

Korechi vs Korsi: An Analysis of the Linguistic Shift in Bangladeshi Television Dramas from the 1980s to the Late 2000s

By

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A thesis submitted to the Department of English and Humanities in partial fulfillment of the
study requirements for the degree of the Bachelor of Arts in English.

Department of English and Humanities

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Declaration

It is hereby declared that,

1. This thesis is my own original work, submitted while completing my degree at BRAC University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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Approval

The thesis titled “Korechi vs Korsi: An Analysis of the Linguistic Shift in Bangladeshi Television Dramas from the 1980s to the Late 2000s” submitted by Maeesha Farzana (ID: 22303024) of Spring 2026 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Arts in English in June 2026.

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Ethics Statement

The secondary sources used in the study are quoted and paraphrased with proper reference. No information has been used from other sources without providing appropriate reference. I fully acknowledge the fact of disciplinary action due to the failure to follow these academic integrity principles. I also acknowledge that all forms of academic integrity violation may result in serious consequences, including being suspended from or dismissed from BRAC University. I assert my full responsibility to uphold guidelines of academic honesty to these principles throughout the research process.

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Abstract

This study looks into the reasons and impacts of the linguistic change in drama language by focusing on the viewers perspective. To gather necessary data, first of all, interviews were conducted. Moreover, for an unbiased analysis, public comment sections were also taken to analyze the general reaction. As for linguistic analysis, samples from different drama scenes from both times were also used. The result shows that preference of younger audience, liberty choice of the makers, and newly started craze of social media worked behind the beginning of colloquial Bengali in drama language. As for consequences, both positive and negative impacts can be observed, mostly the later one. From connecting the younger audience with their everyday language in dramas to misusing the colloquial linguistic pattern by including unnecessary curse words and slangs. By ensuring the proper use of language in dramas through well-written dialogues, careful moderation by the makers and adequate linguistic awareness of the audience, the betterment of drama language is possible.

Keywords: Standard Variety; Colloquial Variety; Drama Language

Dedication

To my beloved younger sister, who saw both my good and bad times, understood me, believed in me, and was always there for me to encourage me not to give up ever.

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First of all, I am forever grateful to Almighty Allah to provide me with the strength to complete my thesis journey smoothly. Whenever I got stuck, panicked, and cried, He listened to me and I started again. I am indebted to my parents for their unconditional love and care toward me, for always having trust in me. Next, I want to thank my siblings for supporting me all the time whenever I faced difficulties. I would like to thank my bhaia, my elder brother, for helping me with technical support in completing my thesis, and my younger sister, Faria, for covering for me in household chores while I was busy in writing. I am also grateful to all of my friends, specially, Mubina, Saria, Aeysha, Promi, and Abbas who listened to ranting for the past four years without any complaints. If they were not there, I would not be able to survive my undergraduate journey. I would like to thank my respected, kind, and supportive supervisor for guiding me throughout my thesis journey and for patiently bearing with my mistakes.

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Chapter 1

Introduction

1.1 Background

“If there’s one thing consistent about language it is that it is constantly changing. The only languages that do not change are those whose speakers are dead” – Rosalie Maggio. It is true that language has its own way of flowing. As time goes, history and society changes, so does language. In fact, because of societal and historical transformation, languages are bound to evolve in a new way. Just like a whole language, the usage of a particular linguistic style can also change. In different sectors, from written literary works to visual media, this linguistic evolution cannot be unseen.

Now, one of the significant mediums where linguistic trend and change are observed is Television dramas. According to Ali (2023), some of the popular broadcasted contents through Television are dramas, cinemas, and talk-show and linguistic style of these programmes play a vital role in our society. Dramas are reflections of everyday life. It represents people’s emotions, like happiness, frustration, enjoyment, and sadness. Besides the acting expressions of the artists, it is the dialogues that speak those emotions and are embedded in the viewer’s heart. For this reason, the linguistic style used by the actors and actresses also plays a major role in shaping how the viewers embrace it.

From the initial days to contemporary times, Bangladeshi television has been changed linguistic variety-wise. There was a time in the 1980s and 1990s, when in all dramas, the characters used to speak standard Bengali. Some classic Bangladeshi television dramas include: “*Shongshoptok*”,

“Matir Kole”, “Jonaki Jole”, “Bhangoner Shobdo Shuni”, “Oyomoy”, “Bohurbrihi” and so on (Shaju, 2020). As time goes, changes in the linguistic style in drama dialogues have taken place and the lingering effects of it can still be seen.

- *“Raye boltese, ora Tutulre naki shob koya dibo.”* (Original dialogue)

- *“Raye bola hocche, ora Tutukle naki shob bole debe”.*

(Drama: “Carrom”)

Is there any difference between these two dialogues? Both of these contain similar meaning, details of a matter would be informed to a person named, “Tutul”. However, do the two sounds similar? There is indeed a difference between these two sentences, the first one is spoken in Standard Bengali and another in the Colloquial Bengali.

In the late 2000s, several contemporary directors introduced colloquial Bengali into drama dialogues. In television dramas like, “420”, “Carrom”, “69”, the inclusion of colloquial Bengali started to be observed. It was a notable addition to the television drama and a unique experience for the viewers. For the first time, the viewers were hearing their own speech style on television. The way they talk to their family members, friends, acquaintances, the way they express themselves in non-standard variety—all were exhibited in the dialogues of those newly created dramas directed by popular drama directors during that time.

While some viewers loved the colloquial variety, others, especially the older viewers, preferred the standard variety, and some accepted both varieties equally. However, the reasons for and

consequences of this major linguistic shift in the context of Bangladeshi television dramas remained questions and worthy of careful analysis. This paper provides answers to these significant questions by emphasizing the perceptions of the general viewers regarding this major linguistic shift in Bangladeshi television dramas.

1.2 Purpose of the Study

Since the change in the linguistic variety that took place in the late 2000s is an important inclusion in dialogues of television dramas, it is crucial to investigate the impacts in the broader aspects, specially, in the viewers' linguistic style. The opinions regarding the change from the older generation is another concern. This is why, the purpose of this study is to thoroughly analyze why this linguistic change was needed and what it did afterwards.

1.3 Significance of the Study

This study has tried to bring out the reasons for the linguistic change and the impacts of it, especially in the contemporary Bangladeshi television dramas. The findings of the study also revealed some crucial factors responsible for the shift and aftermath of it. Although, the linguistic shift took place almost 25 years ago, it is still relevant to this day, because of the linguistic influence observed in dramas from the recent times. This study will be helpful for the researchers interested in media language, and the directors to have knowledge about the perception of the drama viewers regarding drama language.

1.4 Research Questions

- 1) What were the factors that influenced and introduced colloquial variety in Bangladeshi television dramas in the late 2000s?
- 2) After the introduction and inclusion of the linguistic shift from the standard to colloquial Bengali, what consequences can be found?

Chapter 2

Literature Review

2.1 Introduction

This literature review, first of all, introduces the important terminologies used throughout the study and after that, it discusses the relevant studies to the topic of the study about what has already been found out. Colloquial usage has not only been found in Bangladesh, rather, it is observed globally, such as, in USA, Denmark, and Japan. Moreover, the usage of colloquial variety can also be discovered in literature, many western TV series and it has impact on both spoken and written communications.

2.2 Important Terminologies

“In the everyday use of the term, ‘language’ is usually used to mean both the superordinate category and the standard variety; dialects are nonstandard and subordinate to languages” (Wardhaugh & Fuller, 2015, p. 29). The study completely revolves around two terms, 1) Standard Variety and 2) Colloquial Variety. A question may arise, what is this variety that the author is talking about and also, what are the two repeatedly used varieties? At the very beginning of the discussion these questions should be answered.

2.2.1 Variety

Variety is a specific term in Sociolinguistics. Variety refers to the style of speech depending on location and social class (Wardhaugh & Fuller, 2015). Different social groups use language differently. Moreover, variety changes based on the topic of the discussion in different contexts. Types of vocabulary, style, pronunciation becomes formal or informal depending on the person

the speaker is talking to. Every human language has different varieties. For example, how English is spoken in the USA is very different from how it is spoken in African countries. In the similar way, the Bengali is heard and spoken in TV news and Newspaper is different from how people casually talk in it in their daily lives. Each version of the same language is a different variety.

2.2.2 Standard Variety

According to Wardbaugh and Fuller (2015), the standard variety is commonly termed as “the natural, proper, and fitting language of those who use – or should use – it” (p. 34). They also state that it should be protected and even highly honored as they are “part of their heritage and identity”. Milroy (2001) defines the standard variety as something that is shared through generations, however, not the entire speaker community of the same language, rather a selected few who contributed to keep it polished, refined and enriched. Moreover, the common belief behind the utmost care is that if the conventionality of the language is not protected well, the language will be bound to decay and lose. An example of the standard variety in Bengali can be; *“Shorkarer dayitto newar por prothombarer moto montrishovay boshechen prodhanmontri”* (The Prime Minister held the first cabinet meeting, after taking charge of the government). It is also important to mention that the educated and elite speakers of a language are generally associated with the standard variety, as the version of the language they usually speak and use are generally considered as “the standard”.

2.2.3 Colloquial Variety

Before moving into the colloquial variety of a language, the topic, “Vernacular” should briefly be discussed. Wardbaugh and Fuller (2015) describes that the term vernacular is used to refer to the kind of language an individual is exposed to since childhood and then later used in daily life to communicate and interact with others. Vernacular language is used in informal contexts. Vernacular is sometimes looked down upon by many others who prefer another variety, specially, the standard one. Therefore, “this term often has pejorative associations when used in public discourse” (Wardbaugh & Fuller, 2015). Now, colloquialism or colloquial language is connected with this informal usage of language. A colloquial variety is a broad concept used by the linguists to discuss the informal interaction as it contains all the varieties of informal language, such as slang, vernacular, vulgar and jargon in informal contexts (Fattah & Saleh, 2022). Therefore, colloquial variety carries the easy and natural essence of a language, mostly used by the native speakers. In general, the way people communicate with each other without saying any heavy or textual terms and words and polished pronunciation, is of the colloquial variety. An example of the colloquial variety can be, “*Mama, janos na kalke ki hoise!*”.

2.3 Standard vs Non-standard Dialects on Speech in Denmark from Broadcast

The differences in the usage of different dialects in Denmark were prominent in the 1960s and 1970s. In recent years, “everywhere in the country, young Danes speak ‘standard Danish’” (Androutsopoulos, 2014). In Androutsopoulos’s (2014) book chapter called “Indirect influence from broadcast media on speech in Denmark?” He talks about how because of social and media change, the ideology of using standard variety is still strong and comes first where modern or nonstandard variety is less used and prioritized.

The linguistic standardization process started in the 1960s when the wave of urbanization and migration were taking place. People were adjusting lifestyle to urban setting, institutionalization, advancement in lifestyle– all these social changes contributed to the shift from the local dialect to the standard language. However, it was the media that again popularized the conservative standard language. For example, Danish Radio (DR) strongly went for the standard language and opposed all forms of modern speech. Although later DR included traditional dialect, but only for non-serious programs. Gradually, the modern form of speech which was non-standard, started to be used in many other programs and then was criticized for losing proper essence and value of the language. The different dialects or forms started to be used in different media and now, people of Denmark know the importance of every kind of variation, although they strongly believe the standard variety is the best form.

2.4 Slangs in American TV Series

Slangs, an important element in the colloquial language, can be observed in American television media as well. Putri et al. (2025) observed that the characters of TV series “Ginny & Georgia”, “use a range of slang types, including Fresh and Creative, Flippant, Imitative, Acronym, and Clipping, with Flippant slang appearing most frequently, highlighting the characters’ preference for informal and humorous language”.

The analysis of the TV series showed how in teenage and family cotexts informal language and slangs are being used which reflects the dynamic usage of it (Putri et al., 2025). The characters used slangs from different categories to convey various kinds of emotions and attitudes, because

using slang is “a tool for identity, intimacy, and cultural expression in everyday conversation” (Putri et al, 2025).

2.5 Linguistic Shift in Japan

Soepardjo and Warsono (2017) demonstrates the acceptance of new styles of language in Japan. Young people started using language without ‘ra’, more specifically, verbs. At first, the parents and the older speakers thought it was not “the correct language”. As the time went by, the new usage started becoming popular and now, everyone has adopted the new style. The changes are such as; “Taberareru” to “tabereru”, “mirareru” to “mireru” (Soepardjo & Warsono, 2017).

Seopardjo and Warsono (2017) questions whether this kind of linguistic shift is affecting or making chaos in the language or not and concludes by stating that “it is the nature of language, as long as the language is used as a communication tool, it will continue to change”.

2.6 Linguistic Change Through Television in South Asia

Dhongde’s (2000) study indirectly address the topic of this study, as it addresses another important issue related to linguistic change which is significant compared to the discussed linguistic shift in this study. Dhongde (2000) talks about the causes and impacts of linguistic changes observed in Indian audiences because of watching television.

He argues that the connection between the audience and the author through television is unique and only one side can revive the message because of the one-way communication (2000). The message injected or delivered through television is sometimes repetitive, specially the jingles in

advertisements which has the probability for the audience to easily imitate. The impact of it is that the dialects of the viewers can attain a change through modification. Beside, in some Marathi television channels some words borrowed from Hindi and English through code-mixing (Dhongde, 2000).

The inclusion or modification of accents of one language can also shape and diversify the linguistic landscape for its viewers as well. Dhongde (2000) gives examples where two different Indian television channels promote or use two different accents of English in their own programs. On the one hand, the programs contain accent-neutral English and on the other hand, new programs on one particular Indian channel use heavily accented Indian English, very different from the neutral variety. Therefore, television can play a major role and can have a big impact in linguistic change for the broader audience.

2.7 Usage of Slang in Bangladeshi Dramas

Use of “slang” is an important characteristic of colloquial variety. Dramas plays an important role as a certain tool for looking into and expressing human behaviour, emotions, and sentiments (Rana et al., 2024). This is why, slang is part of that natural portrayal of language. And, with natural essence, slang automatically comes in colloquial language. It is because everyday conversation is unfiltered, informal, and utmost casual. This is why the usage of informal language or “substandard language” can be observed in several Bangladeshi television contents.

Rana et al. (2024) shows some factors, such as; launching of 3G and popularity of new media platforms like Facebook, YouTube, and then several OTT platforms. Slang started to be used in

these mentioned social medias. At some point, the usage continued to grow and in recent years, slang words are used in everyday life. Some filmmakers utilized this popularity by adding slang in their works. As a result, unfiltered Bengali slang quickly grabbed the attention of the audience. Especially the younger generation, who naturally tend to imitate and internalize such slang. Therefore, television contents influence the viewers and their daily decisions (Reza et al., 2018). Which is why, when the dramas were popularizing, slang started to be used, where most of them were offensive and misogynistic.

2.8 Language in Bengali Television Dramas

Ali (2022) talks about how language in Bangladeshi dramas have been changed over the years, more specifically, three decades. In the study, he discusses how the dialogues of Bangladeshi television dramas once used to contain a powerful standard language, now it is observed that colloquial and vernacular language in the drama dialogues more. Code-switching, specifically the mixture of English and Bengali is also discussed in the study. The author also thinks that the use of colloquial variety in drama dialogues has researched to a disruptive stage.

To learn spoken Bengali better and accurately pronounce it, Bangladeshi television dramas had a remarkable role. According to Ali (2022), The director used to value accurate pronunciation in Bangladeshi television dramas in the 90s which is why those dramas were popular with viewers from different geographical areas. However, as time went, the style of representing dramas has changed. The directors from recent times are also shifting their focus to “the mixture of vernacular, colloquial and dialects or Banglish language” (Ali, 2022).

From the analysis of Ali's study (2022), it has been found that in the 90s Bangladeshi drama "Kothao Keo Nei", 5 words contain language degradation which is 0.32%. Another Bangladeshi drama from the 90s, "Choto Choto Dheu", contains 6 words (0.32%) with language degradation. Here, language degradation refers mainly to the colloquial variety. For example, some words labeled as language degradation are, "*matha kherap*" ("*matha kharap*" in standard variety), "*keda*" ("*ke*" in standard variety), "*ashtase*" ("*ashche*" in standard variety), "*thaikka*" ("*theke*" in standard variety), "*kortase*" ("*korche*" in standard variety), "*je na*" ("*ji na*" in standard variety). From the linguistic analysis of two Bangladeshi dramas from the 90s, the average of using colloquial variety is 0.32% and 95.81% words maintained the standard variety.

Two dramas from 2000-2010 have also been analyzed through a linguistic lens. Here, the number of colloquial words have significantly increased. In the drama, "Graduate", 28 words (1.58%) are in colloquial variety and, in another drama, "Fnf", the number is 31 (1.8%). Ali (2022) further analyzed the language used in Bangladeshi dramas in the subsequent decade (2010-2020) as well. The dramas "Tom & Jerry" and "Popular Premik" from this decade contain 83 words (2.29%) and 62 (2.27%) with colloquial variety. After analyzing different Bangladeshi dramas from three different decades, Ali (2022) found out that the usage of standard Bengali has decreased by 9.08% as the usage of the colloquial Bengali had been increasing gradually.

2.9 Standard Dialect Viewed in Bangladesh

SD Ideology or Standard Dialect Ideology in the context of Bangladesh focuses on how people perceive the usage of standard Bengali, meaning, how general speakers of a view the usage of standard Bengali in different contexts.

The interesting founding of the field study conducted by Hasan and Rahaman (2014) includes, how a mother does not let her child to pick up the regional dialects from their housemaids and therefore, sends the child to an English medium school to “protect her son from the influence of non-standard variety of Bangla” (Hasan & Rahaman, 2014). Because, the prestige and privilege lie in standard variety in society and regional dialect or non-standard variety has the “lower-class” tag. This is why, the “multidialectal” mother wants her son to become “monodialectical”. In another case, the mother wants her child to learn standard Bengali as, according to her, standard variety is essential to communicate with other people. Here, by “people”, she means, education and elite class people and the mother is worried at the fact that, “her son would be discriminated, if he speaks Tangaili variety, in an educated-elite-class setting” (Hasan & Rahaman, 2014).

In another case, although the parents of a child are not concerned about the variety of language their child has picked up, however, people around the child are concerned about the Tangail dialect he is using saying the boy should learn standard Bengali. “This remark about the child’s linguistic capability seems to demonstrate that linguistic fluency or competence in a regional variety is not valued” (Hasan & Rahaman, 2014). In another scenario, the standard of Bengali language is represented only through Kolkata Bengali and as it is correct and sweet-sounded. For this, a regular viewer of Kolkata serials, a speaker “laments over the incorrect and harsh spoken variety of Bangla in Bangladesh” (Hasan & Rahaman, 2014).

In the last case, having dual attitudes toward the varieties of Bengali has been observed. In their conscious mind, the participants showed admiration of all varieties of language, but started mimicking someone who uses non-standard dialect in public places. It seems like “regional dialect is stigmatized only at formal places; but its use is normal at home” (Hasan & Rahaman, 2014).

2.10 Usage of Colloquial Style in Literature

While colloquial variety convey a sense of authenticity, it can lower the professional tone as well. Shermamatova et al. (2024) discussed how colloquial language in communication builds a natural connection between people and its application in different contexts. He states that an individual does not always speak in the similar way in every social situation, such as; at home, among friends, with colleagues, in the store, among acquaintances one individual speaks differently. Besides informal settings, colloquial usage can also be observed in fields such as journalism and literature, “where the main aim is reliable and realistic communication” (Shermamatova et al., 2024, p. 279).

Colloquial style of writing does not only stay in real life conversation among speakers. In the pages of literature, it is not hard to find colloquial variety as it “is something that generally tends to creep in” (Shermamatova et al., 2024, p.281). It is because authors prefer to use the kind of language that they are most comfortable with, influenced by their roots. An example of using colloquial style in fiction is the “Harry Potter” series by J. K. Rowling. One reason behind giving a touch of colloquial variety in literary works is “to imbue a sense of reality and to render their

work a contemporary touch” (Shermamatova et al., 2024, p. 282). Some may not like seeing the language of everyday life in printed pages of literary works, however, “there is a sense of realism that slang and colloquial terms impart” (Shermamatova et al., 2024, p. 282). Because, the characters in novels and stories are solely taken from real life settings. The dialogues they say, therefore, must contain the essence of natural touch to create connection between those characters and the readers to successfully represent the profoundness of the literary work itself.

From what Shermamatova et al. (2024) found, some of the advantages of the colloquial variety in literature and other contexts are: making a great contribution to the audience, simplifying complex concepts by replacing jargon and technical terms, and obtaining a sense of authenticity and approachability to build rapport in several fields like marketing, social media, and customer care service. In the similar way, the potential drawbacks of using colloquial language, Shermamatova et al. (2024) discovered are: ruining the professional tone in some formal contexts, creating confusion and misinterpretation among the non-native speakers, and informal tone in written communication in formal settings due to excessive use of colloquial variety.

2.11 Effect of Colloquial Language among Students

As speakers of a particular language, colloquial variety does have some impact among the students, specifically, in their writing skill. Students are exposed to both standard and colloquial language from their family, friends, and social media, and thus, this overlapping usage of two linguistic varieties can blur the distinction between informal and formal language and create a difficult situation in educational settings, where a formal tone is mostly expected (Briones et al., 2024). The frequent use of texting applications, some issues like “shorter spellings, inadequate

punctuation, suboptimal word choice, and simplified communication practices” have been observed (Briones et al., 2024). Investigating the reasons behind using colloquial language, it has been discovered that students mostly use “to express themselves freely, convey emotions, and make their writing more engaging and comprehensible” (Briones et al., 2024), although to some extent, the usage of such variety may affect the formal tone of academic writing.

2.12 Conclusion

To conclude, the previous studies discussed above show that usage of language has constantly been changing and it is not uncommon. From media to academic writing, in every context, linguistic varieties, other than the standard one has entered. Most of the time, the usage of a non-standard variety is criticised by the older generation and has been taken lightly, however, this does not stop the popularity of the colloquial language among the users (mostly, younger generations). The comfort of using everyday language has always been prioritized, even though impacts of using it are not appreciated in some scenarios. Nevertheless, one clear research gap cannot be ignored and that is in the context of Bangladeshi Dramas, the studies involved using slang, a little part of the colloquial variety. The detailed analysis of the shift from standard Bengali to colloquial Bengali in television dramas can rarely be observed.

Chapter 3

Methodology

3.1 Introduction

This chapter focuses on methodology applied in this study. It includes research design, general information of the participants, research instruments adopted to collect data, the process of data collection, and finally, analysis of the collected data. The significance of this section is to provide a clear idea or explanation of how the study has been conducted.

3.2 Research Design

First of all, the study has been conducted through a qualitative research method. The reason behind is that a qualitative research is appropriate for the researcher as it enables them to look into the real-life experiences by using different methods or techniques to interpret and explain the findings (Denzin & Lincoln (2011). Since, the aim is to discover the social context behind and social impact after the linguistic shift in the drama dialogues, it is significant to observe the influence of this change in real life context. And, a qualitative approach is suitable for collecting data from real life experiences. Next, the author had used a “case study research method” as it is “defined as a qualitative approach in which the investigator explores a real-life.....through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews...” (Creswell & Poth, 2018). Different types of techniques (discussed later) were adopted to gather necessary information on pros and cons of the change of linguistic variety and thus, a case study method has been selected.

3.3 Participants

Predominantly, the viewers of the Bangladeshi drama were chosen as the participants. How they think about the linguistic variety in drama dialogues in their contemporary time, what are the reasons behind the shift (from standard to colloquial) that took place, and what they think about the social impact it has—all have been analyzed. Therefore, the audience of Bangladeshi dramas who have watched enough content to have a good idea about the style of the dialogues are the participants. As the study focuses on two different time frames, one is the 1990s and the other is the 2000s, more specifically, the late 2000s, two different groups of participants were selected. The study looks at the responses of 4 viewers of the 1980s-1990s Bangladeshi drama and 4 from that of the late 2000s.

Interviewees	Current Age	The Decade of Watching Dramas
Participant 1	55	1980-1990s
Participant 2	57	1980-1990s
Participant 3	60	1980-1990s
Participant 4	51	1980-1990s
Participant 5	29	Late 2000s
Participant 6	28	Late 2000s
Participant 7	25	Late 2000s

Participant 8	32	Late 2000s
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Table 1: Information of the Participants

3.4 Research Instrument

3.4.1 Interviews

First of all, the study looks at the responses of the participants that are based on their personal experiences, opinions, and observations. Therefore, interviews were conducted to gather that information. Two different sets of questions were given to two different groups of participants. The responses of the interviews work as primary data. The questions include how they see the linguistic effect, what they thought about this, how did they accept it, why do they think it happened, what kind of impact it does have on society, etc. The interview was intended to be conducted in a structured way, but a semi-structured way was also adopted based on the responses of the participants. The process of data collection has been discussed here later.

3.4.2 Document Analysis

Besides the responses from the interviews, other types of data have also been collected through a document analysis. Transcriptions from the several scenes of dramas from both time frames is one of them. Because, to highlight the linguistic shift from the standard variety to the colloquial variety, the drama dialogues need to be observed. Moreover, data transcriptions work as examples of the responses of the interviewed participants. Another important matter to observe is what the audience in general thinks about the types of variety in different time frames. Therefore,

the public comments on videos of Bangladeshi television television dramas (regarding drama language) officially uploaded on YouTube were also analyzed to gather how the mass people perceive different varieties in different times.

3.5 Data Collection

As mentioned above, to collect data, interview questions were prepared. The reason behind this, through the shared personal experiences and opinions, is the core factors behind linguistic transition to be discovered. Linguistic change can be distinguished not only by the linguists, rather every speaker of a particular language must notice if their language goes through any kind of switch. The reason behind this is we need to consider the community of speakers of a particular language with transitioning periods to interpret the impact of the social forces that influence a language (Saussure, 1959). It is because the speakers who unintentionally cause the change by getting influenced from societal aspects. Thus, as a small part of that community, participants of Bangladeshi drama viewers of two different times are important to be interviewed to know the reasons that led to this shift in dialogues, the after-effect of it in society, and how they connect it through their individual experiences and observations. The interview questions were given to the participants beforehand as they requested. All the interviews were conducted online and the audios were recorded with the permission of the participants. All the interviews took place in Bengali for the convenience of the participants. The interview transcriptions are added in the appendix. On the other hand, 4 dramas of each era have been chosen based on the response of the participants. The selected drama dialogues from those dramas provide us with direct examples to locate in which grammatical features, the shift took place. And lastly, from 13 comments on drama videos on YouTube, regarding drama language were collected to analyze opinions from response of the general audience. Both the interviewees and the YouTube

commenters regarding drama language mainly give an idea of acceptance and impact of this linguistic shift.

3.6 Data Analysis

To understand and analyze the data, first of all, the responses of the interviews help to discuss the factors behind the difference in varieties in drama dialogues and the effects of it in broader scenarios. The drama dialogues have also been analyzed to distinguish the grammatical features where the shift took place as based on this linguistic transformation, the responses from the interviews have also been analyzed. Lastly, to attain a more neutral response, public comment sections on YouTube have been analyzed and differentiate the both positive and negative attitudes towards linguistic varieties.

3.6.1 Analysis of the Documents

Before the analysis of responses of the participants, some observations were needed to identify the linguistic shift and the general reaction about it. Therefore, two types of documents were undertaken. First of all, dialogues taken from dramas from both eras were analyzed to explain the change in the linguistic variety from the dialogues. After that, what general viewers think and how they perceive each kind of language in drama dialogues have been evaluated.

Analysis of the Drama Dialogues of Both Timeframes:

Before looking at the causes and effects of the linguistic shift, it is important to look at how and where the change has occurred grammatically. Therefore, dialogues from different dramas of both times have been analyzed to take a closer look at the changes. Eight dramas have been selected, four from the 1980s-1990s and the rest four from the later 2000s (2007 and 2008).

From each drama, 5 dialogues have been selected to break down. The dramas have been selected based on their favourite dramas they mentioned in the interviews. Lastly, 5 dialogues from each drama have been selected to analyze the grammatical feature with linguistic change better.

Standard Variety in Dialogues in the 1980s-1990s				Colloquial Variety in Dialogues in the late 2000s				Linguistic Shifts In
Eishob Dinratri (1985)	Bohubrihi (1988)	Kothao Keu Nei (1992)	Aaj Robibar (1996)	420 (2007)	Chiro Kumar Shanga (2007)	69 (2008)	Houseful (2008)	
“Shob miliye ponero jon lok ashche gaye holude.”	“Dulabhaike ke naki pagol boleche ar tate naki tar blood pressure hu hu chore giyeche?”	“Dilo to apnake atke!” “Paachta r pore kaj dile na korben, mukher opor bole	“Mrittur age ashol ze kajta ami kore zete chai,shet a hocche, amar dui	“Pappu <u>bhaire</u> <u>chinen</u> na? <u>Amgor</u> shovap oti?” “Amra <u>awa-</u>	“ <u>Biar</u> age ami koto bhalo <u>asilam.</u> Baper ghore <u>asilam.</u> Koto shukhe	“Ei boyosh e mobile nile emni paka za <u>hoiteshi</u> <u>sh</u> aro	“Ekbar to call <u>disi</u> , chap to <u>disi</u> ami.” “Switch noshto <u>oibo</u> mane? <u>Eda</u> ki <u>emnei</u>	Verbs Nouns Pronouns Preposition

ashben, tader moddhe dujon achen, zader diabetes.” “Bhabi ekhon chokhe shorshefu l chara onno kono ful dekhchen na.” “Nah, dekhini. Tumi dekhecho ?”	“Public er mukh ki tui ar bondho korte parbi?” “Tarmane tumi bolte chao, baba ekta pagol?” “Bolbe karon baba tomake ottonto sneho koren.” “Ashole beparta bodh hoy, bhul e hoye geche re.”	deben, Na.” “Na apni thakle amar oshubidh a hobe” “Ami beshi kotha boli, tai na?” “Shomos hsha hoye gelo ze. Ami apnake bhul kagoj	natnir biye dite chai.” “Kintu toder opore to ami bhorsha rakhte parchi na” “Amar dharona otirikto mrirtuch inta, apnar logic ke elemelo kore dicche”	<u>zawa</u> kori, <u>apnere</u> dur <u>theika</u> dekhi, kintu kono shomoy kono <u>kisu</u> <u>jigai</u> na.” “ <u>Honen</u> , zodi kono proble m troblem hoy, mane kono	<u>asilam.</u> ” <u>“Bapere</u> <u>koita.</u> Amar <u>kase bia</u> <u>boiso</u> <u>kya?</u> ” “Tomar <u>kase bia</u> <u>diaito</u> amar jibonta amar <u>bape</u> noshto <u>koira</u> dilo.” <u>“Meiya</u> ze koshai,	<u>paikke</u> zabi.” “Labib ar bon oke ekta mobile <u>dise.</u> ” “Borda , tomar <u>kase</u> <u>kisu</u> taka hobe?” “Engli sh mediu m e pore to,	<u>banaise je</u> switch noshto <u>oibo?</u> ” <u>“Tomagor</u> <u>laiga</u> ze <u>pura</u> elaka, <u>pura</u> onchol <u>shuddha</u> noshto <u>hoibar</u> <u>lagse</u> , shei kheyal <u>ase?</u> ” “Shomoshs ha to apnaderi <u>hoitese,</u> amader to kono	Adjective
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“Sharmin er shathe jhograjha ti hoyeche naki?”		type korte diyechi”	“Apnar mrirtubh oy dur korte parlei apni Titli ebong Kongkar biyer kotha bhule zaben.” “Ebong zotoi dekhchi, totoi obak hocchi”	shomos hsha hoy, <u>taile</u> <u>heida</u> <u>amare</u> <u>koiben.</u> ” “ <u>Keda</u> <u>eida?</u> Disturb korle <u>kon</u> <u>amare.</u> ” “Oije Ontu bhai <u>ase</u> na? Ontu <u>bhaigo</u>	<u>eida</u> to <u>bape</u> janto na.” “ <u>Sintab</u> <u>habna</u> <u>korsi,</u> oije <u>polapan</u> <u>e</u> ki kumar shongho na ki <u>korse,</u> <u>oihane</u> <u>jaia</u> nam <u>lehamu.</u> ”	<u>bujhc</u> <u>ho,</u> or friend ra <u>kinse.</u> ” “Acch a <u>thikas</u> <u>e,</u> <u>thikas</u> <u>e.</u> ”	shomoshsh a <u>hoitese</u> na.” “ <u>Apne</u> <u>bhaingach</u> <u>uira choila</u> zan.”	
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				<u>loge</u> <u>chole.”</u>				
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Table 2: Change in Linguistic Variety in Drama Dialogues

After analyzing the dialogues, it can be observed that the way pronunciations of words have been changed in several parts of speech. In the table below, the changes are identified in the dialogues. The colloquial shifts taken place in dramas from the late 2000s, in term of verbs are “chinen” (chenen), “awazawa kori” (asha-zawa kori), “jigai” (jiggesh kori), “honen” (shunun), “koiben” (bolben), “kon” (bolun), “asilam” (chilam), “koita” (bolte), “boiso” (boshecho), “dai” (diyei), “korsi” (korechi), “koira” (kore), “korse” (koreche), “jaia” (jeye), “lehamu” (likhiye ashbo), “hoitesish” (hocchish), “dise” (diyeche), “bujhcho” (bujhecho), “kinse” (kineche), “thikase” (thik ache), “disi”(diyechi), “oibo” (hobe), “banaise” (baniyeche), “hoibar lagse” (hocche), “ase” (ache), “hoitese” (hocche), “choila zan” and (chole zan). In terms of nouns, the colloquial changes are “bia” (biye), “polapan” (chelepele), “sintavabna” (chintavabna). The pronouns are “bhaire” (bhai ke), “eida” (she), “amgor” (amader), “apnere” (apnake), “amare” (amake), “bhaigo” (bhaidar), “baper” (babar), “tomagor” (tomader), “apne” (apni), and “meiya” (meye). In prepositions, “theika” (theke), “kase” (kache), “laiga” (jonno), and “loge” (shathe) and in adjectives are “pura” (puro) “paikke” (peke) and “bhaingachuir” (bhengechur). The other words are “shuddha” (jure) “kya” (keno). The standard version of these words is quite different. Sometimes, words get shortened in colloquial variety, such as, “diyechi”> “disi”, “diyeche”> “dise”.

Analysis of the YouTube Public Comment Sections of Dramas of Two different Eras:

Many dramas have officially been uploaded on YouTube. Therefore, viewers from different eras watch these dramas and leave comments on the comment section below to express their emotion and opinion about dramas. From each timeframe, thirteen comments, where people talked about the language of drama dialogues have been selected. In terms of positive or negative attitude towards the particular linguistic variety, four categories of comments have been identified, which are:

POSV= Positive Attitude toward the Standard Variety,

NESV= Negative Attitude toward the Standard Variety

POCV= Positive Attitude toward the Colloquial Variety,

NECV= Negative Attitude toward the Colloquial Variety

Comments on Different Dramas from the 1980s-1990s:

The table below shows the viewers perspective about the language in dramas from the 1980s-1990s. What they think about the standard variety in dramas from earlier times and their comparison between standard Bengali and colloquial Bengali in dramas can be identified to understand which variety they prefer much.

