songs are very much vulgar in language, which has a negative effect on younger generation. Sometimes we see Bangla is more vulgar than English. For example, in S2 sung by Tihma, the Bangla words are quite vulgar. Our younger generation likes these songs, but their parents do not support these pop songs. It is true that that 50% younger generation do

t understand the foreign languages, but they still listen to these songs, because proximately 50% of the younger generation said that they like the style of these songs. me younger people think that by using a foreign language especially English, they can come modern. E5 said that to make a song modern, it is not necessary to use English. om the findings we see that the experts also like the contemporary pop songs but they were t aware of the vulgarity in these songs. E4 said that code mixing is being used all over the orld now; it is a demand of the age. In case of vulgarity he said it is a marketing policy but e should to be careful about this.

rom the findings (Table 4.1), we see that most of the pop artists wear skin-tight jeans, torn ans, skin-tight tops, long frocks, mini skirts, caps and high heel boots, which do not reflect s our culture and tradition. These dresses make the singers sexy. Their movements also seem ery much sexually provocative. They shake their bodies and call the audience in an ppealing mood, which may have a negative effect on our young generation. Parents said that ese artists are shameless, they have no modesty, and they are unrestrained where as experts id that any style, dress or culture is not one's property and they feel that it is ok to copy the ltures of others. They also said culture is ever changing, in future may be pop culture could ecome part of our heritage.

ur new generation is following the western styles and they think that our culture and taste come back dated. So they do not bother about our culture. It seems that they know more out western culture rather than our own. But our experts feel that this trend will list for only short time.

ɔm the findings we see there are differences among the opinions of younger generation, ɾents and experts. Young people like the Bangladeshi pop songs, where as parents do not. sed on the findings, everyone (younger generation, parents and experts) agree that these ɹngladeshi contemporary pop songs are not projecting our culture. Parents and experts also ggest that some policies should be set to stop the vulgar songs. They said government ould make a sensor board for the song and, introduce the old song in a new way to the ɹunger generation.

CONCLUSION

ntroduction

₂ switching is our country usually takes place among four languages- Bangla, English,
li, and Arabic. Similarly this situation also seen in our popular song. The use of fusion in
s is increasing day by day. We are switching code consciously or unconsciously and in
: instances we tend to CS between Bangla and English. In Bangladeshi pop songs CS, as
as western styles, movements and cultural norms also seen. Our younger generation
is to be influenced by the pop songs and they fail to recognize our own tradition,
viduality and culture. It is not bad to adopt foreign culture, but at the same time we
ld not forget our own tradition.

Summary of the findings

1 the findings we can see that code switching (CS) is playing different forms and
tions in Bangladeshi pop songs. Different kinds of people express their attitudes towards
n Bangladeshi pop songs. Four kinds of languages (English, Hindi and Arabic) are being
in the contemporary Bangladeshi pop songs. But English is being more used than other
lages. The English portion of the songs some times contains vulgarity in terms of
lage, attire and attitudes. In these songs there are two types of code switching - inter-
ntial and intra-sentential. In the video clips of the pop songs, it can be seen that most of
ingers wear skin-tight jeans, torn jeans, skin-tight tops, mini skirts, cap and high heel

boots, which are not concerned as our culture, clothes and western movements are very much appealing to our younger generation. Due to CS from Bangla to English, people tend to speak Bangla with English accent. From the findings majority of parents and experts seem to think this way of speaking is not good. Majority experts said this way of speaking Bangla is artificial. Some experts think it is a great sin and insulting for our language because UNESCO has declared 21 February as "International Mother Language Day", due to the sacrifice of our language martyrs death.

From the findings of the study, 52% of the younger generation support Bangladeshi pop songs, and they feel that it is a new dimensions our songs. Even experts support this concept. In the eyes of younger generation western styles, clothes and movements are modern. They sometimes feel that the old songs are back-dated. The experts said that pop songs are a part of the youth culture and they love to follow new trend. But most of the parents said they do not like these songs and they agree that these songs have negative effects on the younger generation. All of the respondents (those are from the younger generations, parents and experts) said that these songs are not projecting our culture. The experts feel that these songs are here only for a short time and they will disappear again.

In pop songs, in case of vulgarity, one of the expert said that it is a business policy and it is a cheap way to attract the audience. All of the experts said it is happening all over the world. But if this vulgarity will run for long time in our society, our language, tradition and culture will be hampered, so we have to be conscious about our culture and tradition.

5.3 Contribution to the research

In general few people have done research on CS and there is hardly any research in code switching in Bangladeshi pop songs. This study intends to shade some light on this area. It is a recent phenomenon. Through CS in pop songs, vulgarity is used in our songs, which can become a threat for our younger generation and culture as well. This research will help the students, academics and researchers.

5.4 Practical implications

The research has been done on CS in Bangladeshi pop songs. The main purpose of the research is to introduce the functions and forms of CS and the vulgarity of the contemporary pop songs to the research community and academics. From the findings we can see the most of the respondents do not know about the vulgarity in the songs. It is surprising that experts do not bother about this fact. They may not know about the vulgarity expressed through the use of CS in pop songs, because they are not the target people. The purpose of the research is to make the people aware of the vulgarity used in Bangladeshi pop songs, as a result of switching.

5.5 Recommendations

People are not that much aware about the vulgarity which is related with the CS in the Bangladeshi contemporary pop songs. The experts support that the pop songs and the styles, as they feel that these songs are here only for a short time. However we should all be

conscious that in future these songs do not stay for a long time, or else they may affect our tradition and culture in the long run.

We should introduce our own root songs and culture to the younger generation. Parents should advise their children about the negative side of vulgar pop songs. There is no sensor board for the songs in our country. So Government should take different policy for the realizing the vulgar song. There is not enough research in this field in Bangladeshi context. So the researcher and academics should to do more research on it. Moreover we should be more conscious regarding these problems.

