



Panchakobir gaan: Retracing the ‘Ideologically lyrical movement’ in the era of Bengal renaissance

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ABSTRACT

Bengal has a rich cultural heritage. Which is also recognized as the pioneer of global culture. Over the years this culture of Bengal has emerged as a perfect blend of modernity and tradition. The roots of the current culture of Bengal are hidden in the history of this state. The Bengal Renaissance, also known as the Bengali Renaissance, was a significant cultural, social, intellectual and artistic movement in the Bengal region of the British Raj, spanning the late 18th to early 20th centuries. The renaissance of Bengal brought about profound changes in the Bengali society and during this period "Panchakabir Gan" played an important role in the rise of colonialist and nationalist sentiments in Bengal. Panchakabi is the five poets of Bengali literature and also lyricist, composer and singer. Namely: Rabindranath Tagore, Kazi Nazrul Islam, Dwijendralal Roy, Rajnikant Sen and Atul Prasad Sen. How Swadesh consciousness was awakened in the human society by the songs of Panchakabi and how common people were inspired by these songs, through my research paper I have tried to highlight those issues.

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Introduction

“ I have become my own version of an optimist.

If I can't make it through one door,

I'll go through another door - or I'll make a door.

Something terrific will come no matter how dark the present.”

-Rabindranath Tagore

In the 19th century, a sense of patriotism and nationalism took hold in the Bengali mind, which was reflected in poetry and songs. The main source of patriotic and liberation songs was Bengali's sense of subjugation. Melancholy melody dominated our patriotic poetry and songs till the fourth decade of the nineteenth century. Dinabandhu Mitra's 'Neeldarpan' play gave rise to a new understanding of Bengalis' homeland based on the oppressed farmers' movement and it was against this background that Bengali patriotic poems and songs began. As poets and lyricists were gradually inspired to compose such songs, a new genre was added to Bengali music. Along with this came the emergence of Bengali patriotic songs. One of the signs of this new consciousness is the sense of the relationship between mother land and poets of Bengal. In this way, patriotism and motherly devotion began to emerge through poetry and songs.

Methods

The writing of this article adopts qualitative and descriptive research methods and library research methods. In this case, qualitative research can be interpreted as an exploratory process that can understand and explain the ideology of individuals or groups that describe social and national issues and the results.

Furthermore, data analysis was carried out using a library research approach which can be interpreted as a series of activities related to the methods of collecting library data, reading, and recording and processing materials (Mestika, 2004). In this case, secondary data from written sources related to research studies from books and other electronic sources are used.

Discussion



The continuation of the Bengali renaissance song tradition began with the 'Hindu Mela'. Inspired by this new enthusiasm, Swadeshi songs began to be composed on the occasion of this Hindu Mela, and the attempt to compose songs of this new consciousness can be noticed immediately. The songs that have been written since the era of Hindu Mela have revealed the form of awakening the sense of patriotism of the people of unbroken India. In fact, the emergence of patriotic songs took place in the era of partition of Bengal. In the first era, the song of national thought was revealed and in the second era, the patriotic spirit transcended the narrow scope of mere sentiments and was transformed into a practical motivation for service to the country. It can be said that Swadeshi songs have given strength to Bengali in political movement. By the end of the 19th century there was only the regret of captivity. In the new stage, patriotic songs replace isolation with unity, passivity with activeness, deep devotion to the motherland and a longing for kinship and self-reliance. Communal harmony was the result of all these. It was during this phase that the best patriotic songs in Bengali language were composed and sung, which later inspired the Bengali liberation war. This era was led by **Rabindranath Tagore**. It was during this time that he composed most of his patriotic songs. From an early age, his songs expressed the madness of a fearless spirit, the tenacity of life in the power of association, the inclination of rhythm, the melody and the words, rather than the mention of Hindu glory. Patriotic songs are very important in the history of renaissance of middle-class intellectual poets and writers of subjugated countries. In these songs, love and respect for the country is showered. Kabiguru says in his Swadesh Bhavana that India's problem is not only political but also social i.e. ethnic problem. Nationalism had a prominent place in the multifaceted progressive movement in the Tagore family. Swadeshi songs are an expression of the special kind of patriotism that developed in the poet's mind from his youth by growing up in this Swadeshi climate. Inspired by the Hindu fair, he wrote:

"Tomari tare ma sopinu a deho/Tomari tare ma sopinu pran" again

"Bharat re tor kalankito paramanu rashi/jatodin sindhu na phelibe grasi tatodin tui kand re."