Serial no.	Public Comments on Dramas from the 1980s-1990s		Language Variety Referred	Attitude
	Original	Translation		

	Comments			
1.	<i>Ki shundor bhasha, ki shundor bachonbhongi, shodo choyon. Ekhonkar natoke egulo pawa zay na.</i>	How beautiful the language is, how beautiful the dialogue delivery and word choice is! These cannot be seen in recent dramas.	Standard	POSV
2.	<i>Eto shundor conversation, pronunciation, shotti e tremendous</i>	How beautiful the conversation and pronunciation are! Truly tremendous.	Standard	POSV
3.	<i>Bhasha koto marjito. Ager ar ekhonkar natoke akash-patal tofat.</i>	How decent the language is between old and current dramas, there is a day-	Standard Colloquial	POSV NECV

		and-night difference.		
4.	<i>Agerkar diner natokguloy shuddho uccharon hoto. Ei beparta khub bhalo laglo ekjon Kolkatar dorshok hishabe.</i>	There was proper pronunciation in old dramas. As a viewer from Kolkata, I liked it.	Standard	POSV
5.	<i>Age Bangladesher bhasha ta kotota bhalo or shabolil chilo! Ekhon bhashar ki bikriti hoyeche! Ekhon chele ar meyeder kotha bolar dhoron shompurno alada.</i>	Earlier, how beautiful the language of Bangladeshi was! Now, how distorted language has become. The style of talking of the current generation has completely changed.	Standard Colloquial	POSV NECV

6.	<i>Natokti bohu bochor ager othocho protiti dialogue marjito ruchir o adhunikotar choya. Zoto dekhchi mugdho hoye zacchi.</i>	This is an old drama, still every dialogues give a touch of decency and modernity. The more I watch, the more I get impressed.	Standard	POSV
7.	<i>Bhasha khuje pai na kivabe proshondha korbo. Ki opurbo bhasha, uccharon,</i>	I have no words to praise. How amazing language and pronunciation!	Standard	POSV
8.	<i>Brilliant...Ar shob theke boto kotha shobar kotha bolar style khub chomotkar. Eto shundor kore ekhonkar natoke keo kotha bolena.</i>	Brilliant...the most important thing is that the style of talking is very nice. No one talks like this beautifully in recent dramas. If	Standard Colloquial	POSV NECV

	<i>Bangla bhasha shikhle evabei kotha bola uchit.</i>	one wants to learn Bengali language, they should talk like this.		
9.	<i>2024 shale eshe dekhe bujhlam natoker bhasha chomotkar hoy. Aj kalkar natoke shudhu gali ar gali,, afsus</i>	In 2024, I came to understand how marvelous the language of dramas can be. There is nothing in the recent dramas except slang and curse words.	Standard Colloquial	POSV NECV
10.	<i>Aaj Robibar ei natok na dekhle bujhte partam na ze Bangla natoke eto shundor shobdo bhandar royeche ebong</i>	If I had not watched “Aaj Robibar”, I could have never understood that there is a good collection of	Standard	POSV

	<i>jibon mukhi shikkha royeche</i>	vocabulary and life lessons in Bengali dramas.		
11.	<i>Nokkhotrer Raat ar Aaj Robibar dekhe Humayun Ahmed er natoke nesha lege geche. Koto shundor shondochoyon, kahini, shonglap.</i>	After watching “Nokkhotrer Raat” and “Aaj Robibar”, I got addicted to Bengali dramas. How beautiful word choices, stories, and dialogues.	Standard	POSV
12.	<i>Tokhon shuddho bhashay natok hoto, tobuo amra bujhte partam</i>	Earlier, standard language was used in dramas, still we could understand them.	Standard	POSV
13.	<i>Agerkar bhasha gulo shunle pran thanda hoye zay..</i>	Listening to old language calms my mind. Now,	Standard Colloquial	POSV NECV

	<i>Ar ekhon to shob natok, noy natok.</i>	dramas do not feel like dramas.		
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Table 3: General Reaction on Drama Language of the 1980s-1990s

After analyzing the comments, it has been found out that in all of the 13 comments viewers appreciated the standard variety and took it positively. There are no negative remarks about the standard variety in drama dialogues. However, while comparing the standard variety with the colloquial variety, there are no comments, where the viewers talk about the latter positively. Rather, in 5 comments, viewers expressed a negative attitude towards the current colloquial dialogues.

Comments on Different Dramas from the Late 2000s:

The table below shows the perspective of general people in drama language from the late 2000s. From here, how they perceived the colloquial Bengali, how they compare it with dialogues with standard Bengali can be realized.

Serial No.	Public Comments on Dramas from the late late 2000s		Language Variety Referred	Attitude
	Original Comments	Translation		

1.	<i>Bangla natoker bhasha erokom hote chai ekdom natural.</i>	The language of Bengali drama should be like this, totally natural.	Colloquial	POCV
2.	<i>Shabolil, standard without adult songlap bihin koto shundor ei natok FnF, Houseful, Fifty 50.</i>	Natural and standard without any adult dialogue. How beautiful these dramas are: “FnF”, “Houseful”, “Fifty 50”.	Colloquial	POCV
3.	<i>Eto shundor shabolil bhashar natok bortoman projonmo onudhabon korte</i>	The current generation can never understand how beautiful	Colloquial	POCV

	<i>parbe na. Koto modhur chilo dinguli. Koto shundor chilo natoker scriptgulo.</i>	and natural language Bengali dramas had. Good days they were! How beautiful the drama scripts were!		
4.	<i>Afsos ze oshlilota bihin erokom natok ar dekha zay na tv te.</i>	It is a matter of regret that without vulgarity, there are no such dramas nowadays.	Colloquial	POCV NECV
5.	<i>Eto shundor natok, natoker bhasha etotai srijonshil zeta bolar opekkha</i>	It goes without saying that the dramas and the	Colloquial	POCV

	<i>rakhe na.</i>	dialogues were so beautiful and creative.		
6.	<i>Bachelor Point e shudhu galagali chara ar kichui ami khuje pelam na. Amra zokhon ei Houseful ta dekhechi chotobela theke, er moddhe kono galagalir scene chilo na.</i>	I could not find anything but slang in “Bachelor Point”. We watched this “Houseful” in childhood, and there was no scene that contained slang.	Colloquial	POCV NECV
7.	<i>Natok dekhei bojha zacche ei natoke dialogues scripted chilo na. Duita obhinetake</i>	Just by watching these dramas, it can be understood that there	Colloquial	NECV

	<i>behuda chere</i> <i>diye bola</i> <i>hoyeche nijer</i> <i>moto dialogue</i> <i>bolen. Faltu</i> <i>natok.</i>	were no proper scripts for dialogues. There are just two characters talking as they wish.		
8.	<i>Ki oshadharon</i> <i>bachonbhongi,</i> <i>oshadharon</i> <i>obhinoy ar</i> <i>ekhonkar</i> <i>obhinoy dekhle</i> <i>mone hoy ze,</i> <i>mukhe pathor</i> <i>raikha dialogue</i> <i>delivery ditesi.</i>	What a wonderful manner of speaking, wonderful acting. And, acting in recent dramas seems like they are struggling to deliver dialogues.	Colloquial	POCV NECV
9.	<i>Kothagulo</i>	Hearing the	Colloquial	POCV

	<i>shunle mone hoy tara amader nijeder lok.</i>	dialogues, it feels like they are our closed ones.		
10.	<i>Tokhonkar natok gulo shotti oshadharon. Ekhonkar natoker moto oshlil bhasha na.</i>	These dramas are really wonderful. Not like recent dramas where vulgar language is observed.	Colloquial	POCV NECV
11.	<i>Oshadharon shob kotha. Kono oshlilota nei. Kono gali nei. Ek kothay oshadharon.</i>	How wonderful dialogues without any vulgarity. In one word, marvelous!	Colloquial	POCV
12.	<i>Ektao bhalo koira kothai</i>	Not a single one can talk	Colloquial	NECV

	<i>bolte pare na.</i>	properly.		
13.	<i>Mane ki bolbo eto shundor obhinoy. Ar kotha bola. Ashole ager natokgula poribar niye dekhar moto chilo. Ar ekhon ki bolbo.</i>	I mean, how beautiful the acting is! And the way of talking. Actually, old dramas could be watched with the family. And now, I have no words!	Colloquial	POCV NECV

Table 4: General Reaction on Drama Language of the Late 2000s

After analyzing the comments of dramas from the Late 2000s, it has been revealed that in 11 comments, out of 13, viewers appreciated the colloquial variety and took it positively. Again, there are no negative remarks about the standard variety in drama dialogues. However, while comparing the colloquial variety in the late 2000s with the current practice of the colloquial variety, there are no comments, where the viewers took the latter positively. Rather, in 6 comments, viewers expressed a negative attitude towards the current colloquial dialogues. In just 2 comments, 2 viewers expressed negative impressions over the previous colloquial variety.

3.6.2 Analysis of the Interviews

As the main focus of the study is the factors and impacts behind the linguistic shift in Bangladeshi dramas, it is significant to look at the direct and personal experiences of the viewers. Because, their experiences will bring the answers of the research question closer, and, therefore, responses from the participants will work as the primary data for further discussion. Two different sets of questions were given to the participants, the viewers of Bangladeshi dramas of two different eras. From their responses, how the linguistic shift was perceived differently between viewers from different eras can be observed thoroughly. The analysis was carried out by analyzing the responses to each question individually.

Analysis of the Responses of the Drama Viewers of the 1980s-1990s:

1. Did you watch Bangladeshi drama between the 1980s and 1990s? How did you feel watching them?

P1: P1 used to watch television dramas a lot. Because, at that time, these dramas were the only source of entertainment and moral lessons. She used to wait to watch dramas. As one could get both entertainment and educational messages from these dramas and also can watch with the whole family, P1 was really fond of television dramas.

P2: As during that time, television dramas were one and only source of entertainment, P2 definitely watched those. The dramas were close to heart and still P2 reminisces about the characters, the conclusions. Those dramas really appealed to P2 a lot.

P3: P3 says that in those times, one of the main ways of entertainment was television dramas.

Although, not all dramas he could watch, as many as he watched seemed good to him.

P4: P4 used to watch 1-2 monthly dramas and found them enjoyable. As those dramas used to portray family situations and social reality perfectly.

2. Name some dramas that you liked during that time? Why do you like those dramas?

P1: “Aaj Robibar”, “Ayomoy”, “Bohubrihi” are some of these. Episode-based serials as well as monthly 2-hour long dramas, she used to watch. Dramas directed by Humayun Ahmed seemed to be unique to her. According to her, Humayun Ahmed, through the dialogues of side characters’, delivered the core message, in such a way that those used to be engraved in viewers' minds. This was the reason why she liked these dramas particularly.

P2: “Shongshoptok”, “Bohubrihi”, “Eishob Dinratri”, “Kothao Keo Nei” are some favorite dramas of P2 from the 1990s. According to him, these dramas contained emotions through characters that he could not express. The characters of the dramas represented P2 which is why he still loves these dramas.

P3: “Bohubrihi”, “Ayomoy”, “Eishob Dinratri” are some of P3’s watched and favorite dramas.

As there were not many platforms for entertainment, television dramas used to be a source of

enjoyment for P3. Social reality, economical situations were properly represented through television dramas. That is why P3 liked watching dramas from this time.

P4: P4 used to watch dramas like “Eishob Dinratri”, “Shongshoptok”, “Ayomoy”, “Bohubrihi”.

As these dramas used to highlight real life contexts, she liked them very much. Regardless of urban or rural context, the characters portraying members of a joint family represented a real life scenario. This is why she liked watching those dramas very much.

3. How do you feel about the kind of language used in the dramas during that era?

P1: She thinks at that time, dialogues were spoken in a standard variety. As general people generally follow and think actors and actresses like idols, they followed the language they were speaking in dramas too. She thinks it was a positive side that general people could learn pronunciation and usage of the standard variety.

P2: P2 thinks the kind of language in those old dramas was, first of all, very profound. It was like everyday communication, however, the word choice and expressing style was wonderful. The language was very decent.

P3: P3 finds it good that dramas of the 1990s used standard variety. Because, most people used to live in villages and outside of the cities, and were not exposed to standard variety from any other mediums. Only through dialogues from dramas, they could know and learn this standard version of the language. Therefore, P3 sees it as a positive side.

P4: As most people from that time were unaware of the standard variety, due to living in villages, the variety used in the dialogues of those dramas were helpful specially for the children to learn the proper and polished language. That is why the usage of the standard variety used in those dramas was a good practice.

4. What do you think about the impact of using standard language in the drama dialogues of the 1990s? Was it positive or negative?

P1: P1 thinks that standard variety does have impacts over people and society. For example, people from outside Dhaka do not usually have ideals about standard language and they normally use their native dialects. It is from television dramas from where they observe standard variety and learn it.

P2: Undoubtedly, the impact was positive. To approach someone, to use the language properly, and to express something – all were at a very decent level. Although, it was up to the audience, who learned something good from the language, if observed closely, how to greet a guest, how to maintain etiquette even while expressing hate, the language in those dramas showed perfectly. Also, the writers present some carefully chosen words in the dialogues and the word choice was one of the reasons behind watching the drama. These words then would be used in society and family later to create acceptability. Gaining this acceptability, the height of language is important.

P3: P3 says that the impact of using standard variety in drama dialogues is indeed positive. The standard language was probably spoken only by educated people. Less educated ones and the mass people spoke mainly in their local dialects. They tried to follow the standard language from listening to those dialogues. Therefore, by knowing the local version, people got to know about the standard or polished version of the language. According to P3, the directors kept this factor in their minds while making those dramas.

P4: P4 thinks that from dramas parents could teach their children the proper language, which is why the impact of using the standard language in drama dialogues was good.

5. What are your thoughts on the gradual decline of standard language usage in dramas around 2007?

P1: In some parts, the exclusion of standard variety, such as, “khaisish, gesish” instead of “kheyechish, giyechish” seems okay if the drama sequence like "discussion among friends" requires it. However, P1 does not like the fact that the whole drama is using colloquial variety.

P2: P2 personally thinks that the dramatists from this era started seeing this matter, writing dramas, from a business angle. To get acceptance from the audience, they included everyday language “aisosh”, “khaisosh”. As a result, educational value and creativity in dramas started declining.

P3: According to P3, it was the demand of the audience from that time. Be it the 1990s or recent 2020s, with the flow of time, people's demand for dramas changed. Thus, the makers of the dramas probably thought why not add dialogues in colloquial language. So that the audience could see colloquial language on screen and people could get a taste of both standard and colloquial variety. It did not seem that bad to P3.

P4: P4 thinks using non-standard variety or using different types of dialects in the dialogues was a good initiative. Because, only knowing the standard version was not enough. People from different districts speak in different styles and dialects. Introducing a different variety beside the standard one was helpful for mass people to learn about the linguistic varieties.

6. Why do you think this language change happened?

P1: The main reason behind this linguistic change, according to P1 is that some directors' intention of doing something unique. To present themselves as unique, they included non-standard dialogues throughout the entire drama. Probably, people from the younger generation like the style of dialogues, however, the majority people and P1 herself do not like non-standard or colloquial variety in dialogues.

P3: P3 thinks that time is the biggest factor here. Just like 50 years ago people had different expectations and now, "GenZ" people have different kinds of expectations, this is why linguistic change drama dialogues took place.

P4: P4 thinks that people from different eras have different kinds of expectations and choices.

These choices and demands change from the 1990s to late 2000s to the contemporary times. For this reason, makers of the dramas keep the audience's demand in mind and direct dramas.

Differently.

7. What is your opinion about contemporary dramas?

P1: P1 does not watch contemporary dramas that much, increasing number of ads and bad direction are some reasons. Although there are some good dramas on OTT platforms, the majority of the audience are interested in serials from neighboring countries. Moreover, the impact of the linguistic shift in drama dialogues from the late 2000s can be observed in recent dramas as well. By following the footsteps, the use of non-standard varieties is still going on. Viewers like her, do not perceive this change in a good way. Creativity cannot be seen. Everyone is following 99% of one same formula while directing dramas.

P2: P2 thinks that what people watch in dramas surely does have some impact over them. There is a mixture of good and bad impacts on these contemporary dramas. In some dramas, vulgar language can be observed which the audience eagerly takes. Besides that, in the younger generation, words like “Mama” addressed to friends are inappropriate as the words indicate “maternal uncle”.

P3: According to P3, there is indeed an impact of the dramas in late 2000s on contemporary dramas. The kind of dialogues the earlier audience used to like in the 1990s dramas, may not seem likeable to the modern-day audience.

P4: Some dialogues from the contemporary dramas seem really vulgar to P4. Curse words in dialogues do not sound good. This is a negative thing.

8. How do you think this situation can be improved?

P1: P1 thinks that those who are writing dramas need to be conscious. They need to think about the education aspect of their dramas. As, dramas are not only for entertainment, but also for education.

P2: According to P1, the dramatists and narrative artists need to get out of their business mind. The need to make dramas that will have deep impacts and to point out bad things properly. If good impacts are spread among the audience through dramas, those emotions, decency, and civility would return. P2 thinks that creative dramatists should come forward as “social leaders” and by their god-gifted writing creations, they should improve the scenario in television dramas.

P4: If the dialogues do not contain curse words, the situation would be improved. In some dramas, curse words, slang words get mute or a beep sound is added to avoid offensive words. If in every drama, this can be done, the dialogues will not sound bad.

9. Which dialogues had better language? The ones from the 1980s to 1990s or from the late 2000s?

P1: In short, dramas from the 1990s, in terms of using standard language. Because, dramas from the late 2000s, the usage for non-standard varieties has increased.

P2: P2 thinks that it has a mixture of good and bad. The kind of language used in recently watched dramas like “Eta Amaderi Golpo” is good in expressing different kinds of expression properly. But some languages are not good in quality. Addressing lovers as “tui”, friends as “mama”, and using words like “bf”, “ex” do not seem cultural to P2. In that regard, dramas from the 1990s were creative. Thus, he thinks that in later times, the language in dramas is not that good.

P3: To P3, every single thing has both good and bad sides. Although he thinks the dialogues from older dramas were better, he does not think, dialogues in recent dramas are bad. It would not be appropriate to declare something as purely best or worst.

P4: P4 thinks that dramas from both eras have different kinds of good language. The standard language in the 1990s was good at that time. Again, different dialects and colloquial variety used in the later dramas is also good in different ways for people to learn different dialects. Therefore, linguistically, dialogues from both eras contain good language in their own ways.

Analysis of the Responses of the Drama Viewers of the Late 2000s:

1. Did you watch Bangladeshi dramas in the late 2000s? Can you name some favorite dramas from that time?

P5: “420”, “Houseful”, “Fnf” are some of the favorite dramas of P5 from the late 2000s.

Although he did not watch these dramas during their original broadcast, he watched them 1 or 2 years later.

P6: Dramas like “Houseful”, “Fnf”, “Carrom”, “Carrom 2”, “Mic” from production group *Chabial* founded by Mostafa Sarower Farooki were his favorites.

P7: P7’s first watched drama was “Chirokumar Shangha” when his elder sister first installed their new desktop. “69”, “Houseful”, “Mic”, “420” are some other series that he watched during that time.

P8: P8 shares two of his favorite dramas from this era are “420” and. “Houseful”

2. Why did you like those dramas?

P5: P5 says that although he used to enjoy and feel connected to dramas from earlier days where standard variety was the main language of the dialogues, just like story characters from the books. However, in the later times, when colloquial variety started to be used, it felt more real and close to life. Because, in his everyday life, the local or colloquial variety is and was spoken,

not the standard variety. That is what through dramas during the late 2000s, he felt more connected.

P6: Dramas from the earlier days used to focus on social message, however, when between 2007 to 2010, Mostafa Sarower Farooki and his team started making dramas, the dramas focused mainly on real life and on social messages was subtle. Moreover, the language of the dramas felt relatable. It was not “Shilpokola Bangla”, rather, it was language from everyday life. P6 liked this connection. Also, the stories of those dramas reflect real life properly, which is easy to connect with, this is another reason why P6 used to like watching them.

P7: First of all, it was an exciting feeling for P7 switching from television to computer in terms of watching dramas. Moreover, there was a matter of showcasing among friends on who could watch the most dramas, dramas with popular actor-actresses like Mosharraf Karim, Chanchal Chowdhury, Jaya Ahsan etc. The stories of these dramas were another thing of P7’s liking.

P8: Being a big fan of dark humour, “420” was P8’s favorite drama. Because, in Bangladesh, there are not many dramas with dark humour genres. Moreover, “420” was a political dark humour. In his opinion, for the contemporary political situation of Bangladesh, “420” was a properly written political drama with dark humor. On the other hand, “Houseful” is such a drama that can be watched at any time regardless of being happy or sad. It reflects regular days in a family just like what happens in real life. Relationship dynamics with parents or siblings, “Houseful” gives an actual essence which is close to P8’s heart.

3. How do you feel about the language shift that occurred in the dialogues?

P5: First of all, this was something new. Secondly, if the dialogues are spoken in standard language, it does not feel like real life conversation, rather, it feels like listening to dialogues only. P5 says that drama dialogues from the late 2000s, directed specially by Mostafa Sarower Farooki, matched with how he and his family members usually talk. P5 personally prefers this type of language. The natural essence of the colloquial variety in dialogues seems more believable to him. He provides an example, where local goons in the drama “420” speak in natural local language, rather than the polished standard variety. But, he does not take the change drastically. Because he watched dramas from the 1990s and the late 2000s.

P7: P7 liked this shift. Because, the dialogues from the late 2000s used to sound like natural conversation with family members. Although in previous dramas standard variety was observed, “korsi mama”, “khaisi mama” from the later era, gave a natural essence to him which he liked. P7 got a unique “vibe” from this type of linguistic shift.

P8: P8 is actually grateful for this linguistic shift. He admits that there many beautiful dramas with standard variety, but dramas from the late 2000s were also good. Because of the colloquial language, dramas did not feel like dramas. Because, how people talk in real life, characters are talking exactly like that in dramas. People intersect in a relatable field while watching these dramas. Because, P8 used to feel like he was also part of the plot of the drama. Therefore, P8 thinks that this shift was needed. He appreciates the change in contemporary dramas as well as it creates a relevance with the audience.

4. What were the reasons behind this shift?

P5: P5 thinks that the pioneer of this linguistic shift was Mostafa Sarower Farooki. Ideology of directors like him can be one reason. As he thought that, if the characters of the dramas speak in a standard language, it does not feel real, and people may not or cannot connect the dramas with their real life. As we do not speak in the standard variety in real life. To break this fakeness of the dialogues, for example, siblings do not usually deliver speech like stage actors, rather will speak normally, he started making dramas like that, to break the usual pattern of the dialogues.

P6: The shift in the audience's dynamic or choice due to change in lifestyle is one reason. P6 gives two reasons behind this linguistic shift. One of them is that the younger generation would prefer colloquial language more, otherwise the standard variety might be labeled as something like "boomer". For the younger generation to relate with dramas, the dialogues from the late 2000s are spoken in colloquial variety. Another reason is that some trendy words like "josh" used in one drama, started to be used in others as well. To grab attention of the age group of 12-20, the colloquial variety was used.

P7: It might be a generational thing. Just like dressing style shifts from baggy jeans to skinny jeans, linguistic style shifts from "kheyechi" to "khaisi". Increasing craze of using social media like Facebook could be another reason behind this. How people used to communicate in these apps might have some impact on the dialogues as the audience was mostly from the then younger generation. Therefore, changing times can be one of the reasons behind this shift.

P8: P8 states that this linguistic change did not occur only from perspective from Drama. There was a brand of Grameenphone called “Djuice”. To attract the then younger generation Grameenphone conducted research and found that younger people connect with others, if they speak in a similar way. If the other person says “zaitesi”, “khaitesi” instead of “zacchen”, “khacchen”, like them, they could connect with thinking the other person is “cool”. Seeing this linguistic factor in connecting with people, Grameenphone applied several jargons and phrases, popular in youth, in Djuice. As a result, Djuice was a massive hit. Now, Mostafa Sarower Farooki and his team used to make advertisements for Djuice and thought if they make dramas following this linguistic style, it will attract the audience as their target viewers was the youth. This is how the massive linguistic change took place.

5. What was the impact of shifting from standard to colloquial language on society?

Was it positive or negative?

P5: It is tough for P5 to select a positive or negative side specifically. But there are indeed some aspects where this shift has negative impacts like, such as, too much distortion of Bengali language sometimes loses the essence of the language. Many English words get mixed with the language. It is a kind of negative as it creates a distance. It is not possible to moderate and has to accept the linguistic shift. But, if controlled a bit, the distortion could be reduced. People forget the original Bengali due to excessive word mixing.

P6: This linguistic shift has both good and bad impacts. The shift was necessary to meet the demand of the audience. However, there are indeed some negative impacts. Because, people learn what they see. P6 doubts that people who want to learn language from drama dialogues, whether they can really learn something or not. Although P6 does not think dramas from the late 2000s contained any bad words, in some cases colloquial variety was unnecessary. But, as time goes, the situation keeps getting worse. A child learns a language by watching or listening to it from their surroundings, Thus, if the language is portrayed poorly, they will learn it badly. The same goes for the introverted people who pick up words from dramas and apply them in real life conversation. In short, there is 50% chance to have good impacts and 50% chance to have bad impacts.

P7: At that time the impact was good as this shift was taken positively. Many shows were also influenced by the shift and radio jockeys used to talk in natural language. Rap songs in fm radios, dialogues containing dhakaiya language—all seemed good to P7. So, the impact on society might be good. Because, the changed variety was everyday kind of language. Observing natural language on screen was good.

P8: P8 does not think this linguistic shift had any impact on society, but some elderly people became upset because of the change. But their children were actually using colloquial language at home. While talking to parents or elders, the younger people used and still use a bit of standard variety. So, he does not think there is any social impact because of the linguistic shift. If anything, the impact was good as the way people naturally talk, they watch dramas using the same language. The shift never led the younger to behave badly or something, P8 thinks.

6. Do you think that standard variety has something to do with learning “proper language”? Why/ why not?

P5: P5 strongly believes that by listening to the standard variety one can learn proper language. Because, the audience picks up the media language by consuming different kinds of contents. People catch some words and later use it in their life. This is how they can learn the proper language if they are exposed to the standard variety.

P6: P6 thinks that if people get interested and attracted by someone’s way of talking, they will definitely want to learn it. And, the standard variety in 1990s’ dramas can be a perfect source for learning language properly.

P7: P7 agrees on the fact that one can definitely learn a language properly from the dialogues containing standard variety. For example, his elder sister used to teach him to talk nicely, such as; it is not “zaitasi ga”, it is “ami chole zacchi”. In the same way, the dialogues of the earlier dramas used to contain the same type of “proper language”. Therefore, one can definitely learn by watching them.

P8: P8 strongly believes that there is nothing called standard or proper language. Because, the standard of a language has been changing over years from ancient Sanskrit to contemporary colloquial language. P8 says it is natural for linguistic style to change, like flowing rivers. Therefore, there is nothing called standard or non-standard. Everything is standard and

everything is non-standard. Whether, style of a particular time is being followed or not, that is what matters. Now, it is up to individuals in which linguistic style they will choose to talk. How an adult will talk does not necessarily depend on how they used to talk in childhood. Because, a child may pick a variety from its mother but later it will be changed to another variety in adulthood.

7. Does colloquial variety in these dramas have some influence over dialogues from recent drama? If yes, is it good or bad?

P5: Although he does not watch contemporary dramas much. But he thinks that if the story is good but there is no moderation in language, the influence will be bad. P5 says that contemporary directors are misusing the pathway Mostafa Sarower Farooki once showed. There are some exceptions, where the director is maintaining the colloquial variety properly, such as, directors like Nuhash Humayun. But not all are doing that.

P6: P6 thinks that seeing the success and popularity of colloquial variety in dramas, the director started overdoing it to attract the audience from the upcoming generation, GenAlpha. As a result, the impact is bad, P6 says. The practice of adding curse words in dialogues came from this linguistic shift which is one of the bad impacts. In one sentence, there are 3 slang words, which is bad. Although dramas from the late 2000s did not have any bad words, even if a dialogue had some, it was said in such a way that obscenity could be avoided. A barrier should have been maintained by the contemporary directors. That is why dramas from the late 2000s had probably better language than the recent dramas.

P7: P7 says that some impacts indeed can be seen in the recent dramas. The linguistic change in the late 2000s was good. However, in recent times, the impacts are mainly negative. Although there were linguistic shifts from standard to colloquial variety, dialogues of those dramas did not contain any bad or vulgar words. But, dramas from contemporary times do contain slang. Dramas from the late 2000s could be watched by people from different age groups together, just like P7 watched them with his family members. But recent dramas are neither appropriate to watch with parents nor with children. The legacy of the colloquial variety is being misused inappropriately. Dialogues from recent dramas cannot but add slang words which a child can learn from the drama.

P8: P8 says that because of the linguistic change in the late 2000s, the contemporary drama dialogues are written by following how people talk now. Earlier dialogues used to carry complicated words to sound heavy. But, to sound heavy and deep, one can use simple words as well. If the message of the plot is conveyed properly, it does not matter which variety is used to write the dialogues. Because, the main purpose of communication, he says, is conveying a message to people in the way they can understand it. So, the colloquial variety is still there, as people still watch dramas and enjoy them. This is why the impact of the linguistic shift is still there.

8. If the impact is negative, how can this situation be improved?

P5: In his opinion, if people gain the knowledge of using language differently in different situations, there will be some balance. They will learn and use both types of variety in different contexts appropriately. Colloquial or casual language with friends and standard or formal language in public or formal context like giving speech—it should be like that. Because, it will not sound good, when “khaitesi” type words in public space or in a formal speech. Even if the grammatical rules are not followed, word choice should be good. Therefore, the practice of standard variety through academic education should be maintained to have a parallel line between colloquial and standard variety.

P6: To avoid using curse words directly, some alternative words can be used. The dialogues should be well-written, such as, in the dialogues of the recent movie “Utshob” were really well and were relatable also. Contents in OTT platforms also contain well-written dialogues. Using metaphor, writing dialogues focusing on the characters, and not including any unnecessary bad words forcefully can be some of the solutions. Because, even if the story is weak but the dialogues are strong, the dramas will be better and relatable.

P7: P7 believes if the directors and writers from this era must watch earlier dramas like “Kothao Keo Nei”, “Aaj Robibar” to learn how to write dialogues properly from which entertainment can be gotten and vulgarity can be avoided. Because, they are not maintaining quality in dialogues as they are blinding following what trend is going on. In short, the directors and the writer need to have a fresh start from the beginning.

9. Which dramas used better language than those from the 1980s-1990s or the late 2000s?

P5: According to him, dramas made at their own particular time were perfect for it. Just like dialogues with the standard variety from the 1990s were perfect for that time, colloquial dialogues in the late 2000s were perfect that time as well. It depends on time. Thus, it cannot be compared. Because, language change is universal and cannot be stopped. In different times, different types of language will feel normal. It depends on the style of different eras. Because, at some point, directors from the 1990s, started using colloquial variety in their later dramas from the 2000s. Therefore, there is no strict answer.

P6: It is a bit tough for P6 to specify and declare dramas from a particular timeframe to have better dialogues. He thinks that when this standard variety was needed, the dialogues of that time were written in that variety, and when colloquial was on demand, the dialogues became colloquial. In terms of having iconic lines, language in dramas from the 1990s would come first. In terms of having natural flow in dialogues, dramas from the late 2000s would come first, as they sounded just like people talk in real life situations, rather than dialogues from the 1990s. To P6, the language from the late 2000s were more relatable as he still recalls and uses some dialogues from this time.

P7: P7 finds it tough to choose linguistic variety from a particular era. However, after watching dramas from both times, he thinks that dialogues from the old dramas from the 1990s were comparatively better. But that does not mean drama dialogues from 2007-2008 were bad.

However, in terms of “OG” language, old ones were the best. He thinks that dialogues in standard variety could express the meaning more directly, clearly and sound beautifully compared to dialogues in colloquial variety.

P8: P8 thinks it the dramas of the late 2000s. Because, watching dramas during that time became a part of culture. Watching dramas with the whole family, although it was the same case during the 1990s as well. However, it is up to people which kind of drama they liked watching and still remember, this is the main thing. Because, if they remember, people got the message, understood the concept, and were entertained by it. If the audience from both times found the contents entertaining and interested in watching, the dramas with different varieties are successful. It does not matter which era the dramas belong to linguistically.

3.7: Ethical Issues

The author will definitely take into account the ethical issues while collecting data. The participants will not be compelled to answer the questionnaire. Only if the participants are interested and comfortable in giving an interview, their responses will be recorded. The confidentiality will also be maintained by referring to each of them with pseudonyms. Moreover, the author will not alter any responses under the influence of any kind of bias.

Chapter 4

Discussion

4.1 Introduction

This chapter discusses the findings of the study. By relating the existing literature, the discussion chapter answers research questions regarding the reasons behind and the consequences of the linguistic shift of the late 2000s. Based on the impacts (both positive and negative), some probable solutions have also been suggested at the end. This chapter predominantly evaluates the overall findings based on the YouTube comments regarding drama language and the responses of the participants of both age groups.

4.2 The Reasons behind the Linguistic Shift

There are some significant factors working behind the linguistic shift in drama language during the late 2000s. The change in the target audience, their linguistic preference, early dramas with colloquial Bengali are some of the main reasons behind this shift.

4.2.1 The Demand of the Target Audience

One of the most important factors behind the shift in variety is demand of the audience. How the audience of the dramas preferred different language varieties based on the time, especially the younger people, who were the main audience of the dramas from the late 2000s. This younger audience liked the colloquial variety in the drama dialogues. It is because people from different generations have different ways of perceiving things. For this reason, younger ones' expectations regarding language were different from the audience from the older era. It is because language functions as a communication tool in society and is affected by feelings, lifestyle, and the

speakers of the language's society tradition (Seopardjo & Warsono, 2017). Therefore, time played a major role in this linguistic shift. Also, the target audience of the dramas changed from the 1990s and late 2000s, and so, the preference of the standard variety changed more to the colloquial variety

4.2.2 The Real-life Linguistic Essence

Even though, the linguistic preference of the younger audience is one reason behind the linguistic shift, a question may arise, why did they prefer the colloquial variety over the standard one? There are indeed some reasons behind this preference. The younger audience saw the standard language as something “old-fashioned” and they could not relate themselves to this variety as well. As dramas reflect real life, to see themselves in the characters of the dramas, they preferred something close with which they could connect with the dramas. Most young people use colloquial words or phrases when communicating, whether in ignorance of formal words or on purpose, to join new trends in their environment (Briones et al., 2024). This is why the colloquial variety was the missing piece. Therefore, one reason would be the attachment that they felt after hearing the colloquial language in drama dialogues. Because, dialogues in the standard variety sounded like dialogues, not part of real life as this is not how family members talk in real life. Colloquial variety fulfilled that but not sounding polished but rough and raw. According to Fattah and Salih (2022), “colloquial language is the easiest and the most natural form of language spoken by human beings”. Dramas with colloquial Bengali did not feel like dramas but the visual and audible representation of real life making the audience the part of drama as well. With this, the younger people started to relate with dramas. Some trendy words, for example, “josh” and “mama” also contributed to this connection through colloquial variety

spread by Djuice (discussed later). Djuice curated colloquial 'youth' proverbs and phrases, including 'Kothin bhab', 'jotil bhasha' and 'abar jigay' had a great impact on the target audience (Husna & Luhani, 2023).

It was not like the entire younger audience could not connect with the standard variety in drama dialogues. Some of them indeed enjoyed the standard variety, experiencing it like listening to storytelling. However, colloquial variety started to feel more real as in daily life, it is colloquial or the non-standard variety the people use and speak. Shermamatova et al. (2024) asserts that “colloquial style often conveys a sense of authenticity and friendliness”. This real-life touch made the connection strong among the viewers to appreciate colloquial dialogues. Everyday language reflects real life perfectly, the target audience was able to connect with, enjoy, and love watching dramas.