5.6 Further study

The study focuses on CS in Bangladeshi pop songs. Only 25 songs have been selected for linguistic analysis. The researcher collected data from only 50 younger generation and 50 parents through the open-ended and close-ended questionnaires. She also gathered opinion of five experts through the interview. Further research could be done on the same topic by collecting data from a large number of respondents. In this study data was gathered only from the city. Further data could be collected from rural areas as well.

5.7 Conclusion

Songs are the musical expressions of human thoughts. In general the role of songs is a beautiful medium of communication. Through songs they can represent their identity and culture in to the whole world. CS has added a new dimension in the pop songs and our

younger generation like the contemporary Bangladeshi pop song very much. But these songs are representing western style and culture which becomes a threat for our culture. The language and the presentation of the pop songs are very much vulgar. Our younger generation is very much influenced by these pop songs.

It is true that when we adopt a language we also adopt the foreign style and culture, but we should not forget our individuality, nationality and culture. Our new generation knows and likes the foreign culture more than ours. We should to know our language and tradition. We are the only nation in the whole world who fought for the mother tongue. At the cost of 3 millions people we have acquired our language and achieved independence. So we should to be respectful to our language and culture.

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The Lyrics of 25 Bangladeshi Contemporary Pop Songs A

(1) Album : ছলনার দাবা
Singer : Tishma
Song : কইন্দ (দিওয়ানা)

কইন্দ তোর প্রেমের কইন্দ
কইন্দ জবতব চবলন্ত াং

কইন্দ crazy for you কইন্দ
কইন্দ হে তোর কইন্দ
মন জানে প্রাণ জানে, জানে জানে
আমি তোর দিওয়ানা
এ হৃদয় ছুয়ে দেখনা
এ মন শুধু তোমারী
কেন তুমি বোঝনা
ভালবেসে দুটি হৃদয়
আপন করনা
কইন্দ
দিন গুলো যে কাটেনা
একা ভাল লাগেনা
নিস্বঃ প্রহর একাকী
কেন কাছে আসনা
সুখের ছোয়া দিয়ে
হৃদয় আপন করনা
তোর প্রেমের কইন্দ

(2) Album : ছলনার দাবা
Singer :Tishma
Song : সোনা বন্ধু (Shona Bondhu)

It's another Fuad Production
সোনা বন্ধু তই আমাগে ভোতা দাও দিয়া কাইটা লা
পিরিতির শেতা দিয়া জাইতা ধইরা মাইরা লা
দুই এক এ দুই দুই দু গুনা চার
তিন দু গুনু ছয় নাচো কেন
চার দু গুনু আট
It you have to the beep
Boom boom দোলনা
Or on the shits
তবা ভড়না টা সরানা

Come *girl take* a দিতে হবেনা
Things I said
ঝাকা নাকা দেহ দোলা না
Did you have imagine it
Can we be so passionate
Spread a little love
And hope that you catch in it
Baby back in
Wit a little in it
Know you not innocent
So stop like act in it
সোনা বন্ধু তুই আমারে

It you have to the beep
I warn party with this
Naughty body hotly
Down the dainty with
শরীর thirty
I'll be a রাজা, baby and you'll be my রাণী
সুন্দরের রাণী, with লাল রং এর শাড়ি
Best if you ride in the middle of the night
Don't be so shy, baby be by my side!
সোনা বন্ধু তুই আমারে

Party with the
Come with a first call
I just have some fun
Come meet me at the bar
I just like get in some
টিপা দাও আমার ধোন !
Shake it with the Song
Run run in this leaving room
Run run under neat moon
Come come feel it as booms
Come come fill it in your womb

I can make your head explode
Coming from
I can leave you imagine
If you wane x door
সোনা বন্ধু
Life can be love –struck
My hands up
It you nearly feel the song
Every body stands up
Your body of mine

I 'm in this club so
Let's make a birthday
Move your body like a skittle –serpent
Hand what to do so
Body comes on work it
In my shit so they call me the circus
সোনা বন্ধু
I think the bass i s too loud. You know
I got paint
Quite this thing loud

(3) Album: ছলনার দাবা
Singer: Tishma
Song: Sweetheart (মনটা উড়ালিয়া)

O my love
You are my love
Love you are my love
Hey
ভাল রাগেনা কিছু ভাল
সব কিছুই যেন কাল
একটু ভেবে বল ভালবাস
Relation কি বল
মনটা কেন কাল
অন্য চাওয়া পাওয়া বুঝতে পারিনা
Baby you run in my mind
I think of you all the time
You look so funny someday
I'll make you mine
কিছুই তো একটা বল
মুছে সব মনের ধুলো
অভিমান করে আর থেকোনা
ভালবাসার মানে কি
তুমি বুঝতে মন সীমানা
Relation টা কি
Baby you run in my mind

আরতো যায়না একা থাকা
I can't live without you
You are my one and only
Sweetheart of mine
ওরে মনটা উড়ালিয়া
তারে যায়না ধরা
বোঝা যায় না
তারে যায়না বোঝা
(4) Album: ছলনার দাবা

Singer: Tishma
Song: চাঁদের মেয়ে

Bloody people in this place
Its time to party, get ready
For the steps, get up of
Get down
And lets the body starts
চাঁদের মেয়ে জ্যোসনা আমি
বেদের মেয়ে না
কথা দিলে কথা রাখি
ফাকি দেই না
আমি যখন ছড়াই দেই
তুমি থাকো ঘরে
ছাদের উপর আলো আমার
একলা কেঁদে মরে
কেমন কও বল আমি
ঘরের ভেতর যাই
জালানা দিয়া ঢুকতে গেলে
জালানা বন্ধ পাই

