



SWADESHI SONG IN D.L ROY 'S DRAMA

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ABSTRACT

Through his musical compositions and theatrical performances, the renowned Bengali poet, playwright, and composer Dwijendralal Roy played a significant role in disseminating information about the Swadeshi movement. During the turn of the twentieth century, his plays, which were imbued with a strong sense of patriotism, were successful in galvanising Bengalis against the authority of the British colonial government. The purpose of this study is to investigate the ways in which Swadeshi songs were used in Roy's plays, with a particular focus on the ways in which these songs signified independence, national pride, and resistance. Popular songs such as "Dhana Dhanya Pushpa Bhara" and "Mayer Deya Mota Kapor" were instrumental in bringing forth a sense of cultural identity and a national awakening in India. Through an examination of the songs' subject matter, historical context, and impact, the essay highlights Roy's artistic contribution to the Swadeshi movement. This analysis demonstrates the power of cultural expression in the context of political participation. Using music and theatre as potent instruments for protest and inspiration, D.L. Roy left an indelible mark on Bengal's nationalist theatre with his works. His legacy will go on forever.

Keywords: Song, Swadeshi, D.l roy , Drama

INTRODUCTION

On 19th of July, 1863 Dwijendralal Roy born in Krishnanagar, which is located in the Nadia district. His father, Kartikeya Chandra Roy, was a dewan. Roy went on to compose songs, plays, and poems in his latter years. His life span was from 1863 till 1913. Through the assistance of his mother, Prasannamayee Devi, he was able to trace his maternal genealogy back to Adwaita Prabhu. In the year 1883, Hughli College granted upon Dwijendralal a Bachelor of Arts degree, and the following year, Presidency College bestowed upon him a Master of Arts degree in English. His next destination was London, where he was awarded the titles of FRAS (French Royal Agricultural Society) and MRAC (Major Royal Agricultural Society) in the field of agriculture. After completing his training in Madhya Pradesh, he returned to India and was immediately promoted to the position of deputy in the department of survey and settlement in that specific state. After that, he was appointed to the position of policeman in Dinajpur. There was a disagreement between him and the government in 1890, while he was serving as a settlement officer in Sujamuta pargana in Burdwan estate. The disagreement was over the rights of peasants.

The literary society known as Purnima Milon was established by Dwijendralal in the city of Kolkata in the year 1905. The year 1913 marked the beginning of BHARATVARSA's monthly publication, and he was appointed editor. A natural aptitude for literature, Dwijendralal started writing poems while he was still a youngster, exhibiting his knack for writing. 1882 was the year when he wrote the first part of Aryagatha, which he did while he was still the student. In the year 1886, when he was staying in England as a guest, he wrote The Lyrics of Inder. The collections of poetry and songs that he has written include Aryagatha (part 2, 1894), Hasir Gan (1900), Mandra (1902), Alekhya (1907), and Triveni (1912). He is also the author

of a number of other collections. Additional examples of his comedies and satires are Punarjanma (1911), Tryahasparsha (1900), Prayashchitta (1902), Samaj Bibhrat O Kalki Avatar (1895), and Ekghare (1889). This author was also known for his work. It is possible to get details of several of his plays in college course materials. His mythological works include Pasani (1900), Sita (1908), and Visma (1914), among others on the subject. Two of his social plays are Babganari (1916) and Parapare (1912), both of which include him. Among the historical plays that he has written are Tarabai (1903), Rana Pratapsingh (1905), Mebar Patan (1908), Nurjahan (1908), Sajahan (1909), and Chandragupta (1911). Audiences in Kolkata and beyond responded positively to the bulk of his plays, which were performed there. His most well-known works are the historical plays that he has written. In addition to this, he was well-known for his work as a modern music composer; his songs dwijendragiti are often included on a variety of radio and television programs. "

Close to five hundred songs covering a broad range of topics were composed by Dwijendralal. The songs of Dwijubabu were later renamed Dwijendragiti, which is the name chosen for them. In the year 1882, Dwijendralal published his first collection of songs, which was titled Aryagatha. 108 of the songs on the album were ones that he had written before he turned seventeen. These works are organised around a number of overarching themes, including the beauty of nature, the agony of love, religion, and patriotism.

