



E-ISSN: 3048-6572

P-ISSN: 3049-1991

DOI Prefix: 10.69655

YEAR OF STARTING: 2024

NOVEL INSIGHTS

A Peer-Reviewed Quarterly Multidisciplinary Research Journal



<https://www.novelinsights.in>



editor@novelinsights.in

SUBJECT: HUMANITIES & SOCIAL SCIENCE

LANGUAGE: ENGLISH

Volume-II, Issue-II

November, 2025



Editor-in-Chief:

Dr. Bishwajit Bhattacharjee



Published by:

UTTARSURI

Roy Nagar, Sribhumi, Assam, India, 788711



Novel Insights

A Peer-Reviewed Quarterly Multidisciplinary Research Journal

STARTING YEAR: 2024

E-ISSN: 3048-6572

P-ISSN: 3049-1991

Impact factor: 4.25(IIFS), 8.2(IJIN)

DOI Prefix: 10.69655

VOLUME-II

ISSUE-II, NOVEMBER, 2025

**SUBJECT:
HUMANITIES & SOCIAL SCIENCE**

LANGUAGE: ENGLISH

Published by:



UTTAR SURI

moving the spirit inspiring the future

UTTARSURI

ROYNAGAR, SRIBHUMI, ASSAM, 788711

NOVEL INSIGHTS (NI)

A Peer-Reviewed Quarterly Multidisciplinary Research Journal

E-ISSN: 3048-6572

P-ISSN: 3049-1991

Impact Factor: 4.25(IIFS), 8.2(IJIN)

DOI Prefix: 10.69655

Starting Year: 2024

Volume-II, Issue-II, November 2025

Website: <https://www.novelinsights.in>

Article Submission Link: <https://www.uttarsuri.com/uttarsuri>

Subject: Humanities & Social Science

Language: English

Editor-in-Chief

Dr. Bishwajit Bhattacharjee

Printed at:

Scholar Publications

Raj Bunglow Road, Sribhumi, Assam, India

Office Management:

Amrika Das Purkayastha

Soumili Dhar

© Uttarsuri, Roynagar, Sribhumi, Assam, India, 788711

Rs. 600.00

Disclaimer

The authors are the sole responsible for the opinions/comments expressed in the articles/papers. The members of the Editorial Board/Reviewer or publishers of Novel Insights do not take the responsibility of the opinions/comments made by the authors. In case of plagiarism also absolute responsibility lies with the author.



Novel Insights, An International Journal of Multidisciplinary Studies

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572(Online) 3049-1991(Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <https://novelinsights.in/>

Article published in the previous issue:

Volume-II, Issue-I, August, 2025

1. **Substance, Quality, and Mode in Jaina Ontology: An Introduction**
Ms. Shrabani Sarkar & Dr. Siddique Alam Beg, *Page No: 01-07*
2. **Role of Political Parties in the Democratic Movement of 2006 in Nepal**
Niranjan Ojha, *Page No: 08-14*
3. **Role of Manipuri Women in the Socio- economic life of the State**
Rajkumari Helen Devi, Dr. Achom Roshan Kumar, & Dr. Chingangbam Newgold Devi, *Page No: 15-19*
4. **Dharmaśāstra: Its Role in Regulating Social Order**
Dr. Prasenjit Ghoshal, *Page No: 20-25*
5. **Envisioning Human Rights Through Literary Texts (Selected) of Mulk Raj Anand and Munshi Premchand**
Dr. Trayee Sinha, *Page No: 26-38*
6. **A Study on The Common Problems of Adolescent Students Pertaining to Their Physical, Social and Emotional Health**
Dr. Pronita Kalita, & Dr. (Mrs.) Neeta Kalita Barua, *Page No: 39-49*
7. **An appraisal of contrasting working condition of own account workers and casual wage labours as a part of urban informal economy in Siliguri Municipal Corporation, West Bengal**
Arkadip Bhowmik, & Dr. Arindam Basak, *Page No: 50-59*
8. **From silence to articulation: A postmemorial reading of Rohan Chhetri's *Lost, Hurt, or in Transit Beautiful***
Sunita Lama, *Page No: 60-66*
9. **The Prequels of Detective Stories: Ancient to Medieval Lights on the Past**
Lokeshwar Roy, *Page No: 67-74*

10. **Invisible Labour, Visible Care: Grandparents and Child Rearing in India**
Dr. Sriparna Chatterjee, *Page No: 75-82*
11. **Institutional Reforms and Cultural Transformations: A Sociological Study of the Satras of Assam**
Richa Borthakur, *Page No: 83-92*

Contents

Volume-II, Issue-II, November, 2025

1. **Marxism and Political Praxis of Bhupen Hazarika**
Dr. Dhruvajyoti Saikia, *Page No: 93-100*
 2. **Women's Objectification in Music Videos: A Study through the Lens of Male Gaze and Social Construction of Reality**
Himanjali Kalita & Dr. Paramita Dey, *Page No: 101-110*
 3. **Cannabis in Colonial India: Patterns of Consumption, Regulation, Trafficking, and the Path to Prohibition (1770-1947)**
Smt. Saptaparna Maitra, *Page No: 111-116*
 4. **The Female Bildungsroman in Indian Literature: A Study Through Clear Light of Day, Nectar in A Sieve, And the Dark Holds No Terrors**
Md Mizanur Rahaman Sardar, *Page No: 117-122*
 5. **Dr. B.R. Ambedkar and His Values on Social Justice**
Priya Lama & Dr. Upendra Adhikari, *Page No: 123-129*
 6. **Freedom of Expression and Good Governance**
Dr. Chingangbam Newgold Devi, Dr. Achom Roshan Kumar & Dr. R. K. Helen Devi, *Page No: 130-136*
 7. **Project Gutenberg: Enhancing Access to English Literary Heritage**
Samadrita Das, *Page No:137-145*
 8. **Revisiting Kant's Notion of Perpetual Peace**
Mr. Hemnath Patra, *Page No: 146-152*
 9. **Horticulture: New Ideas in Alternative Agricultural system in Bankura's Agricultural Economy**
Sathi Mandal, *Page No: 153-162*
 10. **Attitudes of People Engaged in Dairy Practices in Rajganj Block of Jalpaiguri District, West Bengal**
Suity Ghosh & Prof. (Dr.) Ranjan Roy, *Page No: 163-171*
 11. **Influence of Omar Khayyam's Rubaiyat on Kazi Nazrul Islam's Composition: An Observation**
Md. Aftab Uddin & Dr. Chaya Rani Mandal, *Page No: 172-180*
- Editorial Board**, *Page No: 181-182*
Aim & Scope of the Journal, *Page No.183*
Guidelines, *Page No: 184*
Review Process, *Page No: 185*
Publication Ethics, *Page No: 186*
Publication Charge, *Page No: 187*
Copyright Transfer Form, *Page No: 188*



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 93-100

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.043



Marxism and Political Praxis of Bhupen Hazarika

Dr. Dhrubajyoti Saikia, *Asst. Prof., Dept. of Political Science, Kakojan College, Kakojan, India*

Received: 24.10.2025; Accepted: 21.11.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

Politics and culture are intimately connected. One influences the other. Politics is viewed as a struggle to fight against exploitation. On the other hand, culture is used as an instrument of social change. Bhupen Hazarika, the great political artist and world-famous musician, stood for the praxis of social change. Although he is perceived as a cultural icon, in reality, he was a man of music and politics. His cultural interventions were not devoid of political and ideological convictions. During his lifetime, he explored various ideologies in search of pragmatic solutions to societal problems. A close and critical study of Bhupen Hazarika's political praxis reveals that different ideologies found expression in different periods of life. To put it another way, Hazarika's ideology directed him to be involved in numerous socio-political activities. In the early period of his life, he was greatly influenced by Marxist philosophy. During his close association with the Indian People's Theatre Association (IPTA), his Marxist leanings became quite evident. The majority of his compositions reflect his concern for the poor and downtrodden. He produced the best of his artistic creations during the period. Though Hazarika never declared himself as a confirmed Marxist, his advocacy of socialistic principles, his avowed interest in class conflict, the anti-establishment stance, and his perpetual endeavour to transform social order clearly suggest some inspirations derived from Marx.

Kew Words: Politics, Culture, Marx, Praxis, Ideology

Introduction:

Bhupen Hazarika (1926-2011) is the most prominent figure in the history of cultural politics of Assam. His life and work clearly demonstrate the intersection of politics and culture. He was born on September 8, 1926, in Sadiya, Assam, to Shantipriya Hazarika and Nilakanta Hazarika. His brilliant intellect and creative hand have influenced all aspects of literature and culture over the course of his 85 years of existence, including prose, poetry, lyrics, film, painting, journalism, and more. Hazarika had a mission in his life and felt the need for a cultural revolution along with the political revolution to bring about change in society. For this reason, he became active in politics. His involvement in politics was closely connected with his Marxist leanings. It is found that due to his leftist leaning, he developed a unique definition of both politics and culture.

The study reveals that Bhupen Hazarika was influenced by the Marxian notion of Politics. In this regard, the influence of Bishnuprasad Rava, the great Revolutionary communist

leader of Assam, is very much evident. Loknath Goswami observes: "From Bishnuprasad Rava Bhupen Hazarika learned the lesson of politics". (Goswami, 2011, p. 13). Thus, Bhupen Hazarika conceived politics as an attempt to change the existing state of affairs into a new one. This means politics involves the transformation of society. Bhupen Hazarika firmly believed in the Marxian dictum –contradiction is the law of development. In chapter I of *The Poverty of Philosophy*, Marx states,

"No antagonism, no progress... This is the law that civilization has followed. ... Till now the productive forces have been developed by virtue of this system of class antagonism". (Cited in Bottomore, 1991, p. 238).

That does not imply, however, that his political praxis is solely based on communist ideals. His political praxis reveals that different ideologies found expression in different periods of life. To put it another way, Hazarika's ideology directed him to be involved in numerous socio-political activities. His political activism became evident in his praxis of culture.

The term Praxis finds its fullest expression in Marxist philosophy. Indeed, the concept of Praxis occupies a central position in Marxism. In Marxist philosophy, the term Praxis refers to the free, universal, creative, and self-creative activity through which man creates and changes his historical, human world and himself; an activity specific to man, though he is basically differentiated from all other beings (Bottomore, 1991, p. 435). Praxis involves the creation and reproduction of cultural forms. Praxis can reflect and challenge power dynamics within cultures as individuals and groups resist, subvert, or reinforce dominant cultural narratives. Culture shapes and is shaped by praxis, as individuals and groups negotiate, create, and transform cultural meanings and practices through their actions.

Bhupen Hazarika's political praxis for social change is well connected with Marxism's basic tenets. It reflects his belief or faith in Marxist ideology, which he has expressed in his songs and other writings. His faith in Marxism becomes evident when he said in an interview,

"We respect Marxism as a science. After seeing the world, I realised that Marxism, whether intentionally or unintentionally, brings about a change in the entire system of government in the world". (Hazarika, 2010a, p. 55).

So, he believed in Marxism as a theory of change. Again, in the article 'Marxbad aru Byakti Swadhinata' (Marxism and Individual Freedom) he clearly said, "In the twentieth century, only the fools or ignorant can neglect Marxism. I do not want to offend anyone, but it is the truth. (Hazarika, 2008, p. 331). However, he was critical of a fake Marxist-one who gave a wrong interpretation of Marxism. He believed that Marxism in its purest form can ensure individual freedom. Criticizing those fake or so-called Marxists, Hazarika said, "Fake Marxists have lost the issue of Socialist realism while explaining Marxism. Such activity has created division among the progressive people. As a result, it has given a chance to awaken the non-Marxist rightists". (Hazarika, 2008, p. 333). It makes clear that he conceived Marxism as a progressive ideology.

Although he actively and wholeheartedly participated in the IPTA-led left cultural movement in Assam, which was based on communist ideals, he never became a member of the Communist Party. However, his political praxis clearly shows that he was influenced by Marxism and guided by the latter in different periods of his life. His activities as well as his artistic creations, provide adequate evidence of his commitment to communism and Marxism.

The study reveals that Bhupen Hazarika was influenced by Marxism in the early period of his life. In this regard, the influence of the progressive thinking of JP Agarwala and the Revolutionary ideas of Bishnuprasad Rava is significant. JP Agarwala initially was an ardent advocate of Gandhism and later leaned towards Marxism. On the other hand, Bishnuprasad Rava was a Communist leader (Initially a member of RCPI and later of CPI) who fought not only against the British but also against the native exploiter whom he perceived as a product of the former. His close association with Bishnuprasad Rava attracted him towards leftist ideas. Hazarika acknowledged Rava's influence in a speech delivered on 23rd May 1999 at Gauhati University in the inaugural function of 'Bhupendra Sangeet Sammittee'. He says:

In 1939, I took a different approach and wrote the song 'Agni Jugar Firingoti Moi'. Till then, I had never read Marx or anything about him. Without any knowledge of Marxism, I wrote – 'Nara Kangkalar Astra Xaji Xoankarik Badhim'. In those days, the AK-47 had not yet been invented; therefore, I imagined weapons made of human bones and expressed through my song the determination to destroy the exploiters.

He further recounted his early association with Bishnuprasad Rava, the revolutionary cultural leader and R.C.P.I. activist:

Later, Bishnu Rabha wrote a book titled 'Mukti Deol' and told me that he would include two of my songs in it – 'Agni Jugar Firingoti Moi' and 'Janatar Kolahol'. That was the first encouragement I received for writing songs. After my songs were added to 'Mukti Deol', both Bishnuprasad Rava's and my names appeared on the cover page of the book. By including my songs in a political work, Bishnuprasad Rava gave me special recognition and encouragement. (Hazarika, 2011a, p. 147).

It is quite evident that in the early phase of Bhupen Hazarika's life, he was profoundly influenced by the revolutionary ideals of Bishnuprasad Rava. However, at Banaras Hindu University and then in New York, the revolutionary spirit that had grown under the guidance of his two mentors—JP Agarwal and Bishnuprasad Rava—was further accelerated. At Banaras, he met Joy Prakash Narayan, the great socialist thinker. He also attended the Marxist class delivered by Archya Narendradev. In Banaras, he began to read the writings of great socialist writers like Munchi Premchand and Firaq Gorakhpuri. Moreover, he became a member of the Socialist Forum. In New York, he met famous socialist leader, protest singer Paul Robson from whom he learnt that music was an instrument of social change. Robeson performed and spoke at public gatherings to help the underprivileged and reawaken their buried desire to create an egalitarian society. Bhupen was very much influenced by his ideology. Apart from Robeson, in America, Hazarika's interactions with Howard Fast, Pete Seeger, Pearl S. Buck, Arnold Toynbee, and others significantly influenced in thought process and ideological orientation of the former. As a result, he actively participated in the left-wing cultural movement initiated by IPTA after returning from America in 1952 to convey his anti-establishment stance through his praxis of culture.

Bhupen Hazarika's political praxis during the IPTA era (1952-1960) is a clear manifestation of his Marxist leanings. Most of the songs written during this period reflect his socialist realism. The sufferings of the poor and exploited masses are expressed in a number of his popular songs. Besides, one can find Hazarika's uncompromising anti-

incumbent spirit in most of the songs written during his close association with IPTA. Important songs written during the periods were, Endhar Katir Nishate (1953), Sagarsal Selabor Dabuwa Katari- (1953), Pratidhwani Suno Moi (1953), Dola he dola (1953), Bhang xil Bhang (1953), Parahi Puwate Tulunga Naware (1954) Rod Puwabor karane (1956), Snehei Amar Sata Shravanar (1954), Nami Aha Sundarare Sena Dal (1953) Manuhe Manuhar Babe (1960) etc. Among these, Endhar Katir Nixate has remained the manifesto of Hazarika's revolutionary philosophy. Depicting a pathetic story of Panei and her son, the song conveys the lyricist's message to the common people and a warning to the exploiters. The song expresses the lyricist's hatred for the exploiters and feeling for the downtrodden sections. He used the phrase Bar bar Manuhar to indicate the bourgeoisie class that exploits the poor. The spirit of rebellion is also very much prominent in this song.

Bar bar Manuhar bharalar Pora moi
 Karhi ani phal dim
 Darab -jati dim
 Gakhir gur dim
 Pahralipati dim
 (Hazarika, 2010b, p. 125)

In Dola he dola, he attempts to reveal the social and cultural aspects of feudal exploitation and practices. This song is based on the life of the palanquin carriers. He said that the palanquin carriers are not seen in the present times. In the song, palanquins are portrayed as emblems of the oppressed in feudal society. He says:

The dola (the palanquin) is no longer in use. It has remained the symbol of oppression of the feudal age. However, the oppressors' tyranny hasn't decreased, has it? Does reminding them no longer seem necessary?
 (Hazarika, 2014, p.17).

The song mentioned above is also a representation of class conflict in the line of Marxist philosophy. In this song, he discusses a specific social class and its continuous oppression over the lower classes. Besides, the power relation is also displayed throughout the lyrics. It is due to the influence of Marxism that one can find the element of protest in several songs composed by Bhupen Hazarika. Compositions like Jhak Jhak Rel Sole (1949), Bhang Xil Bhang (1953) manifest his voice of protest against the age-long, exploitative system. The first song, composed on the life of railway workers, firemen, signalmen, linesmen, and drivers, expresses his deep realization of long-term exploitation. Class consciousness is also present in this song. The song's most crucial element is that it indicates the inevitable change by the portending Xamyar dhumuha (the gale of Socialism): Akash Paraxi joa ekatar bandhonak/ Rudhiba kone?/Xamyar Dhumuhai thele (Who is going to break the high bond of unity? It has been propelled by the socialist storm). The second song, Bhang Xil Bhang depicts the phenomenon of exploitation. It also contains the element of protest. The song says that the propertied calls or the wealthy exploiters, have been ruling society for a long period, raising their heads like black stones in the landscape. The lyricist, as a Marxist revolutionary, identifies himself with the exploited masses and feels that these exploiters need to be destroyed like massive black rocks.

He believed in the Marxian dictum- 'contradiction is the law of development'. Following Marxism, he declared without contradiction that the transformation of society is not possible. In an interview, he said,

“Contradiction is a must for transformation. The conflict between two antagonistic forces reveals the truth. After that new truth will come up”.

In this way, he adhered to Hegelian dialectics, which constitutes the foundations of Marxism. It is apparent in both his writings and songs. Here example can be given of a famous song composed by Bhupen Hazarika in 1956. The song was Sagor Songomot (At the Oceans’ confluence) in which he says that ‘the blows of infliction bring in conflicts/But the crusaders of peace are countless/The conflicts open in my Pacific/ A new horizon of real progress’. Here, he indicates that conflict and contradictions can bring progress to human society.

The Marxist theory tries to depict the sufferings of the poor and the downtrodden. In *Shitare Semeka Rati* (Chilly is the Winter Night), written in 1969, Hazarika tends to depict the suffering of the oppressed section of society. It has been observed that the Indian peasants suffer significant challenges that jeopardize their socioeconomic stability. With the following song, Hazarika attempted to paint a clear picture of the persecuted minority groups, wage earners, and peasants in Indian society. The lyricist also tries to give voice to their liberation in the following way:

Shitare semeka rati
Semeka shitare rati
Bastrabihin kono khetiyakar
Bhagi para pajatir
Tunh jui ekurar
Umi umi jwali thaka
Raktim jen eti uttap hau
(Chilly is the winter night
Chilly is the winter night
The chilly winter night
Chilly winter night
In the smouldering heap of paddy husk
In the worn-out cottage
Of a peasant hard up for clothes
Let me its glowing warmth)
(Hazarika, 2010b, p. 468) (Deka, 2011, p. 190)

The ideology of Marxism always stands against exploitation. It tends to eradicate all types of injustice and exploitation that prevail in society. In every society, a handful of people dominate the economic, political, and social structure of the society. The rich, propertied class often exploits the propertyless poor class. The following song is a beautiful expression of Bhupen Hazarika’s thoughts on the problem of exploitation. He sings –

Jug jug dhari echam loke Xoxan kimano kariba?
Natun surjyak kala daware Arunu kiman dhakiba?
Samajar mustimeya xoxake
Banuak sadai thagiba khoje
Chan para monbor sahai loi
.....
Shramar phal khini xamabhage loi
Bahutor mritut garji utha

Natunar anka sabati loi
 Ajir xamyar prithivi garhiba kone?
 Tumi! Tumi!! Tumi!
 (Hazarika, 2010b, p. 417)

Bhupen Hazarika raises the question in this song: How long will some individuals continue to take advantage of others, and how much longer will the dark cloud cover the sun that is just emerging? The lyric says that the few exploiters in society want to cheat the working class. The exploiters do not realise the dignity of labour. The lyricist appealed to the working class to fight against such a type of exploitation. Finally, Hazarika asserts that it is the working class that will build a new world based on socialism.

The ultimate goal of Marxism is to establish a classless society, i.e., communism. In Bhupen Hazarika's political praxis, one can find an innate desire to establish a society based on socialism and communism. Examples can be given of *Agni Yugor Firingoti Moi*, *Jhok Jhok Rel Sole*, *O' Junali Dipannibta*, *Attitor Buronji Likhoke Likhisil*, *Bhang Bhanh Si Bhnag*, *Nami aaha Sundorehere Sena silpi dal*, *Rong kiniba kune* etc. In *Agni Yugor Firingoti*, he says, "Breaking all walls of prejudices/ A heaven of equality I will make". In the song *Jhok Jhok Rel Sole*, he used the phrases *Samyai Ringiai* and *Samyar dhumuhai thele thele*. In *Bhang Bhanh Si Bhnag*, he identified the working class as harbinger of communism. The song *Attitor Buronji Likhoke Likhisil* talks of the emancipation of the people. Likewise, he appealed to his fellow artists to participate in the struggle against injustice and contribute to the establishment of communist society in the song *Nami aaha Sundorehere Sena silpi dal*. Similar hopes and aspirations are expressed in the other songs quoted above.

It is found that Marxist ideology has been a constant source of inspiration and a vital aspect of Hazarika's praxis of culture. In 1982, he wrote a song *Meghe Gir Gir Kore*, which reflects his fight against injustice and exploitation. It portrays the inhuman condition faced by the poor. It gives vent to the long-standing struggle between the feudal lords and the poor workers and pronounces an ultimate warning to the mahajans. A roar of protest is also heard in this song. He sings:

The clouds roar
 (Ah) they rumble
 In the wind, tender plaintain leaves sway
 A shower seems to be
 On it way

 I have allowed many a drop of my sweet to trickle
 Have also offered much blood of my bosom
 I've now sharpened my sickle
 I'm filled with courage.
 (Hazarika, 2010b, p. 402) & (Deka, 2011, p. 330)

This song serves as one of the best illustrations of his ideological position about socialistic ideals. In the same line, in 1986, he wrote another song *O Mur Dharitri Ai* on revolution and conditions of cultivators where Marxist ideology is expressed. The life of a poor peasant is the basis for this song. A peasant lives by cultivating his or her land. But feudal lords alienate the peasants from their own land. He expressed concern about the advent of neoliberalism and neocolonialism as part of his belief in Marxism. In the decade of 1990, a shift was noticed

in the Indian economy from a socialist pattern of society to a neoliberal state system. Interestingly, Francis Fukuyama presented his 'end of ideology thesis in the book titled 'The End of History and the Last Man' published in 1992. In this book, he declared liberal democracy as the final form of government. Capitalism is the last stage of human development. He claimed that the ideological conflicts of the past, such as those between communism and capitalism, had been resolved, and that liberal democracy had emerged as the dominant ideology. In such a situation, the question arises on the relevance of socialism. In this contest, Bhupen Hazarika as a follower of Marxism, strongly declared socialism as the goal of today's society. In 1995, he composed a song *jiban sindhu bohu bindure hoy* (The Oceans of Life Is Made of Countless Drops) in which his emphasis on socialist ideology is expressed. He sings:

Xamajak eri kono bad nahay
 Xamaj bad ajir lakshya
 Jibon bodhhin byaktir babe
 Paridhi matho hay nis kokhya
 Swarthapar jantrik dristiye
 Xaxanak kare xangkirna'
 (Hazarika, 2010a, p. 227)
 (No ism is possible outside society
 Our aim is socialism
 For as person, deaf to call of life
 His own room is his orbit
 The selfish and machine-like view
 Make the ruling narrow)
 (Deka, 2011, p. 354)

Thus, it appears that Bhupen Hazarika's political praxis reflects his inclination towards Marxism. It is the Marxist influence that led him to join in IPTA led progressive cultural movement in Assam. The majority of songs composed during his active participation in the IPTA, imbued with socialistic contents incurred the displeasure of the people in power. Some of his songs (Sagar Chal Selabor) were deemed anti-authority due to their radical nature, and he was accused of inciting opposition to the government. There was an 'undesirable smell-the smell of the Communist ideologies' that people detected in his songs. A discussion of it is made in chapter IV.