4.2.3 Dramas Directed by Mostafa Sarower Farooki

The makers of the television dramas also contributed to spread the colloquial variety through their creations. From the beginning, the variety used in television dramas has always been the standard one. Therefore, to showcase some uniqueness, the makers from the newer era, included dialogues containing non-standard language where all the characters started talking in the colloquial variety throughout the whole drama. Keeping the preference of the target audience, they started directing dramas with a different approach by leaning more towards using the non-standard variety to make the younger audience attracted. The audience was also interested in this unique approach. The pioneer of using colloquial variety in television dramas was popular Bangladeshi director, Mostafa Sarower Farooki. “With ‘Ekannoborti’, Farooki brought the

colloquial Bengali accent of Bangladesh into mainstream media; once considered taboo by the media elites” (Holy, 2021). In Farooki’s words, “I eventually realised that the one reason why acting often feels fake is due to the language. If I don't speak the way on screen like I naturally would, in reality, it will always seem artificial. So, I began using language that suited the characters. The audience accepted it” (*Farooki’s Chabial marks 25 years*, 2024). He started the directional change thinking standard variety in drama dialogues feels less real and less relatable to the audience as dramas are supposed to give a real-life essence. Because, the viewers do not speak standard variety, rather speak colloquial. They do not talk the way the actors -actresses deliver their dialogue, and so, it is a false representation of everyday life. To present the rawness of everyday language and to break the conventional linguistic pattern of television dramas, he started using colloquial variety in his directed drama dialogues.

4.2.4 The Massive Popularity of Djui

There is another important factor that worked behind as a driving force to spread the popularity of the colloquial variety through directors like Mostafa Sarower Farooki. “Djuice”, a youth-based mobile phone plan launched by *Grameenphone* was a game changing move. The research conducted before launching Djui, found that younger people connect with others if they talk in a similar way, more specifically, the colloquial variety that they use in everyday conversation. “Zaitesi” and “khaitesi” were closer to their hearts than “zacchen” and “khacchen”.

Grameenphone promoted various contemporary and popular phrases among the youth, “target group... primarily college and university students residing in metropolitan cities,” (Husna & Luhani, 2023) through advertisements of Djui which contained colloquial style. “It tapped into the colloquial vocabulary of the youth of the time - their carefree and 'unpolished' use of

language” (Husna & Luhani, 2023). The famous term “mama” came from the popular phrase “Mama, ekta Djuice sim dao” (Husna & Luhani, 2023). As a result, Djuice became a massive hit among the younger generation by successfully grabbing their attention. If Djuice could not communicate with the youth in the language they use for everyday purposes, they would not be able to connect with the product” (Husna & Lohani, 2023). As a result, the advertisements would feel like an essay without any connection. This inspired Mostafa Sarower Farooki and his team to use colloquial language in their works as well. Because, they were the ones making those advertisements. They highlight the linguistic shift from the advertisement to the television dramas.

4.2.5 Language in Social Media

The craze of social media back then, is another reason the linguistic shift took place. According to the drama viewers of the late 2000s, the users of then freshly introduced social networking sites like Facebook, were the younger generation. These users used to communicate through Facebook by using the colloquial variety in which they felt most comfortable to communicate with. This is why they embraced the colloquial variety more easily.

4.3 The Impacts of the Linguistic Shift

The impacts of the linguistic shift from the standard to the colloquial Bengali does not indicate a purely positive or negative direction. However, the negative impacts seemed to be comparatively more significant than the positive ones.

4.3.1 Diversity in Linguistic Variety in Television Dramas

In the dramas from the 1990s, the viewers could only hear and learn about the standard version of Bengali. Dramas were rigid in accuracy in pronouncing each and every word. Every broadcasted television used to be like that. As a result, people could know about the standard variety only. After the colloquial variety made its debut, people could get a chance to hear the colloquial Bengali as well. It worked as something new for the audience as they could get a taste of both the standard and colloquial variety in dramas. Some from the older generation also liked this unique addition. Along with the colloquial variety, different regional dialects were also started to be used in many dramas giving the audience a great chance to be introduced with the diversity of Bengali language. The colloquial variety was the facilitator behind this diversity.

4.3.2 Appreciation of the Real Language

The colloquial variety made sure to fulfill the audience's desire to hear real language in drama dialogues. Colloquial narration in radio shows, Bengali rap songs all were likable to the younger generation. The target audience felt good to hear the kind of language they use daily everywhere. Moreover, just like drama dialogues from the 1980s-1990s had heavy Bengali words, from the late 2000s, language became simpler and understandable for the masses. The contemporary dramas also kept this simplicity of Bengali through colloquial variety. The main purpose of a language is successful communication and through the colloquial style Bengali, the purpose is perfectly fulfilled which is why the colloquial Bengali is still used in contemporary drama dialogues. For some, colloquial variety became the new perfection as it contained the natural essence and they do not think using colloquial variety in dramas can not have any negative impact over society, rather it reflects the real society.

4.3.3 Lesser Usage of Standard Variety

Some audiences of the dramas from older decades see the inclusion of the colloquial variety as unnecessary, if it is used in every scene of a drama. Some also see it as a negative effect on educational value and creativity in dialogues. Television dramas should only contain the standard language, not the everyday language— otherwise, the audience will not receive anything good as in many drama dialogues inaccurate Bengali is heard (Rahman, 2025). Moreover, because of the continuous use of the colloquial variety replaced the standard variety completely as the directors are following the same linguistic trend. As a result, the uniqueness of enjoying both varieties have been lost. Therefore, some older audiences stopped watching television dramas and moved on to the OTT platforms.

4.3.4 Vulgarity in Drama Dialogues

The usage of vulgar language is another concern. In many contemporary dramas, dialogues contain curse words, slangs, and vulgar terms to attract the target audience. It affects the beauty of a language. Therefore, the type of linguistic variety observed in contemporary dramas may not seem good to audiences from the older decade. Just because of the vulgar words, contemporary dramas cannot be watched with the family and the family bond through television dramas from the 1980s-1990s is no longer seen. Many television dramas have become inappropriate for children as well. Many older audiences even do not accept trendy terms that are used in completely different contexts or to different people. For example, many Bengali people address everyone as “mama”, regardless of their identity. The original meaning of mama is maternal uncle. This is considered as misuse of Bengali language to some.

4.3.5 Unnecessary Code-switching

Along with the colloquial variety, frequent use of code-switching can be observed. In most contemporary dramas, the characters use many English words which are sometimes unnecessary. According to Ali (2022), “To make the audience laugh or to be entertained, some distorted English and Bengali slang are used”. For this reason, the overall Bengali language loses its true essence and creates a distance with actual Bengali. By observing excessive code-switching and word mixing, it may lead people to forget proper Bengali.

4.3.6 Influence on the Usage of the Viewers

Although, initially, the linguistic shift was necessary for promoting natural Bengali language, the negative impact of it influences people to adopt wrong style of language. There is a common idea that people take what they see. After observing excessive use of the colloquial variety, they will only learn the colloquial style of Bengali language. Moreover, for people who are visual learners, television dramas are one of the best ways to learn language. Most importantly, the children who watch and learn language from television dramas, will pick the colloquial language along with the slangs and vulgarity and apply it in their everyday life. Therefore, watching the colloquial Bengali through television dramas may become an obstacle in their path of learning Bengali properly and accurately. At the initial stage (the late 2000s), the colloquial variety was not that much of a problem, however, as the time went by, the inclusion of unnecessary code-switching and inappropriate words made the situation worsened.

4.3.7 Misusage of the Freedom of Colloquial Variety in Contemporary Dramas

The creative liberty of the directors of the dramas is the reason why negative impacts of linguistic shift can be observed. At the initial stage, when Mostafa Sarower Farooki and his team used colloquial Bengali in their dramas, the negative inclusion was not there, Bengali was natural but not vulgar. Even if any drama sequence needed any curse words, the makers tactfully replaced the word with light humor. In recent years, rarely do some directors maintain the quality of language by not adding unnecessary coarse words. Rahman (2024) states that in some recent dramas produced for YouTube channels, proper use of language is rarely seen and in the drama dialogues, there is a proliferation of incorrect Bengali. Moreover, unnecessary bringing in regional language is often irrelevant which reaches the level of mockery of language (Rahman, 2024). Therefore, misusing the freedom of colloquial usage in drama dialogue is another issue.

4.4 The Betterment of Drama Language

One of the predominant reasons for improving the linguistic scenario in Bangladeshi television drama would be promotion of the variety which is important to learn properly and accurately. The audience, although watch television dramas focusing on the entertainment purpose, they do not just get entertained. They subconsciously take the style of language with them and later use it in their daily lives as well. Moreover, the audience watches dramas with their favorite actors and actresses and follows them. Watching their favorite artist speaking the standard variety will also inspire them to speak the same variety. They will embrace and learn standard variety with interest and speak it. As a result, the audience will also learn the proper and actual pronunciation of words.

Most importantly, children learn by watching. They also watch television dramas. If they are exposed to the standard variety, they can also at least learn it and practice it in real life conversations. Before, parents used to inspire their children to watch dramas to learn the appropriate use of the language (Rahman, 2025). If introduced with the standard Bengali at a young age, the variety will stay with them forever. This is why, elderly people in many families always try to teach the child the standard variety. Therefore, the standard variety used in the 1980s-1990s dramas were helpful. In the 1980s-1990s, the capital was not this much crowded and people mostly lived in villages speaking their regional dialect. It was the television dramas which introduced them with standard Bengali and helped them learn the variety.

There is a common belief that standard variety is the language of educated society.

Knowledgeable people always use the purest form of language with accurate pronunciation, appropriate words, and decency. Their standard variety can definitely inspire the masses to first adopt the variety and then to follow the way of pursuing knowledge. Moreover, the standard variety contains sophisticated words which enhances the depth of the language and sounds beautiful to the hearer. To spread and practice the beauty of language, the standard variety is important in dialogues. Therefore, “some speakers of Bangla tend to avoid non-standard or regional variety, not because non-standard variety is incorrect, but it sounds impolite to them” (Hasan & Rahaman, 2014).

4.5 Probable Solutions

Language holds social status and prestige as well. How one person is talking gives the inner personality of the person. To approach, show decency, express oneself beautifully, maintain

etiquette even while having negative emotions, the standard variety is recommended to be practiced more. Therefore, a concern arises that if not properly maintained, “the standard Bengali will be lost from television drama forever” (Rahman, 2025).

After analyzing the responses from interviews, half of the participants, and the general reaction from the public comment section of YouTube (videos of dramas from both eras), most of the people consider the standard variety in drama dialogues is better than the colloquial variety, even though the rest half of the participants’ attitude was neutral as they consider linguistic preference depend on time and demand of the audience. These viewers from both eras do not deny that at the initial stage, the colloquial style of Bengali was unique and good, however, considering the recent scenario of Bangladeshi television regarding language, specially overuse of vulgar language, the preference remains with the standard variety. In some comments of the dramas (even from drama from the late 2000s) section, there are few negative expressions toward the colloquial style of dialogue, however, not a single comment contains a negative attitude towards the standard variety. This indicates that improvement must be brought.

To improve the linguistic scenario in Bangladeshi dramas regarding linguistic perspective, some interventions are necessary. Rahman (2025) writes that it is important to moderate the language in television dramas, however it is concerning as the responsibility of monitoring TV channels is taken over by marketing personnel. As the people behind the production, such as the dramatist and the directors, have the authority over the linguistic style shown and applied through television screens, they should think more carefully about the varieties. For example, unnecessary vulgar language, curse words, and slang can be avoided. Before broadcasting the

dramas, a thorough revision can ensure this. This is applicable for the contemporary directors who use vulgar language just to gain views. If a particular drama sequence does require slang or curse words just to represent or reflect real life situations, modifications like censor beep sound or metaphors can be used to avoid the obscenity. How dialogues of the dramas from previous decades could express negative emotion without using negative words should be a topic of study for the makers to have a great linguistic scenario.

Having the knowledge of using linguistic variety appropriately depending on the drama scene or story is important. This is also applicable for the audience as well for not getting fully influenced by the language of dramas. A balance between using both standard and the colloquial variety must be maintained. This will inspire the audience to use different varieties in different situations as well. For example, in a drama scene, it can be shown how the character is using colloquial Bengali among friends and switching to standard Bengali while being in a formal conversation. The audience can take the linguistic lesson in this way.

Chapter 5

Conclusion

5.1 Conclusion

The linguistic shift in Bangladeshi dramas that took place in the late 2000s was undoubtedly an unique addition to promote the natural essence of language among the newer generations. To make them connect with the characters and become part of the dramas themselves, the colloquial Bengali's contribution is undeniable. Thanks to the directors and the script writers of the late 2000s, the creative liberty of changing the linguistic pattern to promote new social lingos, tele-communication products, most importantly, to boost the newer way of experiencing television dramas, made the massive linguistic shift more successful. However, as the proverb says, "every coin has two different sides".

Although, the intention of the drama makers from the late 2000s was just to break the usual linguistic pattern to create a more engaging drama audience, following or using this linguistic shift, contemporary dramas and the language were hampered. As a result, inclusion of bad words, unnecessary code-switching, being oblivious to the standard Bengali completely – some of the unfortunate circumstances can be observed. Therefore, moderation of language in dramas, avoidance of curse words or slangs and censor them accordingly, ensuring educational knowledge of language among the audience have become significant approaches.

Every human language in this world has varieties and people based on need and context, prefer using them. It is also true that people may prefer a particular variety more than others and there is nothing wrong with it. However, it is also the natural quality for a language to be changed or

used with the passage of time. The way language was used hundreds of years ago has definitely changed. It is still changing. One of the most important reasons behind this eternal change is people's expectation from their native language. It changes how they want to use which linguistic style and how they want to witness the language to be used by others. This once led the linguistic shift from the standard to the colloquial variety. The inclusion of colloquial variety in television drama accelerates many new additions in contemporary dramas. Not all of the modifications may be good, some may have been bad for the viewers. However, as language changes over time, with some regulation and balance, the negative impacts of the linguistic shift can also be eradicated.

5.2: Future Research Recommendations

This study will be helpful for the researchers studying linguistic change over time, more specifically, linguistic changes in media. It is because with the passage of time, new generations will be coming with new linguistic terms causing more changes in their communication and resulting in more linguistic modification in language observed in media contents.

5.3 Contribution of the Study

This study contributes to highlight the linguistic scenario of Bangladeshi media. How linguistic varieties are observed in Bangladeshi television dramas, how the linguistic shift of the late 2000s brought new linguistic additions will help the directors to take an idea on writing drama dialogues. Moreover, the studies regarding drama language focusing on the linguistic varieties are still an under-researched context. This study will fulfill that research gap as well.

5.4: Limitations

The study indeed has some limitations. First of all, it was really difficult to gather comments related to language from YouTube's public comment sections. In most of the comments, the users were talking about the natural acting of the actors and actresses. Very few comments were about the language of the dialogues. Next, it was very difficult to find people who used to watch television dramas in the 1980s-1990s. It is because many did not have television in their houses. Therefore, the number of participants is limited. Finally, if it was possible to interview the directors of both eras, some authentic data could be collected which might increase the validity of the study more.

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Appendix A.

Questions for the drama viewers of the 1980s-1990s:

- 1) Did you watch Bangladeshi drama in the 90s? How did you feel watching them? (If they liked it, what were the reasons?)
- 2) Name some dramas that you liked during that time? Why do you like those dramas?
- 3) How do you feel about the kind of language used in the dramas during that era?
- 4) What do you think about the impact of using standard language in the drama dialogues of the 1990s? Was it positive or negative?
- 5) What are your thoughts on the gradual decline of standard language usage in dramas around 2007?
- 6) Why do you think this language change happened?
- 7) What is your opinion about contemporary dramas?
- 8) How do you think this situation can be improved?
- 9) Which dialogues had better language? The ones from the 1990s or from the late 2000s?

Questions for the drama viewers of the late 2000s:

- 1) Did you watch Bangladeshi drama in the late 20s? Can you name some favorite dramas from that time?
- 2) Why did you like those dramas?
- 3) How do you feel about the language shift that occurred in the dialogues?
- 4) What were the reasons behind this shift?
- 5) What was the impact of shifting from standard to colloquial language on society? Was it positive or negative?

- 6) Do you think that standard variety has something to do with learning “proper language”?
Why/ why not?
- 7) Does colloquial variety in these dramas have some influence over dialogues from recent drama? If yes, is it good or bad?
- 8) If the impact is negative, how can this situation be improved?
- 9) Which dramas used better language than those from the 1990s or the late 2000s?

Appendix B.

Data Transcriptions from Dramas from 1980s-1990s

Ei Shob Din Ratri (1985)

1 Character 1: Tahole? Shob miliye ponero jon lok ashche gaye
2 holude. (Therefore, all together 15 people will be coming on
holud ceremony.)

3 Character 2: Hae. Ora oboshsho boleche dosh theke ponero jon,
4 ebong shei shonge aro kichu kotha boleche. (Yes. They said
about 10-15 people. Besides, they have mentioned some other
things.)

5 Character 1: Ki kotha? (What?)

6 Character 2: Zemon zara ashben, tader moddhe duijon achen
7 zader diabetes, tader cha er beboস্থা হোবে চিনি চারা. Ora
8 ashben share doshtay, biday neben thik egarotay. Kono rokom
9 rong chorachuri, kada nikkhep ittadi cholbe na. (Such as,
people who will come, some of them have diabetes. We have to
arrange sugar-free tea for them. They will come at 10pm and
leave at 11pm. Color ceremonies are not allowed.)

10 Character 1: Amra ki korbo na korbo sheta amader bepar. (It
depends on us.)

11 Character 2: Uhu. Obosthan ta zodi shoman shoman hoto, tahole
12 beparta tomader hoto. Kintu zehetu boro gache nouka marcho,
13 shehetu, gacher kotha shunte hobe. (Nope, it is not. If both
families were equal in status, then it would depend on you. As
you are dealing with elites, you will have to listen to them.)

14 Character 1: Thik ache shunbo...(Okay, I will.)

15 Character 3: O vabi!

16 Character 1: Hmmm?

17 Character 3: Baba jiggesh korlen, tumi komlalebur phul
dekhecho kina. (Baba asked whether you have seen orange flowers
or not.)

18 Character 2: Vabi ekhon chokhe shorshe phul chara onno kono
19 phul dekhchen na. (Right now, the only thing vabi is seeing
is mustard flower.)

20 Character 1: Kisher phul? (Which flower?)

21 Character 3: Komlalebur phul. (Oranger flower.)

22 Character 1: Keno? (Why?)

23 Character 3: Ami jani na. (I do not know.)

24 Character 1: Nah dekhi ni. Tumi dekhecho? (I have not seen it. Did you see?)
25 Character 2: Ami? Komlalebur ze phul hoy, shetai to jibone
26 prothom shunlam. Ami to jantam, phul hoy shudhu phul gache.
(Me? This is the first time I am hearing about such a thing.
But, I used to know you can find flowers only in trees.)
27 Character 3: Shob shomoy yarki-phajlami vallage na. (I do not
always like joking around.)
28 Character 1: Sharminer shonge jhograjhati hoyeche naki? (Did
you quarrel with Sharmin?)
29 Character 2: Are na. (Nope.)
30 Character 1: Tumi ekbar zao to oder barite. Or babar shonge
31 jhamelata mitiye asho. (You go to their house and settle the
issue with her father.)

Aaj Robibar (1996)

32 Character 4: Mrittur age ashol ze kajta ami kore zete chai
33 sheta hocche, amar dui natnir biye dite chai. (Before I die,
the one thing that I truly want to do is to marry off my
grandparents.)

34 Character 5: Biye dite chan? Baccha duto meye. (Marry them
off? They're still children.)

35 Character 4: Toder make ami zokhon biye kori, tokhon tar
36 boyosh chilo matro baro. Kongka ekhon atharo, Titli, unish.
37 Ami jani boyoshta ektu kom. Kintu toder opor to ami bhorsha
38 rakhte parchi na. Bhorsha thakar kothao noy. Ek e dine dui
39 bober biye hobe. Titli, Kongka ke ekhon kichu jananor dorkar
40 nei. Ora upset hoye zete pare. Shob thikthak hoye zabar pore
41 janalei cholbe. (I married your mother, she was only 12.
Kongka is 18 and Titli is 19. I know it is a bit early but I
cannot rely on you guys. You guys are not people to be relied on
as well. Both girls will be married on the same day. No one will
tell Kongka and Titli about their marriage yet. After everything
is arranged, they will get to know them.)

42 Character 4: Tui hat tulechish keno abar? (Why do you raise
your hand?)

43 Character 6: Amar dharona, otirikto mrittu chinta apnar logic
44 ke elomelo kore diyeche. Mostishker ze dikta logic ke
45 control kore, shei dikta, mane, cerebral cortex, boro beshi
46 chaper opore poreche. Eh..apnar,mrittu bhoy dur korte parlei
47 apni Titli o Kongkar biyer kotha bhule zaben. (I think
excessive thoughts of death have messed up your logic. The part
of the brain that controls logic, called the cerebral cortex, is
under a lot of pressure. If your fear of death is gone, you will
forget about marrying Kongka and Titli off.)

48 Character 4: Tui ekhan theke beriye za. Jamil, telephone ta
49 niye ay. Amar kache koyekhon bhalo patrer shondhan ache. (You
get lost. Jamil, bring me the telephone. I have some information
about some good marriage prospects.)

50 Character 5: Baba, apni ki shotti serious naki? (Baba, are
you serious?)

51 Character 4: Ami zokhon serious hoi, tokhon kotota serious
52 hoi, shei shomporke to toder dharona thaka uchit. Onekdin
53 dhorei to dekhchish. (When I am serious, how serious I
become, you guys should have a clear idea about that. You have
seen me for a long time.)

54 Character 6: Ebong zotoi dekhchi, totoi obak hocchi. (And the more we are seeing, the more we are being surprised.)

Bohubrihi (1988)

55 Character 7: Mily!

56 Character 8: Hm.

57 Character 7: Dulabhaike ke naki pagol boleche ar tai naki tar
58 blood pressure hu hu kore chore geche? (Is it true that
someone called dulabhai mad, and so his blood pressure went up?)

59 Character 8: Hae. (Yes.)

60 Character 7: Heh! Public er mukh ki tui ar bondho korte
61 parbi, Mili? Ekdin na ekdin public shotti kothata bolbei. Eta
62 hocche giye public er dhormo. (You cannot shut people's
mouths. One day they will speak up the truth for sure. It is
people's trait.)

63 Character 8: Tarmene tumi bolte chao Baba ekta pagol? (So, do
64 you want to say, Baba is mad?)

65 Character 7: Tui zodi amar honest opinion chash, tahole ami
66 bolbo, yes! (If you want to know my honest opinion, then, I
would say, yes.)

67 Character 8: Khub onnay! Mama eta tomar khub e onnay. Baba
68 ekta crisis er moddho diye zacchen, kothay tumi take shahajjo
69 korbe, ta na...(It's very bad. Mama, this is very unfair of
you. Baba is going through a crisis. Whereas you should help
him, but...)

70 Character 7: Ami shahajjo korbo dulabhaike? (I will help
dulabhai?)

71 Character 8: Hae. Tumi shahajjo korbe. Tumi babake bolbe,
72 dulabhai, apni ze shomoshsha ta niye vabchen, sheta thik.
73 Ebong e shomoshshar ze shomadhan apni ber korechen sheta ekta
74 chomotkar shomadhan. (Yes. You will help baba. You will tell
him, "Dulabhai, you are doing right by thinking about the
problem. Moreover, the solution you have come up with, is also
an excellent one.")

75 Character 7: Eishob kotha ami dulabhaike bolbo? (Will I say
76 these to Dulabhai?)

77 Character 8: Hae bolbe. (Yes, you will.)

78 Character 7: Keno bolbo? (Why?)

79 Character 8: Bolbe, karon baba tomake ottonto sneho koren.

80 Tumi chaw' bochor boyosh theke e barite acho na? Baba kokhono
81 tomake rege kichu bolechen? (You will because baba really
cares for you. You have been living in this house since 6. Have
baba angrily said anything to you?)

82 Character 7: Are dhyat, shob shomoy to regei achen. Amake

83 dekhlei tar mathay rokto chore zay. (Oh come on, he is always
84 angry. Seeing me is enough for him to be enraged.)
85 Character 8: Tobuo baba tomake ottonto sneho koren,
86 bhalobashen. Tumi onnoder dekho, shobai ki korche? Tumi
87 ekhono porjonto babake ekbaro dekhte gele na. Ar oije daktar?
88 Tinbela ashche. (Still, baba cares for you, loves you. Look
at the others, what are they doing? You have not gone to see
baba even for once yet. And the doctor? He's checking baba 3
times a day.)
89 Character 7: Ashole beparta bodh hoy bhul e hoye geche re.
(It seems maybe I have done wrong.)

Kothao Keu Nei (1992)

90 Character 9: Chole zacchen? (Are you leaving?)

91 Character 10: Ji sir. (Yes, Sir.)

92 Character 9: Ektu shomoshsha hoye gelo ze. (A small problem came up.)

93 Character 10: Kichu type korte hobe? (Do I have to type anything?)

94 Character 9: Ei olpo kichu kagoj. I'm sorry, Mona. Iye, tin
95 copy kore korben, khub e joruri. I'm so sorry, Mona. (This
small bundle of papers. I'm sorry, Mona. Please make three
copies of each. It's very urgent. I'm so sorry, Mona.)

96 Character 11: Dilo to apnake atke? Eder shob kichu shesh

97 muhurte mone hoy. "3 copy kore korben, khub e joruri, I'm so
98 sorry, Mona". 5 tar pore kaj dile, 'na' koben. Mukher opor
99 bole deben, na, 'n', 'o', no. Ekbar dubar bollei shikkha hoye
100 zabe. Ar bolbe na. Ami..ami ektu boshi? Apnake company di?
(Haven't you get stuck again? They always remember everything at
the last moment. "Please make three copies of each. It's very
urgent. I'm so sorry, Mona." If they give a extra work after
5pm, you straight say, no. "n", and "o", "no". If you say that
for one or two times, they will learn their lesson. Umm...may I
sit here and give you company?)

101 Character 10: Na. Apni thakle amar oshubidha hobe. (No. If
you stay here, I will be disturbed.)

102 Character 11: Eh...he he...ami beshi kotha boli, tai na? (I talk
a lot, ain't I?)

103 Character 10: Ji. (Yes.)

104 Character 10: Hoye geche, sir, ar ek prishtha baki. (It's
almost done, Sir. Just one more page.)

105 Character 9: Shomoshsha hoye gelo ze. Ami apnake bhul kagoj
106 type korte diyechi. (Another problem has come up. I gave you
the wrong papers to type.)

107 Character 10: Egulor ki hobe? (What about these?)

Data Transcriptions from Dramas from the Late 2000s

420 (2007)

108 Character 12: Slamalaikum bhai.

109 Character 13: Walaikumassalam.

110 Character 12: Bhai, apne mone oy amare chinte paren nai.

111 Amar nam Montu. (Bhai, you might not know me. I am Montu.)

112 Character 13: Ami Ashik. (I am Ashik.)

113 Character 12: Haw ami ei building e thaki. Ami jonoshokti

114 party kori. Pappu bhaire chinen na, amgor party er shovapoti? (Yes, I live here, in this building. I support jonoshokti party. Don't you know Pappu bhai? Our party chairperson?)

115 Character 13: Hae Pappu bhaire to chini. Hey re na chinar ki
116 ase? (Yeah, I know him. Why won't I?)

Character 12: Haw oi shoho shovapoti Kislu bhai, Kislu bhai apon chodo bhai. (Yes, the co-chairperson, Kislu bhai, I'm his little brother.)

117 Character 13: Owh accha accha..(Oh yeah yeah.)

118 Character 12: Amar loge eklogei thake arki ek e building e. (He stays with me in the same building.)

119 Character 13: Owh accha accha. (Oh right.)

120 Character 12: Na oi hoy na ze amra awa zawa kori, apnare dur
121 theika dehi, kintu kono shomoy kono kisu jigai na, othocho
122 pashapashi thaki. Er leigai arki. Bhalo asen? (No I mean, we are neighbors and always pass by but don't talk. That's why. How do you do?)

123 Character 13: Hae hae bhalo asi. (Yeah, I'm good.)

124 Character 12: Ki koren bhai apne? (What do you do?)

125 Character 13: Umm ei tukitaki bebsha tebsha kori arki. (I do small business.)

126 Character 12: Ki bebsha? (What kind of business?)

127 Character 13: Ei je garment er jute er bebsha arki. (I have a business of jutes related to the garment industry.)

Character 12: Jute er bebsha koren bhai apne? (You have jute business?)

128 Character 13: Hae. (Yes.)

129 Character 12: Oh taile..jute..honen, zodi kono problem

130 troblem hoy, mane kono shomoshsha zodi hoy, taile eida amre

131 koiben. Hae? Kono shomoshsha, ase kono shomoshsha? (Then if

you face any problem in your business, contact me, okay? Have you faced any?)

132 Character 13: Na shomoshsha na. Jute er bebssha, bujen e to.

133 To ektu... (No, I mean, You know, how this business is. Umm, a bit...)

134 Character 12: Kon na oshubidha nai. Apne bujhte partesen na

135 amgor to ekta power ase. Apne kon na, oshubidha nai. (No problem. Don't you get we are in power. You please say. Nothing to worry about.)

136 Character 13: Nah oije ekta chele majhe moddhe disturb

137 kore...(Sometimes, a guy disturbs me from time to time.)

138 Character 12: Ke keda keda eita? Disturb korle kon amare.

139 Oshubidha nai. Amra, ekta power e asi na amra ohon? (Who is he? If he messes with you, you can tell me. Aren't we in power?)

140 Character 13: Ase ekta chele oi mane bolle ki chinben jani

141 na... (There is a guy...I don't know whether you can recognize or not...)

142 Character 12: Nam ki poladar nam ki kon. (Tell me his name.)

143 Character 13: Hasan nam. (His name is Hasan.)

144 Character 12: Hasan?

145 Character 13: Hm

146 Character 12: Hasan eida keda? Kar loge chole? (Who is this Hasan? Who does he go with?)

147 Character 13: Oije Ontu bhai ase na, Ontu bhaigo loge chole. (He is with Ontu bhai.)

148 Character 12: Are Ontu, rahen. (Oh Ontu! Leave it to me.)

149 Character 12: Haw Ontu hono. Accha Hasan keda eida pola?

150 Tomar loge chole bole? Accha hono amar kotha hono tumi.

151 Ashik name amgo ek boro bhai ase. Kotha buccho? Amgor bashar

152 pashe homeopathy uncle er boro chele, Nishi madam er boro

153 bhai. Haw onare naki Hasan threat dise. Hono, Hasan re koiya

154 diba onare dekhle zeno uthte boshte salam dey. Are zeida koi

155 heida kono mia tumi. Onara onek uccho bongshio chelepele,

156 onader shathe zeno tafaling na kore. Haw rakhi taile, bye.

(Listen Ontu. Who is this Hasan in your gang? Listen to what I say. There is a big brother, Ashik. Do you get it? The elder son of the homeopath uncle and big brother of Nishi madam from our neighboring building. I have heard that Hasan threatened him. You tell Hasan to greet Ashik whenever he sees him. Just listen

to me. He comes from very high-class families. Tell Hasan not to mess with him ever again. Okay, bye.)

157 Character 12: Thik ase bhai eida kono problem na. Apnar ze
158 kono dhoroner shomoshsha hoibo apne amare koiben, bujhchen?
159 Eida kono shomoshsha na, dekhben oy ar disturb apnare korbo
160 na. Zaiga bhai, slamalaikum. (It's okau bhai. It was not a
big deal. If you ever face any kind of problem again, just tell
me, okay? Nothing to worry about. Next time, he won't disturb
you ever again, you'll see. Okay, I have to go. Assalamu
alaikum.)

Housefull (2008)

161 Character 14: Slamalaikum.

162 Character 15: Walaikumsлам.

163 Character 14: Ekbar to call disi, chap to disi ami. (I have pressed the call button once. There is no need to press it again.)

164 Character 15: Ki ajob! Ekbar call dile ki duibar call deon

165 zay na? (Ridiculus! Is it forbidden to press it twice if you pressed the button once?)

166 Character 14: Switch ta noshto hoy a zabe na? (What if the switch breaks?)

167 Character 15: Switch noshto hoibo mane? Eida emne emnei

168 banaise switch noshto hoibo? Sharadin call dileo eida noshto

169 hoibo na. Ar tomago laiga ze pura elaka, pura onchol shuddha

170 noshto hoiya zaibar lagse, shei kheyal ase? (What do you mean the switch will break? The button was made to press for all day. Nothing will happen to it. But, do you have any idea that the whole area is disturbed because of your family?)

171 Character 14: Mane ki? Apne ki bolte chan? (What do you mean?)

172 Character 15: Mane tomar mamar kotha koites i, oi motu. (I mean your maternal uncle, that fat guy!)

173 Character 14: Motu to mama na, oita chacha. (He is a paternal uncle, not a maternal uncle.)

174 Character 15: Oito mama chacha. Bujhi kemne mama na chacha. (Both are the same. How would I know who is who?)

175 Character 14: To elaka noshto hobar ase ki ekahne? Amar
176 bashay ki amar attio shojon thakbe na? (To, how my family is disturbing the area? Can't my relatives visit my house?)

177 Character 15: Amra ki lukjon na naki? (Aren't we people?)

178 Character 14 : To shomoshsha to apnederi hoitese, amader to
179 kono shomoshsha hoitese na. (Only you are facing a problem. We are not.)

180 Character 15: Hae tomader karone amar shomoshsha hocche. (Because of you, I am facing problems.)

181 Character 14: Taile eikhane thaiken na... (Then don't live here.)

182 Character 15: Dinkal zacche, lokjon bartese... (As days go by, more people are adding.)

183 Character 14: Taile eikhane thaiken na, choila zan. (Then don't just live here. Just leave.)

184 Character 15: Ami apartment kini nai? (Didn't I buy the apartment?)

185 Character 14: Amrao mone hoy kini nai? Amra bhaisha ashchi
 186 naki, hae? (Didn't we also buy the apartment? Did we just come here?)

187 Character 15: Ami ki tomare bolsi naki bhaisha ashcho? Tumi
 188 poralekha koro na? (Did I say that? Don't you study?)

189 Character 14: Keno korbo na? Poralekha kori to. (Why won't I? I do study.)

190 Character 15: Kishe poro? (Where do you study?)

191 Character 14: University te pori. (I study at university.)

192 Character 15: Egula shikhay? Shovvota vobbota shikho. (Does your varsity teach you how to misbehave? Learn how to talk.)

193 Character 14: Ami zothesh to shikha rakhsi eigula. (I've enough sense.)

194 Character 15: Tumi shikho nai. Shikho. (You didn't learn anything.)

195 Character 14: Dhur mia apnar shathe lift e zawai uchit na. (No-one should share the same elevator with you.)

196 Character 15: Fazil, oshovvo! Koi theika ze janowar aya e
 197 jaygay jutse. (Stupid, uncultured! Don't know where they come from.)

198 Character 15: Ei darao ehane. Boyosh koto? (Hey, wait here. How old are you?)

199 Character 14: Amar boyosh dia apner ki dorkar? (Why do you want to know that?)

200 Character 15 : Ami tomare jiggash korsi boyosh koto, sheita
 201 koiba. (I asked your age. Just tell me that.)

202 Character 14 : Keno? Apnar deikha ki mone hoy apni ki buste
 203 partesan na amar boyosh koto? (Why? What do you think of my age?)

204 Character 15: Ami thik time e bia korle tomar moto amar pola
 205 thakto. (If I got married at the right age, I had a boy at your age.)

206 Character 14: Bia koren nai to. (But you didn't marry.)

207 Character 15: Ei je... (Hey...)

208 Character 14: ...karon apnar moto lokre keo biye korbe na to. (Because, no-one would marry a guy like you.)

209 Character 15: Shono beyadobir ekta shima ase. University te
210 poro, shovvota bhodrota shikho. (Listen to me, you're
crossing the limit. You're a university student. Behave like
that.)

211 Character 14: Ami shovvota bhodrota zoetheshto jani... (I have
enough knowledge of how to behave.)

212 Character 15: ..Na na..Ami lift e uthlam ar tumi naima gela
213 keno? (No, you don't. Why did you leave the elevator when I
entered?)