Some of the love songs that he composed for his wife, Surabala Devi, are featured in the collection of music that is contained in the second portion of Aryagatha, which was published in the year 1893. There is a clear indication of the KIRTAN style in several of these tunes. While the music is in the style of western music, the lyrics of some of these songs are in the Bangla language. The song "kemane tui re Jamuna pulin" takes the tune "Ye banks and braes" from Scotland and uses it as the basis for its own beat. There is a similar connection between the Irish ballad "Go where glory awaits thee" and the Hindi hymn "jao jetha jash achhe." Dwijendralal learnt the skill of Tapkheyal when he was stationed in Bhagalpur and Monghyr. He continued to integrate this art form into his own music once he returned home. Dwijendralal was inspired to create a number of hilarious songs by the patriotic atmosphere that prevailed during his time. 'Nandalaler Gun' (Virtues of Nandalal) is an example of a song that makes fun of politicians who are focused on themselves and those who want to be patriots. Through the use of this song, he reveals the actual character of politicians by exposing them for being self-serving while appearing as patriotism.

When Dwijendralal suffered the untimely death of his wife in 1903, he stopped writing tunes that brought forth feelings of happiness and celebration. It was at the same time that he felt compelled to write songs that expressed his patriotism and nationalism for his country, as well as his resistance to the partition of Bengal that was being carried out by the anti-British movement and the Swadesh movement. Two of the most well-known patriotic songs that Dwijendralal has composed are "Banga amar janani amar" (which translates to "O Bengal of mine, my country") and "Dhanadhanya puspabhara" (which means "My land, teeming with riches and grain"). These songs continue Dwijendralal's tradition of combining western and Indian RAGA genres from time to time. Kedara Raga is the foundation upon which the composition "Dhanadhanya puspabhara" is constructed. The lyric "se amar janmabhumi" (which translates to "It's my country"), on the other hand, imitates the English music pattern by using three distinct tempos. Over the course of his career, Dwijendralal has composed a multitude of patriotic songs that demonstrate his complex views towards the colonial authority as well as his exceptional musical skill. The fact that he incorporated Western musical techniques with Bangla lyrics demonstrates that he did not fully reject Western form of music.

Dwijendralal's songs, which are known for their beauty, sincerity, and delight, are today regarded to be classic examples of Bangla music. His death occurred on May 17th, 1913, in the city of Kolkata.

OBJECTIVES

1. To evaluate how, during the Indian independence struggle, Dwijendralal Roy's Swadeshi songs promoted nationalism and cultural identity in Bengali theatre.
2. To investigate how Roy's Swadeshi songs influenced the development of Bengali political theatre throughout time

Patriotism and Nationalism in Roy's Dramas

Mr. Dwijendralal Roy, a famous Bengali dramatist and writer, skilfully incorporated nationalist and patriotic themes into his plays during a period in India's history when anti-colonial sentiment was at an all-time high. The historical figures and events that he portrayed in his plays struck a chord with the Indian people, and they used them as weapons in their struggle against the power of the British. Rana Pratap and Mewar Patan are two examples of historical plays that Roy has written. These plays showcase the courage and heroism of Indian kings and queens and draw similarities between their fight for independence and the contemporary day. His artwork suited to the growing nationalist consciousness of the time period, encouraging people to embrace their ethnic identity and struggle against colonial control.

In Roy's plays, not only were the political and historical elements of nationalism brought to light, but also a genuine sense of cultural pride was conveyed to the audience. Through his use of traditional Bengali songs and music, Roy reinforced the concept of swadeshi, which may be translated as "self-reliance." He pushed Indians to reject British goods and embrace local practices. Through the use of symbolism, his plays reflected the ongoing Swadeshi movement throughout history and recounted stories of heroes from the past. It was via the music, language, and themes in his works that the Bengali people felt a greater connection to their ancestors, which given them the courage to stand up for their freedom. This emboldened them to reject British control and gave them the strength to fight for their independence.

The everyday struggles of the Indian people who lived under British rule were portrayed in Roy's play, which demonstrated his patriotism beyond the scope of great historical narratives. His characters often exhibited the guiding ideals of the nationalist cause, which included bravery, tenacity, and selflessness. Roy made it his mission to ensure that his plays could be enjoyed by people from all walks of life and have an influence on them by combining political concerns with entertaining story aspects. In addition to his creative accomplishments, he became an advocate for those who were oppressed. He turned his passion for nationalism and patriotism into a performance that was both captivating and transformative for the Indian theatre.