The study reveals that the two decades between the 1950s and the 1970s were a significant period in Bhupen Hazarika's artistic career. His creative ability reached a new level during this time when he wrote some of his ferocious songs to rouse the oppressed masses of Assam and other places. His songs during this time period gave the impression that he was a staunch advocate of socialism and Marxism. Obviously, this period can be considered the most productive one for Bhupen Hazarika's contributions to Assam's progressive and cultural movement to date. Bishnu Prasad Rabha, Hemanga Biswas, and members of the Indian Peoples' Theatre Association, Communist Party of India, and Revolutionary Communist Party of India were all very helpful to him during that mission.

Conclusion:

The study reveals that due to the influence of Marxism or his sense of social responsibility, Hazarika was actively involved in the IPTA-led left cultural movement in Assam. During

his close association with IPTA, his Marxist leanings became quite evident. The majority of his compositions reflect his concern for the poor and downtrodden. He produced the best of his artistic creations during the period. Since, IPTA was a cultural wing of the Communist Party, therefore (although he was not a member of CPI), he was labelled as 'communist'. He remained in the communist bloc till the first half of 1960. (Gohain, 2014, p 20). That does not imply, however, that his political practice is solely based on communist ideals. From 1937 (the creation of the first song, Kusumber Putra) to 1962, he wrote several songs expressing different ideologies. For example, his fifth lyric, *O Bhayai O Bhaniti* of 1946, is based on Assamese nationality, where he recalls the golden period of Ahom Rule and the pitiable condition of the Assamese people during the British period. In the same year, Bhupen Hazarika composed the lyric *Mahatam Hachibole Ram O Rahim* on the basis of communal harmony. But the lyrics *Jilikab Luitore Par* (1954) and *Junakore Rati Asomire Mati* (1956) are mainly based on nationalism. Again, his lyrics *Manuhe Manuhor Babe* (1960), were based on humanism. However, Marxism was the dominant ideology during the period. The shift of ideology in the political praxis of Bhupen Hazarika was first noticed during the Chinese aggression. It is mentionable that in 1953, Bhupen Hazarika composed and sang his famous song *Pratidhwani Suno Moi*, praising the rise and spread of Communism in neighbouring China. But after witnessing the brutal attack by the Chinese army in 1962 and seeing the dead bodies of the Indian soldiers on the Kameng front, he became so upset that he composed a series of songs that reflect his pan-Indian nationalism. He wrote *Kata jowanor mritu hol*, *Rana klanta nahau moi*, *Buku hom hom kore*, where the ideology of nationalism is expressed. He even changed a few lines of his earlier song *Pratidhwani suno moi*. Then, he was criticized by the Marxists and alleged that he was changing his ideology from communism to nationalism. The Marxist critics are right from their point of view. However, an impartial analysis, shows that a complex and socially concerned artist such as Bhupen Hazarika cannot be contained inside the confines of any one ideology. In reaction to the shifting social, political, and moral circumstances of his era, his artistic and political praxis underwent constant evolution.

References:

1. Bottomore, T. (Ed.). (1991). A dictionary of Marxist thought. Wiley-Blackwell.
2. Deka, B. (Ed.). (2011). Dr. Bhupen Hazarika: A legend. Orchid Publications.
3. Gohain, H. (2014). Progotir songram aru astittar chanda. Banalata.
4. Goswami, L. (2011). Bandita Bhupenda nindita Bhupen Hazarika. Aak Baak.
5. Hazarika, B. (2010b). Dr. Bhupen Hazarika geet samagra (Geetawali). Bani Mandir.
6. Hazarika, B. (2011a). Dr. Bhupen Hazarika bhasan samagra. Bani Mandir.
7. Hazarika, B. (2014). Bahniman Brahmaputra. S.H. Educational Trust.
8. Hazarika, S. (Ed.). (2008). Dr. Bhupen Hazarika rachanwali (prastham khnada). S.H. Educational Trust.



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 101-110

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.044



Women's Objectification in Music Videos: A Study through the Lens of Male Gaze and Social Construction of Reality

Himanjali Kalita, *Assistant Professor, Department of Political Science, Government Model College, Deithor, Karbi Anglong, Assam, India*

Dr. Paramita Dey, *Associate Professor, Department of Political Science, Cotton University, Guwahati, Assam, India*

Received: 08.10.2025; Accepted: 23.10.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

Objectification of women refers to the process of understanding women as an object by focusing on specific body parts, violating women's dignity and respect. The portrayal of women as an object of entertainment recreates the whole idea of beauty for a woman leading to a construction of reality which is accepted and internalized in the society. A woman's beauty is judged by society according to this constructed reality based on physical appearance, which completely neglects a woman's individual worth. Failure to fulfill the set standard of beauty leads to dissatisfaction with their bodies, anxiety, low confidence, exclusion etc. In this process women's freedom over their own body is controlled by patriarchal society. In this paper, an attempt has been made to understand women's sexual objectification in popular music videos and its impact on society at large.

Keywords: objectification of women, male gaze, social construction of reality, gender roles, music videos

Introduction:

"Objectification is the process of regarding and treating a person as an object, rather than as a person with feelings, needs and desires" (Barkty, 1990). Sexual objectification is the treatment of an individual likely as a body, an encounter of being treated as a body which is popularly introduced as an article of joy of men or prevalently consumption of male look.

"Sexual objectification occurs when a woman's body or body parts are separated from her personality and regarded as if they were capable of representing her entire self" (Fredrickson & Roberts, 1997).

Hence, presenting an individual by referring only to their body for the purpose of entertainment can be considered as sexual objectification. It led to the creation of cultural attitude towards women as sex objects.

Music videos can be considered as the most powerful medium of conveying messages to the mass population. There are many categories of music videos but most of the popular music videos ones share one similar visual presentation which is presentation of women's

body. The actress has to conform to the set standard of a 'perfect attractive figure'. This is the reason behind making item songs an inevitable part of commercial Bollywood movies in contemporary times. Because of the popularity and acceptance of public towards it, not only in item songs but individual music videos also adopted the similar presentation of women to attract audience. Women's bodies are portrayed as commodities and sex objects. These songs have cheap lyrics with vulgar moves and costumes which reveal women's body in a sexually attractive way. It's not the talent and personality of the actress but her body takes the priority. This particular idea of a beautiful woman with a slim and perfect body has much deeper impact in the society. Media usually depicts a very concrete and unattainable standard of women's physical beauty and connects it with their self-worth (APA, 2007 b). Sexual objectification of women's body tries to equate women's worth and dignity with her physical appearance by ignoring their personality.

In this article, an attempt has been made to study how these music videos present women's body as an object from male gaze leading to a social construction of reality about women's beauty. For this proposed article ten popular music videos have been selected including Bollywood item songs and individual music videos based on relevance to the topic and popularity.

Objectives of the Study:

The following objectives are considered for the study:

1. To study the connection between male gaze and social construction of reality.
2. To analyse women's objectification in the popular music videos.
3. To explore the impact of women's objectification in the society at large.

Methodology:

For the proposed paper, secondary sources have been considered. Books, articles, movies, music videos, newspaper content, film critics, published thesis, lyrics of songs, of the selected genre have been studied. Songs are selected purposively based on similar visual and lyrical themes. As it is not possible for the researcher to consider all the songs on the selected theme, it is tried to give a proper representation to different decades from 1990s to the present time. To provide a broader perspective in the analysis, both items' songs and individual music videos are considered.

Analytical and descriptive method have been used to analyse the content, costumes, dance moves, lyrics and visual presentation of women in the selected songs to understand the objectification of women's body.

Theoretical framework:

To study the objectification of women's body in the popular music videos, two theories have been considered. To analyze how the concept of beauty for women is developed from the lens of man, the theory of male gaze is considered. To understand the impact of male gaze in the society at large, the theory of social construction of reality is taken into account. The two above mentioned theories have been discussed below:

The Theory of Male Gaze:

The term male gaze was popularized by the British film theorist Laura Mulvey in 1975 in her essay '*Visual Pleasure and Narrative Cinema*' where she talked about how 'male gaze projects its fantasy onto the female figure which is styled accordingly' (Mulvey, 1975). In this

Women's Objectification in Music Videos: A Study through the Lens of... Himanjali Kalita & Paramita Dey article, Mulvey explains how the mainstream media objectifies women, portraying women's body through a patriarchal lens as a passive character to the active male character (Ponterotto, 2016). It refers to the visual culture which objectifies and fetishizes women's bodies emphasizing on certain body parts such as lips, legs, eyes, belly, waist etc. and reducing them to passive objects for entertainment and pleasure of male. The value of women's role is reduced to male admiration and satisfaction rather than a role of impact. The role of the female is never depicted in the position of power. The male gaze promotes self-objectification and contempt for males and the patriarchy in general, while discouraging women's empowerment, self-worth and self-advocacy (Ponterotto, 2016). It explores how women are represented in screen from the masculine perspective leading to their unrealistic representation. It converts women to a passive object, presenting them for enjoyment of men. Female doesn't enjoy the command over the screen and they are visualised in such ways where focus automatically goes to their body parts rather than their acting skills and personality. According to Mulvey, decoding beauty from male gaze reinforces traditional gender roles, making women always subordinate and giving men the dominant position. They taught women to conceptualise themselves through the lens of male gaze leading to the formation of false consciousness about how women should think, appear and behave (Mulvey, 1975).

Social Construction of Reality:

In the '*Social Construction of Reality*', Peter L Berger and Thomas Luckmann explained how reality is constructed by human interactions. "Reality of everyday life is ongoingly reaffirmed with the individual's interaction with others. Just as the reality is originally internalized by a social process, so it is maintained in consciousness by social process" (Berger & Luckmann, 1966). Berger and Luckmann used the word *habitualization* to describe how people construct society through their social interactions. Habitualization refers to "any action that is repeated frequently becomes cast into a pattern, which can be then performed again in the future in the same manner..." (Berger & Luckman, 1966). Through the visual presentation of women from the masculine lens, women's beauty standards are reaffirmed and are presented as reality in the society. Their appearance, thought process, behavior and power to take decisions for themselves are controlled without making them realize the fact that this social reality is reinforcing the patriarchal gender role. Women are conditioned to accept and internalize this reality constructed by the society as normal. By applying the theory of social construction of reality in the lyrics and the ideas of the selected songs, an attempt has been made to understand how the objectification of a women's body is normalized and internalized which results in greater impact in the society about the conception of a beautiful woman. Women's body is treated as an object by setting some standards about the physical appearance of a beautiful woman which reconstructs the idea of beauty for women with specifically focusing on external appearance and physical attributes.

Connecting the Concept of Male Gaze and Social Construction of Reality in the Objectification of Women's Body:

The concept of male gaze and social construction of reality are interconnected and reinforces objectification of women's body. As the theory of male gaze argued, the more we see a particular thing, the more we internalise these things as necessary and reality. The idea of

beauty for a woman is conceptualized and consumed from the lens of male gaze resulting in internalization of these beauty standards as important and reality which is considered as social construction of reality. The perspective of women is not included here. These beauty standards are created by the patriarchal society for women from the perspective of men, reinforcing the traditional gender role where the matter related to women are decided by others making women inferior and powerless to decide for themselves. Women are trying to fit into that constructed reality of the society by internalizing these standards as normal. The social construction of reality leads to creation of unrealistic beauty standards from the masculine perspective of a women's body resulting in dissatisfaction of their own body, which further leads to feeling of exclusion and losing of dignity and individual freedom to decide about their own body. It reinforces man's indirect control over women's body and lives, limiting their choices and refusing their right over their own body. They are indirectly controlled to look in some ways as set by others without considering their own perspectives. Hence, the theory of male gaze and social construction of reality can be applied together to understand how women's body is objectified in the popular music videos to attract the attention of the male audience from the perspective of male gaze leading to a socially constructed reality.

Analysing how the Male Gaze Theory Contributed to the Social Construction of Reality by Analyzing Objectification of Women's Body in the Selected Bollywood Music Videos:

The songs are selected on the basis of relevance to the topic, popularity, commercial success and from different phases between 1990s to the present times. Also, songs are selected both from movies and individual music videos to have a broader understanding about the objectification of women's bodies in music as a whole rather than only from the context and content of item songs because individual music videos in contemporary times have adopted the same pattern of visualisation and presentation of female characters through lyrics, dance moves, costume and camera angles to catch the attention of the audience as the item songs do.

1. Tu Cheez Badi Hain Mast:

*"...Nahi tujhko koi hosh hosh, Uspar joban ka josh josh
Nahi tera koi dosh dosh, Madahosh hai tu har vakt vakt
Tu chiz badi hai mast mast tu chiz badi hai mast..."*

This song is taken from the film Mohra (1994). Here, the female character of the song is referred as *cheez* meaning an object. So, if the lyrics is analysed, it can be seen that the woman is portrayed as enjoying the high libidinal drive of her youth. She has a very light character who is conscious about her surroundings every time because of her youth energy. Her body is portrayed as *mast* meaning sexually attractive. The female is compared with an object who is physically appealing. This song was a superhit despite of the vulgar lyrics and the choreographer received Filmfare award as well.

2. Gore Gore Mukhde Pe

*"Gore Gore Mukhde Pe
Kala Kala Chasma
Tauba khuda khair kare
Khub hai Karishma..."*

This song is taken from the film *Suhaag* (1994). This song is one of the best examples of how racism is promoted, and the female character are expected to be fair skinned to attract audience. In this song, the woman is presented as a fair-skinned girl on whom black specs suits, which presents her charismatic personality more attractively. This song implies how the beauty of women is objectified through her skin colour and how fair skin is considered as one of the most important qualities of beauty.

3. **Munni Badnaam**

*"...Munni badnaam hui, darling tere liye
Munni ke gaal gulabi, nain sharabi, chaal nawabi re
Le zandu balm hui, darling tere liye
Munni badnaam hui, darling tere liye"*

This song has been taken from the popular movie *Dabangg* (2010). The lyrics of this song portrays the image of a girl named "munni" who blames her male counterparts for her defamation by addressing them as darling implying the normalisation of her defamation. The girl is describing herself with description of her different body parts like cheeks, eyes and her way of walking with visualisation of selective body parts of the girl to attract the male audience.

4. **Sheila ki Jawani**

*"...Sheila Ki Jawani I'm Just Sexy For You
Main Tere Haath Na Aani
...Paisa Gaadi Mehnga Ghar
I Need A Man Who Give Me All That
Jaibein Khaali Fattichar
No No I Don't Like Him Like That
Chal Yahan Se Nikal Tujhe Sab Laa Dunga
Kadmon Mein Tere Laake Jag Rakh Dunga
Khwaab Main Kar Dunga Poo..."*

This song has been taken from *Tees Maar Khan* (2010) and is one of the most popular songs of the decade. This one of the most objectifying item numbers of Bollywood where the female character is shown as so drawn. The female character is portrayed as someone who is waiting for her partner to provide her money and all the luxurious things which she expects in her life. If the male character can't provide these to her, she will consider him as capable to be her partner. This sexualisation of women's body is supported by vulgar lyrics and dance moves with close up shots of selected body parts.

5. **Blue eyes**

This song is one the worst example of objectification of women. The girl is described as below-

*"Blue Eyes Hypnotize Teri Kardi Ae Mainu
I Swear! Chhoti Dress Mein Bomb Lagdi Mainu
Glossy Lips, Uff Yeh Tricks
Baby Lagdi Ae Killer
Oh yeah qatal kare tera bomb figure..."*

In the above-mentioned song, the lyrics depicts a girl, who has blue eyes, hypnotized the male character through her sexually appealing figure. The hero is describing her as bomb indicating her figure in an inappropriate way and describes how she her body looks when

Women's Objectification in Music Videos: A Study through the Lens of... Himanjali Kalita & Paramita Dey
she wears shorts. The girl is presented as dancing with all acceptance to her sexual objectification by the male character. Her different body parts are described in a way which disrespects her body and her worth. This is one of biggest commercial hit songs of 2013.

6. Aao Raja

*"...Kundhi mat khadkao raja, seedha andar aao raja
Kundhi mat khadkao raja, seedha andar aao raja
Kol bacha perfume lagake, mood banao taja taja
Kundhi mat khadkao raja, seedha andar aao raja..."*

This song is from the movie- *Gabbar is Back* (2018). In these songs, the lyrics are so vulgar and dance moves choreographed in a way which focus on sexual attractiveness of the female implying women as an object of sexual desire. The lyrics of the song contain extreme sexual innuendos. The close-up visuals of the song focus on specific body parts of the female reinforcing objectification of the female body.

7. Garmi

*".....December Mein Karde Summer Tu,
Tu Lambourghini Main Hoon Hummer,
Vaise Bhi Koi Jaldi Ni Mujhko,
Bachpan Se Hi Main Late Kamar,
Billion Mein Tu Baby Ek,
Hilti Kamar Jaise Snake,
Teri Sundarta Pe Likh Doon Baby,
Do Fut Lamba Lekh..."*

This song is taken from *Street Dancer 2020* which is another popular song of the year. This is another example of vulgar lyrics and vulgar dance moves. In this video, the female character was portrayed in dancing in such vulgar ways to reveal her bodies specifically her waist which is mentioned in the lyrics also referring as *Kamar* in Hindi. The lyrics implicate a girl after seeing whom the male character felt warm and hence, the title of the song is given as *Garmi* symbolically referring to sexual attractiveness of the woman.

8. Kamariya

*"...Aaj Bijli Bhi Girwani Hai
Fire Bhi Lagwani Hai
Jo Tu Aake Baby Humre Saath Ma...
Kamariya...Hilla De Hilla De, Hilla De Hilla De
Nazariya... Milla De Milla De, Milla De Milla De..."*

This song is taken from one of the popular films *Street Dancer 2020*. In this song, the folkloric elements were included but at the same time it represents a culture of misogyny and sexism by objectifying the female body with vulgar lyrics and dance moves. Different body parts are objectified through the use of vulgar lyrics and these lyrics have been supported by vulgar dance moves to visualise the female as sexually appealing.

9. Naughty Saiyaan

*"...Matkau mai kamariya dheerey dheerey dheerey dheerey,
Saiyaan ji saamne baithe jaam peere, peere, peere, peere
Whis whis whis ki ki ki ki,
Maine thodi thodi pi pi pi pi,
W Double E D, D D D D*

Dedu love therapy

Mere naughty saiyaan ji ji ji ji...

It is one of most commercially success music video of 2021. In the above-mentioned song, the lyrics depicts a hero who is called dearly by the girl glorifying the fact that he is drinking. The girl is asked not to shake her waist because it'll sexually attract the hero who is drinking. Here the glorification of drinking and body objectification of the girl which is supported by vulgar dance moves implies how female body is conceptualised as a thing of sexual attractiveness only which neglects the dignity and respect of women's body.

10. Aaj ki Raat

"Thodi fursat bhi meri jaan kabhi

Baahon ko deejije

Aaj ki raat maza husn ka

Aankhon se leejije..."

This song is one of the most viewed songs of 2024 from the movie Stree 2. In this song also, female body is objectified reducing it to a mere object of male pleasure. The lyrics and visuals of the song sexualise the female body emphasising on body and eroticising it which strengthen the culture of misogyny and sexism. The costumes of the song give a very clear visualisation of the fetishism and close up shots are taken from such angles which clearly shows the curves and body parts of the female.

Findings and Discussions:

Women in these songs are portrayed from the gaze of a man as an object for fun and entertainment of male viewers. Their shots are taken from closed angle to make their body clearly visible to the audience. Their clothes, appearances, dances everything is selected from this perspective only. This sexual objectification of women's body to please the eyes of male led to construction of a reality. By applying the theory of social construction of reality, through these item songs how reality about a woman body is constructed can be analysed. A woman is presented as an object by setting a reality about how a women should be. This song conveys a message about how a beautiful woman should be by neglecting personality, talents and other internal qualities of a human being and focusing only on sexual attractiveness, skin colour, type of clothes. People internalise these ideas so much that in real life also, now days, women are so much concerned about their external physical attractiveness rather than health and inner qualities. Through the everyday uses of these songs, reality about the beauty of a woman is socially constructed and everybody is trying so hard to fulfil these standards of beauty.

If the lyrics of the selected songs are analysed then some similarities can be drawn about how an actress is presented in this kind of music videos-

- 1. Presenting a Sexually Attractive Body:** it is rare to watch a heavy fat dark skinned girl doing a music video or an item song. There are some set standards about how an actress in this kind of music videos should be. For example, she should have a sexually attractive body with a fair skin, perfect waist, hip, lips which can easily attract a large section of audience.
- 2. Cheap and Vulgar Lyrics:** in the above-mentioned songs, it has been found that the lyrics are so disrespectful towards the girl which presents her as a very passive, light character driven by money and luxurious things who is dancing with the lyrics of objectification

her body. Her different body parts are described with vulgarity, comparing her with bombs in short dress. It is also presented as the girl with her 'killer bomb figure' hypnotising the male character.

3. **Sexually Appealing Costumes and Vulgar Moves:** When these videos are watched thoroughly, it can be seen that the woman is wearing different kind of costumes with a similarity that her selected body parts have to be revealed which will give her a sexually appealing look. Dance moves are also so disrespectful with those lyrics and costumes. Here, the dignity of the woman is totally ignored. More close-shots are taken so that the curves of her body become visible to the audience.
4. **Focusing on Male Audience:** Another similarity of these music videos is trying to get attention from the male character and also being proud to have the mass attention because of her body.
5. **Suggestive Language:** The use of suggestive language to implicate inappropriate things is another common characteristic of these music videos and songs.
6. **Visualisation of Selective Body Parts of Female:** The close-up shots are taken in a way so that some selected body parts of the female become clearly visible in the voids which is used as a strategy to attract male audience.
7. **Presentation of Female as Items:** These categories of music videos present female character as items to attract male audience. This is supported by vulgar dance moves, cheap lyrics, revealing costumes and close- up shots of different body parts of the female.

The visual presentation of women's body in a way as discussed above, has greater impact in the society which results in dissatisfaction of size, colour and uniqueness of women's bodies. These categories of songs have strong reached to the mass population leading to the normalisation of male gaze and female sexualisation. The internalisation of the concept of a women's body from the perspective of male is normalised and socialised in a way that everyone including women themselves accepted their body from other's perspective to be 'beautiful and perfect' as constructed by the society. Women are referred and portrayed as mere sexual items in these songs by objectification of their bodies. The costumes of the female characters are designed according to the acceptance of male gaze. The female character is expected to present their body with the support of vulgar lyrics and sexually appealing moves and costumes to the audience as the erotic object of sexual fulfilment.

In the contemporary times, women are so much concerned about looks and figure that dissatisfaction with their bodies is one of the main reasons behind frustration of young adult women according to an article title as *Emotional Regulation and Body Dissatisfaction* published by National Library of Medicine (Momene, Estevez, Herrero, Griffiths, Olave, Iraurizaga, 2023). Body shaming or fat shaming or negative comments in reference to a specific body part can be seen in popular tv shows, advertisements, social media, music videos. The reason behind this is that the society has created this concept of a women's body in such a way that it looks like the reality and people have internalised these body standards so much that even we judge people's happiness on the basis of external look. The objectification of women's body is a very systemic way of exerting indirect power to control a women's body and her appearance from a masculine perspective by a patriarchal society. Although she owns her body but not the way of living with it.