214 Character 14: Karon apnar moto loker shathe amar lift e
215 uthte ruchite badhe. Ar apner poshak ashak dekhlei bojha zay
216 apnar ruchhi ki..(Because, I don't wish to share the same
elevator with a guy like you. It goes against my taste. Your
dressup tells about your taste.)

217 Character 15: Amar moto luker shathe lift e uthte tomar
218 ruchite badhe? Taile tomar amar moto lok tomader pashe
219 thake. Tomar babare bolo, barighor bhainga chaira arek
220 jaygay loiya zaite. Beyadop. (Does it go against your taste
to share the same lift with me? I live beside you. Go and tell
your father to leave the place and go somewhere else.)

Character 14: Apne bhaingachaira choila zan. Ar shunen..beyadob
amare bolen ken. (You do that. And listen, how dare you curse
me?)

221 Character 15: ..ei chop..(Shut up!)

222 Character 14: ..beyadop amare bolben na..(Don't ever curse
me!)

69 (2008)

223 Character 16: Chup kor, ei boyoshe mobile nile, emnei paka
224 za hoitesish, aro paikke zabi. (Shut up. If you're given a
mobile at this stage, you'll be spoiled more. You're already
spoiled enough.)

225 Character 17: Labibar bon oke ekta mobile dise. (Labiba's
sister bought her one.)

226 Character 16: Ekhon? (Already?)

227 Character 17: Hae. (Yes.)

228 Character 16: Accha ami koitttheke, tui babake bol... (Umm...from
229 where I told baba...)

230 Character 17: Dekho Labibar bon dise, tumi diba na amake?
(See, Labiba's sister gave her one. Won't you give me?)

231 Character 16: Accha bordaaa!(Okay bordaaa!)

232 Character 18: Hae kire! (Hey, what's up?)

233 Character 16: Ektu shuno na. (Hey, could you listen for a
moment?)

234 Character 18: Kire, ki hoise? (Hey, what happened?)

235 Character 16: Borda tomar kache kisu taka hobe? (Borda, do
you have some money?)

236 Character 18: Taka? Keno? (Money? How much?)

237 Character 16: Na hobe naki bolo. (No, do you have some?)

238 Character 18: Ki keno lagbe keno? (Tell me why you need
money first.)

239 Character 16: Na lagto...mane...o...tumi to abar beton... (No, I
need some. But, you have a salary issue...)

240 Character 18: Aha sheta kono shomoshsha na. Taka lagbe keno
241 sheta bol. (That's not a big deal. Just tell me why you need
money.)

242 Character 16: Accha oije ekta mobile kintam. (I will buy a
mobile.)

243 Character 18: Mobile? Kar jonno? (Mobile? For who?)

244 Character 16: Diar jonno. (For Dia.)

245 Character 18: Diar mobile lagbe? Keno? (For Dia? Why?)

246 Character 16: Na borda oije English medium e pore to,
247 bujhco, or friend ra kinse shobai ekta... (No, borda, the
thing is that Dia studies as an English medium, all of her
friends bought mobiles...)

248 Character 18: ...ho ho...accha thikase, thikase. Ami toke ekta
249 mobile kine debo. Eita niye chinta korish na. (Oh yeah
yeah...alright. I'll buy one for Dia then. Don't worry about it.)

250 Character 16: Thank you, borda!
251 Character 18: Okay, khoda hafez.
252 Character 16: Khoda hafez.

Chirokumar Shangha (2007)

253 Character 19: Biar age ami koto bhalo asilam. Baper ghore
254 silam. Koto shukhe asilam. Koto anonde asilam. Bape koto
255 bhalo bhalo kapor sopor dise, goyna gati dise. Ami ki dekhte
256 kharap asilam? Ami koto shundor asilam. Koto selera amar
257 pisone ghurse. (How well I was before marriage! I was at my
father's home. How happy I was! How my father used to buy me
nice clothes and jewelleries! Was I ugly? How pretty I was! How
boys used to follow me!

258 Character 20: Uuuuuh...biar age koto shunodr asilam, koto
259 selera ghuse. Ta seler kase bia boilei parta. Bapere koita.
260 Eh? Amar kase bia boiso kye? ("How pretty I was! How boys
261 used to follow me!" So, why didn't you get married to one of
those boys? You could tell your father. Why did you marry me
then?)

262 Character 19: Tomar shathe bia diai to jibonda amar bape
263 noshto koira dilo. (My father destroyed my life by marrying
me off with you.)

264 Character 20: Amar kase bia dia she chinta bhabna korsilo ze
265 maiada amar bhaloi thakbo. Kintu maiya ze koshai. Eida to
266 bape janto na, janlam ami. Ami zodi age jantam, taile
267 koshaire bia kortam na. Chirokumar thaktam. (You father
thought you'll be happy with me. However, he didn't know how
annoying you are. I got to know it. If I knew it before, I'd
never marry you. I'd have been a bachelor for life.)

268 Character 19: Thako gia gia kumar zao. (Become one now.)

269 Character 20: Chinta vabna korsi, polapane ki kumar shongho
270 na ki korse, oihane jaya nam lekhamu. Tao koshair shathe
271 ghor korum na. (I'm thinking about it. I'll add my name to
the bachelor's committee list arranged by youngsters. I'll still
not live with you.)

272 Character 19: Na korla. Na korla shongshar. (Don't live with
me then)

273 Character 20: Ek second o thakum na. (Not even for a
second.)

274 Character 19: Tomar shongshare aisha ami ki pailam? Ki
275 pailam? (Why did I get married after marrying you? What?)

276 Character 20: Tumi amare ki diso? Tomar kas theika ki paisi?
277 Ei penpenani ghenhenani sara kisu paisi? (What did you give
me? What did I get from you? I got nothing except these whining
and nagging?)

Appendix C

Data Transcriptions of the Interviews

Participant 1:

278 Interviewer: Accha amar prothom proshno, sheta hocche, aunty
279 apni ki nobboiyer doshoke Bangladeshi television natok
280 dekhten? Ebong shugelo apnar kemon lagto? (Okay, so my first
question is, did you watch Bangladeshi television dramas in the
90s, aunty?)

281 Participant 1: Hae dekhtam. Khub e dekhtam, karon natok,
282 tokhon to, ekhon zemon umm..ishe, ieyte zemon amader ze onek
283 channel. Tokhon to ekta matro channel chilo. BTV. Ebong
284 amra, oi BTV natoktaichilo amader binodon. Binodon bolo,
285 shikkha bolo, shob kichui BTV chilo. To ar zehetu ami
286 natoker manush, ami natoker jonno opekkha kortam, kokhon
287 natok hobe, kokhon natok hobe. (Yes, I used to watch them
very much. There were not as many TV channels as there are today
and the only TV channel was BTV, which was also the only medium
of entertainment. As I am a drama person. I used to wait for
those dramas to start.)

288 Interviewer: Accha accha. Kemon lagto natokgulo? (How were
those dramas?)

289 Participant 1: Khub e bhalo, khub e bhalo. Tokhonkar
290 natokguli erokom chilo ze zetake amra moulik natok boli,
291 hashir natok khub beshi ze petam amra ta na, moulik natok e
292 beshi hoto tokhon, hae? Zekhan theke binodon o pawa zay,
293 shathe bishoy shekha zay. Ekta message thakto natoke,
294 protita natoke. Hae? Ekaronei ebong natokgulo emon chilo ze,
295 dada dadi baba ma, puro ekta generation boshe natokgulo
296 dekhte parto. (Very good. Dramas in those days were like
original dramas. We didn't really get many comedy dramas. Just
the story-based original dramas from which we could get both
entertainment and lessons. That's why, the whole family and a
whole generation could sit and watch those dramas together.)

297 Interviewer: Accha accha. Ar aunty she shomoyer kon kon
298 natok apnar mone ache ze onek bhalo lagto ba bhalo legechilo
299 ebong keno eto bhalo lagto oi natokgulo? (Okay okay, and
what were the dramas you remember finding really good and why
those dramas seemed good to you, aunty?)

300 Participant 1: Um.. "Aaj Robibar" ekta natok hoto, "Ayomoy",
 301 "Bohubrihi", zeguli arki porbo, porbobhittik ze natokgulo,
 302 ze koyekta porbo, hae, oivabe hoto, orokom, ar aro ache besh
 303 kichu, ar ekok natok hoto, zemon tokhon ekta, e masher natok
 304 erokom, mane proti mashei ekta natok hoto, oita hoto dirgho,
 305 dirgho natok. Otake telefilm o bola chole ba natok o. Ota
 306 hoto dui arai ghonta ekdom a.. Purnodoirgho chobir moto ekta
 307 natok hoto, e masher natok. Oitar jonno amra khub opekkha
 308 kortam ze oi natokta kobe hobe. Onnano natokgula to ek
 309 ghonta ba poytallish mintue e shesh hoye zeto. Kintu oi
 310 masher natokta arai ghontar moto hoto, dui ghontar moto
 311 hoto. Onek natok e ashole dekhechi. Shob natoker nam amar
 312 mone nei. Oi je "Bohubrihi", "Ayomoy", "Aaj Robibar",
 313 tarpore, "Ure Zay Bokpokkhi", ei dhoroner besh kichu natok
 314 ache. Ar bishesh kore tokhon ekta trend chilo, Humayun Ahmed
 315 er natok khub beshi cholto tokhon, hae? Natoke uni e to, uni
 316 uni, unar natokguli kirokom chilo ze, natoker bhitore ze
 317 message ta diton, oita ekta emonvabe diton ze, manusher
 318 mathay theke zeto. Hoyto amra amra ekhon ze shadharonoto ze
 319 natokgulo dekhi ze, main je character ze nayok kingba
 320 nayika, natoker mul, natoker mul ze kotha thake, natoker
 321 theme, oitar shathe kintu oi nayok nayikar maddhome bolay.
 322 Humayun Ahmed sir er natokguli kemon chilo, she oi main
 323 kothata bolato hoyto oi baganer mailke diye, hoyto kajer
 324 buake diye, hae, hoyto driver ke diye, uni ekta besh
 325 poriborton enechilen bolbo oi shomoyer natoke. ("Aaj
 Robibar", "Ayomoy", "Bohubrihi", basically, the family-based
 dramas. The single-episode dramas, monthly dramas which used to
 be broadcasted at the end of the month, and long enough from 2
 to 2.5 hours. We used to wait for those monthly dramas. I
 watched many dramas. Although I can't recall all of them, but,
 "Aaj Robibar", "Ayomoy", "Bohubrihi", then "Ure Zay bokpokkhi".
 There was a trend of watching dramas directed by Humayun Ahmed.
 He used to put a special message in his dramas in such a way
 that used to be engraved in people's minds, such as, delivering
 the message through the characters like gardeners, housemaids,
 instead of the lead actor and actresses.)
 326 Interviewer: Accha accha. Um oi shomoyer natokgulote ze
 327 bhashata bebohrilo hoto shonglape, shei shomporke apnar
 328 onubhutita ki? (Okay okay. What do you think about the
 language used in drama dialogues in those times?)

329 Participant 1: Huh..ekhonokar shmoyeo zodi amra tulona korte
 330 zai, tahole oi shomoyer natoke promito bhashar bebohar beshi
 331 hoto. Hae, ancholil natok hoto zokhon oncholbhittik, zemon
 332 dhoro, Noakhali bhashay ekta natok hocche, Barishaler
 333 bhashay ekta natok hocche, sheita alada bishoy. Kintu um in
 334 general zeita, sheita shekhane promito natok promito bhashar
 335 uccharon e beshi hoto. Ebong etar ekta positive dik chilo
 336 sheta holo muloto zara natok kore ba cinema kore ba
 337 shongskriti ongone zara kaj kore, shadharon manush kintu,
 338 amara zara shadharon public zara tara kintu tader idol mone
 339 kore. Ebong taderke kintu follow kore. Abar TV te ekta natok
 340 dekhle amra tar kotha bola follow kori, tar poshak amra
 341 follow kori, tar jewelry amra follow kori, hae? Shutorang
 342 shei, she amader kache khub idol hoye zay ze, na, take amra
 343 onukoron kori, hae? Tar moto kore amra korte chai. Shei
 344 hishebe, promito bhashar uccharon, promito bhashar beboharta
 345 joruri ashole muloto natoke. (In those days, the standard
 variety used to be applied in dialogues. There were some
 regional dialects as well, such as Noakhali or Barishal,
 however, mostly, the standard variety could be heard. It has a
 positive side which is that people who do drama and movies or
 are associated in a cultural line, generally follow them. We,
 the mass, think of them as idols, follow them. While watching
 their dramas, we speak like them. So, they become our idols as
 we follow them. Therefore, the use of standard variety was
 really important in those dramas.)
 346 Interviewer: Accha accha. Ei je nobboiye doshoker natoker
 347 shonglape ze promito bhashar beparta, etar ki shamajik vabe
 348 kono provab chilo, itibachok na netibachok? (Okay okay. Does
 the standard variety in drama dialogues from the 90s have any
 impact over society, positive or negative?)
 349 Participant 1: Hae hae shamajik provab chilo to! Oboshshoi
 350 chilo. Mone koro ekjon, tumi mone koro ekta varsity er e
 351 ekta, Dhakar ekta varsity. Mone koro "A" University,
 352 ekhane Dhakar he chelemeyera pore tader ze, tara ze bhashay
 353 kotha bole, ekta gram, Rangpur er ba Barishal er ba
 354 Noakhali protonto onchol theke zara ashe, tara kintu she
 355 bhashay kotha bole na. Tader kintu oi bhashay kotha ropto
 356 korte ektu shomoy lage. Tokhon taraki kore jano? Tara oi
 357 television er natok, television er bhalo kharap bokta tara
 358 eta khuje, Khuje khuje tara dekhe ze kivabe kotha bole.

359 Ebong eta oboshshoi shomajer upore ekta provab fele. Tokhono
360 hoto, ekhono same, hae? Promito bhashar uccharoner bishoyta
361 ze eta ashole, natoke promito bhashar uccharon oboshshoi
362 ekta provab fele shomaje, shamajikvabe. (Definitely.
Suppose, the way students of a university of Dhaka would talk,
people from rural areas, suppose, Noakhali, Rangpur, Barishal
wouldn't talk like that. To adapt to the language, they need
time. Then they would learn the standard language from
television dramas, they search for good speakers and observe how
they talk. Therefore, definitely, there was a positive social
impact of using standard variety in dramas.)

363 Interviewer: Accha accha. 2007 shaler dike natoke kintu
364 promito bhashar beboharta kome zay. Ei shomporke apnar
365 motamot ta ki? (Okay okay. What is your opinion about the
beginning of the colloquial variety in drama dialogues from the
late 2000?)

366 Participant 1: Ei shomporke amar motamot ashole ekta natoke
367 onekgulo sequence thake, hae? (So, there are many sequences
in a drama, right?)

368 Interviewer: Ji ji.

369 Participant 1: To shei sequence tay emon hote pare ze amra
370 ekta ekta adda hocche friend circle e, young generation.

371 Tara bondhura adda dicche. Ei sequence tay eshe tara, a..

372 Promito bhasha nao bolte pare, kenona amra bondhura zokhon

373 ekshonge hoi, golpo kori, tokhon kintu amra, tumi ze "tumi

374 kheyechile?", "tumi giyechile?" eta boli na, tokhon amra

375 boli, "ei khaisish?", "ei tui kokhon ashchis?" Protteke

376 ashole eguloi boli. Ekhon ei sequence tay bebohar hote pare.

377 Kintu tar mane puro natoktay zokhon ei bhasha use hoy,

378 tokhon sheta suitable na. Ami sheta pochondo kori na. (So,

if there is a sequence, where some friends are hanging out,
representing the younger generation, they may not use the

standard variety. As in real life, we don't speak like that. We
speak colloquially. So, in such a scene, colloquial variety can
be used. But, this doesn't mean the whole drama would contain
colloquial variety.)

379 Interviewer: Accha accha. Ei bhashagoto poribortonta hobar
380 pechone ki karon thakte pare bole apnar mone hoy? (What do
you think about the reasons behind this linguistic change?)

400 Participant 1: Eta muloto um karonta ashole onek guli e

401 karon ache. Tobe main karon zeta ami mone kori zeta amar

402 bektigoto motamot.. (There are many reasons behind that.
However, the main reason is what I personally believe that...)

403 Interviewer: Ji ji..

404 Participant 1: .. keo keo mone koren, kono kono director ze,
405 ami betikrom kichu korbo. Onnora za kore ami tar theke ektu
406 alada korbo. Ei nijeke alada kore present korar jonno tara
407 eta koren. Eta eta, tachara ar kono karon nei. Eta mane, eta
408 moulik, eta main karon. Ekta natoke, puro ekta natoke,
409 poytallish minute dhore elomelo ekta bhasha use korbo, eta
410 kono bhalo lokkhon na, etar kono grohonjoggotao nei. Eta
411 hoyto young generation er tao hoyto, tara zara, zara teenage
412 bacchara zara, tara hoyto pochondo kore, tader hoyto bhalo
413 lagbe, kintu zara hoyto majority ache tader hoyto ei
414 dhoroner bhasha proyog, tader kache grohonjoggota nei. Ebong
415 eta zara kore, ami pochondo kori na, she zoto boro nattokar,
416 zoto boro nirdeshok e hok na keno. Ami bektigoto vabe eta
417 pochondo kori na. (Some directors want to do something
unique. There are absolutely no other reasons. In a 45 minute
long drama, only unorganized languages can be heard. This is not
good, this does not have any acceptability as well. Maybe, the
youngsters would like them, but, I don't think the majority of
people would like the colloquial use in dramas. I personally
don't like the directors who does that.)

418 Interviewer: Accha accha. A..shomoshamoyik ze natokgulo
419 hocche ei shomporke apnar motamot ta ki zemon ekhonkar
420 shonglapgulote ze bhashara amra dekhchi, ei poribortone
421 shomajer upor kono provab porche kina.

422 Participant 1: ekhon hocche ki bortomane ze natok, ekhon, am
423 bortomane television natok khub ekta dekhi na, ze karone,
424 biggaponer matra eto beshi, eto beshi, ze ekta natok dekhte
425 boshle paach minute dekhar porei biggapon hoy dosh minute.
426 Zeta dekhechi ota ar mathay thake na. Oi oi jinishta chole
427 zay. Natok dekhte nilei oitar to ekta shongzog thakte hobe.
428 Srotar shonge, a..srota, srotar shonge, she ki dekhche,
429 sheta she to srotar monoshongzog shekhane dhore rakhata ekta
430 nattokar ebong nirdeshoker dayitto. Kintu tara she dayitto
431 zothazotho vabe polon korche bole ami mone kori na, ba ta
432 hote pare ze, tara hoyto chacche na eta kintu, orthonoitik
433 bishoy eta thake, ekta natok prochar, television prochar
434 hole eta sponsor nite hoy. To zara um zara sponsor kore tara
435 hoyto tader biggapon take, natoke zara agroho dicche shei

436 karone. Tobe hae, OTT platform e kichu natok hoy zeguli ami
 437 YouTube e dekhi. To, bhalo natok o hocche notun notun, onek
 438 chelera natok likhche ebong nirdeshonay ashche. Besh bhalo
 439 natok hocche. Eta positive dik. Ebong ei bhalor moddhe
 440 kharap o hocche onek, hae? Zegulir matha mundu kichui nai.
 441 Zara hoyto obhinoyer "o" o jane na, tara korche, hae? To
 442 bhalo mondo miliyei ache, iye ki, bortomane arki natoker
 443 obosthata. Natoker dorshok, television natoker dorshok ager
 444 cheye onek kome geche. Etar karon holo, a.. amra muloto
 445 amader dekhio songskritir cheye amra parshoborti
 446 rashtrogulit ze shongskriti ze television er ze dharabahik
 447 ze iyeguli hoy, natokguli hoy, protidin ze shoptahe shaat
 448 din e hoy, natokgulo hoy, ogulir dike manush jhuke poreche
 449 beshi, hae? Amader desh natoker cheye odike jhuke poreche
 450 beshi. Ami muloto moncher manush to, ami moncho natoke,
 451 television natokeo besh koyekta kaj korechi, kintu mainly
 452 ami moncher manush. Moncho natoke kaj korechi ebong korch
 453 bigoto poytrish bochor achi ami moncher shongei, hae? To
 454 moncho natoker ek dhoroner srota ache, zai hok, zoto jhor
 455 jhaptai hok, tara moncher natok dekhbe, hae? Ebong dekhe.
 456 Tara dekhe. Ager cheye ektu kome geche kintu ache, moncher
 457 dorshok ache ekhono.
 458 Interviewer: Ji. Ei je shomoshamoyik natokgulote mane
 459 shonglape ze bhashata amra dekhte pai, OTT ba TV te, ei
 460 bhashata ki mone hoy ze ei um 2007 shaler dike ze prothom
 461 ekta shift holo, shuddho bhasha theke cholito bhashay, etar
 462 kono provab ekhonkar natoke poreche? (What would be your
 opinion about the recently released dramas where the colloquial
 variety is being used? Does the linguistic shift in the late
 2000s have any influence in these recent dramas?)
 463 Participant 1: Hae oi dharabahikota chole ashche to, ekhono.
 464 Oi ekjon shuru koreche ar ekhon onekei korche. Hae ota, ota
 465 cholche. Ebong oitake oitake oitake oneke vabche ze ami
 466 betikrom kichu korch. Ebong amar natokta onek smart natok.
 467 Eta kintu amra zara dorshok shishabe dekhi, tara etake khub
 468 bhalo vabe nicchi na bishoyta. (Yes, the continuity is still
 there. One director did once and everyone is following the same
 path. Many directors are thinking that they are doing something
 unique, "my directed drama is smart", however, we, the viewers,
 are not taking it positively.)
 469 Interviewer: Accha accha. Ei ze poribortonta bortoman,

470 bortoman television er natoker ze poriborton, etar ki
 471 shomajer opor kono provab felche? Ar felleo kemon provab?
 (Is the change in language in dramas leaving any impact on
 society? If yes, how?)

472 Participant 1: Oboshshoi provab felse, oboshshoi provab
 473 felse. Hae.. eta ekhane zzokhon ze natokguli hocche,
 474 a..dekha zay ze, onukoron ba ki bolbo ze chaya ze dekha zay
 475 ekjon ekta natok korlo, oita besh shobar kache priyo hoye
 476 gelo, ba manush, dorshok shara pelo, dekha zay por por
 477 koyekjon abar oi dhachei oi category te natok toiri kore
 478 felche. Ekhane ekhane srijonshilota noshto hocche,
 479 srijonshilota to ekta natok, tumi ekta natok likhle,
 480 nirdeshona dile. Porobortite dui mash pore ami thik orokom
 481 na holeo orokom nobboi bhag nobboi shotangsho mil rekhe ami
 482 ekta natok abar release korlam. Tahole ekhane to
 483 srijonshilota behoto hocche na? Moulik ze srijonshilota,
 484 sheta ki thakche? Thakche na. Ebong eta kintu zara dorshok
 485 zara natoker, tara kintu bujhte parche. Ebong tar shathe
 486 shathe bolche omuk natoker shonge ei natokto pray mile
 487 zacche. Ekhane to notunotto kichu nai, hae? Ekhon beshir
 488 bhag e ei bishoyta hocche. Eta bhalo dik na. Etate srishtishil
 489 manusher shongkha kome zay. To dorshok o kome zay.

490 Dorshokder, dorshokrao dorshokder upor provab fele, hae?
 491 Dorshok to ashole boka na. Zara dekhen natok, tara to
 492 shomoy, shomoyer to mullo ache. Tara etota shomoy boshe
 493 theke ekta natok dekhbe. Tar shomoyer mullo ache na? She
 494 bujhte pare to ei arki bishoyta. (Definitely. It seems like
 one is making such dramas and it instantly becomes a hit. Thus,
 many others make similar dramas. Therefore, creativity is
 destroyed. Suppose, someone is making a drama, and after two
 months, I am copying 90% of the pattern of the drama and
 realising them. What about creativity? The viewers can
 understand this. They observe the similarity and talk about
 that. This is not good. This decreases the number of creative
 people. The viewers understand everything. They don't watch
 dramas and the number drops because they don't waste their time
 by watching similar kinds of dramas.)

495 Interviewer: Accha. To shonglaper ze netibachok provaber
 496 kotha apni bollen, ei poristhitita theke kivabe unnoti labh
 497 kora zay bole apnar mone hoy? (So, the negative sides of

colloquial dialogues that you've just mentioned, how can this situation be improved? What do you think?)

498 Participant 1: Etar unnoti labh korte hole zara natok
499 likhchen, tara writer, tader shochetonota, hae? Tara zodi
500 shocheton hon ebong tara zodi vaben ze amader natok dekhe to
501 shikhbe, amra shudhu binodoner jonno to natok dekhi na,
502 ekeka jiboner ekta ongsho, natok jibon theke alada kichui
503 na. Natoke amra za dekhchi, amader jibon niyei natok. Amader
504 choloman jibon jonmo theke mrittu, ei moddhe ze zapito
505 jiboner ze bishoyguli, sheguli niyei to natok. Shara world e
506 shudhu amar desh na, desher baire shara world er bishoy niye
507 natok. To natok to amader zapito jiboner ghotona guli niyei
508 natok. To shei, a..sheta zodi writer mathay rakhen, ze amake
509 evabe natok shajate hobe zate manusher bodher jaygatay ekta
510 dhakka lage, nahole to ei srishtir kono mullo nei. Manusher
511 bodher jaygatake to narte hobe. (Improvement of this
situation requires the awareness of the directors, the writers.
If they are aware that watching their work, people will not just
be entertained, they'll also learn something. Drama is all about
our life and events of life. If the makers keep this thing in
their mind, and organize the drama like that to move the
audience's minds, then the situation would be improved.

Otherwise, there is no value of creativity.)

512 Interviewer: Ar shobar shesher proshno, sheta hocche ze,
513 bhashar dik theke, shonglaper ze bhasha, etar opor bhitti
514 kore nobboi doshoker natokgulo shonglap gulo bhalo chilo
515 naki ei ze 2007 shal poroborti ze natokgulo, ebong konta
516 bhalo chilo, keno bhalo chilo, keno bhalo chilo na? In
517 short? (And the last question is, based on linguistic
variation, were the dramas from the 90s best, or from the late
2000s? Why/why not?)

518 Participant 1: A..oi shomoy, oi shomoy ashole nobboiyer ze
519 natok, tokhon dialogue er ze iyeguli, a...boktobboprodhan
520 natok chilo beshi tokhon, hae? Boktobbo ekta ache,
521 boktobboke pradhanno diye lekha, arekta ache, boktobbo na,
522 ami expression diye bojhabo. To ekhon, umm oi shomoyo bhalo
523 natok hoyeche, ekhon ze shob natok kharap hocche ta kintu
524 na. Ekhono bhalo natok hocche, ekhono bhalo bhashay, promito
525 bhashay, onek natok hocche. Ekhon aro competition bere

526 geche. Age age zodi paach jon chilo nattokar, ekhon ponchash
527 jon. Ekhon..a kintu ekhon ektu, bhashagoto dik theke ekhono
528 amra promito bhashar natok ektu kom pacchi. Zar ze
529 bhashaguli ekhon cholche beshir bhag, amra rastaghate ghore
530 ze bhashaguli bebohar kori oguli beshi cholche, natoke, ei
531 arki, to etar positive diker cheye, negative dikta beshi ze
532 a..natoker ze promito uccharon ba promito bhasha na thakar
533 bishoyta. Eta zehetu amra natoke zara obhinoy kori
534 shipiderke amra follow kori, onukoron kori, hae? Tader,
535 shutorang tader kas theke shikhte pare zeno, erokom howa
536 uchit. (There are still some good dramas from this time
which contain good language like standard variety. The
competition of making good dramas has now even increased.
However, we are still getting less dramas with standard variety
and many trendy dramas contain daily language that we use on the
streets. It has more negative sides than the positive ones. And,
the thing about the standard variety, we follow the actors, the
artists. Therefore, dramas should be made in such a way.)
537 Interviewer: Accha..thank you so much, aunty!

Participant 2

538 Interviewer: First zei question ta, shet hoitese je,
539 nobboiyer doshoke ze Bangladeshi natokgulo, ze television
540 natok, sehgulo ki apnar dekha hoito ar kemon lagto oi natok
541 gulo? (So, the first question is, did you happen to watch
those Bangladeshi television dramas from the 90s?)

542 Participant 2: Hae nobboiyer doshoke to amader binodoner
543 prothom ebong prodhan maddhom e chilo natok. Shei natokgulo
544 eto beshi hridoygrahi hoyechilo, ze ajo ei briddho boyoshe
545 shegulo mone pore. Bibhinno choritrogulo mone pore, ovibekti
546 gulo mone pore, natoker conclusion gulo mone pore. Bhalo
547 laga, oshombhob bhalo laga diye toiri hoyechilo natokgulo.
548 Bhalo legechilo. (Yes, in the 90s, our one and only source
of entertainment was dramas. Those became so close to our hearts
that we still remember them. I remember many characters, their
expressions, the conclusion of the dramas. A good feeling was
created with those dramas.)

549 Interviewer: Shei shomoyer kon kon natokgulo onek bhalo
550 lagto? What were those dramas that you liked at that time?)

551 Interviewer: Koyektar nam zodi bolten. (Please, mention
some.)

552 Participant 2: Shei shomoy zemon "Shongshoptok", tarpore
553 "Bohubrihi", "Eishob Dinratri", "Kotheo Keu Nei". Ei
554 natokgulo khub, ekhono amader chelemeyeder majhe majhe ei
555 natokgulo shongroho kore dekhte dei. Ami nijeo dekhi,
556 upobhog kori. (For example, "Shongshoptok", "Bohubrihi",
"Eishob Dinratri", "Kothao Keu Nei". I still watch these dramas
with my children and enjoy them.)

557 Interviewer: Accha accha. Natokgular moddhe ki emon chilo ze
558 onek bhalo laga kaj kore ekhono porzonto? (Okay okay. Why
did you like those dramas?)

559 Participant 2: A... oi natoke ashole, nobboiyer doshokta
560 zokhon chilo, tokhon amra zubok. To ekta ze moner ze akuti,
561 zegulo hoyto amra kokhono bhashay prokash korte partam na ba
562 bhitore onubhob kortam, oi natokgular moddhe amader moner
563 kothaguloke prokash hoito. Nije bujhte partam ze, na ei
564 choritrotai to ami. Ei choritrotai ekhane, ami eta erokom
565 chai, ami ekhane birodhita kori. Mane oi natokta chokhe
566 dekhtam ar moner bhitore nijer shathe milanor cheshta
567 kortam. Ei bishoygulo khub nara dey. (In the 90s, we were
young, the thing we were unable to express but feel inside, we

could see the reflection of those feelings in the dramas. I could connect with the characters. I use to watch dramas in that view and used to try to match my feelings with the relatable characters.)

568 Interviewer: Accha accha. Oi shomoyer ze natoktgular ze
569 bhashata bebohar kora hoito, natoker shonglape, shei
570 shomporke apnar onubhuti ta ki? (Okay okay. At that time, the language used to observe in dramas, what do you think about them?)

571 Participant 2: A.. natoker shei shomoy ze bhasha chilo,
572 ekeka bhashar gobhiraota onek beshi khuje petam. Zemon,
573 kichu kichu natoke hoyto dekha zeto mukher bhashao thakto
574 na, shudhu chokher bhasha thakto. Natoker ekta choritro
575 areka choritror dike chokh diye takiye ache, oi takanote
576 bujhtam ze oi chokh ki bole, ei je bhashata. Hridoy ke chuye
577 ze bhashata, shabolil, kono rokom oshlilota hin. But chokh
578 diyeo ze kotha bola zay oishob natokgulo dekhle bojha zay.
579 Mukher bhasha gulo, amader shavabik bhashar motoi, kintu
580 shobchoyon gulor proyogriti oshombhob shundor, oshombhob
581 shundor. Onek kotha na bole shekhane kotha bola hoye zeto.
582 Shekhane onubhutir kajta mane ze karukarjo ta chilo, sheta,
583 natoke zemon shorashori bishoyer ovibekti ebong ghotonati
584 ekhoni bola ekhoni uttor pawa, emon na chilo. Ekeka
585 proyogriti eke rokom chilo. Rurotar moddheo ekta shilolota
586 chilo. (I could feel the depth of the language of those dramas back then. The dialogues, the expressions, the dynamics between two characters. The language used to touch my heart, it was natural without any vulgarity. The spoken language was natural but the application was very nice, just wonderful. The unspoken words could be found in the dialogues, the beauty of it, overcall, there was a difference in how to say a particular thing, even within the roughness, there was refinement.)

587 Interviewer: Accha. Um.. oi shomoya natoker shonglape
588 shuddho bhasha kintu bebohar kora hoto. To etar provab
589 shomporke apnar motamot ta ki, bishesh kore shamajik vabe
590 eta itibachok na netibachok? (So, at that time, we could see the usage of the standard variety in the drama dialogues. What do you think of the impact of it, especially was it socially positive or negative?)

591 Participant 2: Nishshondehe itibachok. Oi bhashar

592 proyogritita, ekta manushke approach korar je bhashagulo,
 593 ebong bohprokasher jonno bhashar proyogritita zeta chilo,
 594 sheta to khub shalin porzaye chilo. Ebong ota theke onek
 595 kichu shekhar moto chilo. Attostho korar bishoyta to holo
 596 dorshokder nijeder. Kintu proyogritita chilo, zodi
 597 bisleshonmulokvabe chinta korte zai, tate ekta otithi ashle
 598 take shombhashon kora, ekta manusher proti ghrina prokash
 599 korar khetre shabolil ze shishtachar, shei bishoygulo
 600 lokkhonio. Zemon ekta natoker nam ta amar ei muhurte mone
 601 porche na, kintu natoker choritrota mone poreche. Sheta
 602 hocche, Asaduzzam Nur shaheb, uni ekta chor chilen. Shathe
 603 tar ekta choto chele chilo. Oirokom ekta ghrinno choritre
 604 obhinoy korchon kintu, pita hishebe shontaner proti ze
 605 onubhuti, tar ze bhalobasha, ar pitar proti je onubhuti,
 606 oshadharon! Oshadharon! Mane ekta manush she tar kormojibone
 607 kharap jaygay, nindonio ekta jaygay jibon porichalona
 608 korche, kintu pita hisheb she onno. Eije ek e choritrer
 609 bhitore duita dikke futiye tola. Oshadharon boshoygulo
 610 chilo. (Without any doubt, it had a positive impact. The
 way of applying that language, the way it could approach the
 audience, it was very decent and worthy to learn from. It is up
 to the audience to adopt. Subjectively speaking, how to greet a
 guest properly, how to express hate within the decency, these
 factors are noteworthy. Like, I can recall one drama now, where
 the actor, Asaduzzan Nur was in the character of a thief and he
 had a little boy. He was a negative character but as a father,
 the emotions for the child he had, in one word, marvellous!)
 611 Interviewer: Accha accha. Accha uncle, apni ki mone koren je
 612 ei shuddho bhashata, natoker shonglaper ze shuddho bhasha,
 613 ekhan theke manush shothik bhasha shekhar kono shomporko
 614 thakte pare? (Okay okay. Uncle, do you think that through
 this standard language, someone can learn the proper language?
 Are these two related?)
 615 Participant 2: Nishshondehe! (Undoubtedly!)
 616 Interviewer: Kivabe? (How?)
 617 Participant 2: Nishshondehe! Karon hocche apni natoke zokhon
 618 ekta bhasha bebohar korchon, ei bhasha ekta natok rochona
 619 kore, eta ekjon lekhok, ar lekhok hocche apnar jogoter otol
 620 shagore dhuke, shekhan theke beche beche, shobgulo beche niye
 621 ashe, amader shamne uposthapon kore. Ebong oi natoke bhashar

622 shobdochoyoner karonei kintu agrohobhore amra dekhi. Shei
 623 bhasharai zokhon ami ekta manusher kache zokhon bebohar
 624 korbo, amar shomaje, amar poribare, ami zokhon bebohar
 625 korbo. Amio chaibo, oi natoker motoi amar grohonjoggota tar
 626 kache bere uthuk. Ar ei grohonjoggota srishti korar khetre
 627 dekha zacche ze bhashar ze proyogritita, bhashar je ki bole
 628 etake apnar, ucchota, ei bishoyta manobjibone shangghatik
 629 rokomer provab fele. Apni ekhonkar shomoye apni zodi chinta
 630 koren, apni zodi apnar dhoren choto bhaike, babake kono ekta
 631 bishoye na koren, apni zokhon bolben, pochondo korchi na,
 632 apnar baba bujhbe, apni bishoytate shommoti nai, kintu apni
 633 zodi bolten, na ami eta korbo na, etar ze rurota, apnar
 634 uddeshsho kintu ek e, duitatei kintu apni na korchen, kintu,
 635 "pochondo korchi na", ei bhashatate apnar bektitti zemon
 636 fute uthe, apnar bhashar poribeshtao kintu shundor hoy.
 637 Rurota prokash pay na. Ar rurota kokhono shoundorjo ane na.
 (The language we observe in dramas, the makers of it, find
 unique and beautiful words carefully to present them in front of
 us. Because of the word choice, we watch dramas with interest.
 When we speak with others, we use that language, with our family
 members and friends. I would also want to sound like that to get
 accepted among others. To create this acceptability, the height
 of the language has some impact. Suppose, you are saying your
 younger brother or your father, "I'm not liking it", they would
 understand it. If you said, "I won't do that", it would cross
 decency, and would sound rude. Your intention is the same, you
 are saying the same thing in both sentences, but, in the first
 one, your personality is reflected and the usage is decent
 without expressing any rudeness which does not contain any
 beauty anyway.)