(5) Funny pop song
Singer: Tishma

Hey, Dream city ঢাকা
আরে বাতাসে নাকি টাকা
High-tech city Dhaka
ও কাকা লও যাইগা
ঢাকা ঢাকা
আরে আজব শহর ঢাকা
দেখ রাস্তা চিপা চাপা
এই একই রাস্তায় চলে
কত বাস, রিক্সা,ঘোড়া
গেল
হে আলোর শহর ঢাকা
দেখ Loadsheding এর খেলা
এর চেয়ে গেরামই যে ভালা
ও কাকা লও যাইগা
ঢাকা
আরে সংগীত জগৎ মামা
গেছে উল্টা পাল্টা হইয়া
আরে টাকা খরচ করইরা
কেউ কেউ শিল্পী হইয়া যায়গা
Mega city ঢাকা
খালি নাই কোন জায়গা

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দেখ footpath ভুইরা কাকা
কত বাজার গেছে বইয়া
CNG-Taxi কাকা, চায়না জাইতে কোন জাগা
তাদের Miter নাকি নষ্ট, কয় Contact, ভাড়া কত
এত ভেজাল মাথায় লইয়া
মানুষ কেমনে থাকে ঢাকা
তার চেয়ে গেরামই যে ভালা
ও কাকা লও যাইগা

(6) Album: Redefined
Singer: Mila
Song: Disco বান্দর

দেখ ডানে বামে ঘুরে ঘুরে
Uncle a গান ধরে
যদিও নেই কোন তালে
আজকে হরদম হবে উপেজ

নেই আজ কোন স্বস্তি
যদিও কারো মনটা গলে
Aunty ও জানেনা Uncle এর ঠিকানা
হঠাৎ এক চেনা সুর গেয়ে উঠে
I am a disco dancer
I am disco dancer

ইতি মধ্যে নাচের তোড়ে
কে যেন আস্তে করে
চামে দিয়া বামে ঠেলা দেয়
পাগলা যানেনা পাগলীর ঠিকানা
কেউতো বুঝেনা, কে নাচে ধরে কার ডানা
তোমার পাঞ্জাবী টা joss
আমার কবচ্
ও সুন্দর
তাই আমরা হলাম আজকে
Disco বান্দর
I am a disco dancer
দারোগার পিছে নাচে Ansar
I am a disco dancer
অন্য দিকে নাচতে গিয়ে
চিপায় দেখি চোখ পাকিয়ে
Uncle ধর্মেন্দ্র হতে চায়
কেউ তো জানেনা কারো ঠিকানা
কেউ তো বোঝেনা, কে নাচে ধরে কার ডানা
তোমার পাঞ্জাবী টা Joss
আমার দোপাট্টাও সুন্দর

তাই আমরা হলাম আজকে
Disco বান্দর

(7) Album: ফেলে আসা
Singer: Tishma
Song: নির্জন রাত

Shake the body nonstop
With the big girl
You make me sing a lot of
প্রেমের ভালবাসার গান
Tickle my body আমি করব
Like you wanna be done
Rub my name in your heart
Baby here I come,
Shake the body
You make
And if you think of me n miss me
Baby
While I'm gone
Just mail me @ Ali Capone
নির্জন এ রাতে গভীর এ বিষাদে
ভাবনার আকাশে মনট হারায়
গোপনে অভিসার হয়েছে চুপিসার
সেই স্মৃতি আঁকা আছে সারা হৃদয় জুড়ে
সব যেন অজানা মনে হয় তবু চেনা
বারে বার সেই ছবি মনের আকাশে।।
রাতজাগা পাখি আমি বড় একাকী
জলে চোখ ভাসে
তুমি নেই পাশে
ফুরায় আঁধার কাটে সেই ঘোর
খাবনার রূপকথা হয়ে যায় চুপকথা

মুখর সেই সময় ঝাড়বাতি রাত
মুখোমুখি তুমি পাশাপাশি আমি
আলো আঁধাও দেখা অদেখায়
স্বপ্নের জাল বোনা কত অলীক ভাবনা

(8) Album: ফেলে আসা
Singer: Tishma
Song: ফেলে আসা

ফেলে আসা পথে আবার একাকী হেঁটে চলি
ঠিকানাবিহীন পথ চলায় নির্বাক এ আমি
সেই অসীমে এখন যে তোমারি বিচরণ
ডগুও আসে মনে আবার রাতের মৌনতায়
তোমার স্পর্শ ছোঁয় সে ঘর,
গড়ি যেন শুধু স্মৃতি একান্ত আমারি
ঘারানো নীরবতায় আপন
 হ্লংতব উললং উংবপত জনপী জন ঁতবংসং
ঁনদঁলিং হ্লং পকসং জবতব ঁইংদং
ঁরং সংজব ঁপঠং জন উংবপত রংঁ
ঁপলং জবপত হ্লংকঁংত পকদংণ

যদি থেমে থাকা ইচ্ছে জেগে
উঠে আবার
তবুও কি নিশ্চুপ তুমি আঁধার আবেগে
অনন্ত শূন্যতায়
ফিরে আসে
যদি নীল স্বপ্নগুলো জেগে উঠে আবার,
তখন কি রুদ্ধ তুমি তোমার গভীরে
অবাক কোন বিশালতায়
ফিরে

(9) Album: ফেলে আসা
Singer: Tishma
Song: ছেঁড়াপাল

ঁকসংপা ইঞ ঁইংউংঁসংব
ঁরংঁবপদংলং ঁরং দংবসংব
ঁহংঁ উংবতব ঁইং জন পঠং
বংসংকব ঁরং উংপী ঠংব ঁরং দংবসংবণ

ছেঁড়াপালে লাগুক হাওয়া
ছুটে চলুক জীবন মাতোয়ারা
জীবনটা যেন এক স্রোতস্বিনী
উড়ে চলে অকাল নীবরধি
কি লাভ লেনাদেনার হিসেব কষে
পাওয়া না পাওয়ার অংক কষে