The pressure of accepting and confirming to these set standards of patriarchal society shapes how women think about their own bodies, capabilities and place in the world (Glapka, 2017). In daily lives, having a mental pressure on external appearance, physical attractiveness and being conscious about how you will be 'seen' by others are also connected to the reality of living under the male gaze which results as follows:

1. **Dissatisfaction with bodies:** By trying to fit into the beauty standards set by the society under male gaze and internalising these standards as reality, women become dissatisfied with their own bodies when they fail to do so. Everybody is unique and it's totally wrong to generalise how an ideal body should look. The focus should be on being healthy. It's impossible for everyone to fit into those beauty standards because of so many factual things related to unique structure of everyone's body. Hence, in this process of changing their body, women become unhappy and dissatisfied.
2. **Depression and anxiety:** Dissatisfaction with their own bodies leads to depression and anxiety. Failing to fit into the societal standard of beauty, many women become the victim of depression and anxiety and even goes to the extreme point of having suicidal tendencies.
3. **Low self-esteem:** Failure of fulfilling the constructed reality of beauty leads to losing of self-esteem, self-confidence and self-worth of women. They started to consider themselves as inferior in the society.
4. **Loneliness:** Losing of self-confidence and self-worth leads to the feeling of inferiority in the society which further results in feeling of loneliness and exclusion from others. Women who can't fulfil the set standard of how they should look, feel excluded from others.

Conclusion:

Impact of objectification of women's body is neither limited to the female actress nor it ends only in the videos. It influences the self-perception and self-esteem of women. It influences women's conception about their own body which controls their power to take decisions for their own body and life. Society at large has internalised these standards of women's beauty and body so much that not only on screen but in real life also women are trying so hard to fit into these standards.

From the above discussion, it can be understood that the impact of objectification of women's bodies in the music videos has much more powerful impact in the society. It creates the concept of beauty from the male gaze without including women's opinion, resulting in indirect control of their bodies. Hence, it's the responsibility of everyone in the society to choose what we watch and what trends we choose to make an equal society for everyone to live equally without trying to fit into standard set by others other than themselves. When the goal is to make an equal society, it's the basic requirement to respect everyone and make them feel free to live according to their own wishes without being concern to anyone for anything, especially for their physical appearance.

References:

1. Abbey, A (1982): Sex Differences in Attribution for Friendly Behavior: Do Males Misperceive Females' Friendliness? *Journal of Personality and Social Psychology*, 42. Pp. 830-838.
2. American Psychological Association (2007 b): Report of the APA Task Force on the Sexualization of Girls. Washington, DC.
3. Barkty, S.L(1990): *Femininity and Domination: Studies in the Phenomenology of Oppression*. New York, Routledge.
4. Berger. Peter & Luckmann. Thomas (1966): *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. Anchor Books.
5. Fredrickson, B.L & Roberts, T.A (1997): Objectification Theory: Towards Understanding Women's Lived Experiences and Mental Health Risks. *Psychology of Women Quarterly*, 21.
6. Glapka, E (2017): Women in the Centre of Male Gaze- Feminist Poststructuralist Discourse Analysis as a Tool of Critique. *Critical Discourse Studies*.
7. Mulvey. L (1975): Visual Pleasure and Narrative Cinema. *Screen*. 16(3).
8. Ponterotto. D (2016): Resisting the Male Gaze: Feminist Responses to the Normalisation of the Female Body in Western Culture. *Journal of International Women's Studies*. 17(1).
9. Unger, R. K. (2001): *Handbook of the Psychology of Women and Gender*. New York, NY: Wiley.
10. Wolf, N. (1991): *The Beauty Myth: How Images of Beauty are Used Against Women*. New York, NY: Anchor.



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 111-116

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.045



Cannabis in Colonial India: Patterns of Consumption, Regulation, Trafficking, and the Path to Prohibition (1770–1947)

Smt. Saptaparna Maitra, *Assistant Professor, Dinabandhu Mahavidyalaya, Bongaon, Paikpara, Kolkata, West Bengal, India*

Received: 08.10.2025; Accepted: 21.11.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

This paper examines how cannabis became a subject of British Indian political concern that the colonialists had to contest. Initially the East India Company regarded it as another local practice, but by mid nineteenth century it was taxed and this provided income as well as some health, morals and civil concerns. Even missionaries and doctors attributed it to madness but the Indian Hemp Drugs Commission of 1893-94 asserted that moderate use was not harmful. Subsequently, some international drug legislation and some local reformers urged the British to switch to prohibition rather than control. During the 1930s and 1940s cannabis was silently criminalised as a new international drug regime. I find that the conflict of earning money and the push to ban resulted in a long-term effect on postcolonial India which culminated into The Narcotic Drugs and Psychotropic Substances Act, 1985.

Keywords: Cannabis, Colonial India, Drug Policy, Prohibition, NDPS Act

Introduction:

There are various varieties of cannabis, such as: bhang (a beverage consisting of leaves), ganja (flowering tops), and charas (resin), and this substance has been ingrained in the social, cultural, and medical life of South Asia since ancient times. It is included in the Hindu rituals, which are documented in Ayurvedic and Unani literature, and is used throughout the rituals to simple leisure time and recreation. At first cannabis first perceived by the British East India Company and then the colonial government, did not correspond to the European concept of intoxicants. In contrast to the alcohol which the British were fond of consuming as a civilised product, cannabis was considered to be a local tradition that was accepted, controlled and later criticised.

This article follows the path of cannabis in British India since the late 1700s to independence. The article demonstrates how the colonial government was in a contradictory position: they demanded tax money, but they admired and did not interfere in local traditions, whereas social and health issues were also their concern. This article also put India in the greater context of drug regulation, indicating how agreements at the early twentieth century pushed the colonial government towards the prohibition of cannabis use. Taking a dive into the usage patterns, the rule-making courses, the trafficking controversy,

and the eventual prohibition, this essay demonstrates how cannabis came to be a questionable issue at the empire, culture, law nexus.

Cannabis in Pre-Colonial and Early Colonial India (1770-1850):

The use of Cannabis in South Asia dates several centuries back even when the British arrived. Bhang in religious life was closely associated with Shaivite worship; Shiva frequently appears with hemp, and in the festival of Holi or Shivaratri was extensively used. Outside of religion, there were a number of Indians who were using cannabis on a daily basis. Ayurvedic authors recommended it in the treatment of digestion, sleeplessness and pain.

Bhang was used in recreation by everyone from aesthetics, fakirs and working class - as a drink or a smoke of ganja to relax. Such practices were observed by British observers in the late 1700s. East India Company termed cannabis as a native practice as they believed that it was not as damaging as alcohol or opium. Reports by the Indian Hemp Drugs Commission, which were based on extensive surveys, in 1893-1894 found that a number of individuals used cannabis and that moderate use was largely benign,ⁱ with the experiment of taxing sellers beginning as early as 1770s.

In the initial step that the British did not rush to treat cannabis as a disease. They instead regarded it as a way of life in India and it was not until later that they started to supervise it. The strengthening of the colonial administration led to cannabis emerging as a formal fiscal issue and an ethical issue in the middle of the nineteenth century.

In spite of the recognition that it does not cause insanity, missionaries and colonial officials were on the alert. They even associated cannabis with insanity, particularly in asylum, but subsequent research indicated that only a minor fraction of asylum cases resulted in cannabis-based products.ⁱⁱ The realisation however underlines how cannabis served as an outline through which British officials engaged in conversations regarding morality, jurisdiction, and regulation.

Colonial State and Institutionalization of Regulation (1850-1890):

By mid-nineteenth century, a complete excise system had been established in British India to make as much revenue as possible out of intoxicants. Cannabis, alcohol, and opium turned into a marketable product. There were provincial excise taxes of cultivation and sales and the growers and sellers were required to be licensed. The cannabis excise income was stable at such regions as Bengal, the United Provinces and Punjab. This monetary interest led to the fact that the Bengal Excise Administration Report of 1871 elaborated how the cultivation of ganja could be directed to the districts like Rajshahi, where it would be taxed and controlled more easily.ⁱⁱⁱ Cannabis excise income resulted in a major provincial revenue, competing with alcohol and opium.

Meanwhile, economic interests ended up conflicting with moral and medical claims. British psychiatry began to associate heavy cannabis consumption with insanity in the 1860s and 1870s. Medical practitioners in asylum claimed that a significant number of patients were hospitalized because of the madness caused by the use of ganja. These connections were frequently exaggerated, according to historians such as James Mills, though the panic of cannabis that had caused madness remained entrenched in the colonial policy. Indian Hemp Drugs Commission was partly established due to the temperance reformers in Britain

who were not comfortable with the rampant use of cannabis. But the cautious support of regulation by the Commission portrayed the financial realism of the colonial bureaucracy.^{iv} Missionaries were addressing the moral side of the discourse, saying that hemp was the final native vice that was evidence of the fall of India. They were in essence aping the Britain temperance spirit, where the anti-alcohol movements were swept in a wider battle against any form of booze. That put the colonial administration between the two camps: on the one hand, excise revenue presented a strong case of regulation, on the other hand missionaries and medical professionals were all in support of its prohibition.

Regulation also entered the domain of trafficking. Cannabis was not only a local pastime, it trespassed borders as far as Kashmir and Nepal going right across India and even to Burma and Afghanistan. The Himalayan charas did well in the north, and smuggling was heading eastwards to Burma and westwards to Afghanistan. Reports to the police at Bengal and the United Provinces were filled with the information of the apprehension of smugglers who were evading government shops and taxes, and there was garnering of charas along the Nepal-British Indian border and an outflow of ganja to Burma.^v Excise and customs made attempts to limit the area of its growing, but it continued, causing concern for administrative officials over the illegal trade. At the end of the 1800s, cannabis was transformed into a harmless cultural substance into a central point of unceasing debates predominant to colonial administration.

The black market was entangled with the local communities that did not desire state monopolies. Farmers simply planted it outside the designated areas to beat the regulations and customers opted to buy cheaper ones, which were not taxed. These networks demonstrate how the local economies responded and resisted the colonial rules. The very term illicit was a colonial invention as well, cannabis had been traded freely before excise bills were ever written.

Medical and Social Discourses:

In colonial India, cannabis was not only about money, but also a health and morality concern. Physicians then were arguing about its pharmacological benefits, some of them accepting that it was good in dysentery, insomnia and tension. The British medics in India were also considering the place of it within traditional medicine, even to the extent of incorporating it into pharma companies.^{vi}

But cannabis had clung in the degeneration and insanity stories too. David Arnold demonstrated that colonial medicine was used to portray Indian practices as primitive and that cannabis was a catalyst of laziness, crime, and insanity.^{vii} By the close of the 19th century, criticism became very vociferous, which fit the requirements as perceived by the empire: regarded cannabis as an adversary to productivity, discipline and social order.

The Indian Hemp Drugs Commission Report (1894-95):

The debate on cannabis in India was not an isolated discourse on Indians alone, but a global discourse. The push of temperance reformers in Britain strained the colonial government to consider the hemp drugs, which resulted in the Commission in 1893-1894. The members of the parliament discussed whether the use of cannabis reflected moral incompetence, which required prohibition.^{viii}

The climax was reached when the Indian Hemp Drugs Commission was established in 1894. Concerned with social and medical consequences of cannabis, missionaries and MPs

lobbied the British government to go to the deep. The investigation was massive: 7 books, 30,000 and more interviews, and testimonies of administrators, physicians, religious leaders, and ordinary users.

The report was a shock to the prohibitionists. The report established that moderate consumption, in particular, *bhanga*, was not socially detrimental. Excessive use may cause health or mental health issues though such instances were infrequent. More to the point, the commission refuted the idea of cannabis serving as a primary cause of crime or lunacy. Its principal suggestion was a plain simple recommendation that they should continue regulating through excise but that banning it was useless and unrealistic.

The result mattered a lot. This was a relief to colonial officials: they would continue to enjoy revenue at the expense of minimal missionary criticism. To the Indians, it legalized the traditional cultural applications of recreational and ritual cannabis. Nevertheless, the commission solidified a medical opinion that abuse may be risky, and cannabis remained in the spotlight despite an outright ban that was delayed.

Between Regulation and Suppression (1900-1930s):

By the 20th century, India had to confront the emerging international narcotics regulation. The initial international drive on drug control, mainly opium, though cannabis culminated into the 1909 Shanghai Opium Commission. Although it primarily concentrated on opium, the conversation surrounding drug regulation increasingly included cannabis.^{ix}

In India, local governments became more restrictive. Growing licenses were reduced, particularly of *charas* in Punjab and the North Western Frontier. The Nepal border was continuing to be used for smuggling, as seen in excise reports, and yearly seizures were registered. Changing cannabis laws from a revenue issue to became a law-and-order issue. Meanwhile reform movements in India started criticizing themselves. The idea of intoxicants was framed as obstacles to moral and social development through rhetoric of nationalism which was deeply influenced by the concepts of Gandhian temperance. Alcohol was the primary target of Gandhi, yet hemp was part of more generalized sobriety and self-control. Social reformers also connected intoxication and poverty with colonialism, making cannabis the image of the decline of society.

These two dialogues demonstrate the dual problem of the colonial government: foreign demands of stricter drug control and domestic radicalization rhetoric that drove India towards the sober, discipline-cantered future. The equilibrium was beginning to shift away from just regulation to a newer level of suppression.

The Path to Prohibition (1930s-1947):

The important transformation happened in the interwar years. Cannabis was officially placed in the international narcotics control system at the League of Nations Geneva Conventions of 1925, and once more at 1931. William McAllister notes that British officials in India tended to resist extreme controls of the cannabis trade, fearing to lose revenue and spur the masses to action; however, global diplomatic pressure finally forced policies into prohibitionist lines of thought.^x

In the case of British India, it was to conform domestic rules with that of international obligations. Laws on excise became stricter, imports of *charas* from Nepal and Kashmir became limited and smuggling became more strictly punishable criminal offence. As can be seen in police and court reports of the 1930s and 1940s, there was a distinct change of

language: cannabis dealers were no longer merely tax evaders, but a part of an international illicit drugs distribution business. James Mills asserts that the history of cannabis as a harmless drug became established, partly because Britain was signatory to international treaties which required tougher restrictions.^{xi}

These changes became more enhanced by World War 2. The state of wartime security brought certain attention to the aspect of smuggling and black-market operations, and the colonial state was even more conscious of it. By the 1940s, cannabis had been mostly relegated to the outskirts of the mainstream economy of British India, and had only survived in black markets or localized ritual consumption.

This prohibitionist pattern was continued with independence in India in 1947. Although the new government did not prohibit cannabis at once, the foundation to prohibit cannabis in the future was already laid. India was bound by the treaties of the UN, and the general global tendency of regulation of drugs, so the country finally developed the hard line of attitude, which ended in the Narcotic Drugs and Psychotropic Substances Act of 1985.

Conclusion:

The British Indian history of cannabis demonstrates how the colonial government struck the right balance between cultural, economic, and international politics. Originally regarded as an ingrained social and religious tradition, cannabis got entangled with the fiscal policy, medical discussion, and moral reformation. The Indian Hemp Drugs Commission of 1894-95 was a turning point, as it showed the strength of the native traditions as well as the limits of the colonial prohibitionist spirit.

Nevertheless, the widespread change in the twentieth century was unavoidable. International arrangements targeting the narcotics reduction made the colonial government sharpen its tactics gradually transforming cannabis as a taxable commodity to an outlawed product. This transition was pushed further by domestic advocates who were driven by nationalist and Gandhian concepts by describing intoxicants as barriers to moral renewal. By the independence of India, cannabis had already been put at the legal fringes. Colonial tax and law-enforcement systems were passed on to the new Indian state--and a prohibitionist mentality informed by international agreements. This tradition was later reintroduced in strict guidelines that criminalized the production and consumption of cannabis.

Therefore, by examining cannabis in British India, one can see that it is a question that involves more than a simple glance at a plant, but it also means how the empire managed to balance culture, medicine, and morality amid local customs and global demands. It reveals the complex manoeuvres of colonial rule and how global systems had a long-lasting influence on the postcolonial cultures.

Endnotes

ⁱ Government of India. Excise Administration Report of the Bengal Presidency. Calcutta, Government of India Press, 1871.

ⁱⁱ Indian Hemp Drugs Commission. Report of the Indian Hemp Drugs Commission, 1893-94. 7 vols. Calcutta, Government of India, 1895.

ⁱⁱⁱ Courtwright, David T. Forces of Habit: Drugs and the Making of the Modern World. Cambridge, Harvard University Press, 2001.

-
- iv McAllister, William B. *Drug Diplomacy in the Twentieth Century. An International History*. London, Routledge, 1999.
- v Mills, J.H. *Cannabis Britannica. Empire, Trade, and Prohibition 1800–1928*. Oxford, Oxford University Press, 2003.
- vi Mills, J.H., ed. *Cannabis. Global Histories*. London, Routledge, 2005.
- vii Mills, J.H. *Cannabis Nation. Control and Consumption in Britain, 1928–2008*. Oxford. Oxford University Press, 2012.
- viii Sinha, Mrinalini. *Colonial Masculinity. The ‘Manly Englishman’ and the ‘Effeminate Bengali’ in the Late Nineteenth Century*. Manchester. Manchester University Press, 1995.
- ix International Opium Commission, *Proceedings of the International Opium Commission, Shanghai, 1909* (Shanghai: North China Daily News & Herald, 1909), 58.
- x McAllister, William B. *Drug Diplomacy in the Twentieth Century. An International History*. London. Routledge, 1999.65–67.
- xi Mills, J.H. *Cannabis Britannica. Empire, Trade, and Prohibition 1800–1928*. Oxford, Oxford University Press, 2003.145–147

Bibliography:

Primary Sources

1. Government of India. *Excise Administration Report of the Bengal Presidency*. Calcutta: Government of India Press, 1871.
2. Indian Hemp Drugs Commission. *Report of the Indian Hemp Drugs Commission, 1893–94*. 7 vols. Calcutta: Government of India, 1895.
3. International Opium Commission. *Proceedings of the International Opium Commission, Shanghai, 1909*. Shanghai: North China Daily News & Herald, 1909.
4. *Hansard Parliamentary Debates*, 3rd ser., vol. 38. London: UK Parliament, 1896.

Secondary Sources

1. Arnold, David. *Colonizing the Body. State Medicine and Epidemic Disease in Nineteenth-Century India*. Berkeley. University of California Press, 1993.
2. Booth, Martin. *Cannabis. A History*. London: Picador, 2004.
3. Courtwright, David T. *Forces of Habit. Drugs and the Making of the Modern World*. Cambridge. Harvard University Press, 2001.
4. McAllister, William B. *Drug Diplomacy in the Twentieth Century. An International History*. London: Routledge, 1999.
5. Mills, J.H. *Cannabis Britannica. Empire, Trade, and Prohibition 1800–1928*. Oxford. Oxford University Press, 2003.
6. Mills, J.H., ed. *Cannabis. Global Histories*. London. Routledge, 2005.
7. Mills, J.H. *Cannabis Nation. Control and Consumption in Britain, 1928–2008*. Oxford. Oxford University Press, 2012.
8. Sinha, Mrinalini. *Colonial Masculinity. The ‘Manly Englishman’ and the ‘Effeminate Bengali’ in the Late Nineteenth Century*. Manchester. Manchester University Press, 1995.



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 117-122

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.046



The Female Bildungsroman in Indian Literature: A Study Through Clear Light of Day, Nectar in A Sieve, And the Dark Holds No Terrors

Md Mizanur Rahaman Sardar, *Assistant Professor of English, Polba Mahavidyalaya, Polba, Hooghly, West Bengal, India*

Received: 18.11.2025; Accepted: 21.11.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

This paper examines the evolution of the female Bildungsroman in Indian English literature through a detailed exploration of Anita Desai's *Clear Light of Day*, Kamala Markandaya's *Nectar in a Sieve*, and Shashi Deshpande's *The Dark Holds No Terrors*. The novels have female protagonists Bim, Rukmani, and Saru, who are faced with patriarchal pressures, household duties, financial problems, and inner feelings of guilt, and they are slowly piecing together a very different picture of growth. One that is all about looking inward, being tough, and re-evaluating the relationships that have controlled them.

Feminist and postcolonial criticism helps us see that these novels completely change what we know about the coming-of-age story by making female experiences front and centre, and showing how these experiences are more about negotiation than breaking free from society. Together, these three novels show us that women in Indian literature are able to create their own identities within the limits they face, and redefining what we mean by maturity, as clear emotional understanding, unshakeable resilience, and the ability to speak out about pain within suffocating social systems.

Keywords: Female Bildungsroman; Indian English fiction; Feminist literary criticism; Emotional resilience; Patriarchy; Identity formation.

The Bildungsroman as a literary form has long been associated with the development of an individual from childhood into maturity, traditionally focusing on a male protagonist who navigates the world in pursuit of intellectual, moral, or social fulfilment. It goes through a significant change, and the female version of this genre doesn't unfold in the same way, when the classical European Bildungsroman is transplanted into the field of Indian English literature. Coming-of-age in these stories, is not about becoming a strong, autonomous figure by throwing off the world's restraints.

When looking at the novels *Clear Light of Day*, *Nectar in a Sieve* and *The Dark Holds No Terrors*, one will notice that the growth of the main characters is not driven by an insatiable need to reach the top of the social ladder, but by the unfolding of inner awareness, emotional resilience and quietly reclaiming their identity within the very structures that were meant to

hold them back. These women are not out to change the world; they are changing themselves, and navigating the tight spaces of their family and minds.

Well-known in the genre, Anita Desai's *Clear Light of Day* presents one of the most thought-provoking portrayals of a woman's maturity in modern Indian literature. The protagonist, Bim, defies the traditional trajectory of the young woman on the path to adulthood and happiness. Instead, she, in her late adulthood, starts questioning decades of emotional pain and how it has shaped her identity. Coming from someone who sacrificed her scholarly aspirations, her care for her autistic brother Baba, and to holding a dysfunctional family together after her siblings left, Bim's surrender of her personal desires locks her into the expectations of women. A place where she is regarded as a caregiver, and not a maker of her own life.

The Das house, that was initially full of dreams and passion, now turns into a haunting reminder of decay and emptiness. Bim, stuck in the same physical and emotional space, sees her siblings moving away to their own lives, does not mean she has been helpless against the forces of obligation. In fact, Bim's isolation is the foundation where she works out her repressed resentment and yearning. Meenakshi Mukherjee has called Desai's writing a slow, painful unearthing of memories, and through this process, the character grows through re-looking at her childhood. The protagonist of the novel, grapples with her abandonment, grief for her brother Raja and her father's dependency build up into a very hard resentment, when Bim. But in the end of the story, she experiences a stunningly clear moment, and realises that her life has had a real sense of purpose.

According to Elaine Showalter, female maturity can be measured by a person's capacity to be resilient in the face of life's challenges, rather than the pursuit of individual achievements,ⁱ and Bim's transformation perfectly encapsulates that idea. Her growth is selfless and based in ethics, not on external movements, and requires the quiet courage to forgive, remember, and stay.

Nectar in a Sieve, Kamala Markandaya's novel, approaches the traditional Bildungsroman from the standpoint of rural, agricultural life. The narrative of growth that it portrays is one of survival, of hard knocks, and of outlasting the tribulations. Rukmani, the hero of the story, recounts her life from girlhood to old age, and her coming of age is completely wrapped up in the harsh economic realities of rural life. Things like poverty, famine, child mortality, and being kicked out of one's home have a lot more of an impact on who she is than any formal education or ambitions she might have had.

Rajul Bhargava says that Markandaya's female characters are not ones that fight against their situations, but are able to live through them with pride.ⁱⁱ Well-known as the basis of Rukmani's Bildungsroman, that ability to endure is not a passive thing. It is a way of using suffering as a springboard for moral strength, and turning pain into something beautiful.

Rukmani's calm and measured way of speaking, and her intense feelings of empathy for others, show a woman who grows into herself by being able to find meaning in an existence full of pain. As we look at Rukmani's life the financial and emotional hardship that she faces do not crush her. Instead, they give her the emotional depth that is required to cut through life's complexities. Coming to the end of her story, Rukmani understands that the value of life is not in achieving victory, but in being able to go through trials with a lot of class.

Shashi Deshpande's novel, *The Dark Holds No Terrors*, is a very intense portrayal of the female coming-of-age story in Indian English literature, and in it, Sarita or Saru, is haunted by the psychological toll of her childhood and adulthood. Well-known to us is her journey to navigate school, love and career all while living under the shadow of male-dominated expectations.