- These songs, full of wonderful enthusiasm, infused the spirit of Swadeshi in the hearts of the countrymen. Then in 1900 in the newspaper 'Bangadarshan' and in 1905 inspired by the Bangabhanga movement, he devoted himself to propagating the motto of patriotism through exciting patriotic songs like

'O Amar Desher Mati/Tomar Pare Thekai Matha' and 'Je Tomay chare charuk/ Ami Tomay Charbo Na Maa'.



After the Hindu Mela Rabindranath composed another timeless song for the occasion of the "Sanjivani Sabha" organized by Jyotirindranath Tagore, one of his best and most significant works and which deserves to be respected as a people's song for all time, in language and tone:

"Ek Sutre Badhiachi Sahasrati Mon, Ek karje Sopiachi Sahosro Jibon, Vandemataram."

While other Swadeshi songs mention the subject of Hindu glory, there is a momentum in the poet's song that inspires the common people to move forward on the path of prosperity with a fearless heart and united strength. In his songs, patriotism and world consciousness have become united together, and religion has been added somewhere. Rabindranath's patriotism was an integral part of universalism, which will remain timeless in the history of the Renaissance.

At the same time as Rabindranath, another dramatist and lyricist of Bengal, **Dwijendralal Roy**, also glorified Bengali art. It is a great time of creation in Bengali mind, it is also a great time of creation of Bengali music. The Bengali found the eternal richness of music through the songs of Dwijendralal Roy. He was a poet, music composer and an accomplished dramatist. His plays were mainly patriotic. His aim was to create a dramatization of society and people's thoughts and struggles through drama writing. Dwijendralal Roy's historical dramas have reflected the pain and struggle of the homeland. At that time theatre was the only means of listening to Bengali entertainment, hence the use of music in drama was inevitable. His patriotic songs inspired the anti-partition movement of 1905 and he made meaningful use of patriotic songs in his plays. 'Durgadash', 'Mebar Patan', 'Shahjahan' were composed in the background of all these dramas, he spread the feeling of patriotism through the songs used. This period was the period of intense agitation against the partition of Bengal. The song "**Dhandhanya Pushpe Bhora**" composed by him in 'Shahjahan' drama still holds the title of best patriotic ensemble song. Apart from this, another timeless song "**Oi Mahasindhur Opar Hote**" or "**Amra Emni Ese Bheshe jai**" etc. we first find the concept of harmony in Dwijendralal's song.

"Banga Amar Janani Amar" and "**Jedin Sunil Jaldhi Hoite Uthile Janani Bharatbharsho**" composed in 1911 - Dwijendralal Roy's immortal patriotic songs. Dwijendralal Roy grew up in the socio-cultural environment of the 19th century renaissance. He specialized in drama and western music during his time at Beale and is said to have composed more than five hundred songs. Despite the overwhelming influence of Rabindranath's music, the unique genius of his time, Dwijendralal's patriotic song is the eternal treasure of the Bengali music world.



Rajinikanth Sen means that rousing patriotic song. Devotionalism and a deep sense of patriotism are the main features and lifeblood of his songs. He is one of the well-known poets in Bengal. In 1905, a public meeting was held in the Town Hall of Calcutta against the partition of Bengal and around a few Indians he composed his famous patriotic song:

"Mayer deoa mota kapor mathay tule nere vai, din dukhini maa je toder tar beshi ar saddho nai."

From this time Pallikabi Rajinikanth became Kanta kobi Rajinikanth to the common people of Bengal and his songs came to be known as Kantagiti. Rajinikanth Sen's patriotic songs created an atmosphere of mass agitation and renaissance in Bengal. Indian revolutionary leaders and individuals associated with the Swadeshi movement also jumped into the movement by enlivening Kantkabi's songs:

"Amra nehat gorib, amra nehat choto,tobu aji satkoti vai, jege otho!" - He originally wrote the song about boycott of British goods.