638 Interviewer: Accha accha. 2007 shaler dike, natoke shuddho
 639 bhashar poriborte ektu cholito bhashar beboharta ektu shuru
 640 hoy. To shuddho bhashar beboharta ektu kome zay, to ei
 641 bepare apnar opinionta ki hobe? (Okay okay. From 2007, the
 usage of colloquial language was started in place of the
 standard language. What is your opinion on this linguistic
 shift?)

642 Participant 2: Ei bepare amar opinion ta hocche ashole, 2007
 643 shaler dike zara nattokar chilen, onara bishoytake bebsheyik
 644 drishtikon thke dekhte shuru korlen. Eta ekantoi amar
 645 bektigoto mullayon. E dik diye dekhte giye unara chinte

646 korte thaklen je, amar bhalo lage, na onara ze vablen, amar
647 natoker goronjoggota beshi proyojon. Tara shei bhashatake
648 niye ashlen amara zeta shavabik "aisosh", "khaisosh", ei
649 bishoygulo bolte thaki, apni dhorun, dorshokra shetake nilo
650 ki, amaderi to bhasha, amaderi jiboner golpo. Tokhon etake,
651 bhashagoto poribortonke niye ora beshayik drishtikon theke,
652 dorshokbriddhir jonno ze bishoyta korelen, bhashar bhitore
653 shongmison shuru korlen. Ei bhashar shongmison korar
654 khetre dhoren ei ze dhoroner ekta shikkhonio bishoygulo
655 chilo, shegulo aste aste komte thaklo. Jiboner kichu
656 ghotonake tule ene natokgulo toiri kora shuru korlo, shilota
657 kome gelo. (My take on this is, the dramatists during that
time started thinking of this as a business point of view. Doing
this, they thought about the acceptability of their works. This
is why they brought the everyday language. The audience also
accepted them as their own language. To increase the number of
audience more, the makers started thinking about this linguistic
factor commercially and started mixing languages. By doing this,
the educational side of language started to decrease. Decency
decreased.)

658 Interviewer: Accha. Eije natokgulo je, shomoshamoyik
659 natokgulo te ze bhashar shonglapgulo amra dekhte paitesi, ei
660 shonglapgulo shomporke apnar motamoti ki, ei je, bortoman
661 natoke ze dhoroner bhashata amra dekhi, ei type er bhashar
662 ki kono provab amader shomaje ekhon portese naki portese na?
(What do you think about the dialogues in recent dramas? Does
this language have an impact on society or not?)

663 Participant 2: Nishshondehe! Shahitto hocche jiboner
664 proticchobi. Natok tar ekta ongsho. Amar apnar jibone ghot
665 zawa ullekhjoggo kichu ghotona ebong za paini, ta pawar moto
666 eta maddhom hocche natok. Manush onek shomoy kokhono zodi
667 emon, natoke zodi sheta dekhe, eta to take provabito korbei.
(Without any doubt. The noteworthy life events can be seen in
dramas. It works as a medium. People get influenced by what they
see in dramas.)

668 Interviewer: Accha accha. Ei provab ta itibachok naki
669 netibachok? Apnar ki mone hoy?

670 Participant 2: Ekhane dutari shongmison ase. Apni,
671 bishoytake emonvabe zodi boli, apnar shamne, dutoi rakha ase,
672 apni bere uthechen kon shongskritite, apni, apnar paribarik
673 shikkha, apnar shamajik shikkha, apnar bondhu porimondoler

674 shikkha kintu apnake, karon "A man is known by his company",
 675 ingrejite ekta shobdo ache. Bortoman natoke zodi ami
 676 kholakhulivabe apnake bolte zai, kotha hocche je, ekhane
 677 shekhbar moto bishoy ache, zemon, idaninkaler natoker
 678 biyogantok thake, jogantok thake, to shekhane poribarar
 679 proti shomman, shomajer proti dayboddhota, ei bishoygulo
 680 zokhon bebochonay anben, er provab to apnar, zemon, idanink
 681 kaler kichu oshlil bhasha proyog kora hoy, ebong eta dorshok
 682 oshombhob vabe lufe ney. Ar onek jaygay dekha zay apni kore
 683 thakben, amra zokhon bondhu chilam, amra shei dhoren,
 684 nobboir doshoke, ashi-pochashite zokhon bondhu chilam, amra
 685 ek bondhu arek bondhuke, hoyto name bikriti kore daktam, je
 686 nam, "Kamal", daktam, "Kamailla" ba "Jamal", "Jamailla". Ba
 687 dosto, bondhu, egulo boltam. Idaninkalke apni dekhben,
 688 young generation er bhitore, "mama", "mama, tui kemon
 689 asish?", "na mama, eta thik na". Mama ze ekta shomporko,
 690 etar je ekta matrikota, ajkalkar amader juge bhulei geche.
 (Both positive and negative are there. Nowadays some vulgar
 language can be seen that the audience seemed to love. When we
 were younger we used to call our friends by funny names similar
 to his name. However, nowadays, the younger generation seems to
 address each other as "mama". The word literally means maternal
 uncle. This generation seems to forget this thing.)
 691 Interviewer: Accha accha. Ei tahole to bojha zacche
 692 ektukhani netibachok provab porse, to ei poristhitite...
 (Therefore, we can see that a negative impact is there. In this
 situation...)
 693 Participant 2:...etar ze, apnar ze, gambhirjota, ekhon ami
 694 chai, na chai, ajkalkar dekhen, age ekta, amra zokhon
 695 nobboir doshoker natok dekhsi, tokhon amra torun, torunder
 696 mone ekta asha akangkha praktikvabe, manusher, Allah
 697 Subhana Tayala prodotto, amra ekta meyeke zokhon chithi
 698 likhtam, ekta meye zokhon amaderke chithi likhto, she hater
 699 lekhata zeno shundor hoy, shetar proti zotota kheyal rakhto,
 700 ze kagojtay likhbe, she kagojta kotota karukarjomondito
 701 thake, uposthaponjoggo kina, ei bishoygulor kaj hoto. Eije
 702 ekta onubhuti, ekta chithi pocket e niye 3 din, 4 din, 5
 703 din, 7 din ghure, ekjon arekjonke dite para, eije, ar ekhon
 704 jei shomoyta ashche, apni dekhen, shokale hocche bikale bole
 705 break up. Are break up shobdo to amra shuni e nai. To eije
 706 bishoyta ekhon, ekhane abar apni Economics er ekta shutro ke

707 bolte pari bojhar sharthe, apnar zogan zodi chahidar tulongay
 708 beshi hoy, tokhon drobbomuller obomullayon hobe. Eta
 709 shavabik. Bortoman shomoye dekhon, amra zodi kono meyeke
 710 pochondo kortam, dekha zeto ze, bikelbela, khub shundor kore
 711 sheje guje, tar basha diye hattam, kon shomoy, she ektu
 712 baranday ashbe, ek nojor dekhte pabo. Bortomane ei
 713 onubhutigulo, eije opekkhar anondogulo, amader ei zubo
 714 shomaj pacche na. Ar ei zubo shomaj pacche na, zar fole zeta
 715 hocche, tara zoto shohojlobbho hoye zacche, joibonke tara
 716 toto beshi hariye felche. Anondo toto tader kach theke more
 717 zacche. Eta, manobjibone anondo thakbe na, onubhuti thakbe
 718 na, ar natok dekhe doinondin jibone tar provab ashbe, sheta
 719 konorokom zuktitrko charai eta bola zay.
 720 Interviewer: Accha accha. Ei netibachok provabta je porche,
 721 eta theke kivabe ekta unnoto obosthay zawa zay bole mone
 722 koren? Bhashar dik theke? (Okay okay. How can we improve the
 negative scenario? In terms of language?)
 723 Participant 2: Etar jonno shorbo prothom amader zeta
 724 dorkar, zara amader natto karra achen, kothashilpira achen,
 725 onader bebsheyik chinta theke manusher mullayoner obokkhoy
 726 theke beruye ashte hobe. Onader kolomer moddhe amader jonno
 727 etotai upohar thakte hobe je eta amader ojantei amader mone
 728 ekta provab felbe ebong kharap ke kharap bole chinhito kore
 729 ota kotota ghrinno manush, bepok manusher mone eta provab
 730 fele ebong shobai nichu chokhe dekhe, shei bishoygulole zodi
 731 uthiye ante pare, ar eita zodi amader dorshokder moddhe
 732 choriye dite pare tahole ekdin duidin pore dekhben je abar
 733 shililota, shovvota, amader moddhe fire ashbe, onubhuti fire
 734 ashbe. (To do this, at first it needs to be ensured that the
 makers of dramas are out of their commercial thinking. Their
 writing should carry the powerful impact that can distinguish
 which is right and which is wrong. If this can be spread, one
 day, we would see that decency has returned to us.)
 735 Interviewer: Accha accha. Ebar hocche shobar shesh proshno.
 736 Sheta hocche je zodi ekta compare korte bola hoy je, nobboir
 737 doshoker natoker shonglap ebong 2007 shaler poroborti
 738 natoker shonglapgular bhashar moddhe, kontake apni bhalo
 739 bolben? (Now, the last question. If you have to compare
 dramas from these two different eras, which one would you
 consider good?)

740 Participant 2: Eta ashole ekta misro onubhutir ekta proshno.
 741 Zemon dhoren ami idaninglekale ekta natok dekhi, sheta hocche
 742 "Eta Amaderi Golpo". Ami ei natokta dekhi. Er bhitore
 743 bhashar zeï proyogriti, onbhutir je shishthachar, um dekhlei
 744 mone hobe, poribarar amader tothakothito moddhobitto
 745 poribargulor moddhe dekha zay ze, shobar bhitore erokom kono
 746 na kono ghotona joriye ache. Kono choritre na kono choritre
 747 nijeke khuje pawa zay. Ebong ekhane daridrur koshaqhate
 748 sneho kivabe haray, matritrer hridoyer onubhuitita kivabe
 749 lukiye thake, eta shara jiboner porisrom, shonchoy, adorsho,
 750 kivabe nishchup thekeo bektitter prokash ghotay, e
 751 bishoygula apni khuje paben. Eta zemon ekta bhalo dik. Abar
 752 kichu kichu natoke dekhben, zekhane dhoren, bhashar
 753 proyogrititao temon bhalo na, bhalo na bolte ami zeta bolbo
 754 ze, gunograhi na, manshommoto na, paroshporik sroddhabodh
 755 theke dialogue gulo thake, shegular udahoron ami apnake
 756 boli, zemon, nayika aisha hoyto nayokke boltese, "tui amake
 757 ekhoni biye korte parbi?". "Tui" kintu bondhutter nidorshon.
 758 Ekjon priyotoma preyoshir proti, ba ekjon preyoshi
 759 priyotomar proti, onubhutir ze ekta bhab, eta tader moddhe
 760 onuposthith. Tarpore, er bitore oiye ami ze abar bollam,
 761 bibhinno cool language ze "mama", tarpor "bf", "ex" ei
 762 bishoygulo, egulote amader Bangali culture er bhitore zay
 763 na. Shedik theke dhoren, ei nobboi shale zemon srishishil
 764 nattokarra royeche, temni banijjik nattokarrao royeche, to
 765 ashole, gacher cheye agachatai beshi bole amar mone hoy. Ze
 766 otai bhalo chilo, oitai iye chilo, Apni ekhon dekhon, bashay
 767 zodi apni one time plate use kore khan, apni zodi shei
 768 kasher thalay khawa khan. To shomoyer protijogita jibonke
 769 onek beshi gotishil kore felse. Ekxon survival is the best
 770 policy te manush chole gese. Sthayitter bishoyta zemon kom,
 771 durodorshite onek kom. Ajker shomoyta kivabe upobhog korbo
 772 etatei manush focus korceh beshi. Ei shobkichu. To, ami mone
 773 kori ekhane, srishtishil nattokarder asha uchit. Onara
 774 amader neta, shamajik neta. Onara onader Allah prodotto zeï
 775 gun diyechen shei bhashar proyogriti diye, srishti diye
 776 amaderke, onara zodi prodorshon koren, to zototuku ondhokar
 777 ache shomaje, inshaAllah ami asha rakhi, abar alor mukh
 778 dekhbe. (It is a matter of mixed feelings actually. There is
 a drama I watch nowadays called "Eta Amadei Golpo". The language
 in this drama represents our family and the stories of your

families. This is a good side. Then, there are some bad sides as well. There are many languages that do not seem good in quality. The use of "Tui" between lovers is one example of that. Usage of some words like "cool", " bf", "ex" is another factor that does not represent our Bengali culture. In terms of this, the dramas from the 90s were better, creative. Nowadays, the makers only do business. I would say, there are more negatives than positives in recent times. I think creative drama makers should come as our social leaders.)

779 Interviewer: InshaAllah.

Participant 3

780 Interviewer: Accha, uncle, first question ta hoitese je
781 nobboir doshoker dike Bangladeshi television natokguli ki
782 apni dekhten? Ar oiguli dekhle kemon lagto? (So, uncle, my
first question is did you use to watch Bangladeshi Tv dramas
during the 90s?)

783 Participant 3: Eh..tokhon to amader binodoner beshir bhag e
784 itai silo, dekhtam to oboshshoi. To shobgula to ar dekhte
785 partam na, hae, oito bhaloi lagto arki. Dekhtam. (At that
time, the only source of entertainment was TV dramas, so I used
to watch them. Though I could not watch all of them, I used to
love watching dramas.)

786 Interviewer: Accha accha. Oi shomoyer koyekta natoker nam
787 bolen zegula hocche giye apnar bhalo lagsilo, ar keno bhalo
788 lagsilo oi natokgula etao ektu bolben. (Okay okay. Kindly
mention some names of those dramas that you liked watching and
why did you like them?)

789 Participant 3: Aiccha. Prothomoto hoilo dhoro, otogula to
790 mone nai, oito "Bohubrihi" silo, "Ayomoy" silo, "Eishob Din
791 Raatri", tarpore jani, ei, aro silo, ekhon to dhoro mone
792 portese na, to bhalo lagto. Tokhon to binodoner jonno amader
793 oto beshi platform silo na. Tai ei platformgulai amra beshi
794 enjoy kortam arki, ek. Ar, keno bhalo lagto, sheita holo,
795 mane tokhonkar shomoyer jonno ze shamajik bastobota,
796 orthonoitik obostha, shob gulo mile natoke, egulo motamuti
797 tule dhoro hoto, hae? (Okay. Though I can't recall all of
them, I loved "Bohubrihi", "Ayomoy", "Eishob Din Raatri" from
them. There weren't many platforms for our entertainment. The
social reality, financial condition used to be reflected in
those dramas, that's why.)

798 Interviewer: Hm hm hm..

799 Participant 3: To orthath, shamajik bastobota,arthik
800 bastobota eguli niyei eguloke mani futiye tulto zar karone
801 egula kora hoto arki.

802 Interviewer: Accha accha. Ar hocche um, oi shomoyer
803 natokgulate, ekta shuddho bhashay shonglapgula arki bolto.
804 To ei bhashata niye apnar onubhuti ta ki? (Another thing is
that, the dialogues were in standard languages, what do you feel
about this matter?)

805 Participant 3: Na oboshshoi amra to dhoro game odhikangshoi
806 dhoro game thaktam ba game ekhon hoyto percentage aste

807 aste shohore bartese, ekta shomoy to gramei iyai chilo
808 beshi. Grame to shobai to oto promito bhashay ekdom shuddho
809 bhashay kotha bolto na, zar karone boigula, amar mone hoy
810 oigula bhaloi silo tate, ei natoker shonglaper maddhome holo
811 to manush egula shikhte pare. Etao ekta intension she shomoy
812 silo arki. Eta ami positively nite chai. Thik ase? (Now,
most of us used to live in villages during that time. In the
90s, most people were village dwellers. So, in the village, no-
one used to speak standard language. So, I think, the standard
language in dramas was a good thing. Through the drama
dialogues, people could learn language. I personally, the
intention behind standard language in dialogues was this as
well.)

813 Interviewer: Ji ji. Accha, tarpore umm ei je shomoyer natoke
814 ze shuddho bhashata ba promito bhasha zeta bebohar korto,
815 eitar shamajikvabe ki itibachok provab naki netibachok
816 provab bole apnar mone hoy? (So, the standard language in
drama dialogues during that time, was it socially positive or
native?)

817 Participant 3: Hae oboshshoi, provab, oboshshoi itibachok
818 provab. Oboshshoi itibachok provab. Itibachok provab e
819 porse. (Of course, it had a positive impact.)

820 Interviewer: Kivabe itibachok provabta porse zodi ektu boro
821 kore bolten. (Kindly elaborate how the impact was good.)

822 Participant 3: Hae..oi je bollam dhoro game shokolei to
823 ashole promito bhashay kotha bolto na. Thik na? (Yes. As I
have mentioned, not all used to speak the standard language.)

824 Interviewer: Hm hm hm..

825 Participant 3: .. hae zar zar hoyto local language e kotha
826 bolto, hoyto ektu shikkhito tara hoyto cheshta korto ze
827 shadhu bhashay kothar jonno. Ba kom shikkhitora, hae
828 bibhinno potito, Bangladesher bibhinno potito na, shara
829 bishsheri to, every twenty miles or twenty kilometers por
830 por bhashar poriborton ase.. (All used to speak their own
local language. Maybe, the educated ones try to speak standard
language. The linguistic variety is universal. Is't it right?)

831 Interviewer: Hm hm..

832 Participant 3:.. Ase na? To ei bhashagulor to ar poriborton
833 hocche na. Zar karone, amra local language o zevabe jani
834 abar promito bhasha ba shadhu bhasha, egulao amra jani.

835 Eijonno eta mane eitar positive side hoilo eita. (So, the language stays the same. We can now both know about the local and the standard language. This is why, it has positive impact.)

835 Interviewer: Accha accha..

836 Participant 3: ..thik ase?

837 Interviewer: Ar hocche, ei je shuddhu bhashata ba promito bhashar beboharta natoke amra dekhtam, oitar shathe ki ekjon er shothik bhasha shekhar kono shomporko ase? (Does learning proper language is connected to standard language in drama dialogues?)

840 Participant 3: Shothik bhasha shikhar shomporko kisuta to
841 ora, oboshshoi rakhto. Bhasha shikhar obolombon ta, kisuta
842 hoileo oikhane, oi oi, bhashay contribution silo. Oije
843 bollam na amra zara grame thaki onek shomoy emon kotha boli
844 zeta ektu edik odike hole shadhu bhashay hoye zay. To zar
845 karone oboshshoieta postiving ekta dik silo. Ebong tokhonkar
846 porichalokta egula mathay rekhei kintu egula korse. Amar
847 dharona arki. (It is partially connected. The way of learning a standard language was dramas. Thus, the dramas did have some contribution in it. As I have mentioned already, we, those, used to live in villages, could use standard language to some extent by watching dramas. This is why, considering this matter, it has a positive side. And the makers at that time also used to consider this side as well.)

848 Interviewer: Accha accha. Tarpore dhoren uncle, ei ze 2007
849 shaler dike kichu television natoker ze shonglapgula, oitate
850 kintu ektu cholito bhashata bere gesilo. Shuddho bhashay
851 kotha bolto na. To eta niye apnar opinion ta ektu bolben.
(Okay okay, then there was time, like, during 2007, some TV dramas started to contain colloquial language in dialogues, instead of the standard one. What is your opinion on this?)

852 Participant 3: Eita dhoro ze ashole shomoyer ekta, protita
853 shomoyer ekta chahida ase to. Dhoro, nobboi doshok ba taro
854 ager kotha boli, othoba ekhonkar kotha, shomoye shomoye,
855 shomoy to ar boshe thake na. Ze dhoro shomoyer bebodhane
856 hoyto oitaro ekta demand chilo ba dhoro, ora mone korse je
857 zara porichalona korten, ba eigula iyer dayitte zara chilén,
858 dekhlen ze na, amra dekhi, basha barit cholti bhashay diye
859 dekhi kemon. Tahole mane hoyto shobar zemon shadhu bhashao
860 jana holo abar cholti bhasha etao jana hobe, eta, amar mone
861 hoy eta, uddeshshota kharap silo na arki, bhaloi silo.

862 Cholti bhasha ba shadhu bhasha milaye amra zate bujhte pari.
863 Hae? (It was actually the demand of time. Suppose, during
the 90s or before that, language always changed with the passage
of time. It was the demand of time. The makers of drama thought
to experiment by putting everyday language in dramas. So,
everyone could know about both versions of the language. I think
the intention behind it was good, not bad. They used both kinds
of language so that we can understand them well.)

864 Interviewer: Accha accha. Ar ei ze change ta hoilo, ei
865 bhashagoto poriborton ta,eita ki karone hoise bole apnar
866 mone hoy? (Okay okay, and why do you think this linguistic
change took place?)

867 Participant 3: Oije bollam shomoyer bebohdhane ze shomoy ekta
868 bishal factor, hae? Shomoy ekta bishal factor. Dhoro aj
869 theke aro ponchash bosor, eksho bosor, ek hazar bosor age
870 tokhonkar ek shomoy silo, to shamne ekhon tomra genZ te
871 ashso, choltese, ekhon kintu arek rokom. Orthath shomoyer
872 ekta bishoy ase. Tarpore, ami mone kori, shomoyta ekta boro
873 factor arki. (As I have said, it was the demand of time.
Time is a big factor. 50 or 100 years from today had one kind of
demand and now the newer generation has another kind of demand.
Thus, time is a big factor.)

874 Interviewer: Accha accha. Ar hocche ekhonkar ze
875 shomoshamoyik natok gula, ekhane to dhore ze a..ektu cholito
876 bhashata beshi. Bolte gele puratai cholito bhasha te hoy. To
877 eita dhoren oi je bhashar ze ekta poriborton hoilo 2007
878 shale, etar ki kono ekta provab ase bole mone hoy? (Okay
okay. Now, think about the recent dramas, still we can see more
colloquial language. Does it have any impact on the linguistic
shift that took place in 2007?)

879 Participant 3: Oboshshoi oboshshoi etar provab ase,
880 definitely ase. Oboshshoi etar provabei to ajke eita. Shamne
881 aro onno rokom hoye zabe. Ebong eita, amar mone hoy, eta
882 hobe arki. Ekta shomoyer karone hobei. (Definitely. It has
an impact. Because of that linguistic shift, we can still
observe the recent colloquial use in dramas. In the future, it
will change again because of time.)

883 Interviewer: Ei bhasha poribortoner ze beparta eta ki
884 shomajer upore kono provab feltese? (Does this linguistic
shift have any impact on society?)

885 Participant 3: Mane shomaje oirokom ortho thik na, tobe ami
886 zeita mone kori sheita holo dhoro ekhon amra, amra ze
887 shomoyta, ekhon tomra ze shomoykar, kichuta provab porbei,
888 Hoyto, tokhonkar oigula amader bhalo lagto, ekhonkar eigula
889 amader, hoyto oivabe ekhon amra mane age zerokom bhalo
890 lagto, ogula sherokom bhalo lagtese na. Ba eita hoyto ei
891 projonmer kase bhalo lagtese. Eita amar dharona. (I mean,
it's not like that. But, what I believe is that, the time you
belong, the time that is coming, some influence would be there.
We used to enjoy dramas from those times, people from this
generation might not enjoy them. This generation is liking
colloquial variety.)

892 Interviewer: Accha accha. Ar hocche, uncle, last question,
893 hoitese zeta, zodi hoitese ekta tulona korte dewa hoy ze
894 nobboiyer doshoker natoker shonglaper bhasha, ar hocche
895 dhoren ze 2007 shaler poroborti natoker shonglaper bhasha,
896 konta bhalo ba konta kharap ba keno bhalo na keno bhalo etay
897 apnar opinion ta. (Okay okay, now comes the last question,
which is if you have to compare the language of drama dialogues
between the 90s and the late 2000s, which one would you consider
as good? Why/why not?)

898 Participant 3: Accha accha. Prothomoto boli, dhoro nobboi
899 shaler zeita bollam,ekdom promito bhasha, oboshshoi shetar
900 zemon ekta bhalo ekta side ase, prottekta jinisher e kintu
901 bhalo ebong mondo ase. Ami mone kori, oitar bhalo side ta
902 beshi, hae? Ekhon zeita ase, eita ze kharap, ami sheta bolbo
903 na, tobe, bhalo mondo milayeri arki, hae? Bhalo ebong mondo
904 kintu ase. Mane, absolutely ektake ekdom bhalo mane bola eta
905 zemon bola thik na, abar ekdom kharap, shetao kintu bola
906 zabe na. Bujhte parso? (Okay okay. First of all, the
language of the 90s dramas, the standard variety, definitely has
good sides. I believe, everything has its own goods and bads.
Nothing is absolutely good or bad.)

907 Interviewer: Ji ji..accha thikase uncle, thank you so much.

908 Participant 3: A a. Thikase thikase, thank you. Bhalo theko
909 inshaAllah!!

Participant 4

910 Interviewer: Accha, aunty, prothom proshnota hoitese ze,
911 nobboiyer doshoke, mane arki apni ki Bangaldeshi television
912 natokgula dekhten? Ar kemon lagto oigula zodi dekhe thaken?
(So, aunty, the first question is did you watch TV dramas in the
90s?)

913 Participant 4: A...oiguli dekhtam, dekhtam ze dhoro mashe
914 hoyto ekta dito othoba mashe duita dito, mane duibar
915 dekhaito, erokom kore dekhaito to.. (Yes, I did. There were
one or two monthly dramas at that time.)

916 Interviewer: Hm hm hm hm..

917 Participant 4: ..oishomoy dekhtam, ekhon konogula ektu bhalo
918 lagto arki. Paribarik iya silo oigulate, mane beshirbhag
919 hocche bastobota ar paribarik shommanta dhoro beshi dekhaito
920 arki oi shomoyer natokgulate. (I used to watch dramas at
that time. Some were related to family, even most of them used
to reflect family and respect of families.)

921 Participant 4: Oito porar karone amar abbara beshi dekhte
922 dito na.. Zototuku shomoy paitam arki dekhar jonno. (Not
always I could watch dramas, as I had to study and my father
wouldn't let me, but whenever I got a chance, I used to watch
dramas.)

923 Interviewer: Accha accha. Oi shomoyer koyekta natoker nam
924 bolen zegula hocche arki bhallagto ar keno bhalo lagto oitao
925 arki ektu boilen.(Can you give some names of dramas that you
watched during that time?)

926 Participant 4: Accha accha. Oishomoyer tomar hocche, mane
927 "Dhakay Thaki" dekhaito, "Eishob Din Raatri",
928 "Shongshoptok", abar, "Ayomoy", tarpore "Bohubrihi", mane ei
929 natokguli e dekhaito arki ghure fire ghure fire. Oguli
930 muloto hocche tomar oije oi paribarikvabe ba bastoba futai
931 uthaito arki oigula. Oijonnoi oiguli dekhte bhalo lagto.
932 Dhoro ekhonkar natoke to dhoro shudhu duijon diyei shesh
933 korai dey, tinjon diyei shesh korai dey. Oirokom chilo na
934 arki oigula. Onেকে niye hoito. Ekdome mani grameen poribeshe
935 ba shohorer poribeshe ek family te thakle ki rokom kore hoy,
936 paribarikvabe, zoutho family, oiguli shob dekhaito arki.
937 Oijonnoi oiguli bhalo lagto amader. ("Dhakay Thaki", "Eishob
Din Raatri", "Shongshoptok", "Ayomoy", "Bohubrihi", these used
to broadcasted repeatedly. These dramas used to represent family
reality which is why I like them watching. Nowadays, dramas

rotates around just two to three character. Back then, it wasn't like that. There were more characters. Regardless of rural and urban areas, what happens in a family was shown in those dramas.)

938 Interviewer: Accha accha. Aunty, oi shomoyer natoker, a...,
939 shonglaper ze bhashata arki bebohar kora hoito, ei
940 shomporke apnar onubhutita ki? (Aunty, what do you think about the language in those dramas?)

941 Participant 4: Oi shomoyer bhasha to tomar mani shadhu
942 bhashay e to hoito shob, mani shadhu bhashay e arki. Shadhu
943 bhasha howate to ekta shubidha hoyto to ze dhoro oneke to
944 shadhu bhasha janto na, gramer manushra. Basically, tokhon
945 to shohor bharti oirokom manush chilo na. Beshir bhag e to
946 grame chilo. To oishomoyer jonno eta bhalo chilo karon
947 bacchara zokhon aste aste boro hocche lekhopora kortese,
948 boiyer bhasha to shadhu bhasha. Oi ma baba zokhon TV dekhe
949 ba natokgulo dekhe, shadhu bhasha shomporke jante pare
950 tokhon bacchader to oi guli shikhaite pare. Oi jonno oi
951 bhashata bhalo chilo. (At that time, dialogues were in standard language. The benefit of it was for those who lived in villages and didn't know standard language. Because, most of them used to live in villages. So, it was good for children as well for them to learn the language. When parents used to watch dramas, they could teach their children the standard language through them.)

952 Interviewer: Accha accha. Ei ze oi shomoyer natoker
953 shonglaper ze bhashata arki iye korto, eta ki dhoren
954 shamajikvabe ekta bhalo provab porto naki kharap ekta
955 provab, mane kirokom mone hoy? (Does the language back then have any positive or negative impact on society?)

956 Participant 4: Na eta bhalo, bhalo provab porto. Oije dhoro
957 bollam na, zara kom janto shadhu bhashata, oder jonno to
958 oita onek upokari hoito na? Bacchaderke ora shikhaite parto
959 bhalo kore. To eita to oboshshoi itibachok. (No, it was good. As I have said, those who had less knowledge about standard language, it was useful for them. They could also teach their children as well.)

960 Interviewer: Accha accha. Ar dhoren aunty je 2007 shaler
961 porer dike ze natokgula, oigulate hocche ei shuddho bhashata
962 kintu kome gesilo ar ektu cholito bhashata bere gesilo, eita
963 shomporke apnar motamot ta ektu bolben. (Aunty, there was a

linguistic change in the language of dramas after 2007, where the usage of standard language decreased and the colloquial language started to be used. What is your opinion on this?)

964 Participant 4: Etar shommondhe motamot dhoro ze bibhibbo
965 jagar bhasha to bibhinno rokomer, na? Amader Chottogramer
966 bhasha ek rokom, Barishaler bhasha ek rokom, dhoro Noakhali
967 bhasha ek rokom, ogulote shudhu to shadhu bhasha to janle
968 hobe na, pashapashi, amar mote egulao jana dorkar shobair,
969 hae? Dhoro ami ek jaygar, amar bhasha diye shudhu ami e
970 asi, ami jani, ei shathe jantesi ki shadhu bhashay eita,
971 zeita amra TV te dekhtesilam. Ba dekhe ashsi. Etai. Erpore
972 ze onnanno district er bhasha ze alada ase oita kintu
973 tokhonkar manush eto janto na. Hm? To ekhon to ei ei iye
974 howate 2007 shaler por theke howate egula kintu shobai kintu
975 shobar bhasha shomporke obogoto ase ba jante partese. Etao
976 to ekta bhalo dik. (Different areas have different
languages. Chittagong has one kind of language, Barisal and
Noakhali also have their own kinds of language. Knowing only the
standard language was not enough. Besides it, other versions of
language need to be known as well. We could know both standard
and local languages as well. After 2007, this was possible and
everyone got to know about it.)

977 Interviewer: Hm hm hm hm.. Accha taile ei change ta howar
978 pichone karon bole apni ki mone kortesen? (What do you think
of the reasons behind this shift?)

979 Participant 4: Karon hocche amar mote hocche eta ashole oi
980 tomar ek ek shomoyer ek ek chahida ase manusher. Mane shobar
981 moner ek ek shomoyer ek ek chahida. Oi nobboi shale, nobboi
982 shale ek rokom, dui hajar shale ek rokom, 'shat e ek rokom,
983 ekhon eshe abar ek rokom hocche. Mane oi karonei muloto mone
984 hoy arki zara eguli iya kore, porichalona kore ba zara
985 natokgulo toiyar kore, era oguli mathay rekhe, oi gurotto
986 dicche arki. (The reason behind this would be people's needs
vary from one time to another, Everyone has different demands at
different times. There was one kind of demand during the 90s,
after the demand got changed. So, this was the main reason
behind this which the makers kept in mind.)

987 Interviewer: Accha accha. Ar dhoren, aunty, ekhon ze
988 shomoshamoyik ze television natokgula ase, to ei, ekhonkar
989 natokgular shonglaper ze bhasha, ei bhashatar dhoren,

990 bortoman shomajer upor kono rokom provab ase bole mone hoy?
(Aunty, the kind of language used in recent dramas, do you think they have any impact on society?)

991 Participant 4: Ekhonkar shonglape tomar to hocche, onekguli
992 shonglap emon hoy, mani, amar kase mone hoy onek baje
993 rokomer. Baje bebohar hoy arki. Shonglapgula. Dhoror, onek
994 shonglap ase, oi, oikhane ki bolbo, mane kharap bhashay
995 galagali kore emon. Mane, oita shunte kharap lage. Oi
996 oirokom zodi hoy, oota to netibachok, zeta dhoror, oiye, ki
997 bolbo tomake, oi, mane onek bhashai arki, onek bhashay
998 amader chinta bhabna ase ek rokom, onnanno desher ase ek
999 rokom. Ei rokom. To oita hoile kintu kharap mane netibachok
1000 provab pore. Ar bhalo hoile to tokhon bhaloi hoy, hae? (To me, some dialogues seem bad. There is misuse of language in dialogues. Suppose, there are many dialogues that contain bad language, curse words that sound vulgar. This is a negative side. There are also some good sides as well.)

1001 Interviewer: Hae hae. Eiye dhoreni ze kichuta netibachok
1002 provaber kotha bollen, ki korle ei situation ektu bhalo
1003 hobe bole mone hoy? (In your opinion, what should be done to improve the negative scenario?)