Her childhood was a bleak emotional wasteland, thanks to her mother's preference for her brother Dhruva. This deep-rooted wound that was created has affected her relationships with herself and others, and manifests as guilt, self-doubt and the inescapable feeling of inadequacy that we find in her adulthood.

Saru's marriage was meant to be a haven of love and happiness, but it is anything but. Her husband, Manohar, couldn't handle being overshadowed by her professional success and eventually turned on her, using violence. As Jasbir Jain so astutely observed, "*Deshpande's heroes don't find freedom until they confront the systems that keep them imprisoned*"ⁱⁱⁱ, and for Sarita, this confrontation starts when she goes back home to re-evaluate her childhood and to sort through the emotional baggage that has been weighing her down. Through conversations with her father, she gets a chance to understand why her mother was so cruel, clears out internalised beliefs of guilt, and acknowledges the physical violence that has gone on in her marriage.

Saru's transition to adulthood was not just a one-off moment of clarity, but a gradual rediscovery of who she is and what she is capable of. When we delve into the works of Deshpande, the way he approaches introspection is very much in line with Nancy Chodorow's idea that "*female selfhood is all about relationships and giving new meanings to the connections we have, rather than cutting them off*"^{iv}.

Well-known for its optimistic tone, Saru's Bildungsroman wraps up with the potential of a brand-new beginning that is not based on dramatic change, but on inner strength. When looking at these three novels together, we can say that they are showcasing a very specific, distinctly Indian take on the female coming-of-age story. The lives of the protagonists differ in their backgrounds. Some of them are part of the urban middle class, others live on rural subsistence farms and still others are educated, middle-class professionals, but what they all have in common is the understanding of what it means to be a woman in India.

Coming from a societal perspective, these characters' growth takes place within the home, highlighting the physical limits that are imposed on women. But, inside the confines of their homes, they make profound journeys that challenge these restrictions and show a level of resilience, courage and maturity. Critics like Chandra Talpade Mohanty have argued that the power of women in postcolonial literature lies in their ability to refuse being ignored, and our protagonists here are very much into this mode of thought, so they are not your typical "heroines" who overthrow the system, rather, they speak out with soft yet insistent voice, or by quietly doing what they need to do, always.^v

A traditional coming-of-age story, we see that it has been given a brand-new twist by the unique history and culture of women in India, when we look at the Indian female Bildungsroman. Coming-of-age is not necessarily a movement outward into the world, but rather a move inward to discover oneself, getting clarity on one's emotions and the guts to speak out. The stories of Bim, Rukmani and Saru show that even within the confines of their homes, these women create vibrant, full-fledged mental worlds that form their identities and give them strength to live with the depth of their understanding.

In Desai's painting of Bim, this negotiation plays out not only in her relationships with family but in her connection to space and time. Memory in this novel is a fusion of past and present, and is basically a part of how she develops her sense of self. The jerky, back-and-forth style, jumping between decades, creates something that critic Usha Bande calls "*a mosaic of consciousness*",^{vi} where the past becomes a living friend. Bim's growing up is a slow process of piecing together her patchwork of moments of love, heartbreak, betrayal, and responsibility. Like her complicated feelings towards Raja, who leaves her heart reeling. She is starting to come into her own emotionally, when Bim Desai accepts Raja's life choices. As Asha Choubey says, "*Desai's heroines don't change their surroundings, they change how they perceive them*",^{vii} and that's exactly what Bim does, especially in her bond with Baba. Baba's childish dependence on her forces her into a role she did not ask for, that of a caregiver, and yet, through recognizing the emotional side of that role, she grows.

Well-known critic Meera Deo argues that in Desai's fiction, a woman's maturity is often measured by her ability to love others without sacrificing her own identity and that becomes central to Bim's journey as she forgives Tara, and starts to fall in love with Baba again.^{viii} That is not a sign of resignation, it is a sign of emotional growth and opening.

Markandaya's *Nectar in a Sieve* has a different approach to the idea of the female coming of age. Rukmani's growth is deeply intertwined with the land she tends and turns out to be a metaphor for the power of endurance. Coming hotfooting through the cycles of rain and drought, planting and harvesting, affect her emotions just as much as they do the earth she works on, and her love for the land is something that defines who she is. Something that Indira Bhatt has called the ecological foundation of her womanhood.^{ix}

When a tannery gets built, the balance of Rukmani's life is completely knocked off kilter, and she sees the industrial world and traditional community coming into conflict, which is reflected in the story of the destruction of her sons' connection to the land, and the disintegration of neighbourly friendships, and ultimately leads her into the truth that nothing is permanent, a hard lesson that makes her grow up. Her romance with her husband Nathan also helps to propel her forward, and although their marriage was arranged, they have found in each other a bond of love and emotional support, and through the sharing of their pains.

At the loss of their children, they show themselves to be resilient. When looking at the character of Rukmani, Mohini Kent's statement that "*she grows because she refuses to allow suffering to corrode her humanity*" is basically true, and that ability to keep on being compassionate even when faced with a lot of pain is something that can be seen as a sign of maturity.^x Coming from a poor background, Rukmani and Nathan go to the city searching for their son Murugan and encounter homelessness, starvation and humiliation. But no matter what they face, Rukmani's story is steady, thoughtful, and gets stronger because of the happy memories she has, the values she holds dear, and how connected she feels to the people she loves.

Deshpande's novel *The Dark Holds No Terrors* is a coming-of-age story that is very much concerned with the inner workings of the mind, and for Saru, that means dealing with crushing guilt and emotional baggage that she has carried since childhood. The way her mother treated her early on sets the stage for how she sees herself, and when her brother Dhruva drowns and the mother says it's all Saru's fault, it really hits her hard. According to

critic Vrinda Nabar, "the mother in Deshpande's fiction often stands for the ideas that are embedded in patriarchal society, ideas that a woman has to challenge to grow up".^{xi} Well-known critic K. Suneetha Rani adds that Deshpande shows how disgusting it can be when male-dominated societies control even supposedly modern relationships.^{xii}

Saru's relationship with her husband Manohar is marked by power struggles and is based on his insecurity about her professional success. His use of violence towards her is a nasty way of showing how resentful he is and makes something that was meant to be loving turn into something painful. Coming home to her childhood house is a big part of Saru's healing process, it lets her take a hard look at the painful memories she has been carrying around, and separate the ones that are not really hers from the ones that are. When she talks to her father, he shows her that her mother was not perfect, and that makes her start to understand things about her mother that she had not before. Looking at Saru's character one will see that her growth is not something that happens through a series of dramatic events, but rather through her intense self-reflection. Coming face-to-face with her pain is what sparks Saru's courage, and she starts to articulate the emotional abuse in her marriage, the isolation of her childhood, and the crippling sense of inadequacy that has haunted her, and this is not a fixed point, but just the beginning of a journey where she gets to set her own limits.

Well-known feminist writings, such as Deshpande's, suggest that women need to name their pain before they can heal from it, and Saru's got the guts to do that.^{xiii} When compared to other female Bildungsromans in these novels, the three protagonists are surrounded by intense emotional relationships with their siblings, spouses, parents, and the people around them. It is not that they are rebelling against the world, but they are slowly getting to know themselves better and their relationships with others deepening.

Indian literature critic Sujala Singh has said that women in these stories do not become mature through fighting against the world, but by rebuilding themselves from the inside, and that is what these stories are all about.^{xiv}

One other common thread through these stories is the way they turn pain into something that builds, rather than destroys. We need to think about Bim's emotional abandonment, Rukmani's economic hardships, and Saru's mental trauma. These things do not shatter her; they actually become the foundation of her growth. Gayatri Spivak's observation that the subaltern woman has an unchosen history is something that rings true in these novels, but the heroines do not let their past define them, they create new identities that rise above the pain they have experienced, and shine in different ways.^{xv} Taking into account the female coming-of-age in the Indian Bildungsroman, we see a picture of a process that is still going, and won't be fully settled until social and mental barriers are gone.

Well-known as a genre, the Bildungsroman in these stories does not come to a neat conclusion but rather starts to open up to further growth, and this fits in with modern feminist theory that says that identity is not fixed, it gets reshaped by the world around us.

The Indian female Bildungsroman in novels like *Clear Light of Day*, *Nectar in a Sieve* and *The Dark Holds No Terrors* shows us that the way we have traditionally understood women's growth in literature is changing. It is now seen as an interior, emotional, and often painful experience, controlled by cultural norms, family responsibilities, and how much time one spends looking inward. The journeys of the main characters rip apart Western ideas about

what makes a person grow, and instead say that strength, acceptance and softly speaking out who you are are key to a person's growth.

Through their insightful portrayals of women, Desai, Markandaya, and Deshpande have completely remade the way we see the Bildungsroman, sending us stories that get to the heart of what it means to be a woman in India.

References:

- ⁱ Showalter, Elaine. *A Literature of Their Own. British Women Novelists from Brontë to Lessing*. Princeton University Press, 1977.
- ⁱⁱ Bhargava, Rajul. *Indian Writing in English. A Critical Study*. Sarup & Sons, 2002.
- ⁱⁱⁱ Jain, Jasbir. *Writing Women Across Cultures*. Rawat Publications, 1995
- ^{iv} Chodorow, Nancy. *The Reproduction of Mothering. Psychoanalysis and the Sociology of Gender*. University of California Press, 1978.
- ^v Mohanty, Chandra Talpade. *Feminism Without Borders. Decolonizing Theory, Practicing Solidarity*. Duke University Press, 2003.
- ^{vi} Bande, Usha. *The Novels of Anita Desai. A Study in Character and Conflict*. Prestige Books, 1988.
- ^{vii} Choubey, Asha. *The Fictional World of Anita Desai*. Atlantic Publishers, 2002.
- ^{viii} Deo, Meera. 'Memory as Narrative Strategy in Anita Desai.' *Critical Essays on Indian English Literature*, edited by D. K. Pabby, Atlantic, 2005, pp. 82-95.
- ^{ix} Bhatt, Indira. 'Kamala Markandaya's Vision of Rural Womanhood.' *Indian Women Novelists*, edited by R. K. Dhawan, Prestige Books, 1991, pp. 145-157.
- ^x Kent, Mohini. *Her Infinite Variety. Stories of Women in India*. HarperCollins, 2006.
- ^{xi} Nabar, Vrinda. *The Endless Female Hungers. A Study of Kamala Markandaya's Fiction*. Orient Longman, 1993.
- ^{xii} Rani, K. Suneetha. 'Gender, Power and Violence in Shashi Deshpande.' *Indian Journal of Literature and Society*, vol. 12, no. 2, 2008, pp. 54-67.
- ^{xiii} Deshpande, Shashi. 'Writing from the Margin.' *The Hindu*, 1995.
- ^{xiv} Singh, Sujala. 'Narratives of Becoming. Women's Bildungsroman in Indian Writing.' *Journal of South Asian Literature*, vol. 39, 2005, pp. 88-102.
- ^{xv} Spivak, Gayatri Chakravorty. 'Can the Subaltern Speak?' *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271-313.



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 123- 129

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.047



Dr. B.R. Ambedkar and His Values on Social Justice

Priya Lama, *Assistant Professor in Political Science, Acharya Sukumar Sen Mahavidyalaya, West Bengal, India*

Dr. Upendra Adhikari, *Associate Professor in Political Science, Kurseong College, West Bengal, India*

Received: 22.11.2025; Accepted: 21.11.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

B.R. Ambedkar was one of the rare personalities who not only tried to solve the problem of untouchables but was also adequately concerned with social justice for all. Dr. Ambedkar himself born on lowly family had bitter experiences in his life within the domain of caste system. His early life was full of experiences. But most of them were painful discouraging and sometimes even disgracing, barring some exceptions. However, the effect of some influences and impacts was long enduring on him. Ambedkar's life, ideals and were also a projection of various formative influences. In his social and political ideas, the discerning reader will discover a rich synthesis of various influences and impacts. A study of the formative influence is therefore helpful in understanding Ambedkar's ideas and activities. While, most individuals either adjust to situations, some succumb to them, others confront them and strike out new paths and lead the people on it and Ambedkar was one such leader out of a whole galaxy of leaders India has had in the first half of the 20th century. Ambedkar was a sociol-reformer-politician who was in full knowledge of the facts of social and political life in India. He knew how weak the caste-divided, Untouchability-ridden, Indian society. He was quite conscious of the role of caste in the society and in the politics of his times and was able to anticipate the dimensions in which it was to grow in the post-Independence politics of India. Ambedkar aspired to establish equal status in religion, social, economic and political matters for all, offering them an opportunity to rise in life. He thought that social environment was as much responsible for human sorrow as man himself was. Dr. Ambedkar made significant efforts to lead the society on the path of liberty, equality and fraternity. Thus, the main objective of this present paper is to highlight B.R. Ambedkar with his values on social justice. And also, it attempts to focuses on Dr. Ambedkar's struggles and ideas on social justice.

Keywords: Values, Social, Justice

Introduction:

Dr. Bhimrao Ramji Ambedkar was born on 14th April, 1891 at the lowly caste family Mahar at Mhow Cantl in Madhya Pradesh. He was popularly known as Baba Saheb, was as Indian jurist, economist, politician and social reformer who played a crucial role in shaping

the destiny of free India, and inspired the Dalit Buddhist Movement and campaigned against social discrimination against Untouchables, while also a votary of women's right and the messiah of the untouchables of Indian society.ⁱ Before independence in India, the conditions of depressed classes were almost hellish. His heart was excessively charged with pathos when he found inhuman, discriminatory behaviour being practiced between man and man in the then society. He resolved against the social evils, and to eradicate them from the orthodox, traditional society. And he was heated for his exceptional fearlessness and outspokenness.ⁱⁱ

Ambedkar start out as a political fighter and started struggles for movement in 1920. To provide the voice to the poor oppressed helpless people he started fierce propaganda against the Hindu social order launched are, 'Mook Nayak', Bahiskrit Bharat, 'Janata', 'Samata' was launched as the organ of the 'Samaj Samata Sangh' so on, thorough issues he put due stress on the gender equality and need for education and expose the problems of the depressed as well as women. Ambedkar was greatly influenced by the thoughts of Lord Buddha, Saint Kabir and Jyoti Ba Phule. This is why he made significant efforts to lead the society as the path of liberty, equality, fraternity. He made no any discrimination between son and daughter in Hindu family. Ambedkar was not opposed to Hindu society or Hindu religion; he rather thought that Hindu society should be recognized on the basis of two crucial principles of equality and castelessness society.

One man one value was the egalitarian message of Dr. Bhimrao Babasaheb Ramji Ambedkar, a revolutionary who challenged the social order where the contradiction of caste and class enjoyed a prominent role through centuries. Ambedkar battled to change the existing social order which stood upon caste and class and tried to plant the seed of social justice' by advocating various issues pertaining to plight of caste system and untouchability, human rights, labourers, women rights and above all the Indian politics. He arose out of inequalities and humiliation throughout his life and stood for the establishment of society based on the socio-economic and political justice as his whole life itself is a perennial source of saga of social justice. The idea of social justice is built upon the foundation of liberty, equality and fraternity' where every person residing is capable of getting equal opportunities. So, this paper basically deals with the principles of Ambedkar which are necessary to strengthen the arena of social justice.

Concept of social justice:

The concept of social justice is closely related to the concept of socialism and revolutionary communism in the society, that all benefits and privileges should be shared among all members the society. If there is any constructed inequality towards any particular group of the people, the government should take affirmative action in eliminating such inequalities in the society and the government should be responsible to eradicate the inequalities. In simple way it is related to the idea of the positive liberalism and with the concept of welfare state for all. It stands for that kind of the state whose functions are not bounded to law and order but are extended to take care of the people who are not in a position to help and bring benefit to themselves. According to Ambedkar, his social justice is based on the moral values and self -respect of each person in the society. He believed that justice situates through social, political and economic justices that regulated by constitution of the nation.

Ambedkar's reflection on Hindu social system vis a vis untouchability:

Ambedkar wanted to reorganise the society on equality and rationality, therefore opposed the caste based on social structure which he thought, was characterised by graded inequalities. Ambedkar criticism against the principle of Chaturvarnaya, as a basis of social organization. According to him, the Hindu Society, in common was composed of four classes namely, Brahmins, Kshatriyas, Vaishya and Shudhras. According to him it is not only based on division of labour, but is also a division of labourer, into water-tight compartments...Chaturvarnaya presupposes classification of people into four definite categories. Ambedkar strongly objects to this. In this respect according to him, the ideal of Chaturvarnaya has a close affinity to the Platonic ideal of division of society into three classes i.e., Philosopher-King, Soldiers and Artisans. Therefore, he subjects both the same criticism. According to him, modern science has shown that lumping together of individuals into a few sharply marked off classes is a superficial view of man not worthy of serious consideration. In his opinion both Plato and the propounders of Chaturvarnaya fail to recognize the infinite diversities of the active tendencies and the uniqueness of which an individual is capable. Ambedkar emphasizes the fact that it is impossible accurately to classify people into four definite classes. That is why the original four classes have now become four thousand castes, he points out.ⁱⁱⁱ

Ambedkar was a staunch believer that in order to make a society based on equality and fraternity, the caste system must abolish, so being the victim of such discrimination, he decided to give his life to fight battle against this system. Caste implies a system in which status and occupation are hereditary and descend from father to son. With the development of caste, all the requirements of just social order were lost. With the fixation of individuals into castes and sub-caste, their status and occupation were fixed by birth. The individual was not a free human to choose his course of action. Such system of regarding the status of individual by birth lead to disorganization of Hindu society.

The Shudras became the worst sufferers as their position was worse than slaves, they were denied basic access to water, wells, temple was out of reach and they were forced to live in dirty places in the outskirts of villages. Their touch shadow or mere voice was enough to pollute the caste Hindus. Ambedkar himself probed the caste system. His three tracts are annihilation of caste, who were Shudras? and the untouchables. His findings were as follows. Initially Varna's were based on worth but in the course of time worth was replaced to birth and the four Varna's were regarded as castes. The principle of graded inequality fixed the contact between castes.^{iv}

There was according to Ambedkar a close relation between caste system and untouchability. It was therefore not possible to abolish the one without abolishing the other. There can be no severance between the two as untouchability is the extension of caste system. he opined that the two stand together and fall together. He therefore favoured abolition of caste system and reorganization of society on the basis on equality, liberty and fraternity only then social justice could be achieved.

After several movements and struggles of Ambedkar to abolish the evil of untouchability, laws were incorporated in the Indian Constitution to commemorate the great oppression faced by the untouchables. Article 17 of the Indian Constitution abolished untouchability and declared it as a punishable act. According to this, no one can restrict the Dalit's or Harijans from entering temples, streets, buses, etc. the constitution also provides

reservation to these class by virtue of article 15(4) and 29(2) read with article 341 of the Indian constitution. ^v

Ambedkar and state socialism:

The theory of state socialism in India has developed by Dr. Ambedkar. He submitted a memorandum entitled as 'State and Minorities' in the constituent assembly on behalf of all India scheduled caste federation in the year 1946. In this memorandum he opined that any privilege or extra privilege arising out of any rank, birth, caste or sub-caste should be abolished in order to achieve social democracy in the nation. Ambedkar's concept of State Socialism is based on the following points;

- State ownership of agriculture and key industries to meet the demand of the poorer strata of the society.
- Management and maintenance of productive resources by the state.
- A just distribution of common produce among the different people of the society without any kind of distinction within caste or creed.
- He wanted that the state socialism to be established as the fundamental right within the Constitution, making it a permanent feature of the Indian State and independent of the fluctuating will of the legislature.

The aims and objectives of his state socialism are to remove the extreme inequalities and evil caste system from the society which has created the inequality within the people of the society. The concept of the state socialism is based on principles on justice for all the people instead of the merit and gradation.

To him, men are different from each other by virtue of their birth, mental ability, faculty, hereditary and social atmosphere but they should enjoy equal opportunities for their upliftment and they should get to have the equal rights in every sector.

In Ambedkar's concept Socialism was an economic blueprint for India that advocated for the state ownership of basic industries, agriculture and land to ensure the equitable distribution of wealth and prevent capitalist exploitation against the oppressed classes. Ambedkar believed a planned economy, guided and managed by the state was crucial for rapid industrialization and for providing opportunities to the poor and marginalized sections. He proposed establishing State Socialism through the Constitution, making it from being changed by the future parliamentary majorities.^{vi}

Why Ambedkar proposed State Socialism for the Social Justice?

- He identifies the caste system as the root of social injustice and argued for its complete eradication.
- Ambedkar was critical of unchecked capitalism, which he believed would reinforce caste-based hierarchies and economic disparities in India.
- He saw a direct link between the caste system and economic inequality and viewed State Socialism as a necessary tool to break this link and promote social justice.
- He considered state intervention essential for the rapid industrialization of India, which he believed private enterprise was incapable of achieving without creating massive inequalities.^{vii}

Equality as prime value of Social Democracy

Ambedkar's conception of social democracy is based on the principles of equality, liberty and fraternity. The idea of equality is fundamental value of democratic life. In Ambedkar's view liberty and fraternity are derived from equality. He holds that where equality is denied, everything else may be taken to be denied. In other words, equality per-supposes democracy. According to Ambedkar:

"Democracy is another name of equality. Parliamentary democracy developed a passion for liberty. It never mind even a nodding acquaintance with equality. If failed to realize the significance of equality and did not ever endeavour to strike a balance between liberty and equality, with the result that liberty swallowed equality and has made democracy a name and farce."^{viii}

Ambedkar emphasizes the necessary connection between equality, liberty and fraternity as a key principle of the democracy and mandates a balance between them for the success of democracy.

Ambedkar observed that a realize democracy as an ideal and the Indian society has to overcome its social order which is built on the principle of inequality. He pointed out that the Hindu social order is nurtured on the following three principles:

- Grading inequality
- Fixation of occupation of each class and continuance by heredity and
- Fixation of people within their respective classes.

This scheme of graded inequality is designed and preserved to maintain social inequality.

The Hindu social order leaves no choice to the individual. It fixes his occupation. It fixes his status. All that remains for the individuals to do is to conform himself to these graded inequality has been carried into the economic field. He viewed Hindu social order as based primarily on class or varna and not on individual worth; there is no room for individuals' merit and no consideration of individual justice. He further holds the position that inequality is the official doctrine of Brahmanism and lower classes have been suppressed remorselessly by Brahmins. Ambedkar says, Hinduism is inimical to equality, antagonistic to liberty and opposed to fraternity.^{ix}

In Ambedkar's words,

"Justice has always evoked ideas of equality of proportion of compensation. Equity signifies equality. Rule and regulations, right and righteousness are concerned with equality in value. If all men are equal, then all mean are of the same essence, and the common essence entitles them of the same fundamental rights and equal liberty... in short justice is another name of liberty, equality and fraternity."^x

Ambedkar maintains that society has to discover aptitudes and capacities of individuals and train them progressively for social use. He emphasizes that there are indefinite pluralities of capacities in an individual which may characterize his person. A society to be democratic should pave the way to use all these capacities of the individual. Social conditions necessary for flourishing of democracy are:

- Social equality
- Economic security and
- Access to knowledge.

Ambedkar believes that the more equal the more social rights of citizens are, the more able they are in utilizing their freedom and individuality.

Concluding Remarks:

Ambedkar's legacy in social values on social justice is a powerful and enduring call for a Society based on liberty, equality and fraternity, where individual's dignity and the human rights are paramount in the society. His work culminated in the Indian Constitution provides a legal framework for a just society by guaranteeing equal rights to all citizen and for him the conclusion is that achieving his vision requires continuous effort. Ambedkar's ideas continue to be a vital guide for addressing discrimination and inequality through constitutional and legal methods and promoting education and rational thought to realize true social justice in the nation.