চুপি চুপি সময় যে পালায়
কেন বসে কিসের আশায়
জীবনের এই স্বপ্নীল আয়োজন
পৃথিবীর এই রঙ্গশালায়
না পাওয়ার যত যন্ত্রনা মিছে প্রার্থনা
ফেলে আসা সব অভিযোগ যত বেদনা
কি লাভ
উড়ে যাক সবি দমকা হাওয়ায়
জীবন চলুক হাসি গান কথায়
জীবনের এই স্বপ্নীল আয়োজন
পৃথিবীর এই রঙ্গশালায়
হারানো দিনের মূর্ছনা যত ভাবনা
মনে হয় মেঘলা আকাশ কি যে যাতনা
কি লাভ
মন পবনের নাও দাও ভাসিয়ে
চল যাই কোন অচিনপুরে
জীবনের এই স্বপ্নীল আয়োজন পৃথিবীর

(10) Album: ফেলে আসা
Singer: Tishma
Song:তুমি জানোনা

তুমি জানোনা তুমি বোঝনা শোননা
এ হৃদয় জুড়ে you are the only one
I love I want you every day
Every night.
আকাশে চাঁদ যেমন
আলে ছড়ায় রাতের আঁধারে
মায়ায় মায়ায় তুমি এলে কাছে
আমার জীবনে
Hey baby I want you
In my lifre I need you
স্বপ্নের চাদরে ভালবাসা রয়
প্রেম এমনইতো হয়
ছায়ার মতো চোখের আড়াল হলে
মনে লাগে ভয়
Hey baby I need you
In my life I want you.

(11) Album : Bonno
Singer : fuad
Song : Hit Film

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মেয়েরা চিনে Taka
তাই আমার পকেট Pocket ফাকা
চলেনা টেম্পুর চাকা
শোন মন বলি তোমায়
কখনও প্রেম করোনা
প্রেম যে ক্যাঠালের আঠা
লাগলে পড়ে ছাড়েনা
হাসিনা গো
ময় চায় যে তোর Kissing missing your গোরে গাল
টিনার সঙ্গে প্রথম দেখা
দেখতে ভাল লাগা
মেয়েরা চেনে টাকা
তাই আমার পকেট ফাকা
দিনে খাওন, রাতের ঘুম
কেড়ে নেবে যে পিরিতি
ও ছারখার করে দেবে
যেমন করে দিনে ডাকাতি
যত Police আর দারোগা
লাগিয়ে দাও
ধরতে যে কেউ পারেনা
শোন মন বলি তোমায়

(12) Singer :Fuad
Song : গঙ্গা

ছোট ফোটা সারা বেলা
দেবী তোমায় দেখা নাই
জলের তলায় নুরের খেলা
গঙ্গা শুধু বয়ে যায়
মন নিয়েছ সঙ্গপনে
বাশির সুরে শান্তি নাই
তবু দিয়েছি মরণ বলে
মরণ পরে ভাগ্যে নাই
সা নি নিসা সা নি নিসা
ভালবাসা বিনা বাচাতো যায়না
! দঁউঙ উদঅ রঞ্ঞঁদ
!ইঁ. জূনপঙ গঁউঁ

(13) Album : Bonno
Song : খুব চেনা চেনা

খুব চেনা চেনা মুখখানি তোমার
লাগছে আমাকে লাগছে আমাকে

কোথায় দেখেছি আমি কোথায় দেখেছি
পড়ছেনা মনে

হয়তো কোন দিন সকাল বেলা
বা কোন সন্ধ্যা বেলা
কোথায় যেতে বা ফিরতি পথে
বা কোন বইয়ের মেলায়
নানা সেতো না তুমি
বলি কেমনে বলি কেমনে

আধো আলতো আধো ছায়াতে
এলে যেন কার সাথে
হাতে কিছু ফুল নিয়ে এলে
দিলে যে আমার হাতে
মনে পড়ছে তোমায় দেখেছি কোথায়
আমার স্বপনে আমার স্বপনে

(14) Album: Variation no. 2.5

Artist: Fuad

Hello. Whats up

Hello, অইচ্ছা খাল কে রাতে তুমার কিতা অইছিন?
ফোন ধরলায় না কিতার লাগি আস্তা রাইত দরি?
আজকেও ফোন ধরছি। আজকে সারাদিন দরি তুমারে ফোন ধররাম, তুমি ফোন ধরোনা। কিতা মনে থরছ, আমি ইতা বুঝি নানি।
তুমার ইতা উফতামি আর সইচ্ছ অর না। আমার লগে তুমি থবিসামি থর নানি।
থবিসের থবিস

Hold on. I have another call.

Hold থরতাম কিতা আবার, Hold থরতাম কিতা ইনো। তুমার জান মারানির গরর জান মারাওনি, তুমার হকথলতা বাইর থরি
দিমু

থামবা?
Hello জান, তুমি কোথায় গেছো? এতোক্ষন থেকে Hold করে বসে আছি! কোথায় যাচ্ছো?কার সাথে কথা বলছো তুমি?

এইতো ফুয়াদ ভাই এর সাথে, studio যাচ্ছি।

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শুওরর ফুরী। তুমার জান মারাওনির গররর জান মারাওনি। তুমার হকথলতা বার খরি দিমু। এরে, ইগু কিগু? ওগুর দায় তুমি খালকো রাতঅ আমার ফোন ধরছোনা। আজকে সারাদিন দরি ফোন ধরছোনা। শুওরর ফুরী। থবিসের থবিস খানোর␣

পাখি এটা কে? কি হচ্ছে আমি কিছুই বুঝতে পারতেছিনা␣

কিগু তর ফাখি কিগু তর জান, হকথলতা বার খরি দিমু, বুঝছো?

Hello, Hello

This another Fuad production. Bishop on the mike. Stoic bliss mix. Yea. That's right.
Drop the speed.