1004 Participant 4: Ei tomar bhalo hobe zodi natoker moddhe
1005 kharap bhashagula bebohar na kora hoy, uccharon na kora
1006 hoy. Oboshsho idaninger tomar, oiye, pochisher ba chobbisher
1007 por theke dekhtesi, mane TV natokgulate tomar ze shonglapta
1008 ashole lekhar shomoy to ora onekrokom kore likhe, to dhoror,
1009 majhkahne onekguli chole ashe. Zokhon tomar obhinoy koray
1010 ba oder diye zokhon shonglapguli bolay, oi uccharonta ki
1011 kore, mute kore dey ba skip kore ney, oita shonay na, hae?
1012 Shob jaygay zodi erokom kore, taile kintu oita ekta
1013 itibachok hoy. (If there is no curse word used or pronounced in ramas. Though there are some good dramas that can be seen after '24 or '25. While writing dramas, they write in one kind of language, while acting, the actors pronounce them using different languages. If they sense the bad word, mute them or use a beep sound, it would be good.)

1014 Interviewer: Accha accha. Ekhon hocche, aunty last
1015 question, sheta hoitese ze, zodi ekta tulona korte dewa hoy
1016 ze nobboiyer doshoker ze television natok ar 'shat er por
1017 theke oi stage er natokgula, to, apni kon, mane apni kon
1018 erar natokgular shonglaper bhasha bhalo bolbe ba kharap

1019 bolben ba keno oita bhalo ba keno oita kharap? Erokom.
(Aunty, now comes the last question. If you have to compare
between two kinds of language used in two different eras, which
one would you choose? Why/why not?)

1020 Participant 4: A..accha. Amra to dhoro nobboiye doshok to,
1021 amaderto eguloi bhalo lagbe, na? Nobboir doshoker egulai
1022 bhalo lagbe. Karon bollam to, ogula hocche, zoto poriman
1023 iye dekhaito, ekdom mane, amra natokguli dekhle mone kortam
1024 ekdom bastob e. Erokom ekta, amader mon manoshikota erokom,
1025 ze natoke bastob ghotonai dekhacche. Er porobortite zegula
1026 hoitese, oigula to dhoro shudhu tinjon manush diye,
1027 ami-tumi-she, erokom diyei shesh kore dey, tinjon manush
1028 diyei shesh. Mane egula onek bochor dhorei tana onek bochor
1029 dhorei cholchilo. Mane tinjon diyei shesh ba chairjon diyei
1030 shesh hoye zay arki. Okhane shudhu dekhay ki hoito, mani
1031 tomar , couple dekhaito, couple diye shesh, aro koe nai
1032 ekhane, erokom, hm? Tobe idaning kale tomar oije amar mone
1033 hoy ze, chottrisher July er por theke natok zegulo ekhon
1034 dektesi arki, oigulare ekhon paribarik kintu iya ase, onek,
1035 paribarikvabe onek golpo ase ogulate. Ekhon, ekhon ekta
1036 dekhacche, oita hocche, "Eta Amaderi Golpo". Eta kintu
1037 ekdom amra chotobela thekei, ekdom nobboi doshoke zerokom
1038 dekhe ashchi, poribarbhattik golpo. Eta kintu erokomi. Ei
1039 natokta.

1040 Interviewer: Accha accha.

1041 Participant 4: Hm..

1042 Interviewer: Zodi dhoren, aunty, natoker oije bhashata
1043 niyeo zodi ektu dekhi, golpor beparta zemon bujhlam, dhoren
1044 bhashar zodi ekta tulona korte bola hoy, kontare dhoren
1045 bhalo ba kontare dhoren kharap bolben? (If we think about
the language only, which one would you choose?)

1046 Participant 4: Bhalo kharap to shob jaygay ase, dhoro,
1047 amader shomoy zeita shadhu oitao bhalo chilo, abar ekhon
1048 zeita tomar bollam na, bibhinno district er gula, bhashar
1049 uccharon shikhacche, etao kintu bhalo. Etao kintu amra
1050 shikhte partesi, tomra shikhte parteso. Erokom arki. To
1051 bhashagoto dik diya ashole donota, dui shomoyer jonno
1052 donotai bhalo. (There are both good and bad sides in
everything. During our time, which was good, nowadays, the
language you guys are hearing, language from different districts,

these are also good. Two different languages are good at their own times.)

1053 Interviewer: Accha accha duitari bhalo kharap balance e

1054 ase? (Therefore, both are in balance, right?)

1055 Participant 4: Hae..oirokom arki, he he he. (Yeah yeah!)

1056 Interviewer: Accha accha. Thank you so much, aunty.

Participant 5

1057 Interviewer: Accha so, ami first question ta kori, hae?
1058 Sheta hoitese ze, apni ki dhoren oi je late 2000s er like
1059 2007 theke 10 er moddhe ze Bangladeshi natokgula chilo,
1060 egula ki dekhten ki na. Ar zodi mane dekhe thaken, koyekta
1061 favorite natoker nam bolen. (So, the first question is did
you watch the dramas from the late 2000s? If yes, tell me some of
the names of your favorite drama during this time.)

1062 Participant 5: Accha accha. To, definitely dekhsi to
1063 oboshshoi zemon, first e shobgulare bolte gele hoyto
1064 ba, zokhon oitare ki bole, on air e hoisilo, tokhon hoytoba
1065 dekha hoy nai exactly on air time e. Hoytoba ek bochor dui
1066 bochor por dekha hoise. To er moddhe popular hocche tomar,
1067 ei "420" chilo zodi ei, I'm not ei je, bollam na? Time ta
1068 ektu jhamela. But guess kortesi je "420", "Houseful" oi
1069 shomoyer natoker moddhe portese. "Houseful", "420", one of
1070 the bests, "Fnf" o bhalo chilo. To ekhane kisu likhsilam
1071 about the fact ze, beginning e, er ager ze natokgula chilo,
1072 ogular shathe compare korle, hoytoba, sheta Humayun Ahmed
1073 er oi ze, um, ki bole, oi je...even oi natokgulao eto early
1074 chilo, tokhon ashole amader ei jerokom chilo oi shomoye,
1075 zokhon arki on air, tokhon arki dekha hoy nai. Onek pore
1076 aisha zokhon naki manush eta niye kothabarta bolse,
1077 ghataghati koirā, YouTube e ber koirā dekhsi, zemon,
1078 "Kothao Keu Nei", tarpor tomar, ei, "Aaj Robibar", ei
1079 dhoroner. Ogula to bolte gele feels like ze onektai ze,
1080 thake na? Onektai grammatical Bangladeshi language ke
1081 maintain kore, kintu, etare ki bole, shadhu bhashar mix,
1082 mix, mix ekta bepar ase. Thik ase? (Definitely I watched
them. Maybe not when they first aired on TV, 1-2 years after, I
watched the dramas. "420", "Houseful", "Fnf" were popular among
them. I watched some old dramas directed by Humayun Ahmed as
well, but again after many years they were aired. I watched
"Kothao Keu Nei", "Aaj Robibar" on YouTube after many people
were discussing these dramas.)

1083 Interviewer: Hm hm hm.

1084 Participant 5: To mane ogular bolte shudhu matro Humayun
1085 Ahmed er kaj kichu chilo, eidhoroner hoyto ba somehow ektu,
1086 witty feel hoito, bhallagto dekhte. Thik ase? (Some works
of Humayun Ahmed used to feel witty, that's why I liked them.)

1087 Interviewer: Hm hm.

1088 Participant 5: Ar amra kintu tokhon, tokhono kintu amra
1089 oivabe kotha boltam. Amra kintu local language e zar zar
1090 moto koira, bashay zevabe bolto kothabarta, oivabe shikhe
1091 amra kotha boltam. Thik ase? (And, at that time, we used to
speak in our daily local language as well, right?)

1092 Interviewer: Hm...

1093 Participant 5: To in that case, oigula hoytoba screen e
1094 dekhtesi, scene to scene moja pacchi, oi shomoy hoytoba
1095 shimito chilo. Amra kintu nijeder person er shathe directly
1096 connected feel kortam. Eita oije thake na? Ze boiyer
1097 choritrer motoi amra always feel kortam. Natokgula dekhe.

1098 Ar compared to that, zokhon naki, "420", "Fnf" egula
1099 dekhsi, tokhon dekha gese ze, o, ei Mustafa Sarower Farooki
1100 nijeo eita niya kotha bolse. Or kono ekta interview te ze,
1101 amra to evabe kotha boli na, natoke zokhon amra ei
1102 jinishgula dekhi, oita to onek shomoy realistic feel nai
1103 hoite pare, ba etota directly manushke, mane, etota
1104 strictly connect nao korte pare, kore na. To oi fakeness ta
1105 she hoyto break korar jonno, ze ami hoyto ekta jinish niye
1106 golpo kortesi, golpor moddhe to, ah, ekta rickshaw walar
1107 choritro o thakte pare, rickshaw wala zevabe kotha bolbe,
1108 shevabe to ekta rickshaw ze uthse, she kotha bolbe na. In
1109 these cases, she hoyto evabe chinta korse ze, na, ami,
1110 actually hoyto ba ami bhaibonder moddhe discussion er kotha
1111 boli ghore boisha, tara to daraya daray moncho natoker moto
1112 bolbe na, ze monche daray daray, 5 jone monche daraya ase,
1113 khub e khub e, mane kemon, eigula like, eta or thekei hoyto
1114 ashche hoytoba. Eitare mane ki stigma ba ei patternta shei
1115 hoytoba break korse. As a viewer, amader kase tokhon oita
1116 beshi connected feel hoise, ze accha. First of all, this is
1117 new, amra shob shomoy natoke dekhsi hocche, mane, ah... mane
1118 shuddho choolito bhasha, khub e dialogues by dialogue, it's
1119 like scripted feel howar ekta bepar thake. Onekta hectic.
1120 Zodi obhineta, definitely obhinetara bhalo chilo dekhe,
1121 Humayun Ahmed er shob gula natokei, oitar feel hoy nai.
1122 Zodio tara bhasha niye oivabe kotha bolse, amra oivabe
1123 boltam na. In that case, dekha gese ze, hae, amar bashay
1124 amar ammu, amar bhai othoba accha elakay adda ditesi karo
1125 shathe, she ekvabe kotha boltese, oita amra direct Humayun
1126 Ahmed, oh sorry, Mostafa Sarower Farookir natoke amra, like

1127 oita dekhte parsi. To oita hoyto ba personally, ami oitai
1128 prefer kori. Karon, amar kase mone hoy ze, like,
1129 story-based content e amake beshi tane, in that case, hoyto
1130 ba, mane language ta onek matter kore, zeta kotota natural
1131 ebong koto ta like etake ki bole, mane believable. Story er
1132 shathe zodi local ekta story ami dekhtesi, oita context
1133 hoite pare. "Fnf" e chilo family-oriented, "420" chilo
1134 political. Thik ase? Political situation e dekha gese,
1135 elakar mastan ra, hoyto duita tinta random kotha bole
1136 fello. Thik ase? Ebong oitar moddhe kintu, thake na? Kono
1137 fau thake na, zemon thik ase? Accha boila dilam, random
1138 boila dilam. Thik ase? (We used to enjoy old dramas as well
by watching them and feel connected to them, just like we
connect ourselves with the characters written in books. Compared
to the later dramas, like "420" and "Fnf", here we are hearing
the language we daily speak. The directors like Mostafa Sarower
Farooki once even said how we don't speak standard in daily
life. We don't feel real if we hear the language we don't
naturally speak. I think to break the fakeness of the dialogues,
he introduced it. Suppose, they way a rickshawpuller talks, the
passenger might not speak the same way. We don't speak stage
language with our family members or friends as well. Thus, as a
viewer, I used to feel connected by watching dramas from a later
time. Because, I can see the character speaking the same
language that I speak with people around me.)

1139 Interviewer: Hae hae...

1140 Participant 5: Ei jinishgula definitely actor ba actress
1141 der karone amader kache onek natural feel ashe. To ami khub
1142 e randomly bolsi, I don't know dekha gese ze, question by
1143 question kortesi, ba hae, onek kisui bole felsi, I don't
1144 know, tumi eta kivabe summarize korba. (For this reasons,
1145 Interviewer: Eta kono shomoshsha nai.

1146 Participant 5: Okay...

1147 Interviewer: Accha, tarmane ki eije dhoren connection er
1148 kotha ze bollen ze, connected feel hoito, ghorer manusher
1149 kothay, ei karongular karonei ki oi shomoyer natokgula
1150 pochonder chilo? (You've mentioned the connection. Is this
why you liked those dramas?)

1151 Participant 5: Ah... in terms of pochondo, ami bolbo ze,
1152 language er karone, amar pochondo ta oto strongly like,
1153 matter kortese na actually. (Not really.)

1154 Interviewer: Accha accha...

1155 Participant 5: Amar kache mone hocche ze hae duita, duita
 1156 different form, oi shomoye oita beshi mane, mane, ze
 1157 shomoye zeita gese arki. Zokhon naki oi shomoyer natokgula
 1158 dekhsi, ebong oita zevabe banano hoise, sheita mone hoitese
 1159 je, oita oivabe thik chilo. Thik ase? Abar zokhon dekhi
 1160 porobortite modern ei natok gula dekhi, tokhon feel hoise
 1161 ze na, amra zeivabe kotha boli ba, oi natokguli eivabe
 1162 hoilei bhalo. It's like ze probably it's like the age gape
 1163 or ba ze time natokgula banano hoise, hae? Hoyto i barrier
 1164 ta, it's like ze, amader nijeder moddhe ze barrier ta,
 1165 oita somehow break korse. So, and, amr feel hoise je, in
 1166 terms of comparable na. Arekta main thing hocche, zehetu
 1167 language er kotha particularly bolso, eita normally amar
 1168 mathay kaj korse ze, eta kintu universal, eta kintu atkaya
 1169 rakhte parba na... (I think, dramas from two different eras
 contain two different forms. The old dramas seem perfect to me
 according to that era. When I saw the dramas from the later
 period, they seemed to be perfect based on different eras. We
 somehow maybe break the language barrier later, that's it.
 About, language change, it is actually universal.)

1170 Interviewer: Hm hm hm...

1171 Participant 5: ...language change hobe na. Language ze
 1172 misron, etar ze ekta, ah... etare ki jani bole, evaluation,
 1173 eta kintu atkaya rakhte parba na. Somehow ei karone amar
 1174 kase mone hoise ze, Mostafa Sarower Farooki za korse or
 1175 natoke, it's kind of like ze, the process of nature ze,
 1176 accha time to time, we will somehow try out new things, new
 1177 language. Oita amder kase new normal mone hobe, zemon
 1178 amader kase ekhon kintu like, ekhon kintu ami dekhi ze
 1179 natokgula, ami zodio ekhon natok temon ekta dekha hoy na,
 1180 because, ekhon khub rare bhalo content banay. Zara puran
 1181 director chilo, tara zokhon banaito, tokhon, mane, ekhono
 1182 kintu tara banay, tara khub kom e banay bolte gele. Ebong
 1183 tarai tader standard ekhon match korte partese na bolte
 1184 gele. Dekha Mostafa Sarower Farookir nijer ekhon er content
 1185 er shathe zodi ager content compare korle mone hobe, o e or
 1186 against hoye gese. Thik ase? (No-one can stop linguistic
 evaluation. The change Mostafa Sarower Farooki is kind of a
 process of nature. He also thought of trying something new.)

1187 Interviewer: True true...

1188 Participant 5: Hoyto ba, I don't know ki changes ashche, ki
1189 change ta ashche, but language er bishoyer khetre mone
1190 hocche ze eta like, kind of like, time er shathe shathe
1191 amader moddhe, jinishta like, inject hoye gese. Ebong eta
1192 probably, oi je, thake na ze, ekdom, khub drastic change
1193 feel korba. Amar kase mone hoy nai ze ami korsi. Thik ase?
1194 Karon, shuddho bhashar natok e dekhsi, abar dekho ze, o ze,
1195 mane, Mustafa Sarower Farooki ze dhoroner direction er
1196 natok korse, amar mone hoy ze oi first korse language er
1197 moddhe ze ei, natural mane, day to day life er jei
1198 jinishta... (I don't know about the change that took place in
terms of language. I think it has been injected within us. I
didn't feel any drastic change that much. Because, I've watched
dramas from both eras. The difference is, dramas of Farooki
seemed more natural to me because of the kind of language they
contain.)

1199 Interviewer: Hm Hm hm...

1200 Participant 5: ...natoker form e she niye ashche. Thik ase?
1201 To hoyto ba mix and matche er karone amar kase kono drastic
1202 change feel hoy nai because, hoytobar parallally amra 2003
1203 natural language er o natok dekhtesilam zeita, hoytobar
1204 ager pattern e hoya ashtesilo, shetao dekhtesilam, abar
1205 shathe shathe dui tinta Mostafa Sarower Farookir, hoytoba
1206 language oivabe like casual. Thik ase? (

1207 Interviewer: Accha, ar zeta hoise ze, ei ze dekhen ekta
1208 shuddho bhasha theke ei ze ekta cholito bhashate, "korechi"
1209 theke "korsi", hae? To eitar shomajer upor mane society er
1210 upor, ei je ekta language er ze change, eitar ki kono
1211 impact ase kina. Ar zodi dhoren ze thakeo, eta ki negative
1212 naki positive, apnar ki mone hoy? (So, does the shift from
"korechi" to "korsi" in drama language have any impact on
society?)

1213 Participant 5: Accha. Negative, positive kono ekta bolte
1214 hobe, emon beparta?

1215 Interviewer: Na apnar zeta mone hoy, hae.

1216 Participant 5: Accha. Ashole, mane strictly , amar kase
1217 keno jani mone hoy, negative, positive, strictly kono ekta
1218 side choose kora tough. Mane tough keno bollam, karon,
1219 heavily negative impact bolte, ami bolbo ze hae kichu kichu
1220 jaygay ase ze, too much Bangla bhashar bikriti, zemon thake
1221 na? Main essence? Othoba utpotti, zeita ase na? Bikrito

1222 hoite hoite onek kisui onek change hoye gese, er moddhe
1223 kisu kisu word dhuika gese, manush kotha bolte bolte
1224 English word, sentence egula use kortese. Eta hoyto hae,
1225 onekta distance create kortese. In this sense, ami bolbo ze
1226 kind of negative, thik ase? Kintu eta to ashole moderate
1227 kora possible na. Tumi to ekta jinish chance dile welcome
1228 korle, tumi koto tuku welcome korteso, koto tuku eitar
1229 bhitore ashte ditesi ebong koto tuku bolteso ze na, ami to
1230 "korsi"- "torsi" moddhe thakbo, er baire to ami hoite dite
1231 parbo na. Eita ashole oivabe control korata impossible. Tai
1232 na? (I think it would be tough to choose something good or
bad strictly. Yes, there are some negative impacts like
distorted language that hampers the main essence of language.
There is a lot of change in language now. Many words entered.
This is kind of negative, I would say. But, it is hard to
moderate as you're welcoming something but how much you should
take from this is not talked about. How one should speak is
impossible to control.)

1233 Interviewer: Hae hae...

1234 Participant 5: Beshi change kore na, mix accept korle,
1235 poriborton evabe accept korte hobe, ze na, change hocche,
1236 duita notun word dhuktese, duidin por aro dhukbe, hae?
1237 Wordgula arektu different hoitei pare. (Without changing
much, if we accept the change even though many words are
entering and will enter more.)

1238 Interviewer: Hm hm hm.

1239 Participant 5: To in this case, it's a kind of a grey area,
1240 negative in a sense ze, accha, amader Bangla bhashay onek
1241 word, onek shobdo, onek dhoroner terms ase zeta mix er
1242 karone hoyto ba, thake na? Uncontrollable hoye gese. Thik
1243 ase? Etar ashole kono iye nai. Karon ek dhoroner grammar,
1244 othoba oi je, amader, Bangla Academy er ze rules ase, ektu,
1245 ektu moderation er moddhe thakle hoy ki, ze, mane ekta,
1246 ekta reference pawa zay ze, accha thikase, etai, etai chilo
1247 last. Zar pore hoyto emon bikrito hoise, bhashar obostha,
1248 mane, amra track e haray felsi mane, Bangla bhashata
1249 actually kivabe sentences iye hoilo ba something like that.
1250 To, yeah. (Thus, it's a grey area. There are many terms and
words in Bengali language which get mixed and it is
uncontrollable. But, we have to use the language moderately,
taking Bangla Academy as a reference.)

1251 Interviewer: Apni bole zan. Shomoshsha nai. Uttor ami bair
1252 koira nibo. Accha, ar hocche ze, apnar ki mone hoy ze,
1253 shuddho bhashar ze beparta, "korechi", ei ze shuddho
1254 bhasha, ekhan theke ba ei bhashata theke ki,keo, mane
1255 proper language shekhar kono bepar ase kina. Keo ki dhoren
1251 ei shuddho bhasha theke, natoker ei shuddho bhasha shune,
1252 bhasha shikhte parbe kina, eta mone hoy kina. Eta apnar ki
1253 mone hoy? Apnar opinion. (Do you think the standard
language is connected to learning a proper language?)
1254 Participant 5: Yes. Eta ami strongly believe kori ze, amra
1255 media te ze dhoroner content dekhi, okhane, ze dhoroner
1256 bhashar chorchha hoy, ze dhoroner language use kora hoy,
1257 oita amader day-to-day life e onek vabei impact pore. Karon
1258 amra kombeshi shobai natok, cinema shob kichui dekhi. Eta
1259 Indian hok, English hok, to ami feel kori ze, dekho, tumi
1260 zodi random ekta word natoke shono oita zodi kono scene e
1261 tomake catch kore dey, to tumi addateo oi word ta repeat
1262 korba. Evabei kintu aste aste ei jinishgula aste aste
1263 popular hoy, thikase? I feel like. So, hae, eta strongly
1264 affect kore natoke ki dhoroner bhasha use kora hoitese,
1265 oita theke manusher day-to-day life e amra kon dhoroner
1266 word use kortesi, terms ta use kortesi, kon situation e, oi
1267 jinishta, I feel, impactful. (Yes. I strongly believe that.
Because, the language we hear in the media definitely influences
us. We more or less watch drama or content regardless of
Bengali, Hindi or English. We hear many terms and phrases. If we
like any of them, we tend to use them to sound nice. What type
of word we are using by watching dramas strongly influences us.
And this is why some terms have become popular.)
1268 Interviewer: Accha accha. Umm... arekta zeta hocche ze ei ze,
1269 oi shomoyer ze natoke ze Sarower Farookir hat dhoira ze
1270 shuru hoise ze, hae, amra ekhon cholito bhashay kotha
1271 bolbo, ekdom "aisi", "gesi", "khaisi", hae? So, eita
1272 influence ki bortomaner ze natokgula ber hoitese, oi
1273 natoker shonglaper bhashar moddhe ki er kono ekta touch
1274 amra dekhtesi? Zodi, ar zodi ei influence ta thake, tahole
1275 eta ki kharap naki bhalo? Ki mone hoy? (The next question
is, do we see some influence of linguistic change brought by
Mostafa Sarower Farooki in recent dramas?)
1276 Participant 5: Hae. Ekhon ekhanei ekta, oi je ektu age

1277 boltesilam na? Tumi zodi welcome koro ze, shuddhho cholito
1278 bishoy, tokhon dekha gese ze moderation na hoy. Ami feel
1279 kortesi ze, oi je same jinish, tumi zodi ekta bhalo
1280 director ze, naki kono ekta thought diye ekta content
1281 banao. She kintu jogakhichuri korbe na word e. Zemon, ami
1282 bollam e to, ekhonkar, ajkalkar shomoyer natokguli khub e,
1283 mane thake na ze, every topic e YouTube search dile ekta
1284 natok bair hobe. (As I have said, moderation is needed. A
good director won't use language in an unorganized way. But
there are bad works as well. You can find dramas on every topic
on YouTube.)

1285 Interviewer: Hm hm hm...

1286 Participant 5: To e bartese, e bartese, zemne bartese,
1287 banaitese. Shobar hate oi, oi je ki bole, dayitto bodh bolo
1288 ba strong responsibility bolo, ze na, ami ekta content
1289 banabo, ekhane actually make sense kore omon dialogue guli
1290 write korbo, sheta kintu nai. Dekha gese ze, oije Mostafa
1291 sarower Farooki zeta dhoray diye gese, ora bolte gele oitar
1292 misuse e kortese dekha gese. Ora otota thoughts na diye,
1293 mix and match kortese. Zeta hoyto onek shomoy e bhalo
1294 lagtese na. Thik ase? (The problem is there is no-one who
has a sense of responsibility for making good content with
proper dialogues. Once, Mostafa Sarower Farooki started
something, and everyone started blindly following him without
much thought. They are misusing it which doesn't seem good after
some point.)

1295 Interviewer: Hm hm hm...

1296 Participant 5: Zemon recently zodi boli, ami oto strongly
1297 kintu judge kora hoy nai. Zemon, ami "Jimmi" natoker kotha
1298 boli, eta Ashfaq Nipun er banano natok, oita ami dekhsi...

1299 Interviewer: Hae hae hae...

1300 Participant 5: Tarpore tomar mone koro ze, Humayun, Nuhash
1301 Humayun er natok chilo, "Pet Kata Shaw", recent ber hoise,
1302 oitar duita version ber hoise. To, ekhane oder content
1303 gular moddhe feel hoise ki ze, oije differentiation ta, ze,
1304 Dhakar lok zodi game zay, she kivabe bolte pare, gramer
1305 ekta loker shathe. Ar gramer lok zara individually, gamei
1306 shob shomoy thaika ashche, ora kivabe kotha boltese, ebong
1307 ora kintu target ta maintain kortese. Ei ze differentiation
1308 ta, eta ekta director ba as a content creator kintu, shobai
1309 maintain kore na, I feel like. Thik ase? Ebong Mostafa

1310 Sarower Farooki ekta reason er karone, oi natural language
 1311 ta anse. Amar kache mone hoise, o enough effort diye
 1312 shetay. Thikase? To oi karone hoytoba she controlled
 1313 rakhse, ze na, ami ekdom jogakhichuri kore felbo na. Amar
 1314 natoker bhasha ami rakhbo, ekta level obdi ami rakhsi,
 1315 natural, casual language chilo. Abar "420" namer political
 1316 dramar kotha dhoru. Ekta neta zokhon naki arale tar chelar
 1317 shathe kotha boltese, but shei lok e jokhon publicly 5 ta
 1318 manusher shathe kotha boltese, tokhon kintu she full
 1319 shuddho bhashay chole zacche. To ei jinishgula, to ei
 1320 jinishgula, majority of the public kintu dhore na. Oto
 1321 shukkhovabe kintu chinta kore na. Thikase? Hoyto e karonei
 1322 oi moderation hoyto thakte. Thikase? Mane zodi summary
 1323 kori, tomar question tar actually, ekhonkar natokgular upor
 1324 touch porse kina, shei hishab korle ami bolbo ze,
 1325 definitely shobar hate oi control ta thake na ba korte pare
 1326 na othoba keo dicche na. Kintu kichu kichu content creator
 1327 ase ze, tara oi differentiation ta rekhe rekhei kajta
 1328 kortese language e. (Some recent works, for example, "Pet
 Kata Shaw" by Nuhash Humayun. He maintained the linguistic
 difference between a person living in a city and person living
 in a village. There was a differentiation. It seems natural.
 Mostafa Sarower Farooki also brought the linguistic shift for
 the same reason. However, not all directors are maintaining it
 properly. If controlled, the viewers will also not mix
 languages. To a certain level, the language would be natural and
 casual. In "420", the character of a political leader speaks
 differently in different situations, colloquial with his
 subordinates and standard in public. So, the moderation is
 there. Not everyone is doing it or can do it, but some are
 maintaining this linguistic difference.)
 1329 Interviewer: Accha accha. Ei situation ta zeta ase, eta
 1330 theke ki mone hoy ze ki korle ektu improved hobe ei
 1331 language er ei beparta? (How can this situation be
 improved, in your opinion?)
 1332 Participant 5: Accha. Ki korle improved hobe...
 1333 Interviewer: Hmm... just apnar zeta mone hoy.
 1334 Participant 5: Amar kache mone hoy ze actual tumi zodi,
 1335 mane, education, ki bole, bare minimum education ta zodi
 1336 ensure kora zay, school college level e, Tokhon tumi hoyto
 1337 ba, tumi zodi ei base ta khub e strong thake, tumi hoytoba,

1338 natoker, otota beshi influenced hoba na. Tomar zodi ekdom
1339 pura, thake na, ami ekebarei kono dhoroner bookish
1340 porashona ba academic porashuna kori nai. Mane amar
1341 language puratai determined hocche by all the contents er
1342 upore, tokhon kintu ashole track haray felata shavabik.
1343 Thikase? But tumi zodi ensure koro ze strong, ze na, ami
1344 jani Bangla bhashay evabe sentence structure hocche, evabe
1345 actually Bangla bhashata ase, tokhon tumi always e jayga
1346 bhittite cheshta, like, rakhte parba, ze accha, ami adda
1347 dilam na hoy, but ami zokhon formally karo shathe kotha
1348 bolbo, tokhon ekta decency maintain kore ami language,
1349 othoba ami zodi publicly kotha boltesi, kono jaygay othoba
1350 kono jaygay speech dicchi, tokhon ami, hoyto amra boltesi,
1351 amader kase normal lagtese, but, I feel like, ami zokhon
1352 naki public place kaore kichu bolte shunbo, tokhon amar
1353 kase kintu oi jinishta, hoyto ba ektu, drish... mane, mane,
1354 drishtikotu na to, etare ki bole? (If the minimum level of
education is ensured in school and college level, people won't
be that much influenced. If someone has pure knowledge of
language, the base would be strong and would not get influenced
easily. Those who don't have any bookish knowledge and
completely rely on contents, it is easy for them to lose track.
If this can be ensured that at home, this kind of language
should be spoken, in public different kinds of language should
be spoken, then decency would be maintained. In a public space,
like a formal setting or giving a speech, the local language
does not sound nice.)

1355 Interviewer: Srutikotu?

1356 Participant 5: ... mane, hae hae hae, srutikotu lagbe. I feel
1357 like ze lage, hae, nijertare judge korte partesi na,
1358 thikase. But ami zokhon ei publicly, bolte shuntesi, keo
1359 amar moto "khaitesi", "jaitesi" boltese, tokhon amar kase
1360 ektu hoileo lagtese. Karon, amra chotobela theke shuina
1361 ashtesi ze, na, public place ba ekta big speech e, khub e
1362 marzito bhashay, grammatical na hoileo, at least word gular
1363 bebocched hobe na. Thikase? (Even though I can't judge my
own speech, when I would see someone speak like that in public
space, it won't sound good. Because, since childhood, I've heard
that in a public setting one should speak standard language even
if there is grammatical error.)

1364 Interviewer: Accha accha...

1365 Participant 5: To basically, this is the thing, ze hae,
1366 education ta important ze amra Bangla bhasha zevabe pore
1367 ashchi, lekhe ashchi, oi practice ta thaka ta dorkar.
1368 Parallely. Amra natok dekhtesi thikase, but parallely oi
1369 differentiation ta thakle oita control ta possible. (So,
education is very important. Practice is necessary. We are
watching dramas but a differentiation is needed. Then it would
be easy to control linguistic use.)

1370 Interviewer: Mane shob kichu consume korbo kintu mane ekdom
1371 influenced hoya zabo na, oi barrier rakhte hobe. (So, there
must be a barrier, right?)

1372 Participant 5: Hae hae. Influence ta zate na how, oitar
1373 jonno oi tomar academic education ta mane, tomar knowledge
1374 ta thakte hobe arki. Hae? That's the thing. (Yes, so that
you're not influenced, you need to have that academic
education.)

1375 Interviewer: Accha accha. Ekdom last question zeta, sheta
1376 hoitese ze, ekdom, mane zodi compare korte bola hoy, ze, 90
1377 shaler... 90 doshoker diker Bangla natoker ze bhasha ar ei
1378 Sarower Farookir time ta theke ze bhashata dekhi, ki mone
1379 hoy ze, zodi bhalo kharap bolte hoy, tahole hocche kon era
1380 er natoker shonglaper bhasha bhalo chilo? Keno bhalo chilo?
1381 Just erokom compare zodi korte hoy, kontare bolben? (Now,
the last question is, if you have to compare languages in dramas
of two different eras, which one would you choose as better
language? Why/ why not?)

1382 Participant 5: Accha. Ah... mane ekhon ashole amar natok
1383 dekha khub e selective to, dekha gese ze, hoytoba ami dui
1384 era zetare bole, erar hoytoba best of best content gula ami
1385 mane natokgula hoytoba consume kori nai, at least,
1386 Bangladesher. Dekha gese ze, tumi zeta bolteso, strictly
1387 zeta compare korte bolteso ze, tumi strictly hoyto ba
1388 compare korteso ze, Humayun Ahmed er natokgular shathe
1389 Mostafa Sarower Farookir "Houseful", "420" ei dhoroner
1390 jinishta, mane amar outline theke zeta ber hoisilo, etate,
1391 first line er summary te asilo eirokom, eta hobe style er
1392 bepar. Eta kintu ami porio nai, but somehow, ami zotogula
1393 answer korsi, shobgular moddhe, somehow bujhay disi ze,
1394 style ta different, ar tumi moderation level e rakhte
1395 parle, duita, duitar jaygay thik ase, ebong duita jinish
1396 zokhon tumi dekhba, tomar duita shomoy e bhalo lagbe. But

1397 tumi zokhon jogakhichuri koira felba, tokhon konotai bhalo
 1398 lagbe na. Thikase? Best nia zokhon kotha boltesi, tokhon
 1399 asshole, it's hard to choose, zehetu best or worst, eta
 1400 choose kora possible na, style er bepare. Oi nobboi
 1401 shotoker natokgular moddhe ze dhoroner, like, ekta vibe
 1402 chilo, I feel like ze, oi shomoy, oi shomoyer oi dhoroner
 1403 even kotha bolar moddhe ze ekta shur chilo, sheta kintu
 1404 bhashar shathe somehow connected. Ze tumi zodi, ekta word
 1405 zodi shortage hoye zay, tokhon shur thake na. Ebong word
 1406 ta zodi long thake, tokhon kintu somehow etar moddhe ekta
 1407 shur thake. I feel like ze, 90s er, Humayun Ahmed er
 1408 natoker shomoye ze dhoroner, oi shomoyer natoker jonno
 1409 bhaloi chilo. Ebong porobortite hoytoba Humayun Ahmed er
 1410 natoker moddheo ektu slight level er language change
 1411 ashchilo, arektu porer dike natoke, zemon "Tara Tin jon"
 1412 shomoyer natok ze, hae? Tokhono, tokhon mone hocchilo ze
 1413 some kind of slight mix ashtese, modernize ba shomoyer
 1414 shathe, thikase? But ekdom ekdom beginning er natokgulay
 1415 ekdom properly hoytoba shei zevabe uponnash ba boi likhto,
 1416 oitar ekta reflection chilo. So, or making er jonno amar
 1417 mone hoise ze oita bhalo. Oitar shathe comaparison ta
 1418 asshole strictly possible na. But tumi zodi, hae, tumi zodi,
 1419 ekdom Humayun Ahmed er shathe ekdom zodi ekhonkar shomoyer
 1420 kotha bolo, tokhon bolbo ze, ager natok e amar close to
 1421 heart hobe, thikase? Tokhon abar khub e strong point
 1422 Humayun Ahmed ba or zai bolo, ekdom thake na ze, ki bole,
 1423 dui e dui e char mile zawa... (If the moderation is
 maintained, dramas from both eras would be good based on era.
 But if you mix unnecessarily, you won't like any of them.
 Therefore, it's really hard to choose. Both dramas have
 different styles of their own. In the 90s, there was a rhythm
 connected to the language. According to that time, the language
 was perfect. The changes are gradually starting. Humayun Ahmed's
 dramas during the 90s were in standard language, later in dramas
 like "Tara Tin Jon", mixed language can be seen. Old dramas were
 a reflection of the language of the book which was also good.
 Therefore, a strict comparison is not easy. But if you tell me
 to compare old dramas with recent dramas, then 90s dramas of 90s
 would be close to my heart.)
 1420 Interviewer: Hae hae hae hae...