References and notes:

- i. <https://en.m.wikipedia.org>
- ii. Mishra, S. N., 2010, *Socio- Economic and Political Vision of Dr. B. R. Ambedkar*, New Delhi: Concept Publishing Company Pvt. Ltd Regd. Office.
- iii. Bharill, Chandra, 1977, *Social and Political Ideas of B.R.Ambedkar*, Jaipur-302001, Aalekh Publishers, pp. 136-137.
- iv. Ambedkar, B. R., 1989, 'The untouchables. Who were they and why they become Untouchables?' in Dr. Babasaheb Ambedkar, *Writing and Speeches*, vol.7, Bombay: Government of Maharashtra.
- v. Constitution of India, 1950, Part. III.
- vi. Ambedkar B.R., 1979 *State and Minorities*, Dr. Babasaheb Ambedkar Writings and Speeches, Education Department, Government of Maharashtra, compiled Vasant Moon, pp. 392-393.
- vii. <https://philosophy.institute/indian-philosophy/ambekar-social-equality-state-socialism/>
- viii. Rodrigues, Valerian, 2004, ed. *The Essential Writings of B.R. Ambedkar*, New Delhi, Oxford University Press, 01, p.111.
- ix. Moon, Vasant and Hari Narake, 2014, comp. *Babasaheb Ambedkar's Writings and Speeches*, vol. 3. New Delhi: Dr. B.R. Ambedkar Foundation, Ministry of Social Justice and Empowerment, GOI, P. 66.
- x. Moon, Vasant and Hari Narake, 2014, comp. *Babasaheb Ambedkar's Writings and Speeches*, vol. 3. New Delhi: Dr. B.R. Ambedkar Foundation, Ministry of Social Justice and Empowerment, GOI, P. 25.

Bibliography:

Books

1. Bharill, Chandra, 1977, *Social and Political Ideas of B.R.Ambedkar*, Jaipur-302001, Aalekh Publishers.
2. Rodrigues, Valerian, 2004, ed. *The Essential Writings of B.R. Ambedkar*, New Delhi, Oxford University Press, 01.

3. *Christophe Jaffrelot, 2005 Dr Ambedkar and Untouchability; Analyzing and Fighting Caste, Delhi, Permanent Black.*
4. *Rao, Narayan, J. S, Somasekhar, A, Audiseshaiah, K., 2002 B. R. Ambedkar, His Relevance Today, New Delhi: Gyan Publishing House.*

Articles and speeches:

1. *Ambedkar, B. R., 1989, 'The untouchables. Who were they and why they become Untouchables?' in Dr. Bsbasaheb Ambedkar, Writing and Speeches, vol. 7, Bombay, Government of Maharashtra.*
2. *Ambedkar B.R., State and Minorities, Dr. Babasaheb Ambedkar Writings and Speeches, Education Department, Government of Maharashtra, compiled Vasant Moon, (1979).*
3. *Moon, Vasant and Hari Narake, comp. Babasaheb Ambedkar's Writings and Speeches, vol. 3. New Delhi: Dr. B.R. Ambedkar Foundation, Ministry of Social Justice and Empowerment, GOI, 2014.*

Websites:

1. <https://en.m.wikipedia.org>
2. <https://philosophy.institute/indian-philosophy/ambedkar-social-equality-state-socialism/>



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 146-152

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.049



Revisiting Kant's Notion of Perpetual Peace

Mr. Hemnath Patra, *Research Scholar, Department of Philosophy, The University of Burdwan, Chotkhanda, Memari, Purba Barddhaman, West Bengal, India*

Received: 11.10.2025; Accepted: 23.10.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

In the twenty-first century the studies on peace and conflict-resolutions have focused on different aspects of geo-politics and uneven globalization in order to achieve world peace. Many peace studies have used historical evidences to convey the importance of social, political, and moral philosophies. Side by side, they merge theories and thoughts, and provide useful principles, policies, and rules in their forward march. These studies focus on critical analysis of war incidents, economic stabilization, and people-to-people connections to establish world peace. Still, the many states today ignore the moral standards of living in peace. Consequently, war and war-like incidents occur sometimes here and sometimes there.

I take this opportunity to revisit the general moral standards set by Immanuel Kant through his celebrated article "Perpetual Peace: A Philosophical Sketch" in the endeavour of establishing global peace on a permanent basis.

Keywords: Perpetual Peace, Kingdom of Ends, Summum Bonum, Peace Studies, Morality, etc.

I

The great German philosopher Immanuel Kant is known for his philosophical or ethical doctrines involving critical and practical thinking by human reason. He wrote many books and essays, but among his other writings, 'Perpetual Peace: A Philosophical Sketch' (originally titled 'Zum Ewgen Frieden. Ein Philosopher Antwerp') is a great work on achieving world peace. It was written in 1795, at the end of his life, and the first English translation was made in 1903. At first, this essay was not so popular but when 'United Nations Peacekeeping' was formed in 1948, it was considered a unique approach to placing permanent world peace. The essay contains six preliminary articles, three definitive articles, two supplements, and two appendices. We often consider these 'articles' as principles or rules for acquiring perpetual peace. In short, here I mention the preliminary articles below:

P1. "No treaty of peace shall be regarded as valid, if made with the secret reservation of material for a future war." (Kant 1917, 108)

-The first article refers to all those peace treaties based on a temporary agreement that free countries make to the interim end of war and it serves as a seed for future war preparation.

Even that does not bring peace. According to Johan Galtung¹, that type of peace treaty is a negative peace, which is the opposite of lasting peace.

P2. "No state having an independent existence—whether it be great or small—shall be acquired by another through inheritance, exchange, purchase or donation." (Kant 1917, 109)

-The second article poses that an independent state is not something obtained by anyone, it is inherent in human civilization, that is, it is for the society or the people.

P3. "Standing armies (*miles perpetuus*) shall be abolished in course of time." (Kant 1917, 111)

-The third article refers to a complete dismantling of military power because having permanent military power means, a state is ready to invade another state or to defend itself against attackers. There can be no lasting peace where there is a possibility of war or being attacked.

P4. "No national debts shall be contracted in connection with the external affairs of the state." (Kant 1917, 112)

-The fourth article confirms that war expenditures are costly if the expenses can be met by borrowing then war never ends. But if there is no opportunity to take out debts, this enthusiasm of statesman is bound to wane. This increase in power is based on the debts that one country incurs from another country, and as a result, the other country prepares for future war, as well as the first country that is currently involved in the war is equally dependent on the future debt. Therefore, peace in other countries is preparation for war. For example, in World War II, Germany was responsible for paying billions of dollars in reparations to the Allies.

P5. "No state shall violently interfere with the constitution and administration of another." (Kant 1917, 113)

-The fifth article confesses that an independent nation can make its own constitution and administration and no one interfere with it violently.

P.6 "No state at war with another shall countenance such modes of hostility as would make mutual confidence impossible in a subsequent state of peace: such are the employment of assassins (*percussores*) or of poisoners (*venefici*), breaches of capitulation, the instigating and making use of treachery (*perduellio*) in the hostile state." (Kant 1917, 114)

-The sixth article poses that states should condemn the mode of hostility in wartime, and make mutual confidence for building trust climates in the future state of peace. For example, ingredients like poison assassination, aiding treachery, are all hostile to the state.

Here, the six primary articles are expressed as negative, which have been considered from three types of war environments during the federation of free nations: 1. when they are bound in war; 2. when they are engaged in a peace treaty after the war; and 3. when they are at peace. When a free state engages in war with another state, it is understandable to assume

¹ Johan Galtung, who is regarded as the founder of peace research studies. He is the founder of 'The International Peace Research Institution', where he writes many books and essays on it, but his primary doctrine on peace is Negative and Positive peace. According to him, negative peace is the absence of human violence and war, and positive peace is the absence of structural violence (Galtung, 1964, pp. 1-4)

that both nations are in trouble within a similar state of nature, where the absence of a governing authority renders the establishment of rights and peace challenging. In this context, the decision to resort to war may be perceived as a means to assert rights rather than inflict destruction. However, if the objective of war is to establish rights, consideration must also be given to the enjoyment of those rights. Notably, the adage "you can catch fish with poison, but you cannot eat them"² serves as a poignant reminder that the pursuit of rights through war ultimately yields no tangible benefits. Consequently, the outcome of war is typically characterised by widespread destruction, with little to no lasting enjoyment of the rights being sought.

To establish perpetual peace, Kant wrote three definite articles in addition to six preliminary articles, these are described as positive. The purpose of these articles is to garner widespread support and participation in the peace process, which is often a crucial component in achieving lasting peace. By encouraging the public to get involved, these charters aim to create a sense of community and shared responsibility for promoting peace.

- I. 'The civil constitution of each state shall be republican.' (Kant 1917, 121)
- II. 'The law of nations shall be founded on a federation of free states.' (Kant 1917, 129)
- III. 'The rights of men, as citizens of the world, shall be limited to the conditions of universal hospitality.' (Kant 1917, 138)

In a republican system of governance, each state's authority is derived from the principles of freedom, equality, and the rule of law. Specifically, a republic recognises the freedom of every citizen, applies the same law to all citizens, and treats every citizen as equal. It is essential to note that Kant's concept of a republic does not necessarily equate to democracy, as the former is based on the sovereignty of morality rather than the opinion of the majority. The governance of each state will be republican. According to him, the prerequisite for the peaceful coexistence of independent states is the peaceful coexistence of citizens within the state. However, it is not too clear what Kant means by a republic. But he mentions three common principles of the republic. First, the republic recognises the freedom of every citizen of the state. Second, the republic introduces the same law precept for every citizen of the state. Third, every citizen of the state is equal in the view of the republic.³ Aristocracy, democracy, etc, may or may not be compatible with the republic proposed by Kant. He spoke of the freedom of all subjects and this freedom is the 'categorical imperative'⁴. The freedom

² Khan, Gopal Chandra. (2010), "Nirantan Santi", *Kanter Darsan* by Prahlad Kumar Sarkar eds, Howrah: Darsan o Samaj Trust. p237

³ ...in the first place, founded in accordance with the principle of the freedom of the members of society as human beings: secondly, in accordance with the principle of the dependence of all, as subjects, on a common legislation: and, thirdly, in accordance with the law of the equality of the members as citizens. (Kant 1917, 121)

⁴ Kant defines categorical imperatives as commands or moral laws all persons must follow, regardless of their desires or extenuating circumstances. As morals, these imperatives are binding on everyone. According to Paton "Because of the obstacles due to our impulses and desires, this law appears to us as a law that we ought to obey for its own sake, and so as what Kant calls a categorical imperative." (Paton 1947, 22)

of all subjects, as outlined by Kant, is the 'categorical imperative,' which is consistent with the concept of citizens' rights and is a fundamental principle of a republican form of government. The concept of citizens' rights is consistent with the categorical imperative order, and a republic is a form of government that is governed by the concept of rights.

Second, The mutual behavior of states within a federation of free states is governed by the rules established by the federation. Similarly, the rules of individual states dictate the behavior of their citizens. In a federation of independent and sovereign states, regardless of their size or wealth, the authority of the state is derived from moral laws that apply universally and unconditionally.

Third, As a citizen of a federation state, an individual from one state can enjoy limited rights in another state, which are restricted to those of universal hospitality. In this context, a citizen of one state is considered a guest in another state, rather than a refugee or any other category.

In addition, he often said a couple of things in his first supplement like the distinction between the 'mechanical and theological view of things', between 'nature' and 'providence', which guarantee perpetual peace,- and those are directly connected with his concept of peace. or it is better to say his concept of perpetual peace is grounded on these two concepts, nature, and providence. Nature or the world of phenomena (or say the world of sense experience) strictly follows a mechanical system, that is valid only within the realm of possible sense experience by a priori principles of reason, e.g., cause and effect, substance and attribute, etc. These do not apply transcendent sense experiences such as the idea of soul or god, etc. But it is the form of imperatives to the will by which one can think beyond the world, not logically but dogmatically, which in turn falls into transcendent sense experiences. But the will is imperative, and itself a practical reason. This 'will' produce moral principles and necessarily follow from pure practical reason. He stated this fundamental insight of practical reason in Appendix I, through the universal law as an act, and kept the action as an end, not only the means. According to him,

"... nature guarantees the coming of perpetual peace, through the natural course of human propensities: not indeed with sufficient certainty to enable us to prophesy the future of this ideal theoretically, but yet clearly enough for practical purposes. And thus this guarantee of nature makes it a duty that we should labour for this end, an end which is no mere chimera." (Kant 1917, 157)

While providence (or divine providence) is associated with moral and teleological consideration. It is not an object of theoretical knowledge but a postulate of practical reason that is unseen, purposive direction of history, guided by a higher good (Summum Bonum), towards a morally better future. According to Kant

"... when looked upon as the compelling force of a cause, the laws of whose operation are unknown to us, is, when considered as the purpose manifested in the course of nature, called Providence..." (Kant 1917, 144)

"...supreme principle, which Kant calls the *categorical imperative*, commands simply that our actions should have the *form* of moral conduct; that is, that they should be derivable from universal principles." (Kant 2006, X-XI)

However, this first supplement is essentially a summary of Kant's essay on *Idea of a Universal History from a Cosmopolitan Point of View* (1748).

However, The causes of war in the current global context are multifaceted and complex, often involving a combination of political, economic, social, and environmental factors. This section outlines the primary causes of war, which can be summarized as follows: 1. Conflict over land and borders, often due to disputes over resource-rich areas or strategic locations. 2. Competition for essential resources such as water, oil, gas, and minerals, especially in regions where these resources are scarce. 3. Struggles for political power, governance issues, and the desire to control state institutions, often exacerbated by authoritarian regimes and lack of democratic processes. 4. Deep-seated ethnic and religious divisions that can lead to violent conflicts. 5. Significant economic disparities within and between countries that can lead to social unrest and conflict. 6. Foreign intervention and geopolitical rivalries that can exacerbate local conflicts. 7. Non-state actors, including terrorist organizations and insurgent groups, that can provoke conflicts. 8. States that lack effective governance and institutions, which can become breeding grounds for conflict. 9. Long-standing historical grievances and unresolved past conflicts that can lead to renewed violence. 10. Environmental degradation, climate change, and natural disasters that can exacerbate resource scarcity and displacement. 11. The widespread availability of weapons that can make conflicts escalate and persist. 12. The spread of misinformation and propaganda that can inflame tensions and justify conflict.

The root causes of war significantly alter the current global landscape, concurrently posing a threat to living beings, as innocent living beings who are not involved in the conflict inevitably are most affected as a result of war incidents. However, these 12 causes directly or indirectly hinder lasting Peace. Although some hints can be found in Kant's preliminary articles, they are partially helpful in achieving peace. However, to condemn present-day war incidents, we need additional principles regarding territorial disputes, resource competition, ethnic and religious tensions, terrorism and insurgency, failed states, information warfare and Propaganda, etc. Therefore, it is necessary to make new policy arrangements on these subjects to achieve world peace.

Kant did not deny the possibility of war, but he accepted the possibility of perpetual peace.⁵ This perspective suggests that while war is a reality, it is not an inevitable or necessary state of affairs. He believed that the conditions for peace could be established through the creation of a just and moral international order. Kant's acceptance of perpetual

⁵ "If the consent of the citizens is required in order to decide that war should be declared (and in this [republican] constitution it cannot but be the case), nothing is more natural than that they would be very cautious in commencing such a poor game, decreeing for themselves all the calamities of war. Among the latter would be: having to fight, having to pay the costs of war from their own resources, having painfully to repair the devastation war leaves behind, and, to fill up the measure of evils, load themselves with a heavy national debt that would embitter peace itself and that can never be liquidated on account of constant wars in the future." <https://www.libertarianism.org/columns/immanuel-kant-war-peace#:~:text=If%20the%20consent%20of%20the,constant%20wars%20in%20the%20future.https://www.libertarianism.org/columns/immanuel-kant-war-peace#:~:text=If%20the%20consent%20of%20the,constant%20wars%20in%20the%20future.>

peace was not a naive optimism, but rather a recognition of the potential for human beings to work towards a more peaceful and harmonious world. According to him

“Men are by nature imperfect creatures, unsociable and untrustworthy, cursed by a love of glory, of possession, and of power, passions which make happiness something for ever unattainable by them.” (Kant 1917, 47)

This statement reflects a pessimistic view of human nature, suggesting that individuals are inherently flawed and driven by self-interested desires that often lead to conflict and unhappiness.

In contemporary studies, peace is defined as ‘the cessation of hostilities’, ‘the end of all hostilities’, or ‘the cessation of war’. At the same time, the meaning of perpetual peace denotes the subject of permanent peace of states. This is not merely a temporary ceasefire but rather a lasting and unending peace among states. In the account of Immanuel Kant, "Perpetual Peace" denotes a lasting and enduring state of peace among states, which can be attained through the establishment of a global system governed by democratic republican constitutions and international law.

In contrast, philosophers like Hegel, Schiller, Moltke, Tennyson, Malthus, etc. are antagonistic towards lasting peace. On their accounts, lasting peace makes citizens of the state sleepy and dull, leading to their degradation by keeping them immersed in luxury and pleasure so that war is the natural way of life in the case of balance. They all disagreed with Kant on war by presenting various arguments, and they concluded war is essential stuff for rights and equality.

In the account of Kant perpetual peace is not an unrealizable dream nor he does believe in a speculative Utopian idea that is free from fear, crime, and war. Even, he is neither enough pessimistic nor excessively optimistic in the essay on perpetual peace. Kant views perpetual peace as an ideal that ought to be posed as a moral principle and therefore these can be realized through dedication and effort.⁶ However, he also acknowledges that achieving this ideal is contingent upon a thorough understanding of the necessary conditions for a lasting peace. Kant warns that attempting to pursue this ideal without considering these conditions would be futile or counterproductive. Consequently, he suggests that securing perpetual peace between independent nations is a hopelessness endeavor. While nations may enter into treaties, these agreements are only binding as long as they serve the interests of the parties involved, and enforcing them is impossible as long as nations maintain their independence.

This peace study mainly belongs to the practical ethics of Kant's pure reason, where the concepts of ‘Kingdom of Ends’ and ‘Summum Bonam’ (the highest good)⁷ are seemingly merged, and the political form of these two concepts is ‘Federation of Free Nation’. We may

⁶ “Kant is not pessimist enough to believe that a perpetual peace is an unrealisable dream or a consummation devoutly to be feared, nor is he optimist enough to fancy that it is an ideal which could easily be realised if men would but turn their hearts to one another. For Kant perpetual peace is an ideal, not merely as a speculative Utopian idea, with which in fancy we may play, but as a moral principle, which ought to be, and therefore can be, realised.” (Kant 1917, P.Viii)

⁷ It is a belief that arises from the need to reconcile the moral law with the ultimate harmony of happiness and virtue, which Kant calls the ‘highest good’.

say that, his entire moral philosophy is based on 'Reverence of Law' or 'Respect for the Law', that often considered as deontological rules of duty itself. In his account, the moral law is preferable as an act of 'Categorical Imperative', these acts are simply a universal law, treat humanity not simply means but always as an end, and every individual is a law making member of the kingdom of ends. It is the basis of his ethical system grounded on the ultimate good (Summum Bonum) that fully conforms to moral law.⁸ Kant used the term 'Summum Bonum' which means highest good or ultimate good, that is, the results of principles of pure practical reason, harmony between being moral and being happy, and it is the end goal of the categorical imperative.⁹

In the essay 'Perpetual Peace', Kant shows that the proposal for perpetual peace is not just expenditure. This idea is followed from the moral law and therefore it is the ideal that is the sole duty of man to strive to implement it. He states that

"We must desire perpetual peace not only as a material good, but also as a state of things resulting from our recognition of the precepts of duty" (Kant 1917, ix)

For that sake, in the current context, it is essential for the international community to prioritize the promotion of lasting peace as a fundamental responsibility, inherent to its natural and providential character. Concurrently, it is crucial to establish new and forward-thinking principles to address six additional causes of war: end of territorial disputes, end of resource competition, end of ethnic and religious tensions, end of terrorism and insurgency, sustaining failed states, and end of information warfare, including propaganda.

References:

1. Galtung, J. (1964). 'What is peace research?' *Journal of Peace Research*, 1(1), 1-4.
2. Kant, I. (1917). *Perpetual Peace: A Philosophical Essay*, Translated by M. Campbell Smith, London: George Allen & Unwin Ltd. & New York: The Macmillan Company
3. Kant, I. (2006). *Groundwork of the Metaphysics of Morals*. Translated and edited by Mary Gregor, Cambridge, New York: Cambridge University Press
4. Kant, I. (1947) *The Moral Law or Kant's Groundwork of the Metaphysics of Morals*. Translated by H. J. Paton, London, New York, Melbourne, Sydney, Cape Town: Hutchinson's University Library
5. Kant, I. (2004) *The Critique of Practical Reason (Philosophical Classics)*. Translated by T. K Abbott. United Kingdom: Dover Publications.
6. Khan, Gopal Chandra. (2010), 'Nirantan Santi', *Kanter Darsan* by Prahlad Kumar Sarkar eds, Howrah: Darsan o Samaj Trust.
7. Immanuel Kant on War and Peace, Jun 20th 2016, Accessed by 8th march 2025, <https://www.libertarianism.org/columns/immanuel-kant-war-peace#:~:text=If%20the%20consent%20of%20the,constant%20wars%20in%20the%20ofuture.>

⁸ "...the perfect accordance of the mind with the moral law is the supreme condition of the summum bonum" (Kant 2004, p 68.)

⁹ "[Summum Bonum] can only be found in a progress in infinitum towards that perfect accordance, and on the principles of pure practical reason it is necessary to assume such a practical progress as the real object of our will." (Kant 2004, p.96.)



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 130- 136

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.052



Freedom of Expression and Good Governance

Dr. Chingangbam Newgold Devi, *Assistant Professor, Department of Sociology, G.P. Women's College, DMU, Manipur, India*

Dr. Achom Roshan Kumar, *Associate Professor, Department of Sociology, G.P. Women's College, DMU, Manipur, India*

Dr. R.K. Helen Devi, *Associate Professor, Department of Sociology, G.P. Women's College, DMU, Manipur, India*

Received: 25.11.2025; Accepted: 30.11.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

The present paper discusses the significance of freedom of expression in good governance through secondary sources of data. Freedom of expression is necessary both for individual and for the society. Until and unless people identify and share their problems and issues, no one can recognise and understand their concern difficulties and challenges, but also their appreciations towards the state for good governance cannot be reached. To have good governance, a free and fair relation between the public and the state is necessary. Accessing the freedom of expression by the people helps in having free and fair relations with the state. Many international constitution and documents guaranteed freedom of expression as one of the human rights. Freedom of expression is significant both for good governance and for safeguarding democracy. But limitations and restrictions in practising freedom of speech and expression is also mentioned in many international documents. Therefore, people should take great care while expressing their viewpoints and sharing their opinions, so that their views and opinions do not harm the sentiments of other people or ethics and morality of the state and society.

Keywords: governance, good governance, freedom of expression.

Introduction:

Freedom of expression plays an important role in the life of a man as well as in the society. Until and unless people identify their problems and issues, no one can recognise his/her difficulties. Direct relation between the public and the government is necessary for good governance in a state. And for this freedom of expression is necessary. So that people can share their ideas, experiences, grievances, challenges, appreciations, suggestions, etc. Also, people should take great care while expressing their viewpoints and sharing opinions so that those viewpoints and opinions do not hurt the sentiments of other people or ethics and morality of the state and society. There are different platforms where people can share their opinions such as print media, electronic media, and social media, other online

Freedom of Expression and Good... Chingangbam Newgold Devi, Achom Roshan Kumar & R.K. Helen Devi
platforms, etc. The paper discusses the importance of freedom of expression in good governance. Secondary sources are concerned for writing the paper.

Governance and Good Governance:

World Bank in its report *Governance and Development*, define governance as “the manner in which power is exercised in the management of a country’s economic and social resources for development” (The World Bank, 1994).¹⁰ Three distinct aspects of governance have been identified by the World Bank. These may be mentioned as (i) the form of political regime; (ii) the process by which authority is exercised in the management of a country’s economic and social resources for development; and (iii) the capacity of governments to design, formulate, and implement policies and discharge functions (The World Bank, 1994).¹⁰ United Nations Economic and Social Commission for Asia and the Pacific (UNESCAP) define “governance as the process of decision-making and the process by which decisions are implemented (or not implemented). The concept of governance can be used in various contexts such as corporate governance, international governance, national governance and local governance.