Atulprasad Sen is one of the Renaissance poets, lyricists and composers of the 19th century. Along with Rabindranath, the center of Bengali culture was illuminated by Atul Prasad's music. Even today this song is intact in the uniqueness of Bengali and Bengali culture. One of the pillars of the nineteenth century renaissance was patriotism. The youth and youth of Bangladesh jumped into national service with indomitable vigor and Atul was also inspired by that tide. At this time Bengali culture and civic life was swaying with the wave of renaissance. The Bengali society is becoming aware of introspection in the mind and consciousness of the western ideology and the talented and thinking people are jumping to improve the society after breaking the fence of evil. It was during this time that Surendranath sowed the seeds of country service in Atul Prasad's mind and to him the soil of the country was not only soil but the mother land and motherland. While studying at abroad, he was accompanied by Chittaranjan Das, Aurobindo Ghosh, Manmohan Ghosh and Sarojini Naidu. During this time an atmosphere of evening majlish singing by expatriate Indians began to develop and he wrote the famous song to the tune of the gondola drivers of the Mediterranean: **"Utho Go Bharat Lakshmi, Utho Adi Jagato Jana Pujjya"**. After a few days, the "Home sweet home" of the great singer Madam Pat Atul had the good fortune to hear the song and later he composed the same tune: **Probasi, Chal Re Deshe Chal."**

From the end of the nineteenth century to the middle of the twentieth century, Atul Prasad was one of those who managed to express his specialty in writing Bengali poetic lyrics despite wandering within the sphere of influence of Rabindra Pratibha. Musical originality is observed in his songs and that is why he



has earned a unique place in the world of Bengali music. Atul Prasad's songs are divided into five categories namely Devata, Prakriti, Manava, Swadesa and Vibhada. The patriotic songs composed by him are-

'Bolo bolo bolo sobe,' 'Hou dharmete dhir' and 'Moder garab Moder asha , aa mori bangla bhasa' - the song provided special inspiration in the Bangladesh Liberation War. His writings helped to awaken nationalism in colonial India. The Bengal Partition Movement of 1905-11 inspired him to compose patriotic songs that helped propagate the ideology of the Swadeshi movement.

After that, another star **Kazi Nazrul** emerged in Bengali culture. Through his songs, the young revolutionaries found the meaning of freedom, the motivation to build a society free from exploitation and oppression. Those days were the triumphant days of youth. With the determination of full freedom, the youth is advancing on the path of struggle. Nazrul Giti sang that victory song - **"Ei Shikal Parar Chhal,"** - through the poet's song, the glorious life of the young revolutionaries, their self-sacrifice on the gallows, and their exile to the island were presented to the countrymen: **Aji Rakat Nishivore Eki A Shuni Ore, Mukti Kholahol, Bondi Shringkhale."**

Motivated by the self-sacrifice of the revolutionaries of Bengal, he composed some songs in a military tone that were completely new to the world of Bengali music: **"Urdho Gagane Baje Madal, Nimne Utala Dharonital."** Or **"Shankasunyo Kanthe Bajiche Shankho Oi"**

The unique role of Kazi Nazrul's songs in motivating hundreds of young people of Bengal to advance on the path of revolution is worth seeing. In the later period, the victory song of communism and revolution was resounded in his voice: **"Tora Sobai Jayadhwani Kor, Oi Notuner Ketan Ure, Kalbaishakhir Jhar."**

- Nazrul talked about creating a communist society and a fearless society through his thoughts and songs where common people will have freedom of speech, education culture and freedom of livelihood.

Bengali unspoken awakening songs became vocal mainly from the 20th century movement. Kazi Nazrul Islam was the undisputed leader in this regard. He wrote songs of workers, Chhatra Dal songs, Nari Jagaran songs and Army songs to speak out against foreign rule and exploitation. His song of breaking the chains of subjugation became the song of liberation of women, youth and proletariat. His mass music movement became vocal in the 1971 Bengali freedom struggle in the 25th language movement. The pain of subjugation is strongly expressed in Nazrul's song: **"Karar oi Louho Kopat, Bhenge Phel Karre**



Lopat." Or songs like "**Durgamo Giri Kantar Moru Dostar Parabar Hey**" and "**Ei Shikal Parar Chaal**".

Conclusion

In the world of music, Rabindra Sangeet and Nazrul Geeti have spread melody in the air of Bengal. In our country i.e. India, this is how song by song, people got the motivation of unity. So it can be said that Kazi Nazrul's songs are the awakening songs of all times. The appeal of this song is eternal due to its combination of mood, melody and rhythm. Just as the songs of this Panchakobi enriched the collection of contemporary Bengali songs, even today we all are enthralled by the compositions, melodiousness, singing and melodiousness of the poets. Their creation is eternal. Panch Kobi are the five poets of Bengali literature and also lyricists and singers namely Rabindranath Tagore, Dwijendralal Roy, Rajnikant Sen, Atul Prasad Sen and Kazi Nazrul Islam. Just as these Panch Kobi's songs enriched the repertoire of contemporary Bengali songs, even today we are enthralled by their composition, melody, singing and melodiousness, their creations are eternal.

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