1421 Participant 5: ... ekdom language er shathe context, story
1422 shob kisu mane best combo chilo. Mane ek kotha amar kase
1423 mone hoy ze, it's like ze too tough to get back. Ki hocche
1424 edike.

Participant 6:

1425 Interviewer: Accha bhaya, apni ki dhoren ze, Bangladesh er
1426 ze late 2000s er time ta, 2007 theke '10, erokom shomoye
1427 Bangladeshi natokgula ki dhoren dekha hoito? Kichu favorite
1428 natok bolen, ei shomoyer. (Did you watch Bangladeshi TV
dramas during the late 2000s? Can you tell me some of your
favorite dramas from that time?)

1429 Participant 6: 2007 theke '10 er phase bolte gele to
1430 "Chabial" er kothai ashe, Mostafa sarower Farooki ar tar
1431 gang. Oi shomoyer favorite natok bolte gele, "Housefull",
1432 "Fnf", tarpor Mostafa Sarower Farookir ekta project chilo,
1433 "Carrom" ebong "Carrom 2". Very niche kintu amar favorite
1434 ekta natok. Tarpor "Mic" ekta natok chilo Mostafa Kamal
1435 Raaj er, ami thik sure na. Zai hok, ei natokgula, ei
1436 shomoyer hocche, natokgula ektu relatable lagtesilo, zemon
1437 ager kaler natoker dike zodi takai, taile shegula ekta
1438 social message focused hoito, kintu, zokhon 2007 theke '10
1439 e Mostafa Sarower Farooki ebong tar shohokari director ra
1440 zokhon kaj kora shuru korlo, tokhon natokgula ektu
1441 relatable korar try korlo, rather than, social message o
1442 chilo, onek subtle vabe chilo. So ei jinishgula amader mane
1443 amra relate korte parsi, plus, ar, oi, ah... zeta chilo ze,
1444 natoker bhasha ba ye, otao onek relate korte parsi ze ekdom
1445 ah... kivabe boli, ekdom Shilpokola type Bangla na bole, ora
1446 ektu mane manusher doinondin jibone, amra jevabe kotha
1447 boli, oi language ta ora beshi bebohar korto arki. So, oi
1448 jinishta bhalo lagto. (Late 2000s reminds me of Mostafa
Sarower Farooki and his gang, "Chabial". "Housefull", "Fnf",
"Carrom", "Carrom 2" are some of my favorite dramas. Then there
was another drama called "Mic". Dramas during this era used to
feel relatable. Old dramas focused on delivering a social
message, however, dramas from the later, Mostafa Sarower Farooki
and his team tried to make dramas more relatable, rather than
just delivering social messages. We used to relate the language
of drama as well. It was not "Shilpokola Bangla", rather, it was
the language we daily use in everyday life. This seemed good to
me.)

1449 Interviewer: Accha accha. Ei dhoren ze 90s er shomoyer, ek
1450 dhoroner zeta bollen ze, Shilpokolar bhasha, tarpore ei ze
1451 Chabial er oder zemon ekta cholito bhashata, doinondin
1452 jiboner bhasha, ei je ekta shift, eitar bepare apnar

1453 opinion ta ki, mane etate apni ki feel koren, mane shift ta
 1454 ze hoilo. (How do you feel about this linguistic change?)
 1455 Participant 6: Eita ashole amar mone hoy ze, audience er
 1456 dynamics o change hoise. Manusher lifestyle o change hoise.
 1457 Abar family dynamics o change hoise. Dhoren, ager kaler
 1458 zokhon natokgula chilo, tokhon ekdom mane shobai family
 1459 niye zemon "Aaj Robibar" er kotha zodi boli, ze ekta
 1460 occasion, ze oidin "Aaj Robibar" er ekta episode ashbe,
 1461 shobai mile dekhtese. Ba zokhon arektu time pass hoise
 1462 tokhon hoyto ba shobai mile dekhte partese na. Kintu,
 1463 zokhon single keo dekhtese, sheo zate left out feel na
 1464 kore, shei khetre social message er zeita bollam, oitar
 1465 focus ta than real life, ora message iye korar jonno,
 1466 zemon, mane ami "Housefull" natoktar kothai boli.
 1467 "Housefull" natoktay zemon family dynamics dekhano hoise
 1468 ze, ekhonkar bortoman shomoye to ashole nuclear family e
 1469 beshi, but "Housefull" ze family take kendro kore chilo,
 1470 ekta family te mama chacha, so ekta family te zoutho
 1471 poribarar ekta, abar pasher flat e, um, bachelor thakte.
 1472 Siddik er je ekta character chilo, hashe, she bina karone
 1473 hashe, to ei, eije koyekta jinish. Ebong porobortite dekha
 1474 gelo Siddik ek shomoy hasha bondho kore dilo. Oitaro kichu
 1475 dynamics. Social eshob milei eigula, emon charcater ashole
 1476 ashepashe amader ase. So, sheta zokhon reel er moddhe ami
 1477 dekhtesi, so, sheta ashole connect kora easy arki. Eijonno
 1478 mone hoilo ze, porer dike, ebong "Airtel" o majhkhane
 1479 hocche, arektu deri, sheta hocche '12-'13 er dike hobe. Oi
 1480 natokgula te kintu arektu, um... oi shomoyer tal milaya, "@
 1481 all time dour er opor". Ei natoker zei concept ta. Ei
 1482 concept gula ashlo. Tarpur "Amader Golpo". Ei ei golpogula
 1483 kintu amader shobari, chotobelay ekta group chilo, ah...
 1484 hothath koira ekta bondhu haray gelo. Erom ghotona ashole
 1485 amra dekhte pai. Zehetu amra real life e natoker reflection
 1486 ta dekhte partesi, to etay kintu bhalo lagata aro beshi kaj
 1487 kore. (I think the dynamics of the audience changed,
 lifestyle changed, family dynamics also changed. Dramas like
 "Aaj Robibar", where the entire family used to watch new
 episodes. The real focus was on the social message as I have
 mentioned already. The drama "Houseful" is another example. It
 was family-oriented with characters, uncles, neighbour Siddik,
 they all exist in our daily life. Then comes dramas by Airtel,

"@ All Time Dour Er Opor", " Amader Golpo". The concepts were related to our real life. As we see reflections of our life in dramas, that's why I liked those dramas.)

1488 Interviewer: Accha accha. Ar dhoren ektu age ze shift er
1489 kothata boltesilen, to ki mone hoy ze ekta shuddho bhasha
1490 theke eije doinondin jiboner jei cholito bhashay shift ta
1491 hoile, eitar pichoner karonta ki hoite pare? (Why do you think the linguistic shift took place?)

1492 Participant 6: Eta duita karon hoite pare. Ek hocche ze,
1493 tara chinta kortese ze, purano bhashay zodi kotha boli,
1494 tahole, notun generation er manushjon amader natok dekhbe
1495 na. Bolbe ze "Boomer" ba oirokom tag diye, natokgula hoyto
1496 ba dekhto na. So, relatable korar jonno ekta karon hoite
1497 pare. Dui hoitese, oishomoyer procholito kichu worrd zemon,
1498 "josh" shobdota kintu shob shomoy Banglar moddhe chilo,
1499 kintu eita ze onnovabeo use kora zete pare, tarpore, mane,
1500 bibhinno vabe dekha gese ze natoker thekei bivinno dhoroner
1501 shobder utpotti hoitese. Zegulo hocche porobortite ogulai
1502 hocche, mane, socialingo hoye gese, ze, accha thikase, oi
1503 natoke to eita shunsi, tarpore hocche, oita amra life e use
1504 kori, so, ei jinishgula, I guess, oi shomoye zeta hoise ze,
1505 oi shomoye zara boro hoitesilo, dhoren, 12 theika 18, 20,
1506 ei age er manushder grab korar jonno, ekhon dekha gese ze,
1507 ora zokhon ei shomoyer pore ashche, bortomaner natoker
1508 bhasha, dekha gese ze, ekta kotha bolle, 3 ta gali dicche.
1509 Oi shomoy kintu galir culture ta chilo na... (I think there were two reasons behind this shift. First of all, the makers thought if they make dramas using standard language, people won't watch them. Therefore, to make them relatable with the audience, they included natural language. The next reason is, there were some popular phrases like "Josh", already existing in Bangla with different meanings. To make them popular among people, giving them a unique meaning, the new version of language was brought. The main audience was younger ones, the age group of 12-20. The director thought they would pick those phrases and would use them with interest. This is why, to grab their attention, the language was used. However, the language of recent dramas contain 3 curse words in one language which was not the case during the late 2000s.)

1510 Interviewer: ... hae hae...

1511 Participant 6: ...Oita chilo ze, bolbo, but normal bakkotakei
1512 kane aram lage eivabe boltesi, rather than slangs and
1513 everthing. So, ei jaygay ashole ei shift ta korsilo ebong,
1514 tara ekta, nijeder ekta barrier chilo ze, accha thikase,
1515 amra ei celling porzonto zete parbo, oi celling er upore
1516 amra zabo na. Sheta abar vulgerity ba oidike chole zacche.
1517 So, ora ekta shift korse, but shift within a ceiling. Ei
1518 stage ta ora abar maintain korse, ze, na, ekhonkar amole ze
1519 koshto, ze mane, manush hocche ze, zeta bole ze, ager natok
1520 e to bhalo chilo, erokom ekta term amra shunte pai. (The
dramas during this time also contained slang, but those were not
direct. A normal sentence was said in such a way that did not
sound vulgar. So, there was a barrier of using slang to a
specific point to avoid vulgarity. They maintained that.

Nowadays, we often hear, "older dramas were better".)

1521 Interviewer: Accha accha, tahole ki ei shifting er ze
1522 impact ta, eta negative boltesen, naki ekhane positive...
(Was this linguistic shift positive or negative?)

1523 Participant 6: ...I guess duitai hoilo, mane, oi amole zeta
1524 chilo, oita dorkar chilo. Karon na hole arki ekdom,
1525 procholito shadhu bhasha ba cholito bhashai boltese, erokom
1526 ekta kisu. Ekhon, millenium der time e eshe ekta shift
1527 hoise, genZ er time e ekta shift hoise. Duitai ashole
1528 dorkar chilo, but, negative impact ashole ase. Karon,
1529 manush to ashole za dekhe ta dekhei shikhtese, ar dekha
1530 zacche ze ekhonkar manush natok theke zodi shikhte chay,
1531 shekhetre etar positive impact porbe kina shetay ektu
1532 shondihan. But, ager kale zokhon hocche, amra boro
1533 hoisilam, like late 2010, er pore, tokhon ei bhashagula
1534 kintu amra use korsi, ebong, ze, shetar provab o ashole oto
1535 negative chilo na. So, I would say, positive side o ase,
1536 negative side o ase. (I think, both. What those old dramas
had were best for according to the time. But, change is common.
There was one kind of language shift in times of millennium, now
there is another kind of language shift that can be seen, now,
in times of genZ. Both are important actually, but there are
some negative impacts. People actually learn what they see. So,
if someone wants to learn something from recent dramas, it is
really doubtful. But, the language in dramas during 2010 were
not bad. The impact was also not bad.)

1537 Interviewer: Accha accha. Ei ze impact ta, eta zodi ami
 1538 broad level e, ami ekdom, social ze area ta, mane shomajer
 1539 opore zeta, otate impact ta kivabe portese, kemon portese?
 1540 Participant 6: Umm... shomaj... zeta bollam, ze
 1541 bacchar kothai boltesi, ze matro, bhasha shikhtese. She
 1542 zodi ekhon bortoman shomoye ekta jinish dekhe, ebong oita
 1543 dekhe ze, mane first ei dhoren bhashar to ekta dynamics
 1545 shift ase, prothome she ekta bakko shikhtese, ebong, dekha
 1546 gelo ze she emon kichu ekta dekhtese, zeta hoitese,
 1547 shikhata oi boyosher jonno appropriate na. So, oi sense e
 1548 eita kharap. Abar then again, ekjon, dhoren ekjon introvert
 1549 manush, ze kotha bolte pare na, she dekhtese ze, eta diyeo
 1550 kotha bola zay, boltesi na ze etai ekmatro way. But, one of
 1551 the way ze, spontaneous conversation korar jonno, ekhan
 1552 theke shobdo dhar kortese. Ba ekta kotha she dekhlo, shei
 1553 kothata she tar bastob jibone proyog kore dekhlo ze, shetar
 1554 she kirokom ekta feedback pay. So, provab ashole, etao I
 1555 would say, 50-50. Probably, positive ta ektu kom hobe,
 1556 karon, zeta bollam ze, late 2000s er beparta zerokom chilo,
 1557 oikhane ashole ekta bishal paradigm shift hoise. Ekhon
 1558 ashole, paradigm shift ta ki, mane, dorkar nai, emon onek
 1559 jaygateo tara forcefully jinishtake beshi funny korte, ze
 1560 way tei tara chinta kortese, shetar shathe amra allgn
 1561 kortesi ba korte partesi kina, sheta ekta conversation hote
 1562 pare. (Suppose a child is learning a language. If s/he sees
 something trendy which is not appropriate for him/her at this
 stage to learn. So, it would be bad. Then, an introvert person
 who doesn't talk much. That person notices the language and
 thinks of thinking in this way to be involved in a spontaneous
 conversation. S/he tries to apply in their own life to see the
 feedback from others. So, the impact is basically 50-50.
 Positive impact would be a little less as in the late 2000s,
 what language was observed had changed now. In many places
 colloquial language is forcefully included to make the
 conversation funny, but it becomes a question whether we, the
 viewers, can align with this or not.)
 1563 Interviewer: Accha accha. Ei ze dhoren ze shuddho bhashar
 1564 ze beparta chilo, natoker shonglape, um, 90 er doshoker
 1565 natokgular, to, apnar ki mone hoy ze oi natoker shuddho
 1566 shonglap dekhe keo proper language shikhte parbe ba parbe
 1567 na, erokom kono bepar kaj kore kina? (Do you think learning

a proper language is related to using standard variety in dramas?)

1568 Participant 6: Umm... eta kaj korte pare, mane, amra ekhane
1569 natok, entertainment industry tao boli, amader shomoy boi
1570 porata arektu beshi chilo. Mane ekdom 2005-6 er dike
1571 boimelay zawata ekta culture chilo. So, shobdik diyeyi,
1572 zokhon, ekta natoker choritro hok ba ekta boiyer choritro
1573 hok, ei jinishtake keo zodi pochondo kore, manush hocche
1574 inspired hoy, ekta jinish ami oke bhalo lagtese, so, o
1575 kivabe kotha bole, oita ami ektu, amio proyog kore dekhi
1576 ze, amio oivabe kotha bolte pari kina, ba or ze lifestyle
1577 ta ase, sheta ami follow korte pari kina. So, oitar zeta
1578 bollam ze, 90s er bhasharo mane, oi shomoyer jonno oitai
1579 dorkar chilo ashole. Ze, oi time er zodi, Humayun Ahmed er
1580 natokgulai boli arki, "Bohubrihi" ba "Aaj Robibar", okhane
1581 ze bhasha use hoise, oikhane, khub e shuddho bhashayo kotha
1582 boltese, abad ze "Moti" character ta chilo, she kintu abar
1583 ekdom ancholik bhashayo kotha boltese. So, Misron kintu dui
1584 jayga tei chilo. So, Misron er jaygata te, ekhonkar context
1585 e, dekha gese ze, manush vabtese, mane zara porichalok ase,
1586 tara vabtese ze, ancholik bhashay zodi ami ekta normal
1587 kotha boli, eta funny hoye zabe. But eita ashole shob
1588 shomoy hoy kina. So, oi shomoye ze proper balance ta chilo,
1589 ekhon khub missing. Ar, bhasha shekhar khetre zodi boli,
1590 tahole 90s probably a better school of thought ze, oi, oita
1591 theke shikhar jonno better. Ar, natokto manush ashole
1592 entertainment, ah, manush dekhe ze karone, consume kore
1593 ektu bhalo feel korar jonno ba relate korar jonno... (I
guess, yes. In our childhood, reading books was a common thing.
We used to even visit a book fair every year, during 2005-2006.
So, if we like any character of the book, we like them and
follow them. We try to apply their way of style in real life. It
is similar to dramas from the 90s as well. In "Bohubrihi" by
Humayun Ahmed we can use both types of language actually. The
director thought it would sound funny if we included some words
in a regional dialect. However, not every time this happens. In
the 90s, language in dramas had a proper balance. Those dramas
were a better way of learning language.)

1594 Interviewer: Hm hm...

1595 Participant 6: But she zodi shekha purpose e thakte pare,
1596 probably ekhonkar ze 90s, ba 2000s er ekdom prothome diker

1597 natokgulo, oigula ektu better chilo mone hoy. (For learning purposes, dramas from the 90s and the early 2000s would be appropriate.)

1598 Interviewer: Accha accha. Ei ze, um um, ze, colloquial
1599 variety ba ekdom cholito bhashar ze jinishta ekdom shuru
1600 korse "Chabial" er ze matoker shonglaper bhashagulay,
1601 egular kono provab ki borotoman shomoyer, ei ekhon, recent
1602 ze natokgula ber hocche, etar opore kono provab porse, ar
1603 porleo ota kirokom provab bole apnar mone hoy? (Is the language of recent dramas influenced by the colloquial language in dramas started by "Chabial"?)

1604 Participant 6: Provab to nishchoi porse, mane ora vabse ze
1605 accha, ekdom khati Bangla bhasha theke hocche ekta shohorer
1606 manush boltese erokom ekta bhashate shift kore ora okhane
1607 shofolota paise. To amra eita thekeo arektu beshi ba
1608 differently ba erpore zara ashtese, tader friendly korte
1609 zaye kintu, mane provabta positive way te impact koranor
1610 chaite amar mone hoy ze, negative way te impact beshi
1611 hoise, karon, jinishtake hocche, ora overanalyze korse
1612 ashole. So, oikhane mone hoy ektu bad effect eshe, mane
1613 ajker ze natoker shonglap amra dekhi, ze tar tulongay, zeta
1614 bollam ze, mane normal conversation er moddheo natoker
1615 kintu, zekhane slang er use korar dorkaro nai, shekhanee
1616 hoyto ba use kortese. Zeta hoytoba avoid korleo kora zaito,
1617 zeta ager natoke hoytoba, shekhanee ekta gali bebohar na
1618 kore, ekta negative word bebohar korse, zetay oirokom
1619 impact porbe na. So, word selection o mone hoy ekta
1620 criteria zeta improve kora zay mane, ekhonkar zara ei shift
1621 ta try kortese. (Definitely, there is an influence. The directors of recent dramas saw how successful the linguistic shift was, thus, they decided to follow the path or even to change some more to make the dialogues sound more friendly. Here, we can see the bad impact which could be avoided. Dramas in the late 2000s used to avoid using curse words directly, instead a negative word was used which did not have any bad impact. So, word selection is a criteria that needs improvement by the makers of recent dramas trying to use colloquial language.)

1622 Interviewer: Accha accha. Zehetu impact ta negative
1623 boltese, tahole kivabe dhoren situation ta like to improve
1624 kora zay language er khetre, natoker shonglaper bhashar

1625 khetre? Kivabe eta improve kora zay? (As you think, the impact is mostly negative. How to improve this negative linguistic scenario in dramas?)

1626 Participant 6: Mane eikhane duita jinisch hoite pare, mane, 1627 character wise, mane, amar mone hoy na, khub beshi hocche 1628 strict ekta script maintain kora hoy na. Amar mote mane, 1629 well written shonglap howa uchit, zemon dhoren, amra hocche 1630 "Utshob" cinema ta dekhte parsi, zodio cinema er kothay 1631 gelam, khub e well written dialogue chilo bole amra relate 1632 korte parsi ba amra arek pichoner dike zai, ekhon bortomaner 1633 OTT bepartao to ashe, "Kaiser" ekta series chilo, shekhane 1634 ashole khub e well-written, dialogues chilo. Zeta hocche, 1635 amar kache mone hoy ki metaphor use kora ba fourth wall 1636 break korar, shei shei jinisgula zodi kora hoy ebong 1637 character wise, character ke kendro kore zodi dialogue gula 1638 lekha hoy ebong, character er need e zodi, negative vabe 1639 ekta jinisch uposthapon kora lage, eta kora zetei pare, 1640 mane, forcefully, amar kase zeta mone hoy, kaoke jor kore 1641 ekta jinisch kore, eta natoker shonglap zemon behoto hoy, 1642 temon overall ze ekta kahini ba natoker impact eo ashole 1643 provab fele. So, shonglap zokhon khub bhalo hobe, nataka 1644 kahini otota strong na holeo natokta feel good ba relatable 1645 hishebe amader mone gethe thake arki. (Two measures can be taken. A well written script should be maintained, which I think is not maintained right now. The movie, "Utshob", for example had very well written dialogues and we could also relate. The series, "Kaiser" also had that. I think, using metaphor, breaking the fourth wall characterwise is important. If a character is needed to be portrayed negatively, there is no problem, however, forcefully making something hampers dialogues. And, even if the story is not strong, if the dialogue of a drama is strong, then the audience will remember the drama forever.)

1646 Interviewer: Accha accha. Ekhon ekdom last question, sheta 1647 hoitese ze, um, dhoren, 90 doshoker natoker shonglap, ar 1648 hocche late 2000s er ze natoker shonglapgulo, er moddhe 1649 zodi ekta comparison korte bola hoy, apni kivabe comparison 1650 korben ze kon erar natokgula better language use korse? (Now comes the last question, if you have to compare two kinds of drama language from two different eras, which one would you choose?)

1651 Participant 6: Eta ashole ektu tough hoye zabe. Ashole, 90
1652 er shomoye zeta proyojon chilo, zeta bollam ze, proper ekta
1653 mix chilo, zekhane ancholik bhashar dorkar chilo, bolse,
1654 zekhane shuddo bhasha ba cholito bhashay kotha bola uchit,
1655 sheta use kora hoise. But oder ze ekta iye chilo mane, goal
1656 chilo, natoker shonglap diye, ba iye kore ze, manush
1657 hocche, ei ze kotha bolbe, ei kothata manusher mone gethe
1658 thakbe. Ar dhoren, natoker shonglap, oi, oi, natoker theke
1659 to dhoren amader, meme culture eo ze ekhon oita relate kora
1660 zacche. Shei aj theke pochish bochor age ekta kotha bolse,
1661 but still relatable ebong shamneo chole ashbe. Shekhetre
1662 hoytoba iconic line er dik theke ami, 90 er doshoker
1663 bhashake agay rakhbo, but, ekdom total shonglaper, overall
1664 flow te chinta korle, abar 2000 er porer ze natokgula
1665 ashche, karon, shekhane amra nijeder life er reflection ta
1666 aro beshi dekhte parsi. Ze accha, amra to evabei kotha
1667 boli, ebong eta shuntesi ebong kane shuntesi, aram lagtese,
1668 rather hocche 90s er ta, proper ekdom mane jinishtake
1669 kivabe articulate kora zay, uh, zeita ashole, shamajik ekta
1670 message ebong shomajer bibhinno dhoroner,uh, ze dhoroner
1671 chitro amra dekhte pai, bhalo-kharap shob milayai, sheta
1672 khub e bhalo portray kora hocche. So, etai balance ase.
1673 But, overall zodi bolte hoy, zeta, ami 90s er natok hocche,
1674 90s er shomoye dekhte pari nai. Ieyder natok ekdom
1675 shomoshamoyik vabe consume kora hoise. Amar kache 2000 er
1676 gula more relatable mone hoise. Ebong eita ze, oi, natoker
1677 bivinno shonglap amar ekhono mathay gethe ase ze, zemon use
1678 kori ami, erokom, zeta amar mone hoy. (It is actually very
tough to choose one between two. In the 90s, the language mix
was proper. When the regional language was needed, it was there.
So that the audience could relate. The dialogues used to
represent our culture properly as well. In terms of dialogues, I
would prefer dramas from the 90s. But, if I consider the overall
linguistic flow, it would be the dramas from the late 2000s and
later. There, we could see the reflection of our lives. We could
use the language we speak in the dialogues of dramas and felt
good. Drama language in the 90s shows how to articulate words
properly with showing social realities, delivering a social
message. Both good and bad sides of society were portrayed. To
me, dramas during the late 2000s felt more relatable which is

why many dialogues of dramas during the era is still engraved in my mind.)

1679 Interviewer: Accha accha. Thank you so much, bhaia.

Participant 7

1670 Interviewer: Accha thikase, to first question ta hoitese,
1671 tumi hocche giye dhoro, late 2000s, bolte dhoro, hocche,
1672 2000 er porer diker shomoyta, dhoro ze 2007 theke 2010, oi
1673 rokom shomoyer Bangladesher natokgula dekhta kina. Ar zodi
1674 dekhe thako, tahole koyekta favorite natoker nam bolo, ei
1675 shomoyer dekha. (Okay, so, the first question is did you
watch Bangladeshi TV dramas during the late 2000s? If yes, can
you share some favorite dramas of yours during this time?)
1676 Participant 7: Dekhsi, dekhsi bolte apnar mone koren ze,
1677 2007-08 er dike to computer e dekha hoisilo. Boro apu
1678 zokhon first time computer kini niye ashlo, oitar first
1679 ekdom, mane zedin, etake install kore, shei din e dekha
1680 hoisilo, oi "Chirokumar Shangha". Naki "Chirokumar
1681 Shongstha" eirokom type er kichu ekta asilo. To oita
1682 dekhsilam. Tarpore, series, tokhon khub beshi chilo ze,
1683 natoker series gula beshi chilo. Zemon, "69", tarpore
1684 "House", "Houseful" mone hoy. Erokom type er gula. Mane
1685 series beshi dekha hoito. Onekgula series, tarpore "Mic"
1686 chilo, "Mic", nam to mone hoy "mic" e hobe, tin bhai chilo.
1687 Chotobhaita kanna kori dito dhomok dilei, oita. Erpore, ah..
1688 "420", eije apnar, "Montu", "Kislu". Series gula beshi
1689 dekha hoito, beshi. Ar emne apnar iyegulao hoito. Tobe
1690 first tai chilo "Chirokumar Shangha". Ekdom mone rakhar
1691 moto ekta, first time dekhsilam to tokhon computer e.
1692 Eijonno mone ase eirokom arki. (I did. When my elder sister
first bought the computer, I watched those dramas on it during
2007-2008. The first drama I watched on the computer was
"Chirokumar Shangha". I used to watch many drama series, such
as, "Housefull". "69", "420", and "Mic". But, "Chirokumar
Shangha" is my favorite and I always remember this drama.)
1693 Interviewer: Accha accha. To ei natokgula pochonder ken
1694 tomar? (Why did you like them?)
1695 Participant 7: Pochonder to prothom karon ekta hocche ze,
1696 mane ei, apnar dhoren, eto BTV er zokhon ei, TV chilo, ei,
1697 box TV gula, to BTV te dekhtam. To BTV te apnar onekgulai
1698 ashto, "Shongshaptak", eirokom type er gulo. To tokhon
1699 zokhon first time, ei ze natokgular kotha bolsi, tokhon
1700 computer e dekha shuru korlam first time. To ekta
1701 excitement kaj korto. Ze na, hae, bondhubandhober moddhe,
1702 tokhon ekta iya chilo, apnar, ekta trend chilo. Trend

1703 kirokom chilo mane, ami ei natokta dekhsi ba omuker natokta
 1704 dekhsi, Mosharraaf Karim er ba tokhon apnar, Chanchal
 1705 Chowdhury, Mosharraaf Karim. Rokhon to Jaya Ahsan o natok
 1706 korto. Apnar ei Arefin Shubho, ora natok korto. Tarpore iya
 1707 chilo na,er nam ki, hm... Tahsan er ex-wife, uni, ei unio
 1708 natok korto. To oigula first time dhoren chilo amader
 1709 iyader moto, colony te, cantonment e ze thaktam, colony te,
 1710 mane ekta flex newar moto bepar chilo. Amar bashay ekta pc
 1711 ase, ajke ami ei natokta dekhsi, ba ajke ei porbo ta amade
 1712 apu dekhaise. Ar natoker iyegula onek bhalo chilo, apnar
 1713 oiye ki bole, concept gula. Zemon ei je, "Chirokumar
 1714 Shangha" mane amra konodin bibaho korbo na, amara konodin
 1715 meyeder dike takabo na, kintu thik e ekta kore bibaho kore,
 1716 biye hoye zay, erokom. Tarpore, zemon oiye, "Mic", "Mic" er
 1717 beparta, mane pura gramer moddhe ekta call centre, oitao
 1718 mic diye bajay bajay shobaire dake. Erokom, mane, agerdiner
 1719 bepargulai onno rokom chilo, purai nostalgia ekdom.
 1720 Interview: Accha accha, eiye "Shongshoptok" er kotha bolla,
 1721 eita to dhoro ekta 90 doshoker natok chilo, tarpore hocche
 1722 ze tomar ei "Housefull" ba "Chirokumar Shangha" er kotha
 1723 bolla, egula to dhoro ektu porer diker natok, to, eiye
 1724 dekho duitar moddhe, natoker shonglaper zemon dhoro,
 1725 "korechi" theke "korsi", hae? Ei je ekta poriborton hoilo,
 1726 ei poriborton ta shomporke tomar motamot ki? (What do you
 think about the linguistic shift from "korechi" to "korsi" in
 drama dialogues?)
 1727 Participant 7: Oi first er dike zemon, zodi, "Shongshoptok"
 1728 to chilo apnar onek ager, mane, BTV te hoyto pore, egula
 1729 pore barbar repeated, mane prochar hoito, repeat. To aro
 1730 chilo, amar nam mone portese na. Tobe scene gula mone ase
 1731 eirokom. To ogulate zemon iya chilo, tokhon Humayun Faridi
 1732 chilo, ekdom first er dike onek natok Humayun Faridi chilo.
 1733 To, "korechi", "korsi", mane to cholti bhasha, iya bhashar
 1734 moddhe bujhate chacchen, age chilo shuddho bhashay kotha
 1735 bolto, pore sheta ektu motamuti cholti bhashay ashche. Mane
 1736 etai to bolte chacchen? (
 1737 Interviewer: Hae hae...
 1738 Participant 7: Eita actually tokhon to mone koren ze, ami
 1739 zokhon dekhi, zegula dekhsilam, tokhon kintu shobai kintu,
 1740 shuddho bhashatei bolto. Zemon, uthti ba temon type er

1741 ashche kintu onek pore, zemon eije, '07- '8 shaler dike. Ze
 1742 amra oije, ekhon zegula bollam. Ei, "Mic", "Mic" o na,
 1743 "Mic" to mone koren ze, ancholik bhashar moddhei iya chilo.
 1744 Ei dhoren "Cirokumar Shangha". Ogulao kintu tokhon khub e,
 1745 "amra zamu na", "konodike takamu na", eirokom type er iya
 1746 korto arki. To tokhon bhalo lagto, karon, amrao to bashar
 1747 moddhe eirokom tokhon kotha boltam. Hae, zodio thik ase,
 1748 prothom thekei ekdom, boro apu zokhon chilo, "khaba na",
 1749 "zaba na", ekdom exactly mane apnar ei, ekdom shuddho
 1750 bhashate kotha bolata, kintu oije, zokhon ei "Chirokumar
 1751 Shangha" eiguli dekhtam, mane bhalo lagto, mane kothagula
 1752 shuneo bhalo lagto, ze, na, "korsi mama", "khaisi mama",
 1753 "ajke mama oita korsi", nam ki ze, Marjuk Russel, or o to
 1754 onek onekgula natok. Or natokgula aro pore dekhsi, 2010-11
 1755 er dike ba '12 er dike dekhsi. To bhaloi lagto shunte
 1756 dialogue gula. "Korsi" "tors" type er bepargula tokhon
 1757 mane ekta onno rokom vibe ashto. (I like the language of
 dramas during '07- '08 because this is how we speak in our
 family. "Zamu na", "takamu na"- this kind of language used to
 sound nicer to me.)
 1758 Interviewer: Accha accha. Tomar ki mone hoy ze ei korechi
 1759 theke korsi, ei je, ekta poriborton ze hoise, eitar pichone
 1760 karonta ki hoite pare? (What do you think of the reasons
 behind this linguistic shift?)
 1761 Participant 7: Na karonto dhoren, eta to, generational
 1762 bepar shepar hoite pare. Zemon mone koren ze,
 1763 agerdine, apnar, shobai pant porto dhola dhola type er.
 1764 Mane, baggy, borotomane aisha zeita trend hoise, maunush
 1765 koto agerdiner kajgula ekhon aisha abar trendy hoise. To
 1766 aste aste eita chikon hoilo, erokom, then hoilo ekdom slim
 1767 fit, ekdom, shorirer shathe lagano. To tokhon oije dhoren,
 1768 ekdom, khub e shuddho bhashay kotha bolto shobai.
 1769 "Kheychi", "Ami eshechi", erokom type er gula hoyto
 1770 boltoi. To apnar ei poriborton hoise zuger, zug poriborton
 1771 hoise, tokhon to 2006-07 shaler dike android phone to mane
 1772 khubi rare Bangladeshe, tokhon chilo ze Nokia, Noki
 1773 bibhinno design er mobile thakto ebong functional. To apnar
 1774 mone koren ze, apnar aste aste shobai facebook to mone hoy
 1775 2004 shale mone hoy ashchilo, ami boro apure dekhsilam
 1776 2007-08 shaler dike mone hoy facebook account chilo,

1777 erokom, amar mone hoy. To apnar, to shobai zokhon change
 1778 hocchilo, aste aste ogular shathe hoytoba apnar bhashatao
 1779 change er dike ashtesilo. Zemon ekhon dekhen, age to zao
 1780 marjito chilo. Marjito word ta keno boltesi? Zemon age,
 1781 '07- '08 ba '12, '14 - '15 shaler porjonto zodi boli, tao
 1782 motamuti marjito chilo natok. Zodi, zodi, apni natok ba
 1783 cinema zetai bolen, telefilm, ekhon to oitaro nai. Ekhn to
 1784 mane aro obostha kharap. Zeta ekdom totally shotto kotha.
 1785 Bhashagoto dik dia hok ar apnar ei golpo hok, concept hok,
 1786 eigular jonno. Ekhn poribortoner bishoyta hocche
 1787 generation. Zemon agerdine amar boro apura zemon chilo,
 1788 oidiner generation ar amader generation, ektu hoileo tofat
 1789 ase. Eijonno. Hoyto ei jonnoi poribortoner bishoyta hoyto
 1790 ba ashche. (It is because of the change of linguistic style
 with time, I believe. In different times, people prefer
 different styles. During that time, people started using android
 and Facebook. So, a change was taking place which may influence
 the linguistic change as well. Change is a generational thing.
 This is probably why the linguistic shift took place.)
 1791 Interviewer: Accha accha. Ei je tomar ei bhashar ze
 1792 poribortoner kothata amra boltesi, hae? Ei poribortoner
 1793 provabta shomajer upore, hae, etar upore, ki rokom arki
 1794 provab, mane eta ki positive ekta provab feltese naki
 1795 negative ekta provab feltese? Shomajer upor. (Do you think
 this linguistic shift has any impact on society? Positive or
 negative?)
 1796 Participant 7: Shomajer upor ekhn mone koren ze tokhon,
 1797 ekhoner hishab bolle to mone koren ze, thik ase, amra
 1798 ashepashe shomaj dekhi, tao bhalomoto ekhn dekhtesi,
 1799 tokhon to ovabe kheyal kortam na. Tokhon amader kase bhalo
 1800 lagto, fm radio shuntam tokhon, apnar oije Radio Foorti,
 1801 tarpore iya chilo, 89.0 fm, ki jani, Dhaka Chaka, to
 1802 oikhaner moddheo kintu apnar ei dhoroner kothabarta gula
 1803 mane bolto. Ar bivinno apnar iyao hoito mane shonglap type
 1804 er chilo. "E mama kotha zacchish ajke?", to amader theke,
 1805 mane amar theke to at least bhalo lagto. Mane at least,
 1806 bortoman shomoyer tulonay, tokhoner zodi chinta vabna kori,
 1807 mane different hishebe zodi, ki bolbo, oi "Shongshoptok" ar
 1808 iya natok, "Chirokumar Shangha", etar moddhe tofat zodi
 1809 zeta mone koren, amar mote bhaloi lagto. Karon tokhon
 1810 amader kase jinishta, ekta posh posh bepar lagto, flex

1811 lagto. Mane eivabe kotha bolte bhalo lagto. Tarpr apnar fm
1812 radio te bivinno rap song gula shuntam, ze, tarpor bivinno
1813 apnar ze, Dhakaiya bhashar ze iya gula, oi, ki bolbo,
1814 shonglapgula shuntam. Tarpor o Dhakaiya bhashay onek
1815 puraton puraton natok chilo, dekhtam. To bhaloi lagto amar
1816 kase. To asha kori shomajer, zeta bollen, hoytoba tader
1817 bhalo lagbe, karon, er ekta karon hoytoba hoite pare ze,
1818 ze! bhashatay amra kotha boltesi, mane tokhon amra zokhon,
1819 aste aste cholito bhashar dike ashtesilam, to sheta zokhon
1820 amra TV te dekhtesi ba CD te dekhtesi, hok sheta natok, hok
1821 sheta cinema, tokhon kintu khub ekta cinema ba telefilm e
1822 kintu cholti bhashay kotha hoito na. E tokhon kintu shobai
1823 shuddo bhashatei cinemao korto, cinema bolte konta? Apnar
1824 telefilm bolto zegulake, zemon oiye, Humayun Ahmed er
1825 onekgula telefilm chilo na? Ze, Humayun Ahmed type er ze,
1826 "7 number bipod shongket" type er zegula chilo. Okhane
1827 kintu shuddho bhashay kotha bolto. To natokgulate kintu
1828 muloto tokhon ashole ekdome bujha zaito ze ora aste aste ze
1829 iya te ashtese, ektu poribortoner kothabarta, poribortoner
1830 dike ashtese. To bhaloi lagto. Kharap lagto na. (At that
time I didn't notice the social change or influence that much.
Radio programs were also using the colloquial language. I used
to like this kind of language. At least, the language was better
than recent times. The colloquial variety used to sound posh to
me. It became a matter of showing off. I believe that others
from society also liked it.)