“Since governance is the process of decision-making and the process by which decisions are implemented, an analysis of governance focuses on the formal and informal actors involved in decision-making and implementing the decisions made and the formal and informal structures that have been set in place to arrive at and implement the decision.”⁹

Different stakeholders are involved in assuring good governance. According to UNESCAP, major stakeholders of good governance include:

“Government is one of the actors in governance. Other actors involved in governance vary depending on the level of government that is under discussion. In rural areas, for example, other actors may include influential land lords, associations of peasant farmers, cooperatives, NGOs, research institutes, religious leaders, finance institutions political parties, the military etc. The situation in urban areas is much more complex. At the national level, in addition to the above actors, media, lobbyists, international donors, multi-national corporations, etc. may play a role in decision-making or in influencing the decision-making process. All actors other than government and the military are grouped together as part of the ‘civil society.’ In some countries in addition to the civil society, organized crime syndicates also influence decision-making, particularly in urban areas and at the national level. Similarly formal government structures are one means by which decisions are arrived at and implemented. At the national level, informal decision-making structures, such as ‘kitchen cabinets or informal advisors may exist. In urban areas, organized crime syndicates such as the ‘land Mafia’ may influence decision-making. In some rural areas locally, powerful families may make or influence decision-making. Such, informal decision-making is often the result of corrupt practices or leads to corrupt practices.”⁹

Good governance is concerned with the processes for making and implementing decisions, not about making ‘correct’ decisions, but about the best possible process for making those decisions. Good decision-making processes share several characteristics with good governance. All have a positive effect on various aspects of local government

Freedom of Expression and Good... Chingangbam Newgold Devi, Achom Roshan Kumar & R.K. Helen Devi including consultation policies and practices, meeting procedures, service quality protocols, councillor and officer conduct, role clarification and good working relationships. The World Bank defines

“Good governance is epitomized by predictable and enlightened policy making; a bureaucracy imbued with a professional ethos; an executive arm of government accountable for its actions; a strong civil society participating in public affairs; and all behaving under the rule of law” (The World Bank, 1994).¹⁴

UNESCAP has given eight major characteristics of good governance. It may be mentioned as

“Participatory, consensus oriented, accountable, transparent, responsive, effective and efficient, equitable and inclusive and follows the rule of law. It assures that corruption is minimized, the views of minorities are taken into account and that the voices of the most vulnerable in society are heard in decision-making. It is also responsive to the present and future needs of society.”⁹

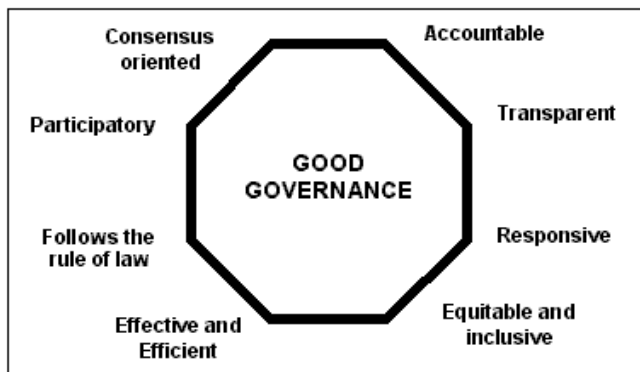


Figure 1: Characteristics of Good Governance (UNESCAP)⁹

1. Participation: Participation by both men and women is a key cornerstone of good governance. Participation could be either direct or through legitimate intermediate institutions or representatives. Participation needs to be informed and organized. This means freedom of association and expression on the one hand and an organized civil society on the other hand.
2. Rule of law: Good governance requires fair legal frameworks that are enforced impartially. It also requires full protection of human rights, particularly those of minorities. Impartial enforcement of laws requires an independent judiciary and an impartial and incorruptible police force.
3. Transparency: Transparency means that decisions taken and their enforcement are done in a manner that follows rules and regulations. It also means that information is freely available and directly accessible to those who will be affected by such decisions and their enforcement. It also means that enough information is provided and that it is provided in easily understandable forms and media.
4. Responsiveness: Good governance requires that institutions and processes try to serve all stakeholders within a reasonable timeframe.
5. Consensus oriented: Good governance requires mediation of the different interests in society to reach a broad consensus in society on what is in the best interest of the whole

Freedom of Expression and Good... Chingangbam Newgold Devi, Achom Roshan Kumar & R.K. Helen Devi
community and how this can be achieved. It also requires a broad and long-term perspective on what is needed for sustainable human development and how to achieve the goals of such development. This can only result from an understanding of the historical, cultural and social contexts of a given society or community.

6. Equity and inclusiveness: A society's well-being depends on ensuring that all its members feel that they have a stake in it and do not feel excluded from the mainstream of society. This requires all groups, but particularly the most vulnerable, have opportunities to improve or maintain their well-being.

7. Effectiveness and efficiency: Good governance means that processes and institutions produce results that meet the needs of society while making the best use of resources at their disposal. The concept of efficiency in the context of good governance also covers the sustainable use of natural resources and the protection of the environment.

8. Accountability: Accountability is a key requirement of good governance. Not only governmental institutions but also the private sector and civil society organizations must be accountable to the public and to their institutional stakeholders. Accountability cannot be enforced without transparency and the rule of law.⁹

It is clear from the discussion of the definition; stakeholders involves and characteristics of good governance that it is little difficult to achieve totally what good governance is in reality. It is much similar to the ideal type. Only a very few countries and societies have successful in achieving good governance in its totality. However, actions must be taken continuously to work towards achieving good governance in reality in order to ensure sustainable human development. In India, Good Governance Day is observed annually as Susasan Diwas, on 25 December to enhance accountability in the government, since 2014 to honour the late Prime Minister Sri Atal Bihari Vajpayee (Nandigama, 2024).⁵

Freedom of Expression and Good Governance:

The Universal Declaration on Human Rights (UDHR) and the International Covenant on Civil and Political Rights (ICCPR) guarantee the right to freedom of expression, both in Article 19. According to Article 19 of UDHR,

“Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”⁸

Freedom of expression is not only important in its own right but is also necessary to achieve other human rights. Freedom of expression has benefitted both individuals and the states. At an individual level, freedom of expression is important for development, dignity and fulfilment of every person as people can understand their surroundings and the world by exchanging ideas and information freely with others. It also makes people feel more secure and respected by the state if they are able to share their minds. Also, for the states, freedom of expression is necessary for good governance and therefore for economic and social progress. Freedom of expression and freedom of information contribute to the quality of governance in various ways. It promotes good governance by allowing citizens to raise their concerns with the authorities. If people can speak and share their minds without fear, and the media are allowed to report what is being said, the government can become aware of any concerns and address them effectively. It also helps in improving government policy in all areas, including human rights. They also enable journalists and

Freedom of Expression and Good... Chingangbam Newgold Devi, Achom Roshan Kumar & R.K. Helen Devi
activists to highlight human rights issues and abuses and persuade the government to take action. For all these reasons, the international community has recognised freedom of expression and freedom of information as some of the most important human rights.

Article 10 of the European Convention on Human Rights (ECHR) mentions that

“Everyone has the right to freedom of expression. This right shall include freedom to hold opinions and to receive and impart information and ideas without interference by public authority and regardless of frontiers. This article shall not prevent States from requiring the licensing of broadcasting, television or cinema enterprises.”³

Another international document, International Covenant on Civil and Political Rights (ICCPR) also provides that

“Everyone shall have the right to hold opinions without interference; Everyone shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of his choice.”⁴

All these and many other international documents clearly guarantee the right to freedom of speech and expression. However, there is no freedom which is absolute and unlimited. All these international documents provide restrictions and respect for these rights. According to ICCPR there are two key categories of restrictions that limit freedom of expression: (i) for respect of the rights or reputations of others; (ii) for the protection of national security or of public order (ordre public), or of public health or morals.⁴

The ECHR (European Convention on Human Right) defines all possible restrictions related to the practice of freedom of expression. According to Article 10 of the ECHR

“the exercise of the right to freedom of expression, since it carries with it duties and responsibilities, may be subject to such formalities, conditions, restrictions or penalties as are prescribed by law and are necessary in a democratic society, in the interests of national security, territorial integrity or public safety; for the prevention of disorder or crime, for the protection of health or morals; for the protection of the reputation or the rights of others; for preventing the disclosure of information received in confidence; for maintaining the authority and impartiality of the judiciary.”³

Freedom of expression is a very sensitive right, which required certain restrictions. Unrestricted freedoms can lead to the violation of other human rights, such as infringement of public health and morals. It can also lead to unwanted accidents both globally and nationally or locally when those speeches and expressions present threat or danger for the national security or for public order and public safety. According to the ICCPR,

“Any propaganda for war shall be prohibited by law; Any advocacy of national, racial or religious hatred that constitutes incitement to discrimination, hostility or violence shall be prohibited by law.”⁴

Hence, freedoms require responsibility and restrictions. But these restrictions shall be explained by legitimate reasons, which shall be examined by courts.

Therefore, freedom of expression is necessary for good governance as good governance talks about participation, transparency, equity and inclusiveness, effectiveness and

Freedom of Expression and Good... Chingangbam Newgold Devi, Achom Roshan Kumar & R.K. Helen Devi
efficiency, consensus oriented, rule of law, responsiveness. Only when people freely and fairly share their concerns and opinions, state can respond effectively towards public needs and requirements which will further help in making effective policies for enhancing good governance. Also, freedom of speech and expression constitutes one of the basic foundations of a democratic society. The Universal Declaration of Human Rights, International Conventions, Constitutions and laws of the democratic states guarantee the right to freedom of speech and expression, which also provide restrictions and respect for these rights prescribed by law, as there is no freedom which is absolute and unlimited. It is necessary to exercise freedom of expression in order to have a democratic society, but their limitations are also needed for safeguarding the democratic society.

Conclusion:

Freedom of expression plays an important role in enhancing good governance. Participation, transparency, accountability, effectiveness, responsiveness, which is among the major characteristics of good governance, can only be achieved when people can freely open up their minds and share their concerns with others and the states without any fear. Also, state can take proper initiatives to deal with it effectively and to ensure good governance. Active participation of different stakeholders of good governance can also be done through freedom of speech and expression. Freedom of expression is not only significant for good governance; it is equally significant for a democratic society as it constitutes one of the basic foundations for a democratic society. Article 19 of UDHR declared right to freedom of opinion and expression as human rights. Even-though many international constitutions and documents guaranteed freedom of speech and expression as one of the basic human rights, people should practice it with responsibility. These institutions also provide same restrictions regarding freedom of speech and expression as unrestricted speeches and expressions can lead to many unwanted accidents and consequences. Therefore, people should take great care while expressing their viewpoints and opinions so that it should not hurt the sentiments of others.

References:

1. Bychawska, Dominika-Siniarska (2017). *Protecting the Right to Freedom of Expression Under the European Convention on Human Rights; A Handbook for Legal Practitioners*. Council of Europe
<https://www.ohchr.org/sites/default/files/english/bodies/hrc/docs/gc34.pdf>
2. Callamard, Dr. Agnes (2008). *Article 19*, UN HCHR, Geneva
<https://www.article19.org/data/files/pdfs/conferences/iccr-links-between-articles-19-and-20.pdf>
3. European Courts on Human Rights, Council of Europe. *European Convention on Human Rights*
https://www.echr.coe.int/documents/d/echr/convention_ENG
4. International Covenant on Civil and Political Rights
<https://www.ohchr.org/sites/default/files/ccpr.pdf>
5. Nandigama, Madhusudan Reddy (2024). *Good Governance- Principles and Initiatives – Challenges and Impact on Society*, SAMRIDDHI 1 (2); January 2024
<https://www.mchrddi.gov.in/images/samriddhi/number2/6.Good%20Governance.pdf>

6. United Nations (2011). *International Covenant on Civil and Political Rights*
https://www.ohchr.org/sites/default/files/Documents/Issues/Expression/Factsheet_1.pdf
7. Universal Declaration of Human Rights
https://www.ohchr.org/sites/default/files/UDHR/Documents/UDHR_Translations/eng.pdf
8. United Nations (2015). *Universal Declaration of Human Rights*
https://www.un.org/en/udhrbook/pdf/udhr_booklet_en_web.pdf
9. United Nations Economic and Social Commission for Asia and the Pacific. *What is Good Governance?*
<https://www.unescap.org/sites/default/files/good-governance.pdf>
10. The International Bank for Reconstruction and Development/ The World Bank (1994). *Governance: The World Bank's Experience, USA*
<https://documents1.worldbank.org/curated/en/711471468765285964/pdf/multi0page.pdf>



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 137-145

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.048



Project Gutenberg: Enhancing Access to English Literary Heritage

Samadrita Das, *Librarian, Samsi College, Malda, West Bengal India*

Received: 16.11.2025; Accepted: 27.11.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license

(<https://creativecommons.org/licenses/by/4.0/>)

Abstract

This paper critically analyzes Project Gutenberg as a vital digital infrastructure for the preservation, accessibility, and academic examination of English literature. Although Project Gutenberg is commonly acknowledged as the inaugural digital library, this research examines its development, organizational framework, and functional significance in current literary scholarship. The study examines how Project Gutenberg promotes educational engagement, aids computational literary research, and enhances long-term cultural preservation, utilizing established literature in digital libraries, digital humanities, and open-access scholarship. The paper outlines the historical evolution of Project Gutenberg, from its founding in 1971 to its present role as a global, volunteer-operated repository containing over 70,000 public-domain texts. It looks at how easy and accessible the platform is by looking at its interface design, format variety, and compatibility with low-bandwidth connections. It also talks about how these qualities help make literature more accessible to everyone. Additionally, the study investigates the platform's influence on English literary studies by emphasizing its function as a corpus for text mining, stylometry, and extensive linguistic analysis, thereby illustrating its methodological importance for digital humanities. The investigation also finds important problems, such as errors in metadata, a lack of scholarly tools, copyright issues, and the need to update technology. The article talks about how Project Gutenberg's academic integration could be improved in the future through standardized encoding, partnerships with other institutions, and AI-driven text enrichment. It does this by combining these challenges with current digital preservation standards. The study characterizes Project Gutenberg not alone as a digital library but as a dynamic cultural and research resource that continually influences the accessibility, interpretation, and preservation of English literary legacy in the digital era.

Keywords: Project Gutenberg, Digital libraries, English literature, Open-access resources, Digital humanities, Literary preservation

Introduction:

The rapid growth of digital technologies has completely changed how literary writings are made, shared, and read. Project Gutenberg is a groundbreaking project that aims to protect and make literary culture available to everyone in this changing digital world. Michael S. Hart started Project Gutenberg in 1971. It is widely known as the first digital library in the

world. Its goal was to make literary and intellectual works available to everyone for free using electronic methods.

Project Gutenberg is a huge online library that has over 70,000 free eBooks in a wide range of genres and subjects. Its collection is especially important for English literature because it includes works by famous authors like William Shakespeare, Jane Austen, Charles Dickens, George Eliot, and Thomas Hardy, to name a few. Project Gutenberg not only protects literary legacy by digitizing public domain literature, but it also makes it easier for scholars, teachers, and students all over the world to access resources fairly.

Project Gutenberg is a non-profit, volunteer-run digital library that embodies the ideals of the open-access movement. It supports both traditional literary research and new methods in digital humanities. It provides a dynamic platform for critical interaction, textual analysis, and pedagogical innovation, so significantly enhancing the study and appreciation of English literature in the digital era.

This paper looks at Project Gutenberg as an important online resource centre for English literature. It looks at how it has changed over time, how it is set up, and how it is important for teaching. It also looks at how Project Gutenberg keeps changing how easy it is to find, keep, and understand literary literature in a digital world that is changing quickly.

Literature review:

Digital libraries have changed the way we preserve and share literary history by making materials that were once only available in physical archives much easier to access. In this sense, Project Gutenberg, which Michael S. Hart started in 1971, is a major milestone in the history of sharing digital knowledge. Scholars like Hart (1992) and Lebert (2008) have said that Project Gutenberg was the first project to digitize and share literary works for free. This set the stage for the open-access movement in literature and education that we see today.

The literature on digital libraries generally talks about how they help make knowledge more accessible and protect culture. Borgman (2000) defines digital libraries as 'organized collections of digital content made accessible to a user community,' emphasizing their capacity to revolutionize reading and research methodologies. Lynch (2005) makes a similar point by saying that programs like Gutenberg are not just places to store books, but also cultural organizations that protect public-domain literature for future generations. In this way, Project Gutenberg is often used as an early example of how technology may connect literary history with public access.

Researchers have highlighted the educational and academic significance of Project Gutenberg in studies centered on English literature. Terrell (2014) says that the collection has a "vast corpus of canonical English texts" that may be used for both traditional literary analysis and new digital humanities methods. By making classics such as *Pride and Prejudice*, *Hamlet*, and *Great Expectations* freely available, the platform enhances opportunities for comparative studies, linguistic analysis, and textual annotation. Murray (2017) contends that the unrestricted access to these texts fosters a more inclusive literary education, enabling students from varied backgrounds to interact with essential literary works without financial impediments.

People have also looked into Project Gutenberg's function in preserving digital information. Conway (2010) says that digital archiving projects like Gutenberg are very important for stopping the decay of printed materials and making sure that culture stays

alive for a long time. Project Gutenberg is different from commercial e-book platforms since it is run by volunteers and is not for profit. Its main goals are sustainability and community involvement, not making money (Lebert, 2008). This community-based strategy has led to the creation of other repositories, like the Internet Archive and Google Books, both of which say that Project Gutenberg had a big impact on how they were designed and what they stand for.

Recent study in the digital humanities emphasizes the enduring significance of Project Gutenberg as a research corpus. Underwood (2019) and Jockers (2013) have utilized Project Gutenberg's vast text repository for computational literary analysis, investigating linguistic, stylistic, and genre evolution patterns over decades. These studies show that the project is not merely a place to read, but also a place to find a lot of information for digital literary research.

In short, the literature says that Project Gutenberg was the first to digitize literary heritage, especially English literature. Its contributions encompass various fields: digital preservation, open access, literary pedagogy, and computational humanities. Many studies praise its accessibility and scope, but scholars also recognize problems like inconsistent metadata, a lack of critical editions, and the need for better academic integration. These talks show how important it is to keep looking at how Project Gutenberg's role in making English literary legacy more accessible is changing in the twenty-first century.

Historical overview of PG:

Project Gutenberg started in the early 1970s, when personal computers were becoming more common and technology and access to information were becoming more intertwined. Michael S. Hart, a student at the University of Illinois at the time, started the initiative in 1971. He imagined a future where literary and scholarly works could be disseminated freely in digital form. Hart's first important act was to digitize and distribute the United States Declaration of Independence. This act represented the symbolic start of what would later become the world's first digital library (Hart, 1992).

The simple but groundbreaking idea behind Project Gutenberg was to 'encourage the creation and distribution of eBooks' that anyone could read for free and without copyright limitations (Lebert, 2008). Hart saw the promise of computer networks to make knowledge more accessible to everyone, even though the internet wasn't widely available at the time. The Materials Research Lab at the University of Illinois first backed his project, and it grew as computer technology and communication improved.

Over the course of the 1980s and 1990s, Project Gutenberg slowly changed from a tiny volunteer project to a global digital business. The Internet and FTP networks grew, which made it easier to share texts. The introduction of plain text (.txt) formatting made sure that the files were as small as possible and could be read by as many people as possible. This was an important design choice that helped the site last for a long time (Lebert, 2008; Lynch, 2005). By the end of the 1990s, the project had digitized thousands of works in the public domain, mostly English-language classics. It had also started to draw in more and more volunteers who were willing to proofread, format, and curate information.

The turn of the millennium was a very important time for the project's growth. When the World Wide Web became popular, Project Gutenberg set up a special website (www.gutenberg.org) that made its books much easier to find all around the world. By 2004,

the project's catalogue featured more than 10,000 eBooks. This was because digital preservation efforts were growing and the open-access movement was having an effect (Borgman, 2000). The library could reach people all over the world thanks to mirror sites and dispersed servers. Working with schools and cultural organizations helped strengthen its function as a place to store English literary legacy.

Project Gutenberg has almost 70,000 eBooks in many languages as of the 2020s. The main focus of its library is English literature. The project has become an important resource for literary education and research because it has digitized works by famous authors like William Shakespeare, Jane Austen, Charles Dickens, and George Eliot. The rise of related initiatives such as Project Gutenberg Australia, Project Gutenberg Canada, and Project Gutenberg Europe demonstrates the lasting global effect of Hart's idea (Terrell, 2014). The history of Project Gutenberg is part of a bigger story of new technologies, working together as volunteers, and keeping culture alive. Its dedication to making literary works available to everyone for free has led to the creation of several other digital archives, such as the Internet Archive and Google Books, both of which credit Project Gutenberg as a pioneer (Conway, 2010). Even decades after it began, the project still follows its basic goal of 'breaking down the barriers of ignorance and illiteracy' by making sure that the world's literary history stays open, lasts, and is available to everyone.

Significance and Impact of Project Gutenberg on English Literature:

Project Gutenberg is more than just a digital library; it is a game-changer for how English literature is kept, accessed, and studied in the digital age. Project Gutenberg has changed the way people can access classic works of literature by making them available for free online. This means that readers, academics, and teachers can all read these works without having to worry about money, location, or institutional barriers (Lebert, 2008). The project's open-access structure has fostered a more inclusive and democratized approach to literary education, in harmony with worldwide initiatives aimed at advancing equal access to knowledge (Borgman, 2000).

From an academic point of view, Project Gutenberg has been very important for English literary studies. It has a huge collection of important works from the Renaissance, Romantic, Victorian, and Modernist eras. Some of the authors in it are William Shakespeare, Jane Austen, Charles Dickens, Emily Brontë, and Virginia Woolf. These works are the foundation of literary curricula around the world, and making them available digitally makes it easier for more people to read and study classic literature. Murray (2017) says that the ease of access to these digital texts has 'reshaped pedagogical practices' by giving teachers the tools they need to create more flexible and interactive ways to read and analyze. Students can now go to primary materials from one place, which encourages them to learn on their own and compare different sources.

The influence of Project Gutenberg is profoundly connected to the digital humanities movement, which amalgamates computational techniques with literary studies. Researchers like Jockers (2013) and Underwood (2019) have used Project Gutenberg's text corpus for macroanalysis, using algorithms to look at language patterns, style trends, and theme changes in English writing over hundreds of years. This combination of technology with literary analysis is a big change in methodology that changes how researchers look at enormous amounts of literary data. Project Gutenberg has become a key dataset for text

mining, stylometry, and corpus linguistics in the humanities since it offers a lot of clean, public-domain text files (Underwood, 2019).

The initiative has a big effect on society and culture, not only on research. Project Gutenberg helps people study for the rest of their lives and around the world by giving them free access to English literary texts. Hart's original goal was to make information more accessible. This idea is still very important in developing areas where access to printed books and university libraries is still limited. In this way, the platform is not just an archive; it is also a way to give people more influence culturally (Terrell, 2014). Also, translating and including English writings in multilingual forms encourages people from different cultures to talk to one other and makes English literary history more accessible around the world. Project Gutenberg has also led to the creation of many other projects that build on it, such as LibriVox, which makes free audiobooks of public domain texts, and Project Gutenberg Australia, which makes it easier for people in Australia to access works that have become public domain under regional copyright laws. These projects all support the idea of open cultural preservation and show that Hart's original ideas are still important in modern digital studies (Conway, 2010).

However, even though Project Gutenberg has done a lot of good work, it still has problems, such as inconsistent metadata, a lack of critical apparatus, and no scholarly annotations. These issues can make it less useful for advanced academic research. Scholars, like Lynch (2005), contend that the integration of digital libraries, such as Project Gutenberg, with academic databases could augment their scholarly significance by incorporating critical editions and interpretive frameworks. Still, its contribution to making English literature more available and spreading it is unmatched, and it serves as an example for how literary tradition and digital innovation can work together.

In short, Project Gutenberg is still important because it serves two purposes: it preserves English literary legacy and it encourages digital scholarship. It represents the shift from print to digital culture, making sure that great works of English literature stay alive, easy to find, and important in a world that is becoming more and more tech-savvy. Project Gutenberg is still fulfilling Michael Hart's goal of a world where literature is not limited by physical or economic barriers but is shared freely as a universal human inheritance. This is thanks to its continued growth and partnership with people all around the world.