Symbolism of Swadeshi Songs in Roy's Plays

The immensely symbolic Swadeshi songs that are used in Dwijendralal Roy's plays make a powerful message. These songs reflect the social and political aspirations of the Indian people during their fight for independence. The philosophy of Swadeshi, which encouraged Indians to appreciate and celebrate their own culture and traditions while shying away from those of other nations, particularly Britain, is at the heart of these songs. via his music, Roy provided the Swadeshi movement a creative voice, which combined the

people's patriotism with their traditional Bengali beliefs and traditions. This was accomplished via the Swadeshi movement. Musical sequences from his plays, such as "Mayer Deya Mota Kapor," promoted audience engagement in the struggle for independence by symbolizing freedom and pride in one's own genealogy. His plays were performed in both India and Pakistan.

Using music and song as a rallying cry was yet another way that Roy's plays used music and song to bring together the people who were fighting against the rule of the British. Not only did his Swadeshi songs spread the message of nationalism to people in rural and urban places equally, but they were more than just songs; they were instruments for the mobilizing of the general populace. His historical dramas, which covered the Swadeshi ideas and the struggle for self-sufficiency, were centered on songs that emphasized courage and freedom from colonial control. The purpose of these songs was to rouse public opinion and provide the nationalist cause with direction. They did this by reminding the people that the only way they could win independence was by regaining their cultural and economic autonomy.

The arts, literature, and music played a significant role in the political awakening that occurred in Bengal. Roy's Swadeshi songs were a prime example of all three of these influences. Bengal was not just a physical entity, but also a reflection of the cultural and spiritual centre of India. His songs often echoed the region's beauty, riches, and tenacity, and Bengal was a symbolic depiction of all of these things. As a result of Roy's efforts to venerate Bengali culture, his songs gained a greater level of depth; listening to and singing his Swadeshi songs became a kind of resistance activity in and of itself. The songs that were performed in Roy's plays transcended beyond the realm of simple creative expression and became anthems of a larger ideological conflict. This was accomplished by bringing together art and the struggle for national freedom.

Cultural Identity and Resistance in Roy's Musical Compositions

Musical compositions written by Roy, particularly those that were included into his plays, had a significant role in the formation and expression of Bengal's cultural identity throughout the latter half of the 19th century and the early 20th century. The political and social milieu of colonial India was reflected in Roy's musical compositions, which he, in addition to his literary works, would write. His musical compositions were deeply steeped in Bengali culture and history, and they highlighted the rich cultural heritage of Bengal. As a result of Roy's celebration of Bengali identity, he hoped that his fellow Bengalis would have a strengthened feeling of pride in their origin as well as a revitalized devotion to the rich cultural legacy that they possess. His music formed a vital connection between the past and the present of the area, and it was a powerful tool for the preservation of Bengali culture throughout the time of colonial domination.

The subject of resistance is a key theme in Roy's musical compositions, particularly during the Swadeshi movement. His music was a kind of cultural protest against the control that the British had over the local population, and it included a hidden message of defiance. Roy intentionally included traditional Bengali melodies and folk music into his Swadeshi songs as a form of protest against the cultural imperialism that was being practiced by the British governments. Indian culture was beginning to be influenced by ideas from other cultures, but Roy was fighting back against this by incorporating aspects of traditional music into his new music. Through the medium of his music, which represented cultural sovereignty, he pushed the people to reject foreign goods and practices in favour of national customs and traditions. Through this medium, his musical compositions functioned as a form of creative expression as well as a form of political protest.

The feelings of patriotism and nationalism were prevalent in Roy's musical works, particularly in the historical dramas that he wrote. In his compositions, such as Rana Pratap and Mewar Patan, he drew parallels between the heroic exploits of Indian rulers and those of modern-day liberation warriors. The audience was inspired to rise up against colonial authority by the musical numbers that were performed during these events. These musical numbers were a potent vehicle for patriotic fervor. Songs like "Mayer Deya Mota Kapor" came to be seen as symbols of the Swadeshi movement since they were anthems for the independence and unity of the Indian people. Roy was able to communicate sophisticated political topics because to his knack for mixing musical narrative with historical events. This enabled him to touch listeners on a fundamental level.