দুই দুইটা Girl friend লইয়া ফরছি আমি ফান্দে
বড় বুরে মায়া করলে শাইঝলা বুয়ে থান্দে␣

Don't hate the player, hate the game miss
Drive off in my car and I come sweep it
Let me whisper in your ear, tell you a secret
Love what you do, so mummy can you creep with

gotta have a wife gotta gotta have mistress
one to the one that I wanna wanna sleep with
one give me good one give me good head.
Love between two beds, gotta keep it moving
Big bad wolf with the huff and puff
Touching your belt and just touch my nuts.
Brushing it up like you never had enough
going to my crib and all you want is love

Playing little mind games, watching how the lines change
Two different gals in two different time frames
Which gals like two different watches
Two different objects placed in my pocket

দুই দুইটা গার্ল ফ্রেন্ড লইয়া ফরছি আমি ফান্দে
বড় বুরে মায়া করলে মাইঝলা বুয়ে থান্দে␣

No baby I am not cheating, U don't need a reason
I am not the one that'd be creeping
Lipstick marks on my collar, Motorola razor showed that I called her
You don't need to take any things any further
Know that I love you, don't even bother

Why do my shirts smell of perfume?
I went to the men's room there was a gay dude spraying purple hazel

SMSs from Sukhina! (ধুত শুওরের বাইচ্ছা)
কি বলো আমি তো বুঝিনা

Why did I come home late?
I drank with my boys then we ate

Why didn't I pick up your calls?
I lost my phone in the mall

Found make up lying in my car?
Well, you know what, you're dating a rap star.

নর্থ বেঙ্গলী সাউথ বেঙ্গলী হকথটি আমার কাছে জিগায়বায়
সিলেটী ফুরি এথআন্ধুনী হউথ
আস্তা দুনিয়ার ফোয়াইনরে নাচাইলায়
থবিসের থবিস কোনখানোর
তর জাত হকথলটি শুওরের বাইছ্ছাইন
থবিসের থবিস

(15) Album: Reflection

Singer: Fuad ft. Kazi | Priscilla

Song:Tears Become The Rain – Demo

Without you my memory is remain,
And the tears become the rain, tears become the rain
কল্পনার বাইরে তুমি ব্যাস্ততা আমার

কখনও কাছে এসে হাত ছুঁয়ে দূরে সরে যায়
স্বপ্ন দেখিনি আমি নিচুপ ভোরের আড়ালে
গল্প লিখিনি আমি , সূর্যাস্তের শেষ ক্ষনে ।
তোমাকে ভেবে ভেবে আমার রাত্রি জাগা
অাঁধারে একা বসে, তোমাকে কাছে না পাওয়া
ছুটেছি একা আমি , স্রোতের বিপরীতে
ভালবাসি তোমায় আমার প্রার্থনাতে।

Within you, without you
Baby I'll still remain, and I know you'll remain
and the tears in your eyes in the rain
Tears become become the rain
And the tears become the rain tears become the rain

(16) Album : Abar jigay (stoie bliss)
Singer : রাজিব

63

Song : Abar jigay

This is stoic Bliss
We don't this thing

Stoic Bliss শালায়
আবার জিগায়
হেসোনা Miss আমার দিল ঘাবড়ায়
এসেছি হেসে জয় করতে হৃদয়
New York to Dhaka baby
আবার জিগায়
Now York to Dhaka baby
Bishop keep it proper baby
This is Dhaka's anthem KC
See put my hands on ladies
Walk down the isle
With your single style
With your simple dimple smile
See the stars twinkle wild
Baby, walk down the catwalk
Watch how they trash talk
সুন্দরী রাণী with the real pretty jaguar
Bring it back to my lap
Bangladesh is on the map
One –two scream
Dhaka is where it's at.
পুরান পল্টন, নয়া পল্টন
আবার জিগায়
গুলশান, বণাণী
আবার জিগায়
তেজকুনি পাড়া হালায়
আবার জিগায়
ধানমন্ডি পাচঁ Number
আবার জিগায়
From the metropolis, down by the river
We ঢাকাইয়াস, born and raised
পুরান ঢাকা, That's where I stayed
You can catch me at কায়েম দাস lane
Chill 'with my গুষ্টি
এই গান ই ভরা আছে Vitamins and পুষ্টি
Eat some খিচুরী, do কৃত্তা কৃত্তি
আন্তা বিরিয়ানী Man, that's so precise
Go to to চকবাজার, to eat some real spice
চকবাজারের কাবাব আবার জিগায়
আভার বিরিয়ানী বার বার খাই

পান খেয়ে পান করি
নাচ্ছি সেমাই
Bun খেয়ে গান করি আবার জিগায়
এসে তো পাশে সে বসে
কথাতো বলেনা ডেকে
ঘড়িতা থাকেনা Time এ
টাকা টা কাটা টা ছেড়ে
গোলাপী টুপি টা পরে
নাচে তো নাচে সে মেয়ে
টান টানা টান টান
তুমি আর আমি তো নাচি
জীবনের গান একি বাকি
তোমারী room তো খালি
রাতের আড়ালে আসি
আব্বাতো পেটাবে জানি
Lyrical শুভ্র সেই আমি
রাজাতো তুমি তো রাণী
Dance in the flow mami
এসো নিয়ে যাই তোমায়
WB মেলায়
গেয়েছি এ গান বেসুরা গলায়
রাজিব ভাই জোরে জোরে
Chewing gum চাবায়
Fall in the Bliss baby
You can't deny

(17) Band: Stoic Bliss
Song: মায়াবি চোখ
Album: আবার Jigay

Damn boy you're so fine need to make you mine
Just don't cross the line / Meet me at the club at night
Your girl I can be / you don't have to love me
But to touch my body / you got to truly love me
তোমারি ঐ মায়াবি চোখে, যেন দেখে যাই ঐ নীল আভা
ক্লান্ত গধুলি বেলায়
তবু যে ঐ দূর নিলীমায়, ঐ ক্ষুব্ধতা যেন দেখে যাই
ঐদু সেই হিমেল হাওয়ার
কেন যে ফিরে চাও আবার
জ্যোচনা অন্ধকার সাথে চাঁদ তারা
সে রাত্র সাথে যে আমার
মনেরই সব বেদনা ভেঙ্গে , তোমাকে খুঁজে যাই আমি বারেবার
ফিরে এসো তবে ঘর ভাঙবার
রাত্রেরই আধাঁরে যেন এই তোমাকে আমার মনেতে
কত অসহায় তবু একা দূরে দেখা যায়