Usability and Accessibility of Project Gutenberg:

One of the best things about Project Gutenberg is that it has always been dedicated to making its works easy to use and accessible. These two things are at the heart of its aim to make literary masterpieces available to everyone. The project has always put simplicity, user freedom, and technological inclusivity first so that people all over the world can read digital literature no matter where they live or how much money they have (Hart, 1992). Many modern digital libraries utilize complicated interfaces or paywalls, whereas Project Gutenberg has a simple design that is meant to be efficient and open to everyone (Lebert, 2008).

From a usability standpoint, Project Gutenberg's interface is designed to make it easy to get about. The site makes it easy to search by author, title, language, and subject, and it also lets users browse by category if they are looking for a certain genre or time period. Michael Hart's guiding idea was to keep 'plain and simple access to plain and simple texts' (Hart,

1992, p. 4). This structure is clear and easy to follow. Users can choose from a variety of file types for the eBooks, including Plain Text (.txt), HTML, ePub, Kindle (.mobi), and PDF. This makes them compatible with a wide range of devices, from basic mobile phones to complex e-readers. Lynch (2005) says that this flexibility is important for keeping digital inclusion going because it makes sure that literary access isn't limited by hardware or software dependencies.

Accessibility has also been a key part of Project Gutenberg's design philosophy. The project was made a long time ago, when there were any official digital accessibility guidelines. However, its structure naturally follows modern accessibility rules. The fact that most formats are plain text makes them easier to use with screen readers and text-to-speech software, which is helpful for people who can't see (Conway, 2010). Also, the site doesn't need a lot of bandwidth, which makes it available in places with poor internet infrastructure. This is a big plus for closing the digital divide (Terrell, 2014). Project Gutenberg exemplifies the principle of "universal design" in digital literacy by providing resources that are accessible to the broadest audience without requiring specific equipment or subscriptions.

Project Gutenberg is easy to use for people all around the world because it is technically accessible and includes people from many cultures and languages. The major goal of the project is still English-language literature, but it also has texts in over 50 other languages, such as French, German, Spanish, and Chinese. This multilingual corpus aids cross-cultural literary studies and grants non-native English learners access to essential English works (Lebert, 2008). Borgman (2000) says that this kind of worldwide access helps make knowledge more democratic, which makes digital libraries even more important as public educational resources.

However, even though Project Gutenberg has made great strides in usability and accessibility, it still has several problems that make it less useful for academics. The lack of advanced metadata, unreliable categorization methods, and the absence of interactive or annotation capabilities can make it less useful for academic study (Lynch, 2005). Users looking for critical editions or contextual comments typically have to turn to outside sources. But the project's open-data format still encourages people to work together to make things better. Over time, volunteers and partner institutions have been able to increase the quality of the text and the accuracy of the metadata.

In general, Project Gutenberg's usability and accessibility show that it was meant to be an open, unrestricted place for people to read books. Its design choices, simplicity, a variety of formats, and support for a wide range of technologies have helped it stay relevant and useful in a digital world that is always changing. Project Gutenberg is a great example of how digital design and accessibility can be helpful for the public while also protecting the literary history of English and international literature. It is not motivated by profit.

Challenges and Future Prospects of Project Gutenberg:

Project Gutenberg has made important contributions to digital preservation and open access, but it still has a lot of work to do to keep its mission going and adapt to the changing digital world. These problems have to do with technology limits, complicated copyright issues, poor metadata quality, and getting users to engage with the platform. All of these things affect how long the platform will be useful as a scholarly and public resource. But there are also good chances for new ideas, working together, and growth that could change the role of digital literary studies in the future.

One of Project Gutenberg's biggest problems is managing metadata and text quality. Because the project depends so much on volunteers, there will always be mistakes in categorizing, editing, and formatting (Lebert, 2008). The accessibility of plain-text files is due to their simplicity; however, this sometimes leads to the loss of typographical fidelity and critical equipment, making the project less useful for formal academic inquiry. Lynch (2005) contends that the amalgamation of advanced information systems and standardized encoding, exemplified by TEI (Text Encoding Initiative) standards, would augment the scholarly value of Project Gutenberg by facilitating more sophisticated textual analysis and bibliographic accuracy. Conway (2010) also talks on how important it is to have digital preservation rules that make sure files are real and will last a long time, especially when the platform's dataset keeps growing.

Another ongoing problem has to do with copyright and the law. Project Gutenberg mostly has works that are in the public domain, but copyright laws are vary in different countries, which makes it harder for people from other nations to use it. For example, some texts that can be lawfully shared in the US can't be legally shared in places with longer copyright terms, such the UK or the EU (Terrell, 2014). Because of this, regional versions of Project Gutenberg have been created, like Project Gutenberg Australia and Project Gutenberg Canada. Each one is run by its own copyright laws. These efforts have made the project more accessible to people all over the world, but they have also made it less recognizable as a worldwide brand. This shows the tension between making things available to everyone and following the law (Lebert, 2008).

Project Gutenberg's modernization through technology is both a problem and a chance. The platform's simple design makes it easy to use, but it doesn't include many of the advanced features that are common in modern digital libraries, like interactive interfaces, annotation tools, cross-referencing capabilities, and machine-readable datasets (Murray, 2017). Scholars and users are expecting more and more features like this to help them work together and get more involved in their research. Using open APIs or connecting the Gutenberg corpus to digital humanities platforms could lead to new research projects and collaborations. Underwood (2019) says that if computational literary analysis becomes more popular, large-scale text repositories like Project Gutenberg could be very useful for training natural language processing and cultural analytics if their metadata and text structures are updated.

Funding and long-term viability are also major issues. Project Gutenberg is a non-profit organization that runs on donations from the public and volunteers. It doesn't have a steady source of money like institutional repositories supported by universities or libraries; hence it could become obsolete or lose data (Conway, 2010). Strengthening partnerships with schools and research centers could assist ensure long-term viability, which would allow Project Gutenberg to continue to serve both academic and general audiences.

The future seems bright for Project Gutenberg. The growing global focus on open educational resources (OERs) and digital humanities creates new opportunities for their use in formal learning settings. Project Gutenberg could become a better intellectual platform by working with universities, libraries, and digital research consortia. This would strike a balance between accessibility and academic rigor. The progress of AI and data analytics also makes it possible to automatically fix text, add metadata, and expand into other languages,

which makes the huge collection of texts more useful and accessible (Jockers, 2013; Underwood, 2019).

In short, Project Gutenberg is at a very important point in its history and its digital future. Its long-standing dedication to free access continues to motivate digital preservation initiatives globally; but it must adapt to maintain relevance in a period of swift technical advancement. How well Project Gutenberg can keep improving access to English literary heritage and uphold its founding vision of universal literacy in the twenty-first century will depend on how well it deals with problems with metadata, copyright, and sustainability, as well as how well it takes advantage of new ideas.

Conclusion:

Project Gutenberg has been a huge success in the areas of technology, education, and preserving literature since it started in 1971. It was the first digital library and came up with the idea of open access to literature long before the digital age became popular. Thanks to the hard work of volunteers and its dedication to the public domain, Project Gutenberg has made English literary heritage available to everyone. Millions of readers, students, and researchers can now read canonical works without having to pay or go through a school (Hart, 1992; Lebert, 2008).

The project's history is part of a larger story of how innovation and public service have changed in the digital age. Project Gutenberg started off small by digitizing the U.S. Declaration of Independence. Now it has grown to include more than 70,000 eBooks and is a key part of the digital humanities. It has given literary scholarship an invaluable base, especially in the study of English literature, by keeping and spreading texts that are the cornerstone of literary education around the world (Borgman, 2000; Murray, 2017).

Project Gutenberg's simple design and availability in many formats have made it easy to use and accessible for everyone, especially readers in low-resource settings. It is an example of digital inclusivity and equity because it works with screen readers, offers content in multiple languages, and has an open-data structure (Terrell, 2014). These design choices show that simplicity can have a big effect on the world, which is still what sets Project Gutenberg apart from commercial e-book systems.

The project also has to deal with a number of modern problems, such as inconsistent metadata, changing copyright laws, and keeping up with new technology (Lynch, 2005; Conway, 2010). Project Gutenberg needs to deal with these issues if it wants to stay relevant in the academic world for many years to come. Standardized encoding, better metadata systems, and relationships with schools could all help it be more credible and last longer. The combination of AI with digital preservation technologies also opens up new ways to grow its corpus, make the data better, and make sure it lasts for a long time (Jockers, 2013; Underwood, 2019).

In the end, Project Gutenberg's lasting importance comes not just from its huge library of books but also from its philosophical and cultural impact. It shows the democratic ethos of the internet – free, open, and collaborative – and it still inspires new generations of readers, educators, and developers. As open-access and digital literacy programs emerge around the world, Project Gutenberg is a shining example of how to preserve and make literature available to everyone. It makes sure that the voices of the past are still heard by people now and in the future.

As the world becomes more connected and learns more online in the twenty-first century, Project Gutenberg's objective is still very important. It is both a tribute to human creativity and a model for cultural stewardship. It shows how digital innovation may serve the timeless aim of literature: to educate, connect, and last.

Reference:

1. Borgman, C. L. (2000). *From Gutenberg to the global information infrastructure: Access to information in the networked world*. MIT Press.
2. Conway, P. (2010). Preservation in the age of Google: Digitization, digital preservation, and dilemmas. *The Library Quarterly*, 80(1), 61–79. <https://doi.org/10.1086/648463>
3. Hart, M. S. (1992). *The history and philosophy of Project Gutenberg*. Project Gutenberg. <https://www.gutenberg.org/>
4. Jockers, M. L. (2013). *Macroanalysis: Digital methods and literary history*. University of Illinois Press.
5. Lebert, M. (2008). *Project Gutenberg (1971–2008)*. University of Toronto. https://www.gutenberg.org/wiki/Gutenberg:Project_Gutenberg_History
6. Lynch, C. (2005). Where do we go from here? The next decade for digital libraries. *D-Lib Magazine*, 11(7/8). <https://doi.org/10.1045/july2005-lynch>
7. Murray, S. (2017). *The digital literary sphere: Reading, writing, and selling books in the internet era*. Johns Hopkins University Press.
8. Terrell, T. (2014). Open-access literary archives and the democratization of knowledge. *Journal of Digital Humanities*, 3(2), 45–58.
9. Underwood, T. (2019). *Distant horizons: Digital evidence and literary change*. University of Chicago Press.



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 153-162

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.50



Horticulture: New Ideas in Alternative Agricultural system in Bankura's Agricultural Economy

Sathi Mandal, *Research Scholar, History Department, Bankura University, Bankura, West Bengal, India*

Received: 25.11.2025; Accepted: 30.11.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

Due to the rough soil of Bankura, the amount of fallow land here is relatively high. For this reason, the state government had taken up a plan to cultivate the fallow land through fruit cultivation. Bankura was an important district among the five districts of the state that were selected under the Horticulture Development in Paschimanchal Districts project. In the first phase, lands in the western and southwestern parts of the district were selected for the development of gardens. Many mango orchards are established in different places in Bankura. For example, Lipidiri in Ranibandh block, Jhariakocha in Hirbandh block, etc. The National Horticulture Department is the main initiator of the creation of orchards in Bankura. Its main office is currently in Taldangra. The fruit cultivation research that has gained the most fame at Taldangra Horticulture Farm is grapes. Apart from different types of mangoes and grapes, there are various types of fruit trees here. Along with fruit cultivation, the Bankura Horticulture Department has also given importance to flower and vegetable cultivation. Nowadays, various new vegetables are grown in Bankura. Many people have benefited economically from fruit cultivation. For example, the main source of income for the people of Lipidiri village in Ranibandh block is the mango orchard there. In addition, after the establishment of mango orchards in Jhariakocha of Hirbandh block and Nadupara of Khatra block, the financial condition of the people there has improved a lot compared to the previous one. Thus, horticulture has given the farmers a new avenue of alternative agriculture.

Keywords: Horticulture of Bankura, Taldangra Horticulture Office, Mango Orchard, Alternative Agriculture System, Horticulture Development in Paschimanchal Districts.

The soil and climate of Bankura are not particularly suitable for agriculture. The soil here is rough and dry. Even large and medium industries are almost non-existent in this district. Therefore, the people of the district have to depend on agriculture. Although the condition of agriculture is not very good due to various reasons such as drought and floods. Still, the soil and environment of Bankura do not allow for the production of many crops. For this reason, the state government has taken up a plan to cultivate the fallow land through fruit cultivation. The project is called 'Horticulture Development in Paschimanchal districts'. Five districts in the western part of the state have been brought under this project. Among these five districts, Bankura district was given more importance in this project because of

the large amount of waste land in Bankura district. The government had planned to develop fruit orchards in the first phase on about 810 hectares of waste land in this district. Mainly, the production of mango, musambi, currant, guava, orange, kul and ata is given more importance. The lands in the western and southwestern parts of the district were selected for this work (mainly lands in Ranibandh, Raipur, Simlapal, Onda, Taldangra, Hirbandh and Indpur blocks were selected for this work). However, the Horticulture Department of Bankura has taken the initiative to demonstrate that impossible task with its hands. With the initiative of the Horticulture Department, fruits and vegetables have started to be produced which were previously unimaginable in the soil of this district. Due to the irregularity of rainfall, people are not able to depend on agriculture. They are joining factories, restaurants or other jobs in the neighboring districts in search of income. As a result, the fallow land of the district is also increasing. To solve the problem, the Agriculture Department is conducting various experiments to prioritize profitable crop production with less irrigation. The Horticulture Department is trying to make fallow lands suitable for cultivation to boost the economy of the district. For example, after eight years of efforts, grape cultivation has started in large quantities at the Taldangra Horticulture Development and Research Farm. The cultivation of 37 varieties of grapes, both seeded and seedless, was started here and they have gained considerable fame in the West Bengal market. According to farm sources, the cultivation of five varieties of grapes, namely Arka Neelamani, Arkavati, Arkakanchan etc., has been completely successful. About five to six kg of grapes are available from each tree. Apart from this, the district has witnessed great success in the production of various seasonal fruits including mango, guava, mosambi. Farmers became interested in alternative agriculture after not getting profit from traditional farming. Therefore, the production of horticultural crops gradually increased through government initiatives as well as private initiatives. With government assistance, farmers are benefiting a lot by cultivating various fruits on their small fallow lands. This has helped them improve their standard of living. Since the lack of irrigation creates problems in agriculture in this district, more importance has been given to fruit cultivation through low irrigation mainly on fallow land. Most of the land in West and South-West Bankura belongs to the Thara category. Therefore, most of the horticultural crops are cultivated in these places. Crops are being cultivated in the fallow lands of this part by conserving water according to contour bunding or 30 X 40 model. The places where crops are being produced by conserving water according to this rule are Lipidiri, Nabchiyada, Dulalpur, Baragoda in Ranibandh block, Jhariakocha, Layekdihi in Hirbandh block, etc. Mango cultivation is being done in Hirbandh block, while fruits like grapes, musambi, dragon fruit, different types of mangoes, green apples etc. are being cultivated in Taldangra Horticulture Farm. Apart from this, private initiatives in various blocks have also started the production of a large number of horticultural crops.

The Horticulture Department in Bankura was initially associated with the Agriculture Department. Later it was made a separate department. Although the main office of the Horticulture Department is located in Bankura city, there are two farms in Taldangra and Barajora. Under the cooperation and supervision of these farms, various fruits and vegetables are cultivated in different places, mainly on fallow land. For example, under the supervision of Taldangra Horticulture Farm, musambi and mango are cultivated in Patri of Simlapal police station and in the village of Jhariakocha in Hirbandh block. However,

mango orchards have been established not only in the southwest but also in several places in the north and northeast of the district. The main purpose of gardening was to help farmers financially develop by making wasteland productive through technology, encourage farmers to cultivate crops other than the main crop with less irrigation, create rural employment, promote socio-economic development, and promote and disseminate agricultural technology. In addition, due to the importance of using organic fertilizers in horticulture, importance is given to the production of vermicompost. As a result, an opportunity has been created for farmers as well as for the people involved in this work. Seeing the profitable aspect of producing various fruits, interest in production has increased among farmers. Due to which the financial support from the government has also increased. During the 10th Five Year Plan period, the National Horticulture Mission has been implemented for the extensive expansion and overall development of horticultural crops with 100% financial support from the Central Government and 85% from the Central Government and 15% from the State Government during the Eleventh Plan and with the management of the State Government.¹ Bankura was among the 14 districts of West Bengal where this mission was implemented. The fruit production table of the District Statistical Handbook shows that the production in the district has gradually increased. This production has not only made the farmers financially prosperous but also increased the national income of the district. Because Bankura has gained a good reputation in the country's market for the taste of its mangoes. If we discuss the progress and decline of Bankura's agriculture during the pre-independence and post-independence periods, changes are definitely visible. Where food shortages were a common occurrence before independence, the yield has increased steadily after independence. Apart from the main crops, the production of horticultural crops has increased. The district administration has taken the initiative to bring fallow lands under cultivation. If we look at the land use in 2011 and the land use in the previous few years, it can be seen that a large amount of fallow land has become cultivable. Under the initiative of the Agriculture Department, fruit seedlings are distributed among the farmers at low prices and sometimes free of cost. The objective of the Horticulture Department has been largely successful, although not completely successful. Because the purpose of horticulture was to make wasteland cultivable, improve the economic status of farmers, etc. Although it may not improve the economic status of farmers in general, farmers are able to benefit greatly by creating various fruit orchards. To further expand the horticulture project, the government has also approved the adoption of the horticulture project under the National Rural Employment Guarantee Scheme. The government has started efforts to expand livelihood opportunities through horticulture in every district of the state with the help of NREGS. The guidelines of this project say that people living below the poverty line, belonging to Scheduled Castes and Scheduled Tribes, beneficiaries of Indira Awas Yojana, etc., if they are willing and have their own land, then a specific project of planting fruit trees on that land should be taken up. For a long time after independence, agriculture in this district was completely dependent on nature and manpower. Farming was done using traditional agricultural machinery, old farming methods and indigenous seeds. As a result, production was very low. Even when the Green Revolution started in the 1970s, the district did not see such success in agriculture. Due to the lack of high-yielding seeds, chemical fertilizers and pesticides, it was difficult for small farmers and agricultural workers to provide for others throughout the year. Naturally, they had no choice but to go elsewhere in search of work.

As farmers were not interested in using chemical fertilizers, a shortage in yields was inevitable. Later, the quality of the land began to decline due to the widespread use of chemicals, and as the production of common crops was not very profitable, farmers began to lose interest in agriculture. To solve this problem, the agriculture officials started researching alternative agriculture and gave importance to horticulture. Horticulture science is divided into various branches. Among these, pomology, Floriculture, Olericulture, Mushroom cultivation, Food processing have made considerable progress in Bankura. The details of horticulture in Bankura can be discussed.

Fruit cultivation:

Due to the rocky soil of Bankura, many lands remained uncultivated. Paddy, wheat, and potatoes were not possible to cultivate in these lands. A few vegetables were cultivated in one or two places. In 2006-07, the work of constructing fruit orchards in these lands under the National Horticulture Mission in the district started. Mango orchards have been created on about 1500 hectares of land in Bankura. Since paddy production in South and South-West Bankura is not as high as in East Bankura, more emphasis has been given to alternative agriculture in this region. The blocks in which fruit orchards have been created are Ranibandh, Raipur, Simlapal, Taldangra, Bankura-1, Bankura-2, Hirbandh, Indpur, Khatra, Chhatna etc. The National Horticulture Department is the main initiator in creating orchards in Bankura. Initially, its main office was in Bankura city, but later it was established in Taldangra. Various new types of fruits and vegetables are tested here, and then fruit seedlings are distributed to farmers free of charge or at a low cost, considering which variety of fruit is suitable for which soil. Even the Taldangra Horticulture Office has various fruit gardens. Currently, more new fruit trees are being planted there. First, the mango garden can be discussed.

Mango orchard in Jhariakocha:

When the Mahatma Gandhi National Rural Employment Guarantee Scheme was launched in 2006, the work of this project was limited to the work of digging soil and building unpaved roads in Hirbandh block. Two more works were started under the Individual Benefit Scheme. One of these two works was the creation of mango orchards. Since there is no cottage industry in places like Bishnupur, Taldangra or Panchmura, agriculture is used as the primary sector. For this purpose, 13 hectares of land was taken from 144 families in Jhariakocha Mouza of Gopalpur Gram Panchayat of Hirbandh Block.² Because that land had been lying fallow for a long time. People had given up hope knowing that agriculture was not possible on this barren land. But in 2008-09, a joint initiative of MGNREGS and NHM was taken to green that fallow land. This mango orchard was created at a cost of about 35.17 lakh rupees.³ There are 5863 mango trees in this orchard and these trees have grown under the care of people from 144 families. The 'Swayamvara Gosthi' plays an important role in the implementation of any current project. This case is no exception. This mango orchard has been developed with the efforts of twelve Swayamvara groups. After the creation of this mango orchard, most of the people in this region no longer have to travel to other districts for work. Ermanent workers get a minimum wage of 10,000 rupees and all medical expenses. High-ranking skilled workers get a salary of 40,000 rupees and all medical expenses. Temporary workers in this garden used to work as laborers in different places earlier. But after working here, their financial condition has improved a lot compared to before. They get medical expenses in addition to their wages. During mango

picking, 25 boys and ten girls are taken on a regular basis. While masons get 180 rupees per day, the laborers working in this garden get 250 rupees. Again, they don't have to work the whole day. Their work is over when they have collected 12 baskets of mangoes. Interviews with the workers reveal that they are quite happy with the work and the wages. The owners of the orchard land receive five lakh twenty thousand rupees as rent every year.⁴

Dhekiakocha Mango Garden:

Two kilometers from Jharia Kocha village, a village called Bansa can be seen. Next to Bansa, there is a tribal village called Dhekiakocha. A small mango garden was created here. 17 families of this village are associated with the work of this mango garden.⁵ Instead of relying solely on mango production, the people here earn money by cultivating various vegetables and spices in the garden and selling them in the local market. Initially, they only focused on vegetable production in this garden, but now they are also producing necessary spices along with vegetables. Currently, the financial condition of the people associated with this garden has improved a lot.

Lipidiri Mango Garden:

Ten Shabar families live in Lipidiri village. Since they did not have their own land, they worked as laborers on other people's land. However, due to the lack of irrigation facilities, they could only get work for three months during the farming season. The rest of the time, they had no work, so they had to spend their days half-eaten or starving. Their main livelihood was broom making, but their income from working as agricultural laborers and broom making was very low. But the women of Shabar took the initiative to change their fate. In this case, the then local B.D.O. Babulal Mahato came forward to help them. All the people of Shabar Palli were involved in this work. They leased waste land from others (10 acres of land of Lolitmohan Patra, Ashok Kumar Patra, and Abanibhushan Patra of Kendadi village) and established mango orchards. For this, they receive 100 days' wages for the project and share the profits by selling the mangoes produced by the trees (Although the money is deposited with the landowners and they take 25% and the rest is divided among the workers). This mango garden was established by the women of the village of Lipidiri in Ranibandh. This mango garden was established in 2008-09 by the women of the self-help group (Ladda Shabar Para Women's Self-Help Group, Kenduadi Maa Ambika Women's Self-Help Group). This garden, spread over 10 acres of land, was established with the financial assistance of Mahatma Gandhi National Employment Guarantee Scheme and National Horticulture Mission. Another feature of this garden is the production of vegetables as well as fruits. Although the Shabar family was not very economically advanced before the garden was established, they are now able to earn thousands of rupees.⁶ In the first year, mangoes worth 140,000 rupees were sold. Currently, due to the difficulty in light and air circulation in the garden, the mango yield has decreased. To solve this problem, initiatives have been taken to cut down some trees. As a result, their economy has slowly turned around.