In addition, the Bengali theatre and the Indian nationalist movement as a whole in general owe a significant amount of gratitude to Roy's musical compositions. His music was a powerful form of artistic and political protest, and it played a significant role in the cultural resurgence that Bengal experienced. His ability to successfully promote nationalist beliefs via his music was made possible by the fact that people from all walks of life were able to connect to the melodies and lyrics of his songs. By following Roy's example, generations of musicians and liberation warriors continued to use music as a means of expressing themselves politically and culturally from generation to generation. It is a representation of a time when people utilized music as a weapon against colonial dominance and as a means of expressing themselves. His music is a symbol of that way of life. Through his music, Dwijendralal Roy was a significant contributor to the political and cultural awakening that occurred in Bengal.

Impact and Legacy of Roy's Swadeshi Songs in Bengali Theatre

Dwijendralal's impact on the situation The songs of Swadeshi that Roy composed had a profound and long-lasting effect on Bengali theatre. Roy was an early pioneer in the genre of musical theatre, and he was known for writing songs that conveyed a great deal of information about ethnic pride and patriotism. His anti-colonialist Swadeshi songs became hymns of resistance because they represented the prevalent social and political knowledge of their day and were examples of resistance. In Bengal, there was a growing longing for Indian independence, and Roy's music reflected that yearning for freedom. As a result of his music, which had deep roots in Bengali traditions, listeners were inspired to participate in a larger cultural and political revolt. Not only did this contribute to the theater's entertainment value, but it also helped establish the theater's role as a place for political discussion.

Although Roy's Swadeshi songs were performed during the nationalist movement in Bengali theatre, they had a significant role in establishing the movement's content and direction. By incorporating themes of independence, patriotism, and resistance into his musical compositions, Roy was able to transform the theatre into a venue for the expression of nationalist sentiments. In order to symbolize the struggle of the people to be liberated from the authority of the British colonial government, his music became an important component of the performances. The local community was encouraged to embrace its culture and fight foreign influences via the performance of these works, which were used as a call to arms and played in theatres all around the Bengal region. There was a further strengthening of the connection between the performing arts and the nationalist cause when other playwrights and composers followed Roy's example and used music and theatre as a means of political mobilization.

The Swadeshi songs that Roy had written continued to have an effect on Bengali culture and politics even after he had passed away. His songs were performed at social events, political rallies, and public meetings, and they eventually became an essential component of the Swadeshi movement thanks to their widespread popularity. A rallying cry for patriotism, the song drew people together regardless of their social class or cultural background. It was a song that brought people together. The people were pulled together by the stirring melodies of Roy's songs, which brought back memories of their shared history and the hope of freedom that they all shared and shared together. It is thus clear that Roy's music had a significant role in the development of Bengali theatre as well as the greater nationalist movement. This is because political statement and artistic expression joined together to form a powerful opposition.

Both the nationalist movement and Bengali theatre were significantly influenced by the songs that Roy composed in the Swadeshi style. His works are still praised for their creative genius, and they played a significant role in bringing the Bengali people together at a critical period in India's history. Roy's breakthrough work cleared the way for musicians and playwrights to utilize their profession as a vehicle for political and cultural expression in the future. Roy's work was a game-changer. It is through his contributions that the great tradition of Bengali theatre, which he was instrumental in establishing, continues to present his works, which centre on topics like as resistance, cultural identity, and patriotism. Dwijendralal Roy's Swadeshi songs had a significant influence on the cultural legacy of Bengal as well as the political history of the region.

CONCLUSION

The Swadeshi songs that were created by Dwijendralal Roy and sung in his plays played a significant role in mobilizing the Bengali people behind the independence cause in India, both politically and culturally. The impassioned musical compositions that Roy created were the source of inspiration for independence from British colonial control as well as a strong sense of national pride. Through the songs that he wrote, which took inspiration from traditional Bengali music and historical subjects, he created Bengali theatre as an essential platform for nationalist discourse. This was accomplished by encouraging his audience members to become members of the Swadeshi movement. During the struggle for independence, Roy's Swadeshi songs have left an indelible impact on Bengali art. These songs are a symbol of the melding of cultural identity with resistance.

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