এসোনা কেন তুমি ভেবে যাও
এ ঘর অন্ধকার শুধু লাল আভা ধিরে ধিওে যেন কাছে আসা
সুপ্ত সব বেদনা রেখে দাও এমন খুলে দাও
ছিঁড়ে সব বার্ধন কেন একা রাখ এ মন
ক্লান্ত সে দেখ জড়ায়ে রেখেছ এ আমাকে বেধে বেধে রাখতে ভয়ে
তবে বারে বারে এসো যাও
I don't know you
And I don't know me
But together can we dance real closely
Put your hands on my hips
And dance like this
Please don't you trip or else your heart will skip

সুপ্ত সে আবেগে সকাল থেকে বিকেলে সুমন উল্লাসে মন মেতে উঠে মৃদু হাওয়া আচঁলে শীতের হিমেল সকালে কুয়াশা ভরা
এই বৃন্দা বনে চোখ তার সচেতন, ঠোঁটে কিছু শিহরন থেকে যাও কিছুক্ষন আমার সাথে জোনাকির মত নিভে যাবে ,
আজ সব আলো
রঙ্গিন চোখে সব ছবি, দেখি সাদা কালো

(18) Album: কল্পনার বাইরে
Song: সময়ের পালকি
Music: Rajib Rahman (Stoie Bliss)

সময়ের পালকি যায় ভেসে
ছুটে চলে যায় ভবিষ্যতে
আকাশের নিচে সাগর কাঁদে
জীবন slowly যাচ্ছে ডুবে
Come on girl just dance to the drum
Shake your body
What you need is coke with rum
Stoic bliss in your mouth in the calm
Here we come
Its better sip again and red up the elite
Cause I got fed up with whit and got rid of the beach
I got the biretta to back that nigga matter of the fact I got lady acid to sharing the sit come
Back
As Bangaly বল হালা
আমরা বাংলাতে কথা বলি জান না তুমি দেখ
এসিড এর কথা ওরে Rifle এর গুলির মত
খুঁজে পাবে আমাকে সব পাড়াতে শোন
বঙ্গুরার শুভা ঘণ্টা ঢাকা শহরে
ভেবে তো দেখ তোমার ভাগ্যটাকে
আনি club থেকে house থেকে বিছানাতে
যদিতে বল এটা ভালবাসা এতো ভালবাসতে শয়তানি
তো তুমি জান এটা অমুকেরই বেইমানি

চারিদিকে মারামারি বারবার গালাগালি
রমানিদের বারাবারি তাড়াতাড়ি ছুটে গাড়ি
30 different শশুর বাড়ি (প্রেমের ওজন বড় ভারী)
Lovers come and go man more fane more money
টাকা পয়সা Pocket এ তো কত লাগে নাচতে
কত নাগে ভাড়া করে নিয়ে যাব বাসাতে
to new york থেকে বগুড়া
বগুড়ার থেকে ঢাকাতে
সবাই এসে জানাবে যে Acidy তোমার পাড়াতে
World wide baby সবাই জানে আমাকে
US থেকে Canada
সময়ের পালকি তোরা দেখে যা
আয় ছেলেরা আয় মেয়েরা privilege চাচা চাচি নিয়ে আয়
সারা রাত জেগে নাচ কর আয় মাথা ঠিক নাই।
Just tease as or please get it on through the night get the boys get the girl get the club at
hyped shake that junk in the frunk to the left to the right ঐ the Party's over here
চুপি চুপি টিপে চোখ চুপি চুপি ইশারায়
আজকে না পেলে কোন bell নাই

(19) Album: কল্পনার বাইরে
Song: সাপুড়ে
Singer:Rajib (Stoic Bliss)

Hold up let me talk to you for a little bit girl

You could find me in the club nigga what you think
Got me girls that I'll fall for the guess mink
I got a cold from the ice on both my rings.
I gotta go like a problem when I do my ring.
See the thing with this chick she go and suck my slurp
You don't even know mouth, control your lips
দেখ তুমি সাপ আয় আমি সাপুড়ে(তাই নাকি)
মানুষের রুপ নিয়ে আসে পঙ্গটা
তো আও লজ্জাতে বলায় সেতো নাচবে না
তো দেখ বাশির আওয়াজ শুনে সে বাধ্য
তালে আসো গা পিছে নাচ
তোমার ঠোট বলে আমার কথা ভাব
তালে আসরে চুপ কওে থাকরে
আজকে রাতে তো সবকিছু পারবে

ওরে বাবা Whats good সাক্ষি
গাড়ীতাড়ি দেখি সব কিছু দামী
ভালবাস আমাকে তো সেটা জানি
আকাশ থেকে তোমার জন্য চাঁদ ভেঙ্গে আনি

তালে আসমান পারবে কি
তারে club এতে গানটা চলবে কি
Damn like double are man drop the beat
Tell me baby what is your near can you buy me a drink
Club is bumping everybody's jumping its raining Acid Rain
And you know you know my name
Got your body in nation, a sip of my potion don't get burnerd on my flare
Tell me baby what's your name

তালে সবাই এখন তাকে চিনতে পায় আরে বন্দুক আছে বাসায় তিনটা ভাই
তো দেখ অন্ধকারে যদি দিনটা যায়, তাইলে হেগে গেলেও কোন উপায় নাই
জীবনের বাসায় থাকত খালি আমি আর তুমি আজকে আছ তো
কালকে নাই তাইলে বল মানে কি? তাইলে আস গা পাছায়
নাচো তোমার ঠোঁট বলে আমার কথা ভাব
তাইলে আসবে চুট করে থাকরে আজকে রাতে
তো সব কিছু পাবরে।