1831 Interviewer: Accha accha. Umm, accha tomar ki mone hoy, ei
1832 je 90 doshoker natoker dialogue er ze! shuddho bhasha, etar
1833 shathe tomar dhoru um, proper language, ekjon manush bhasha
1834 shikhte parbe, natoker dialogue shune, eta tomar mone hoy?
1835 Keno, keno na? (Do you think that standard language in
drama dialogues is related to someone learning the language
properly?)

1836 Participant 7: Shombhob shombhob oboshshoi! Mane apnar
1837 actual Bangla bhasha zeta, mane, ei, shuddho bhasha mane
1838 tokhonkar shomoye, 90 shaler diker ze natokgula ba iyegula
1839 hoito, oigular theke shikhte parbe kina shetai to jiggesh
1840 kortesen? (Of course, it is possible. Are you talking about
the language during the 90s?)

1841 Interviewer: Hae hae.

1842 Participant 7: Hae hae oboshshoi oboshshoi! Tokhon to

1843 apnar, zemon, onek puraton ekta iya chilo, "Ghuddi". Ghuddi
 1844 ba ghuri type er kisu. Oikhane mane ekta telefilm chilo.
 1845 Mane, ami, ami zodio oita tokhon dekhi nai. Ami dekhsilam
 1846 oita onek pore mane, '16 - '17 shale. Oof josss! Mane,
 1847 apnar eto shundor vabe shuddho bhasha kintu, kono, iya na,
 1848 mane, "Apnake ki ami pouchay dite parbo?", puchay dite
 1849 parbo naki pouchiye dite parbo, erokom. Shei rokom. Mane
 1850 tokhonkar shomoyer bhashagula ekdom shuddho hoileo, ze
 1851 shunte etota bhalo lagto, ebong apnar mone koren ze,
 1852 jinishgula eto shundore kore futay tulto, oita theke
 1853 actually kintu shuddho bhasha shekhar moto chilo. Asholei
 1854 chilo. Tarpur amar boro apure dekhtam amaderke ze, mane
 1855 shikhaito mane, bivinno word amra bhul boltam, iye kortam,
 1856 "zaitasi ga", dhoren, "zacchi ga" ba "chole zacchi". Mane,
 1857 ei word gula zokhon mane, apu zokhon, iye korai dito,
 1858 shudhrai dito, to ogula arki actually oi shomoyer bhashar
 1859 upor, mane natoker ba bivinno telefilm er maddhome,
 1860 bhashagula kintu actually, apner ei, iye, oije, ki bole,
 1861 bujha zeto. Okhan theke shikhar ase. Asholei shikhar moro
 1862 ase. (The language in previous days was standard. A movie
 called "Ghudd" has amazing dialogues and language. The language
 used to sound good. One can learn standard language from those
 dialogues. My elder sister used to teach me how to speak
 standard language, and correct us if we spoke wrong. The
 standard language could be understood by the dramas.)
 1863 Interviewer: Accha accha. Ei ze tomar 2007-08 shaler diker
 1864 ze natokgular kotha amra boltesilam, "Chirokumar Shangha",
 1865 tarpur, eishob natoker moddhe ze, bhashata amra dekhsi, ze
 1866 korsi, torsi,, hae? Eigula to shuru hoilo. Ei bhashata
 1867 shuru hoilo eishob natok diye. Oitar provab ki bortomaner
 1868 ze natokgula release paitese, ei natokegular upore kono
 1869 provab porse? Zodi pore thake, eita bhalo na kharap? Tomar
 1870 opinion dao. (Does the linguistic shift that took place in
 the late 2000s have any impact on language seen in recent
 dramas?)
 1871 Participant 7: Provab to oboshsoi porse. Provab oboshsoi
 1872 porse bolte, mone koren ze, shuddho bhasha theke apnar
 1873 cholti bhashay asha shuru hoise, oi, oi, genre theke apnar
 1874 '7, '8, '10, '12 shaler dike natok gulo hoito oikhan theke,
 1875 change er shurute hoisilo oikhan theke. Poribortoner
 1876 shuruta. To poribortoner shuruta hoise, zeta hoise,

1877 zototuku hoise, oita oboshshoi bhalo hoise. Kintu bortoman
 1878 shomoye ze apnar, ze provab ta boltesen, itibachok or
 1879 netibachok, bortoman shomoye kintu ashole kono bhalo
 1880 position e nai, eta ekdom shoja kotha. Karon, oi shomoye
 1881 apnar, cholti bhasha ashleo, mane mone koren ze, oi
 1882 shomoyer ze dialogue gula chilo ba kono, ek kothay mone
 1883 koren ze, kono bisringkhola ba oshlilota type er dhoren,
 1884 ekhonkar shomoye to shavabik. Ze amra natokgula dekhi ba
 1885 zekono kisu dekhi na keno, motamuti slangs thake. Tarpore,
 1886 mane, mane agerdiner oi natokgula, ze natokgular kotha
 1887 bolsi, prottekta natok, choto baccha theke boroderke niyeo
 1888 dekha zay. Amra nijei to choto baccha chilam tokhon. Almost
 1889 bolte gele. To, mane, amra dekhsi na? Apnar, apu shohokare
 1890 ba, abbu ammu shohokare dekhsi na? Kintu ekhonkar gula
 1891 kintu apni mane abbu ammure diyai kintu dekhte parben na,
 1892 choto baccha to bad e dilam. To provab porse thikase,
 1893 kintu, oije provab porse, oitake kintu ekhon thikmoto,
 1894 ekhon etake thikmoto etake bebohar kortese na. Etake olot
 1895 palot kore felse. Mane apnar ekhon mane, ekdom eta hoye
 1896 gese ze, gali na dile natok ba iyata hoy na. Bisri ba
 1897 oshlil dialogue na dile mane bhalo lage na. Kintu, jinisha
 1898 ashole uchit na. Apni, apnar choto bhaike niye boshlen, o
 1899 to oikhan thekei shikhe nilo kharapta, bhashata. Ba ekta
 1900 jinish oikhan theke shikhlo. To, provab porse thikase,
 1901 kintu, oije provab ta porse oita thikmoto, mane, bebohar
 1902 kore nai. (Definitely, there are some influences that can
 be seen in recent dramas. The shift took place in 2007 to 2008.
 If we compare the language with today's dramas, there are more
 negative impacts that can be seen. The language has become
 vulgar, indecent, and contains slang. Before, dramas could be
 watched with the whole family regardless of elders and
 youngsters. Now, you can;t even watch them with your elder
 family members. I don;t like the usage of cursed words. You're
 watching a drama with your younger brother, and he is learning
 the bad word from dramas. So, recent drama languages are
 influenced by the shift by the shift is being misused.)
 1903 Interviewer: Accha accha. Dhoro, taile to dhoro, bortomaner
 1904 natokgular obostha kharap bolteso, to, eije negative ekta
 1905 provab, tomar ki mone hoy, ki korle ei, situation tar
 1906 unnoti hobe? (How do you think this situation can be
 improved?)

1907 Participant 7: Shobgulare dhoira, apnar dhoren, director
1908 theke shuru koirā apnar, script lekhe ze, direct,
1909 shobgulare dhoira apnar iya kora lagbo, oiye, oi, agerdiner
1910 zeī natokgula ase na? Telefilm zegula ase? Shobgulare
1911 dhoira mone hoy ze, dui bochor shudhu egula repeat dekhano
1912 dorkar ze eivabe kotha bolleo, ba eivabe korleo, apnar
1913 jinishta manush, mane entertained hobe. Mane oderke dekhano
1914 uchit, amar mone hoy. Amar zeta mone hoy. Arekta jinish
1915 zeta hocche ze, trend er bepar shepar. Mane shob trend er
1916 pore, kintu kono quality zeī beparta eita kintu karor
1917 mathar moddhe nai. Ami bollam to, apnake ami "Ghuddi" na ki
1918 "ghuri" zetar kotha bollam, oikhane apnar, eto bhalo lagse,
1919 apnar, mane word gula ebong, eto joss English boltese,
1920 mane, agerdine kintu Bangla shuddho bhashay bolto thikase,
1921 English o bolto. Mane ekhonkar shomoye to English e, bhai,
1922 oi, Shakib Khan er ekta, iye hoito na? "You shut up!", na?
1923 Mane ekhon oigula sherokom. Ekhon zeta hoitese je ager iye
1924 zeigula ase, Zemon, Humayun Ahmed er "Kothao Keu Nei", ze
1925 Baker bhaiyer ze iyata. Tarpur dhoren, oi, ki jeno bole,
1926 "Aaj Robibar", iyagula ase, egular uchit actually dekha.
1927 Dekhe mane ze, story to shavabik, story er change ashbe.
1928 Kintu apnar dialogues ta shuddho bhashay dilo, ba ekta
1929 bujhte hobe ze, ekhonkar shomoyer dhach onuzayi, to ekhon
1930 majhe majhe amra onek natokgula dekhi na zegula super super
1931 hit hocche? Amra OTT platform e dekhtesi na? Ogula ki bhalo
1932 lagtese na amader kase? Oboshshoi bhalo lagtese. Kintu
1933 ogula hocche 1% ki 2%. Bakigula hocche shob faul. To
1934 ogulake shobgulake amader ze zekhan theke jonmo, zekhan
1935 theke zevabe jonmo, sheta zodi shevabe dekhano zay,
1936 actually mone hocche je oi, okhan theke ora bujhte parbe
1937 ze, accha, ager diner moto e, cholito boltesi na, mane
1938 shuddho bhashayo kotha bolle bhalo. Jinishta manush iye
1939 hobe. (The directors, scriptwriters should watch old dramas
and telefilms again to observe the language of that time.
Because, just like it is important to entertain people, it is
also important to maintain the quality. They are not maintaining
the quality of language. Even the foreign language used in
dialogues does not sound good now. Back then, language was
really good. There is some good content in OTT but they are few
in number. So, the directors should start observing drama
language at the beginning stage.)

1940 Interviewer: Accha accha. Ar shob shesher proshno zeta,
1941 sheta hoitese ze, tomare zodi ekta tulona korte bola hoy,
1942 ze, 90 er doshoker natoker shonglaper bhasha, ar ei ze '7 -
1943 '8 shaler natoker shonglaper bhasha, ei duitar moddhe, mane
1944 kon zuger natoker bhashata better chilo bole mone hoy?
(And, the last question is if you have to compare two different
kinds of language from two different eras, which one would you
choose?)

1945 Participant 7: Eta to tough question. Tough question bolte
1946 mone koren ze, '7 - '8 shaler diker gula to oboshshoi
1947 bhallagto. Kintu ami zokhon apnar muloto, zokhon, YouTube,
1948 Facebook e zokhon bhalomoto iye dekhsi, tokhon, ami zokhon
1949 puraton, ami bollam na? Ami apnake, zokhon '16, '17 shaler
1950 dike, oi onek ager movie ta dekhlam, telefilm ta dekhlam,
1951 tarpore abar notun kore, eije "Kothao Keu Nei", mane, then
1952 hocche apnar, "Aaj Robibar", egula to shob BTB tei
1953 dekhaito. Egula zokhon dekha shuru korsi, ebong shotto
1954 kotha etai ze hocche ze, apnar ager gulai best. Agergula
1955 bolte apnar dhoren ze, 90 shotoker pororoborti natok, '90,
1956 '94 mane zai hok, oi, oigula actually best. Tulonamulok,
1957 mane bhashagoto dik diye zodi bolen, ar story er dik diyao
1958 zodi bolen, tulonamulok kintu oigula, oigula best. Mane
1959 ogulai, mane, ashole bhalo lagto. '7 - '8 shaler gulao ze
1960 kharap, ta na, kintu, agergula to agergulai. OG ekta bepar
1961 ase na? Oitai arki. (I have seen dramas from both eras and
I would say, language in old dramas were the best actually. The
dramas of the late 2000s were also good, however, the 90s were
the best.)

1962 Interviewer: Dhoru, ki jonno bhalo lagto abar ki jonno oita
1963 ektu kom bhalo lagto?

1964 Participant 7: Duita jinish. Ekdom khub mane, apnar bhasha,
1965 shuddho bhashay bhalo lagto, kintu shuddho bhashay kothata
1966 bolteo hobe. Kintu clear ze ekta bepar, mane, ei, ekhon ami
1967 bollam ze, "aijka ami ghum zamu", arekjon bollo ze "ajke
1968 ami ghumabo". To duitar maddhome to bojha zacche ze she
1969 ghum zabe, ghumabe. To, agerdiner ze kothagula, mane, "ajke
1970 ami ghumabo.", oita ashole aro bhalo, mane apnar, iye,
1971 orthotake aro iya korte parto, mane express korte parto.
1972 Zemon, "Aaj Robibar" er moddhe, mane beshi bhalo lagto kar
1973 kotha? Oi chacha, chacha ekjon chilo ze, biggani type er.
1974 Onar, onar kothagulo, mane, shuddho, shortcut kintu asholei

1975 onek bhalo lagto. Tokhonkar shomoyer asholei shuddho bhasha
1976 ta mane, shuddho bhashar maddhome, ba kom kothar maddhome
1977 kintu, apnar, tokhon hoyto beshi iyate kotha bolto.
1978 Tulongamuk zodi ajker diner ba iyagular kotha boli, kintu,
1979 oi hishabe bhalo lagto beshi. Mane ar, story gula, concept
1980 gula to purai mane apnar, onno level er. Marvelous! To
1981 oboshsoi bhashar ekta ze beparta ase, sheta ashole, shunte
1982 onek bhalo lage. Shunteo bhalo lage abar oita tara zeta
1983 bujhacche, ekdom proper expression ta, mane apnar, ki
1984 bolbo, bujha zaito. d
1985 Interviewer: Accha accha. Accha, thank you so much.

Participant 8

1986 Interviewer: Accha first question hoitese, dhoru ze, late
1987 2000s er shomoy, tumi ki Bangladeshi drama, mane
1988 Bangladeshi natok dekhso kina. Ar zodi deikha thako, just
1989 koyekta favorite natoker nam bolo. (Okay, the first
question is, did you watch Bangladeshi TV dramas during the late
2000s?)

1990 Participant 8: Late 20s bolte kon genre er dramagula
1991 bujhano hoitese, like, dui ektar dramar nam bolle tokhon
1992 ami easily bolte parbo.

1993 Interviewer: Dramar nam... ami boli, 2007 theke 2010 er
1994 moddhe...

1995 Participant 8: 2007 theke kon gula? Onek dhoroner drama
1996 bair hoise tokhon. Ar tokhon dramar curve niche zaitese.

1997 Interviewer: Tumi just tomar favorite koyekta drama bolo.

1998 Participant 8: 2007 er oi dike theke favorite drama hoilo,
1999 "Ure Zay Bokpokkhi", "420", "420" is one of the best

2000 Bangladeshi dramas ever in dark humour and all. Ar arekta
2001 hoilo, "Houseful". (Some of my favorite dramas from 2007
are "Ure Zay Bokpokkhi", "420", and "Houseful".)

2002 Interviewer: To, ei je ei natokgular namgula ze bolso, ze,
2003 "420", "Houseful", egula pochonder karonta ki? (Why did you
like those dramas?)

2004 Participant 8: "420", pochonder karon hoilo, I'm a big fan
2005 of dark humour, always. Bangaldeshe dark humour to chintao
2006 kora zay na. And, it's shudhu dark humour na, it's
2007 political dark humour. Political zekono context e sub-text
2008 hoilo main. Ze ze jinishta dekhaitese, shetar protiki
2009 sub-text thake, ze sheta ki mean kortese, kon context ta te
2010 eta hit kortese. Oi time er political situation er against
2011 e sub-text onuzayi 420 is a properly written political
2012 drama with dark humour. Ar "Housefull" is that kind of
2013 drama, zeita, like, zeita, zekono shomoye dekhte bhallagbe.
2014 Tomar mon kharap hoileo dekhte bhallagbe, it's just a
2015 regular day in a family. That's it. Family er moddhe ki hoy
2016 na hoy, that's it. And onek kisu mile, onek kisu mone hoy,
2017 o amader family te to eta hoy, eta to amader shatheo milse,
2018 bap-ma to egulao kore. Tarpur onek kisu mile na, kintu
2019 bhaibonder moddheo mile. To ei jinishgula onek mane close
2020 to heart ekta feel ekhon porzonto dey amare. Ar, "Ure Zay
2021 Bokpokkhi" hoilo Humayun Ahmed er natok. Ei natoker plot

2022 theika shuru koirā shob, mane zeī pov theika amra natokta
 2023 dekhi, like ekta bideshi lok, ekta gramer, ganer doler
 2024 shathe tar jibon zātrara part hoy. This is quite a bit mane
 2025 khub unique ekta plot and eta Bangladeshesher ekjon maker
 2026 banaise dekhe hoyto oto boro hoiya iya hoy nai. Zodi eita,
 2027 ei plot e zodi James Cameroon ba Martin Scorsese, era
 2028 banaito, eta oscar peto, amar kase mone hoy. This is a very
 2029 properly made, ekta gramer natok zemne howa uchit, gramer
 2030 rawness thaka uchit, sheta chilo. So, eijonnoi ei 3 ta.
 2031 Interviewer: Um, ekhon dhoro ze, ei shomoyer natokgula ar
 2032 hocche er ager ze, 90s er era ta, 90s er erar natokgulote
 2033 zemon shuddho bhashay ora shonglap dito, hae? Kintu zeī
 2034 natokgular kotha bolla ze, specially "Housefull" ba "420",
 2035 ekhane kintu khub e poriman cholito bhasha. "Aisi", "gesi",
 2036 "khaisi", "ashchi", emon type er. So, shuddho bhashar
 2037 korechi theke colloquial bhashar korsī, ei shift ta
 2038 shomporke tomar opinion ki? (So, during the 90s, language
 in drama dialogues was standard Bengali which later shifted to
 colloquial Bengali, in dramas like "Housefull" and "420". What
 is your opinion about this shift?)
 2039 Participant 8: As a content guy myself, I work in a
 2040 communication field. I make narrative and communication for
 2041 mass people. Amar kase zeita personally mone hoy, ze, thank
 2042 God, ze oi shift ta hoisilo, cause, hae, age onek shuddho
 2043 bhashay amra onek natok dekhsi. Onek shundor shundor natok
 2044 dekhsi, but ei natokgulao shundor. Bhashar jonno je kono
 2045 iya hoy na, ar ei natokgula aro amader beshi, natok mone
 2046 hoito na, cause, ekhane amra zevabe kotha boli, natoker
 2047 choritro rao sheivabei kotha bole. So, ei ze ekta relatable
 2048 field e amra intersect hoitam, uh, zokhon amra natokta
 2049 dekhtam, eta amader anondo aro beshi baray dito. Mone hoito
 2050 ze, I'm a part of this, this drama or this, you know, zeī
 2051 kahinita amra dekhtesi, plot ta dekhtesi, I become a part
 2052 of the plot. So, eijonnno, ei shift er dorkar chilo. Still,
 2053 amra proti, bhasha shob shomoy e change hoite thake. Ekhono
 2054 bhasha ze change hoy, natoke ze amra dekhi, I appreciate
 2055 it, cause, relevance ta create kora audience er shathe.
 2056 Shudhu, etate natokre natok mone hoy na. Tokhon mone hoy
 2057 zeta dekhtesi, real. (In my personal opinion, I am indeed
 grateful to the fact that that shift took place. It's true there
 were many wonderful dramas in standard language, however, dramas

during the late 2000s were wonderful too. The way we speak in our regular lives, the characters of dramas speak just like that. IT used to increase our happiness. Dramas didn't feel drama, rather it felt real. I used to feel like I'm also part of this drama. Language in dramas is still evolving and I appreciate it as it creates a relevance with the audience.)

2058 Interviewer: Eije shift ta za hoise, linguistic shift, etar
2059 pichone karonta ki chilo boila mone hoy? (What could be the reasons behind this shift?)

2060 Participant 8: Karonta zodi iya korte chai, eta dramar
2061 hishabe hoy nai. There was a brand, GP er, uh, etar name
2062 hoilo Djuice. So, ei shift ta shuru hoisilo, Djuice e
2063 zokhon, ami advertising e kaj kori deikha ami ei story ta
2064 jani, oneke jane na. To grameenphone feel kortesilo, ora
2065 onek emotional content banay, onek iya banay, but youth der
2066 ora touch korte pare na. Oder shob kisu mone hoy ze ektu
2067 moddho boyoshko loker, youth der oivabe, oi shomoy youth
2068 der kivabe touch korbe. To ora onek research kore Djuice er
2069 jonno, Djuice er jonno jokhon research kore, launch er age,
2070 tokhon ora dekhe, zokhon e youth er keo, ora ekjon
2071 arekjonre identify kore or moto kotha boltese deikha.
2072 Accha, o or moto kotha boltese. "Zacchen", "Khacchen"
2073 boltese na, "zaitesi", "khaitesi" boltesi. Cause, eta
2074 ekhono, ze, genZ tone amader, lingo amader vocab e dhukse,
2075 amra ek arekjonke, cool kina, chinta kori ze, o, o oi word
2076 ta jane, he must be cool. Amader ekjon vaiba nei. To
2077 oishomoy ora dekhtesilo ora eivabe linguistic er maddhome
2078 ora interective ebong ora nijeder moddhe iya korto. Then,
2079 ora zevabe kotha bole, oder jeo jargons gula chilo, ze
2080 phrase gula chilo, ora eitake niya Djuice e apply kore and
2081 Djuice is a massive hit for Bangladeshi telecom industry.
2082 Mane, keo chinta kore nai ze, Djuice, eto, Djuice off
2083 hoya gese, Djuice, by far, 6-7 bochorer moddhei cause,
2084 "x" er business ke hoye zaitesilo,
2085 "x" theke Djuice boro hoye zaitesilo. Oita onno
2086 alap. But, ekhon porjonto, mane ami Djuice er fan. Till
2087 this day, ami Djuice er reference use kori. Ekhoni ki
2088 Djuice er reference film. So, you know the story ze,
2089 kivabe ekta jinisher impact hoy, shudhu matro linguistic
2090 tone change korar maddhome. (Back then, grameenphone used to make emotional contents, however, they were unable to attract

the younger audience. After research, they found out, youth connect with each other through the similarity of language. If the other person speaks the same way and uses the same phrase, same linguistic variety, like "khaisen" instead of "khacchen", the first person would think the other person is cool. Many social lingo started entering the vocabulary. They applied this linguistic pattern in Djuice and it was a massive hit. Just by changing the linguistic tone, a big impact happened.)

2091 Interviewer: But Djuice theke ta natoker kivabe bhashar
2092 change hoilo? (How is this connected to change in drama language?)

2093 Participant 8: Cause oi shomoy natok o banano hoitesilo
2094 Mostafa Sarower Farooki, "Chabial", mainly, "Chabial" team,
2095 ora djuice er communication ad gula orai banaito, ora
2096 dekhlo ze, oikhane add banaitesi ar natokgula evabe hoile,
2097 manushjonre aro iya kora zay, cause ora banaitese youth der
2098 jonno natok. They applied it and the whole linguistic
2099 advising communication, mass communication got changed and
2100 turned into the mass communication, uh, zevabe manush kotha
2101 bole. (Because, at that time, Mostafa Sarwar Farooki and
his team "Chabial" were making those advertisements for Djuice.
They were also making dramas specially for the youth. They
observed how younger people liked their ads and started applying
the linguistic pattern in their directed dramas.)

2102 Interviewer: Accha, amra zodi, um, broader aspect e kotha
2103 boli, zemon, social aspect e, ekdom, shomajer chitro ta zodi
2104 iya kori, ekta impact porse, ei shuddho bhasha theke
2105 cholito bhasha, natoker shonglape, to eitar ki kono impact
2106 society er upore porse ebong zodi pore... (If we think about
broader aspects, does this linguistic shift have any impact on
society?)

2107 Participant 8: Amar kase mone hoy sociey te oto impact pore
2108 nai, khali kichu, elder people chete gesilo ze, emne, evabe
2109 kotha boltese ken, but, oder chelemeye emnei kotha bole
2110 sharadin. Ora bashay egulai shone. Hoyto bap-mar shathe
2111 kothe bolte gele ektu iya kore, oitao na, bairer kono
2112 murubbi ashche, tader shathe, oita ekhono manush kore. Amar
2113 mone hoy na ze, khub social impact er kisu ase eita te.
2114 Ulta, ze bhashay kotha boli, shei bhashay TV dekhi, shei
2115 bhashay boi pori, so linguistic er ei change ta, shomaje

2116 positive impact e felse, cause, etate emon kisu hoy nai ze,
2117 polapan kharap hoye gese ba kisu. Karon polapan evabei
2118 kotha bolto. (I don't really think so. Some elders got
angry about the colloquial language whereas their children speak
the variety regularly. While talking to their parents or other
elders, the younger one might have changed to standard variety
which is very normal. So, I don't think there is any impact on
society. If anything, the impact was good because we are hearing
the language that we speak at home.)

2119 Interviewer: Accha accha. Ekhon tomar ki mone hoy ze,
2120 standard language bolte zeta shuddhu bhasha amra bujhai,
2121 eta theke proper language shekhar shathe kono shomporko
2122 ase? (Can anyone learn proper language from the standard
language?)

2123 Participant 8: There is nothing called standard or proper
2124 iya, zokhon shongskrito chilo, shonskrito standard chilo.
2125 Shrongkrito theke opovrongsho gula bair hoilo, tokhono oita
2126 standard hoise. Oitar standard er por zokhon cholito bhasha
2127 ashlo, oita standard chilo. Bhashar riti e hoilo, bhasha
2128 change hoite thakbe. Bhasha kokhono, it's like a flowing
2129 river. Protia bake notun bak ashe. River gotibidhi change
2130 hoy. Bhashao same. So, standard boila bhashar kisu nai ze
2131 eita standard, eita standard na. Shob e standard abar shob
2132 e standard na. Zokhon zeta choltese, oitai bhashar niom.
2133 Oita properly follow hoitese kina, that's the thing. (There
is nothing called standard or proper language. In different
eras, different languages were considered standard. Sometimes,
it's Sanskrit, sometimes some other version. At some point,
after the standard variety, colloquialism became the standard.
It is the nature of language to be changing its way like a
flowing river. So, there is nothing called standard. Either all
languages are standard or no language is standard.)

2134 Interviewer: Like erokom ze ekta narrative ase ze, amra
2135 natoker shonglaper ba shuddho bhasha theke bacchara bhasha
2136 shikhte pare, ei bepare...(There is a narrative of children
learning language from the standard variety...)

2137 Participant 8: Amar to mone hoy na zokhon ekta baccha
2138 shikhe, ore natok dekhano hoy. Ekta baccha bhasha shikhe,
2139 ekhon porjonto ore za dekhar iya kora hoy, shore o, shore
2140 a, ko, kho er boi dey, ba ma zeita bole, oikhan thekei

2141 bhasha shikhe. To or actual bhasha hoy, o zokhon boro hoye,
2142 decide kore ze, ami ei tone e kotha bolbo, oi tone e kotha
2143 bolbo. Tokhon. Chotobelay picchi, bhasha ki dekhse ki dekhe
2144 nai, eitar upore sharajibone or bhashar ki thakbe, it's not
2145 necessary. Eta up to the kid, ze o, ekhon ki shikhtese,
2146 mostly bacchara or ma ze i tone e kotha bole, oikhan thekei
2147 shikhe, ar zokhon boro hoy, tokhon o decide kore, ami evabe
2148 kotha bolte amar bhallage. Ami evabe bolbo. (I don't think
when children start learning a language they watch dramas. They
learn from what they see around them and start from alphabets.

After they are grown up, they decide to pick a language. It's up
to the kid what s/he is learning. Mostly, they speak the
language that they learn from their mother. After some time,
they have their own linguistic preference.)

2149 Interviewer: Accha. Ekhon um, ei ze late 2000s er ze i
2150 natokgula, Bangladesher, eikhanei ze cholito bhashar, ze
2151 beboharta, etar, ki kono influence recently ze natokgula
2152 ber hoitese Bangladeshi, egular upore porse? (Does the
linguistic shift in the late 2000s have any impact on language
in contemporary dramas?)

2153 Participant 8: Then again, oikhan thekei bhasha change
2154 hoislo boilai, ekhono, ekhonkar natokgulay, ekhon manush
2155 zeivabe kotha bole, sheivabe jinishgula adopt kora, zeta oi
2156 shomoyer shift er age, onek bochor hoy nai. Manush natok
2157 boltei khub khotmote bhasha, khotmote dialogues, mane jihba
2158 khule zaitese bolte giya, dat bhenge zaitese eishob word
2159 beshi use korto natoker dialogue e. Hae, dialogue bhari
2160 hoito but simple words eo dialogue bhari kora zay. Uh,
2161 Christopher Nolan er "Dark Knight" dekhle, bujha zay ze,
2162 English e onek, onek jotil jotil vocab ase use korar moto.
2163 Pura movie te kono emon ekta word nai zeita foreign keo
2164 ekjon dictionary khuila dekha lagse ze, o, eita bolse. Main
2165 kotha hoilo message ta pouchaitese kina. To ze zemne
2166 message apprehend korte parbe, omnei message dewa uchit.
2167 Zehetu "Dark Knight" worldwide release kora hoise,
2168 prithibir, ze, ekta, Chinese ze ba Japanesse ze, hoyto
2169 English properly janeo na, hae, o hoyto subtitle deikha
2170 onek kisu janbe. But o zodi English kisu hoileo jane,
2171 English zottuk porbe, tottuk poira o bujhte parbe ze, ki
2172 boltese, or vocab khulte hobe na cause basic word onuzayi
2173 kintu prottekta dialogue impactful. Prottekta scene er

2174 shathe dialogue match kortese. To, it's not necessary ze
2175 khub khotmote word, khub iya dite hobe. Communication er
2176 main jinish hoilo, manush eivabei jinishta bujhbe, ore
2177 oivabei message ta convey kora. To ekhono hoitese, cause,
2178 ekhono manush natok dekhe, manush bujhe, and manush moja
2179 pay. So, amar mone hoy oi shift er iyatei, ze change ta
2180 hoisilo, oita ekhono dhoira rakhse, and oi karonei manush
2181 moja paitese. (The way language is spoken in contemporary
dramas definitely started from the linguistic shift. The shift
is quite recent. Before, language used in dramas was hard to
pronounce. Though it sounded sophisticated, using simple words
the dialogues can sound sophisticated as well. The main purpose
of communication is understanding what the other person is
saying and conveying the message in such a way to make it
comprehensible. So, the influence of the shift can still be seen
as people understand the language better. Therefore, I think
people enjoy contemporary dramas because of the impact of the
linguistic shift that is still there.)

2182 Interviewer: Ar hocche, lastly zeta, zodi compare korte
2183 bola hoy, ze, 90s er erar natok ar late 2000s er, oi time
2184 er ze natokgular, um, duita dui, uh, bhashar, bhasha bolte
2185 ami ekhane variety bujhai, duita dui variety er natok, to
2186 oita konta better hobe?

2187 Participant 8: Konota better, zodi boltei hoy, ekhon etar
2188 shobcheye utkrishto udahoron hoilo, doshjon re jaye jiggash
2189 kora, she kon dhoroner, iye, 5 ta natok oi time er natok, 5
2190 ta ei time er natok, jiggash kora ze, tumi konta dekhso. I
2191 think, most of the people, late 2000s er natok e dekhbe,
2192 cause, oi shomoyer oi natokgula hoyto dekhse, kintu onek
2193 word bujhe nai ba onek kisu bujhe nai. Keo keo mone rakhse,
2194 keo keo mone rakhe nai, but, late 2000s er ze natokgula,
2195 natok dekhar culture er ekta part hoye gesilo, pura family
2196 milla natok dekhto. Aladao dekhle ei natokgulai dekhto. Eta
2197 ageo chilo, mane Humayun Ahmed er age ze natokgula chilo,
2198 oigulateo chilo. Ekshathe dekhto shobai. But, Humayun
2199 Ahmed kothashilpi, uni oivabei likhto. Onar shathe zodi BTV
2200 er onno natokguli dekhtam, oigular naam o mone nai karo.
2201 So, eikhane better kisu na. Zeta hoitese, manush konta
2202 deikha bhalo lagse, manush konta mone rakhse. Oitar main,
2203 cause, manush mone rakhle, manusher kase oi message

2204 pouchaise. Manusher kase oi concept pouchaise. Manush oi
2205 concept bujhche. Manush oi concept e entertained hoise.
2206 Communication and entertainment industry er mojatai ekhane.
2207 Entertainment ze content er moddhe amra ditesi, oi content
2208 er packaging, zodi, amra, oi content er packaging zodi
2209 communication hoy, oita zodi, zeita deikha shobai bujhtese,
2210 accha, eita fun, let's watch it. Oitai successful. Ekhon
2211 oita zodi pre 2000s er natoke korte pare, korseo. "Aaj
2212 Robibar" shobai dekhse, kintu ami zodi dekhte zai, maximum
2213 hoilo Humayun Ahmed er natok. Eijonno ami Humayun Ahmed er
2214 natok alada kore boltesi. Karon, Humayun Ahmed nijei
2215 kothashilpi, o jane, manushere, kon dialogue kivabe iya
2216 korle manush mone rakhbe, kemne na ki. But, late 2000s er
2217 ze natok, shob natok e motamuti ek e tonality te build
2218 kora hoisilo, dialogues and all, to manush mone rakhse. So,
2219 yeah. Zodi, ze ze natok mone rakhse, oi natok successful,
2220 ze time er e hok.
2221 Interviewer: Okay.