(20) Singer : Rajib (Stoic Bliss)
Album: কল্পনার বাইরে
Song : Acid

Acid is a demon stuck to the tomb in the back of the room
And the rumors proving the moons
Awaking a monster strapped to the wall with chains
And half of the moment his locked in place
His face is masked in case
His striving in hunger to run to your block and
Blade your throat, and cut your skin and eat your flesh
Just for the taste
A million soldiers marching the war, its me against just all you foes,
This is how a killer goes, and murder murder all you hoes
Got joker, to strangle and choke her
Back and forth on the sofa, the mattress soaked
Its over, both of the chickens screaming

I'm a psychopath, a maniac like - you bring the lady man
Mouth duck taped shut - tell me what she freaking saying
Bound to start the rain again beginning till the very end
Oh you wanna play again say hello to my little friend

Acid চলে আকাশ পুড়ে চিতে পরে পৃথিবিতে

Acid ধরে জিনের মত ভূতরাও ভয়ে মন্ত্র পরে যন্ত্রনাতো কথা বলতো, গনতন্ত্র হারিয়ে তো যন্ত্র ধইরা উল্টা কইরা মুখটা চিল্লা বুকটা কই কাট Acid কে? তোর বাপ এর বাপএর বাপ এর দাদার বাপ এ বাবা।
উপর নিচে আগে পিছে চারিদিকে নাচে সাপ
আর পূর্নিমা চাঁদ এ হাঁটে আটটা অন্ধকারে কাঁপে রাত
Police এলেই লুকাই দা রক্ত হাতে মুখে দাগ আর বিছানার নিচে লাশ পরে থাকে।

হাতে ছড়ি ▉▉▉ নিয়তির বিধানে কাঁচের মত সপ্নগুলো যদি ভেঙ্গে পরে যায়। হাতে Acid একা একা আগে পিছে কেউ নেই দেখার দুই দিনের এই দুনিয়া আজকে আছে কালকে নাই।

Ac1D Verse 3:
Puffin' bud in the streets now lets cipher man
I got a dub in my hand like its Amsterdam
Semi-automatic cocked at call the doctor
When my flow gets hot, you feel the burn
From the speakers, to your skin, to the hypoderm

(21) Album: Maya (মায়া)
Singer: Habib
Song: আমার বন্ধুয়া বিহনে গো

আমার বন্ধুয়া বিহনে গো সহেলা পরানে গো
একলা ঘরে রইতে পারিনা
Now hear this
Special request in
The Popular demand
Your little wish is
My command
You make me scream
You are mind all the time
I will never stop loving
Till the break of down
Spring time is here
Beauty every where
How could I Share
Without you near
Out of a kind
And you blow my mind

একলা ঘরে রইতে পারিনা
বসন্তেও এ কালে, ডালিম পাকে ডালে
কার খোজে, রহিয়াছ তুমি, আইল
আইলা আইলা না

আমার বন্ধু বিহনে গো
Special request in

থাকো বন্ধু সুখে শেল দিয়া মোর বুকে
মনে যদি থাকে তোমার ভুইলনা ভুইলনা
একলা ঘওে রইতে পারিনা
Now hear this
আমার বন্ধু বিহনে গো

(22) Album : maya (মায়া)
Singer : Habib
Song : আসি বলে গেল বন্ধু-1

আসি বলে গেল বন্ধু আইলানা
যাওয়ার কালে প্রাণে বন্ধে
নয়ন তুইলা চাইলা না
আসবা বলে আশায় রইলাম
আশাতে নিরাশা হইলাম
বাটাতে পান সাজাইয়া থুইলাম
বন্ধু এসে খাইরনা
সু জন বন্ধুরে চাইলাম মনে বড় ব্যথা গাইলাম
আমি শুধু তার গান গাইলাম সে আমার গান গাইলনা
Habib in the place
Better give some space
Not near to impress
Not হবধৎ to give stress
Just give your best
And we can rest
Who close is first
Now bat the best
আবুল করিম চিন্তা করে ▬▬এই আশাতে যাবে মরে
আসে যদি মরণ পরে আমাওে সে পাইর না
আসি বলে গেল আইল না

(23) Album : maya (মায়া)
Singer : Habib
Song : আসি বলে গেল বন্ধু-2

Without you
আসি বলে গেল বন্ধু আইলানা
যাওয়ার কালে প্রাণে বন্ধে
নয়ন তুইলা চাইলা না

আসবা বলে আশায় রইলাম
আশাতে নিরাশা হইলাম
বাটাতে পান সাজাইয়া থুইলাম
বন্ধু এসে খাইরনা
সু জন বন্ধুরে চাইলাম মনে বড় ব্যেথা পাইলাম
আমি শুধু তার গান গাইলাম সে আমার গান গাইলনা
Habib in the place
আবুল করিম চিন্তা করে এই আশাতে যাবে মরে
আসে যদি মরণ পরে · · · আমাকেও সে পাইর না
আসি বলে গেল আইল না (!!)

(24) Album : শোনো
Song: প্রজাপতি
Singer : Habib

মনে করো যেনে তুমি আমি
নিজনেতে বসে আছি
রাত নেমেছে আজ নতুন আলোয়
জোছনাতে পাশাপাশি।।
তুমি আছো আমি আছি
ঋালবালার মাতামাতি
তোমার আমার স্বপ্ন হয়ে
উড়ছে দেখ প্রজাপতি।।
চেয়ে দেখে ঐ চাঁদও জেগে রয়
ঋালবাসার রাত পাহারায়
চাইছি দুজন যেনো রাত না ফুরায়
অকারনে নিরবতায়।

Rapmix

(25) Singer : Habib

Song : কৃষ্ণ আইলা রাধার কুঞ্জে
Music by: Habib

কৃষ্ণ আইলা রাধার কুঞ্জে খুলে পাইলা ভ্রমরা
ময়ূর বেশেতে সাজন রাধিকা
শোয়া চন্দন ফুলের মেলা সখিগনে
লইয়া আইলা
কৃষ্ণ দিলা রাধার কোলে, বাঁসর হইল উজালা।

Rapmix

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Questionnaire 1 for Younger Generation

Name: Age: Occupation:

Please Read the following questions & Answer :
(Instruction : You may give answer in both languages : Bangla / English)

1)Do you like the Bangladeshi pop songs where different languages have been used?আপনি কি বাংলাদেশী প?
পছন্দ করেন যেখানে ভিন্ন ভাষার ব্যবহার রয়েছে?

() Yes/ হ্যা   () No/না

(why) please
explain...
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2) Which song do you like most? And why? এ ধরনের কোন গানটি আপনি বেশী পছন্দ করেন?
কেন?...
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3) What element do you like in these types of pop songs? এ ধরনের গানের কোন বিষয়টি আপনার সবচেয়ে বেশী পছন্দ?

1. Lyric 2. Tone 3. Style 4. Presentation 5. Accent 6. Blending of different languages.

4) What do you think about the blending of different languages? বিভিন্ন ভাষার সংমিশ্রন সম্পর্কে আপনার মতামত/ ধার
কি? please explain

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5)Do you understand the foreign language which are used in these songs? এ ধরনের গানে যে সকল বিদেশী ভাষা
ব্যবহার হয় তা কি আপনি বোঝেন?

()Yes/ হ্যা   () No/না

6) Do you think the use of fusion is destroying songs aesthetic quality?আপনি কি মনে করেন যে এইসব সংমিশ্রন গানে সৌন্দর্য গুন নষ্ট করছে?   ()Yes/ হ্যাঁ   () No/না

(how) please

explain...
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7) Do you think these pop songs are projecting our traditional culture? আপনি কি মনে করেন এই গানগুলো আমাদের সংস্কৃতি বহন করে?

                           () Yes/ হ্যাঁ   () No/না

(why)pleaseexplain..
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8) What do you think about their(singer) presentation? গায়ক/ গায়ক দের উপস্থাপনা সম্পর্কে আপনার মতামত/ ধারনা কি?

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9) A. Do you follow their accent? আপনি কি তাদের বাচন অনুসরন করেন?

                        A. () Yes/ হ্যাঁ   () No/না

10) Whose style do you like most? **কার স্টাইলটা আপনার সবচেয়ে বেশী পছন্দ?**Do you follow his/her style? আপনি কি তার কোন স্টাইল অনুসরন করেন?

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APPENDIX C
Questionnaire 2 for Parents

Name: Age: Occupation:

Please Read the following questions & Answer :
(Instruction : You may give answer in both languages : Bangla / English)

1)Do you like the Bangladeshi pop songs where different languages have been used?আপনি কি বাংলাদেশী পপ গান পছন্দ করেন যেখানে ভিন্ন ভাষার ব্যবহার রয়েছে?

                  () Yes/ হ্যা   () No/না

(why)pleaseexplain……………………………………………………………………………………………
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2) What element do you like in this types of pop songs?এ ধরনের গানের কোন বিষয়টি আপনার সবচেয়ে বেশী পছন্দ?

     1.lyric 2.tone 3.style 4.presentation 5.Accent 6.blending of different languages. 7.nothing

3) What do you think about the blending of different languages?বিভিন্ন ভাষার সংমিশ্রন সম্পর্কে আপনার মতামত/ ধারনা কি? please explain

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4) Do you think the use of fusion is destroying songs aesthetic quality?আপনি কি মনে করেন যে এইসব সংমিশ্রন গানের সৌন্দর্য গুন নষ্ট করছে?   ()Yes/ হ্যাঁ   () No/না

(how)pleaseexplain…………………………………………………………………………………………
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5) Do you think these pop songs are projecting our traditional culture? আপনি কি মনে করেন এই গানগুলো আমাদের সংস্কৃতি বহন করে?   () Yes/ হ্যাঁ   () No/না

(why)pleaseexplain...
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6) What do you think about their(singer) presentation? গায়ক/ গায়ক দের উপস্থাপনা সম্পর্কে আপনার মতামত/ ধারনা কি?
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7)Do you find any effects of these songs in your child?give some example আপনি কি আপনার সন্তানদেও উপর এসব গানর প্রভাব দেখেন? কয়েকটি উদাহারন দিন।
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8)Do you think that younger generation are loosing value of their culture by this song? (আপনি কি মনে করে এই গানের মাধ্যমে নতুন প্রজন্ম তাদের সংস্কৃতি হতে দুরে সরে যাচ্ছে?) যদি হ্যা হয় তাহলে আমাদেও কি করা উচিত?
            ()Yes/ হ্যাঁ   ()No/না

If yes then what we should to do?..
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APPENDIX D

Interview Question for Experts

1. What do you think about code switching in Bangladeshi pop songs?

2. Do you like the Bangladeshi contemporary pop songs where code switching is occurred?

3. Is there any favorite singer of you?

4. Do you think that switching is destroying our song's aesthetic quality?

5. What do you think about these song's lyrics?

6. Do you think there are some negative effects of the pop songs on younger generation?

7. What do you think about the presentation of the singers?

8. Do you think these songs are presenting our culture or western culture?

9. Sometimes we find that some are speaking Bangla with English accent. How do you measure it?

10. What we should to do foe overcome these problems?

BIO-DATA OF THE AUTHOR

Sharmin Sarwar completed her secondary and tertiary education from Bangladesh. She has a B.A. (Honours) from Asian University of Bangladesh and M.A in English from East West University. She has also completed Television Journalism Course in BCDJC, which was jointly organized by Bangladesh Centre Development, Journalism and Communication (BCDJC) and The Gaylord College of Journalism and Mass Communication, University of Oklahoma, USA. She taught as a lecturer in Dhaka Cantt. Girls' Public School & College. Now she is working at ITS Labtest Bangladesh as a Co-ordinator of Textile.

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