Raipur Fruit Garden:

The Backward Social Welfare Association was formed in Raipur with a few farmers. With the help of the members of this association and the activities of the National Horticulture Mission, this garden was created in 2010. Currently, this garden is spread over an area of 160 bighas.⁷ This garden mainly cultivates mangoes of the Amrapali variety. However, not

only mangoes but also fruits like musambi, guava, lemon, sabela, pomegranate, kul etc. are cultivated here. A reservoir has been constructed for irrigation of the fruit trees of this garden, which is built on eight bighas of land. This association was formed with some backward people of the society, who are now much better off financially.

Nadupara Mango Garden: A mango garden was established in 2011 on the back slope of the hill opposite the Mukutmanipur Dam in Khatra block. This mango garden was developed with the financial assistance of the Mahatma Gandhi National Employment Guarantee Scheme and the National Horticulture Mission. A 30×40 model reservoir and ditch have been dug for irrigation in this garden. It is said that after the construction of the garden, the economic condition of the workers there has improved a lot compared to before.⁸

Taldangra Horticulture Farm Garden:

Taldangra Horticulture Research Farm has a large mango garden. Apart from this, there are also gardens of grapes, pomegranates, musambi, green apples. The fruit whose cultivation is being researched here is grapes. Experiments were started on the cultivation methods of 17 varieties of grapes in this farm and after four long years of experiments, the production of a total of 5 varieties of grapes (Ark Kanchan, Pusa Nabarang, Ark Krishna, Ark Soma, Ark Nilmani) has been considered possible here. In addition, fruits such as musambi, mango etc. are produced in Patri of Simlapal police station under the supervision of Taldangra Horticulture Farm. Information from the office staff reveals that Taldangra Horticulture Farm was started in 1962-63. The mango and musambi gardens that have been established in Bankura in the last ten years are under this farm. Mango, Musambi, and dragon fruit have been cultivated here for the past 10-12 years. There are 40-50 types of mango seedlings here, which are Alphonso, Himsagar, Amrapali, Golap Khas, Ratnagiri, etc. Also, Sundari Kul, Coconut Kul, Thai variety flowers are cultivated here. Musambi varieties like Sadguti, Washington, etc. are cultivated. Regarding the recruitment of workers, it is known that the block scheme is sent from this office. Then the workers are recruited from NRGS, but more importance is given to the people of the nearby locality, even most of the workers here are from the neighboring villages. The workers recruited from this office are employed throughout the year. However, the workers recruited from NRGS are not employed throughout the year. Here, since the grape, musambi, mango, dragon fruit orchards are irrigated by drip irrigation, farmers are also encouraged to cultivate fruits with less irrigation. The works done in this department are - According to the National Horticulture Scheme, if a farmer personally wants to cultivate more land, help is provided from this department 2. Some seedlings are sold at government rates from this department. 3. Elephant foot, turmeric, onion are sold here as seeds at government rates. 4. Training is provided to encourage farmers to do all these things. The Taldangra agricultural farm is spread over an area of 77 acres. Ponds have been dug here for irrigation in the low-lying land. There is also a canal that comes out of the Shivdanga Ecopark and passes through this garden. However, in such a large orchard, organic fertilizers are usually used. However, in some cases, chemical fertilizers are also used. Perhaps due to the care, the mangoes here are tastier and for this reason these mangoes have a good reputation in the markets of West Bengal and Delhi as well. Although there were attempts to sell it by ledge for a few years, due to corruption, the employees of the

department took the initiative to sell it themselves and the money was deposited directly into the government account.⁹

Digshuli Mango Garden:

There are three mango gardens here, two of which are run by the village public and one by the Mahila Sayambhar Samiti. The first two mango gardens were established in 2002-03 and the new one was established in 2016-17. The two big mango orchards were established by the Panchayat Samiti and the small mango orchard by the Gram Panchayat. The big mango orchard is managed by the village people and the small mango orchard by the women's association. Although from the beginning, the orchards were given to a businessman. Initially, 20-22 tons of mangoes were produced from the garden. However, its quantity gradually decreased. This garden was developed as a share of the Ghatwali property. The workers involved in this garden get a salary of 250 taka per day. The rest of the time they do their own farming work. With the creation of this garden, they have been relieved of their water problem. The villagers collect drinking water from the submersible that has been built to watering the trees in the garden. Previously, their water problem was very severe. In addition, village puja ceremonies are held from the income from the garden. Even the entire village's electricity bill is paid from the money received from this garden.¹⁰

Beladi Cashew Nut Garden:

It is not just mango orchards that were created in Bankura district. In 1988-89, a cashew orchard was created on 35 hectares of land in Belyadi village at the initiative of the Forest Department. However, the forest was partially destroyed due to a forest fire. Therefore, at present, this orchard is located on twenty hectares of land. After the creation of this orchard, most of the people of this village became an income source. Initially, all the people of the village were involved in the maintenance of this garden, but now not many people are available. One person from the village was appointed as the head of the maintenance and 20-25 people worked as his assistants. However, now only 5-7 assistant's work. Tapan Mondal, Tuhin Mondal, Sahadev Mondal, Bishwanath Mondal, Subhash Sahana, Phatik Sahana and others have been involved in the maintenance work for a long time.¹¹ Although the cashew orchard initially produced 40-50 quintals, production has now decreased due to the weather and the age of the trees. Naturally, income has also decreased. Although the income was initially 40-50 thousand takas, now the income has decreased a lot. 25% of this income goes to the people of Beladi village and the rest goes to the government office. The cost of maintaining the trees is around 8-10 thousand taka and the rest is shared among the people involved in this work.¹²

Flower cultivation:

Along with fruit cultivation, the Horticulture Mission of Bankura has also given special importance to flower cultivation. For this reason, although in small quantities, the cultivation of several seasonal flowers including marigold has become popular in the areas of Barajora, Sonamukhi, Patrasayer. Agricultural experts hope that if seasonal flowers are produced in Bankura, the farmers will be able to prosper economically in the future.

Vegetable Production:

It is known from Ramanuja Kar's book that during the colonial period, many vegetables were imported to Bankura from the neighboring districts of Bankura and the villagers used to buy vegetables from the city. However, in some places, pumpkin was cultivated on the danga lands. At present, pumpkin cultivation is widespread in Bankura. When many

people came here after the partition, pumpkin and tomato were also cultivated on the fallow lands that were given to them. Later, if we look at the statistical report, it is seen that the vegetable production has increased gradually. At present, Bankura has become known as a leading district in vegetable production. Apart from some local vegetables, many new vegetables are being produced at present such as capsicum, broccoli, etc. Several villages of Bankura are quite important in vegetable production such as Aralbashi, Puramauli, Barut, Nikunjapur under Onda police station, etc. Initiatives have been taken to preserve vegetables for the benefit of the people of Bankura. For this reason, the establishment of a cold storage for preserving vegetables is being considered. Vegetable seeds are being produced in different blocks to expand vegetable cultivation in Bankura. For example, work is underway to produce cauliflower seeds in Bishnupur block. Emphasis has been placed on distributing vegetable mini-kits and creating vegetable markets through the Rashtriya Krishi Vikas Yojana.

Now the production of fruits and vegetables for a few years can be discussed, which will make the matter clearer.¹³

Area and production of fruits and vegetables in the district of Bankura

Name of Fruits and Vegetables			Area (Thousand hectares)			Production (Thousand tonnes)				
Fruits	2006-07	2007-08	2008-09	2009-10	2010-11	2006-07	2007-08	2008-09	2009-10	2010-11
Mango	0.65	1.60	3.60	3.80	3.95	4.55	5.64	5.79	5.79	7.79
Banana	0.59	0.59	0.55	0.55	0.56	6.52	6.32	6.31	6.13	6.51
Pineapple	0.05	0.04	0.04	0.04	0.04	1.31	0.60	0.60	0.60	0.60
Papaya	0.57	0.57	0.57	0.57	0.57	14.12	12.12	12.12	12.12	12.21
Guava	0.62	0.70	0.70	0.76	0.81	6.72	6.95	6.95	7.95	8.55
Jackfruit	0.55	0.52	0.52	0.52	0.52	5.11	8.99	8.99	8.99	8.99
Litchi	-	-	-	-	-	-	-	-	-	-
Mandarin orange	-	-	-	-	-	-	-	-	-	-
Another citrus	0.29	0.40	0.44	0.48	0.49	2.31	3.43	3.49	3.67	3.77
Sapota	-	-	0.06	0.06	0.06	-	-	0.59	0.59	0.59
Others	0.33	0.30	0.30	0.30	0.30	3.20	2.55	3.15	3.33	3.19
Total	3.64	4.72	6.78	7.08	7.30	43.83	46.60	47.99	49.17	52.20
Vegetables										
Tomato	3.16	3.17	3.17	3.17	3.20	59.30	49.50	49.50	49.50	50.14
Cabbage	4.78	4.79	4.79	4.79	4.85	160.32	155.33	155.33	155.33	157.50
Cauliflower	5.31	5.31	5.31	5.31	5.38	145.71	145.65	145.65	145.65	147.57
Peas	0.64	0.64	0.64	0.64	0.65	2.79	2.79	2.79	2.79	2.88
Brinjal	10.00	9.99	9.99	9.99	8.59	194.74	194.85	194.85	194.85	173.95
Onion	0.78	0.79	0.79	0.79	0.79	6.90	7.10	7.10	9.10	9.35
Cucumbits	11.38	11.78	11.88	11.88	12.05	151.25	161.43	162.43	153.43	158.85
Ladies finger	5.75	5.75	5.75	5.75	5.82	64.20	64.29	64.29	64.29	66.12
Radish	1.61	1.61	1.61	1.66	0.37	22.31	22.34	22.34	22.34	4.16
Others	7.38	7.37	7.39	7.42	17.40	48.11	38.79	40.79	41.19	87.55
Total	50.80	51.20	51.30	51.40	59.10	855.63	842.07	845.07	838.47	858.07

The table shows that as the mango orchards have increased, so has the production. The banana producing area has decreased in 2010-11 compared to 2006 and the production has also decreased slightly. The production of pineapple has also decreased significantly. Although the area under papaya cultivation has remained the same, the production of papaya has decreased in 2007-08 compared to 2006-07, but there has been no increase or decrease till 2010-11. Guava production increased in 2010-11 compared to 2006. Lemon and litchi cultivation was not very successful here due to soil and climate, but if the production of all fruits is seen, then it can be seen that the amount of fruit-producing land has increased significantly in 2010-11 compared to 2006. One of the reasons for this was the tireless work of the National Parks Department.

Similarly, although vegetable cultivation was not given importance here before independence, it is seen that vegetable cultivation has been given importance along with other major crops after independence. The above table shows that although the area of land under tomato production has increased slightly, the production has decreased significantly. Although the production of onion, beans, okra, cauliflower has increased slightly, the production of cabbage has decreased. At the same time, the production of brinjal and radish has also decreased significantly. In fact, farmers have to work very hard in vegetable cultivation, but farmers face losses due to excessive rainfall, attacks of diseases and pests, reduction in prices due to overproduction, and being forced to sell at low prices to brokers. So, they lost interest in vegetable production. When asked about the reasons for their reluctance to cultivate vegetables, they all gave almost the same answers.

Conclusion:

Known as a drought-prone district of West Bengal, Bankura district is a notable name in the current agricultural map. The rugged soil of this district is a guide to agricultural diversity. The farming community here has now created its own identity by taking farming to new horizons while preserving the forest land. In the past, agricultural research was the brainchild of the farmers, but with time, agricultural experts started performing this responsibility. The geo-natural location of this region is very unfavorable for the implementation of agricultural diversification. In some places, the soil lacks nutrients. Due to the low amount of water, it is almost impossible to cultivate twice or thrice. But efforts have been made here to make this impossible possible and produce more crops (for example, evidence of this effort can be found in the farm of the Taldangra Horticulture Office). With the blessings of the Horticulture Department, the fallow lands here have become green with crops. The income of the farmers, the national income of the district has increased. Now the residents of Bankura no longer have to depend on other districts for vegetables or fruits. It has become possible to produce the necessary crops for the district here. The use of new technology and new machinery has given the farmers a secondary livelihood. Above all, gardening has given the farmers a new way of alternative agriculture.

Bibliography:

1. Sar Samachar (Krishi Patrika), January-March 2008, p. 29.
2. Interview, Shekh Habib Ali(manager), Sakil Dafadar (grandson of Shekh Habib Ali), Jhariakocha, Bankura, Time-12:15, Date. 06.06.25.
3. Interview, Shekh Habib Ali, Jhariakocha, Bankura, Date. 06.06.25.
4. Interview, Shekh Habib Ali, Sakil Dafadar, Jhariakocha, Bankura, Date. 06.06.25.
5. Interview, Sakil Dafadar, Jhariakocha, Bankura, Date. 09.06.25.
6. Interview, Susanta kumar Patra, Kenduadi, Bankura, date. 26.10.25, time. 11:30.
7. Interview, Horticulture Office-in-charge, Taldangra, Bankura, Time 11:30, Date. 16.04.21.
8. Interview, Susanta kumar Patra, Kenduadi, Bankura, date. 26.10.25, time. 11:30.
9. Interview, Horticulture Office-in-charge, Taldangra, Bankura, Time. 11:30, Date. 16.04.21.
10. Interview, Ananda Maji, Sunil Maji, Anima Maji (in-charge of the gardens), Digsuli, Bankura, Time-10:00, Date-29.06.25.
11. Interview, Haradhan Mondal (in-charge of the garden), Sankar Mondal(member), Beladi, Bankura, Time. 9.00, Date. 30.03.25.
12. Interview, Haradhan Mondal, Sankar Mondal, Beladi, Bankura, Time. 9.00, Date. 30.03.25.
13. District Statistical Handbook: Bankura 2010-11, Government of West Bengal, Kolkata, 2012, Table 5.3(d).



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 163-171

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.051



Attitudes of People Engaged in Dairy Practices in Rajganj Block of Jalpaiguri District, West Bengal

Suity Ghosh, *Research Scholar, Department of Geography and Applied Geography, University of North Bengal, Siliguri, West Bengal, India*

Prof. (Dr.) Ranjan Roy, *Professor, Department of Geography and Applied Geography, University of North Bengal, Siliguri, West Bengal, India*

Received: 05.09.2025; Accepted: 23.09.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

Dairy is one of the crucial parts of the Indian economy, besides agriculture. In this aspect, India ranks 1st in terms of milk production. More precisely, it has an immense potential for uplifting the socio-economic status of associated people. The study in the Rajganj block of Jalpaiguri district aims to understand the attitudes of people involved in dairy practices. Here, 120 respondents were considered through purposive random sampling due to the unavailability of a full sampling frame. The Multiple Correspondence Analysis (MCA) technique has been applied to unfold underlying patterns, which indicate two separate attitudes of the respondents. Dimension 1, which is 16.7% reflects a contrast between modern and traditional perceptions of the respondents, and dimension 2 reflects 15.2% of the contrast between benefit believers and benefit skeptics. This suggests the alarming need for various awareness programmes, scientific education regarding modern dairy practices among the persons involved in dairy practices in the study area. Further Chi-square test of independence was also performed to test the association between two variables, viz., crossbreeds are better and their vaccination is compulsory. The p-value of the Chi-Square test is 0.048 (<0.05), which shows that there is an association between these two variables. Finally, Structural Equation Modelling (SEM) has been done which shows scientific dairy practice may lead to improved profitability and attaining more stability.

Keywords: Dairy practice, Respondents' attitude, Multiple Correspondence Analysis (MCA), Adoption behavior

Introduction:

A great section of the population of the nation is involved in this dairy sector, as it provides a major foundation of rural livelihoods for India, which ensures a reliable income and good nutrition (Dahyabhai and Dhola, 2024). Besides the rural economy, it acted as insurance against any worst natural calamity (Gupta et al., 2020). For that reason, our beast sector is expanding at a CAGR of 7.38 from 2014 to 2023 (Ministry of Finance, 2024). A large section of milk producers has at least 1 milk animal, which helps in yielding approximately 70% of the milk production, it helps in breaking down the 'vicious cycle of poverty' in the

agricultural sector (Thankachan and Joseph, 2019). On the occasion of 'World Milk Day', 1st June, 2024 Government of India stated that the total milk production of the nation increased by approximately 6% per annum and reached 231 million metric tonnes (MMT) between 2022 and 2023. According to Basic Animal Husbandry Statistics (BAHS) 2024, the state of Uttar Pradesh ranked top in the Indian milk production sector (DoAHD).

The motto of investigation in the proposed study is the attitude of farmers involved in dairy practices like investment, crossbreeding, feeding, vaccination, etc. So, in this context, it can be stated that 'attitude' is the important aspect of decision-making for any individual, which deals with acceptance or rejection. Besides this, the attitude of the dairy practitioners is also positive towards embracing the modern dairy practices (Gupta et al., 2013). In the study by Meena et al. (2013) and Prokopy et al. (2008) already confirmed that there is a relationship between attitude towards dairy practice and improving cattle management practices. Basically, attitude towards scientific dairy practices hugely depends on the combination of psychological to social factors (Gupta et al., 2020). That is why the study incorporates variables associated with all of these aspects.

Study Area:

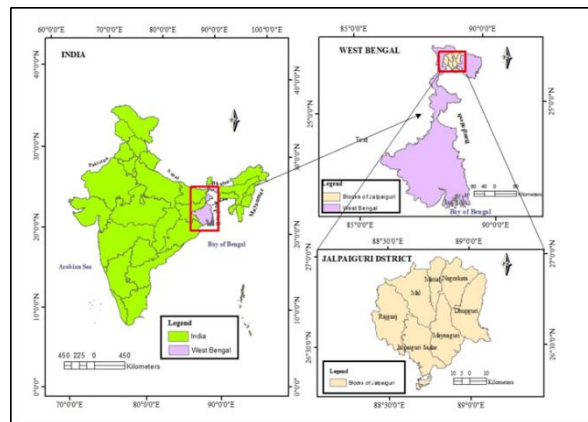


Fig. 1: Location map of the study area

Source - Computed by authors based on Survey of India (SOI)

The Jalpaiguri district was formed in 1869 during colonial rule. It was formerly a part of the Kamata kingdom (Debnath, 2010, p. 4). The extent of the district is from 26°15'47" & 26°59'34" N and 88°23'2" & 89°7'30" E and shares its boundary with Bhutan and Bangladesh. The total Geographical area of the tract is 3386.18 sq. km. Currently, the district has three subdivisions- (i) Jalpaiguri Sadar ii) Dhupguri iii) Mal, and nine Blocks- (i) Jalpaiguri Sadar, (ii) Dhupguri, (iii) Maynaguri, (iv) Rajganj, (v) Mal, (vi) Matiali, (vii) Nagrakata, (viii) Kranti, (ix) Banarhat. The entire study is based on the Rajganj block, which is hemmed at 26°33'22"N & 88°30'31" E between the Mahananda and Teesta River. Approximately 25.70% of the population is associated with agricultural activities, and 71.0% of the population is classified as other workers of the block.

Methodology:

The study was conducted during the months June and July, 2025, in the Rajganj Block of Jalpaiguri district, West Bengal, which includes the people involved in the dairy practices (viz. owners, labours, and collection persons) to capture their perception. As the study deals with the micro level, the entire sampling frame was absent; the sampling technique adopted here is Non-probability Purposive random sampling. The respondents were identified with

the help of locals (field referrals). This approach ensures the inclusion of the 120 respondents. The procedure of data collection was conducted through a structured schedule and a focused group discussion.

For analysis of the data, Multiple Correspondence Analysis (MCA) was applied to identify the underlying structure among the selected eight categorical variables. Along with this Chi-Square test of association has been done to find out if the association suggested by the Multiple Correspondence Analysis (MCA) is statistically significant or not. Later on the Structural Equation Modelling (SEM) is applied to find out the variables which deeply influences the attitude of the respondents. The data analysis was done in Microsoft Excel and Jamovi Software version 2.6.17.

Result And Discussion:

The findings of the study have been summarized and discussed below in a summarized way-

Multiple Corresponding Analysis (MCA)

The Multiple Corresponding Analysis (MCA) tool is chosen here due to the categorical or qualitative nature of the data. It is applied where there is a need to reduce the high-dimensional complex variable into a smaller number of variables. Basically, it's a dimension reduction technique that helps in unfolding the pattern of the categorical variables. It is performed here for eight attitudinal variables associated with dairy, which are binary in nature. All the details of the analysis are discussed below.

Table 1 showcases that the 4 components altogether represent 58.9% variance in the dataset. On the other hand, the till component 6 eigenvalue is >0.01 .

Table 1: Eigenvalues of Attitudes of Respondents towards Dairy Practice

Eigenvalues			
Component	Eigenvalue	% of Variance	Cumulative %
1	0.1669	16.69	16.7
2	0.1521	15.21	31.9
3	0.1461	14.61	46.5
4	0.1239	12.39	58.9
5	0.1197	11.97	70.9
6	0.1125	11.25	82.1
7	0.0963	9.63	91.8
8	0.0825	8.25	100.0

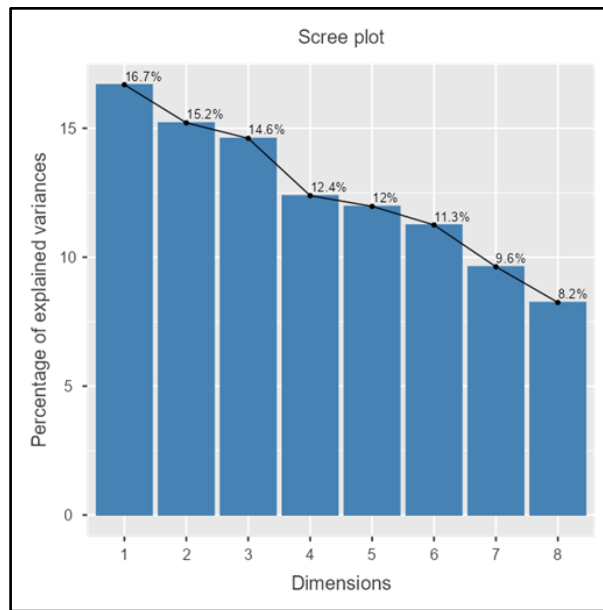


Fig 2: Scree Plot showing Attitudes of Respondents towards Dairy Practice

The Scree Plot also confirms that the first three components have a significant contribution to understanding the perception or attitude of the persons engaged in the dairy of Rajganj block, Jalpaiguri. As there is a sharp decline in the line after the 3rd component, it is clear that the remaining components have a comparatively lesser role. Component 1 contributes 16.69%, Component 2 15.21% and Component 3 contributes 14.61% to explain the variance of the dependent variable.

	Dimension				
	1	2	3	4	5
Cross_breed_is_better- No	0.829	0.5015	-0.1671	0.56394	0.21825
Cross_breed_is_better- Yes	-0.384	-0.2324	0.0774	-0.26134	-0.10114
Cross_breed_Yielded_more_milk- No	0.299	0.4235	-0.8897	-0.27889	0.46696
Cross_breed_Yielded_more_milk-Yes	-0.133	-0.1888	0.3966	0.12432	-0.20816
Sci_feed_is_better_than_traditional-No	0.392	-0.4185	-0.0869	0.16673	0.30912
Sci_feed_is_better_than_traditional-Yes	-0.653	0.6975	0.1449	-0.27788	-0.51520
Vccination_is_must_for_Cross_breed- No	0.685	0.9823	0.0850	-0.02314	-0.79668
Vccination_is_must_of_Cross_breed-Yes	-0.260	-0.3726	-0.0323	0.00878	0.30219
Govt._subsidy_is_must_on_vaccin- No	-0.721	0.1834	0.4252	1.54269	0.00338
Govt._subsidy_is_must_on_vaccin- Yes	0.190	-0.0483	-0.1119	-0.40597	-8.89e-4
Dairy_is_profitable_than_agriculture- No	-0.574	0.5225	0.2576	-0.33872	0.62863
Dairy_is_profitable_than_agriculture- Yes	0.333	-0.3025	-0.1492	0.19610	-0.36394

Table 2 is representing Variable categories across dimensions - coordinates. Here large positive or negative value represents that this category is strongly associated with that dimension. Here dimension 1 which is 16.7% reflects a contrast between modern and

traditional perception of the respondents. On the other hand, dimension 2 reflects 15.2% of the contrast between benefit believers and benefit skeptics.

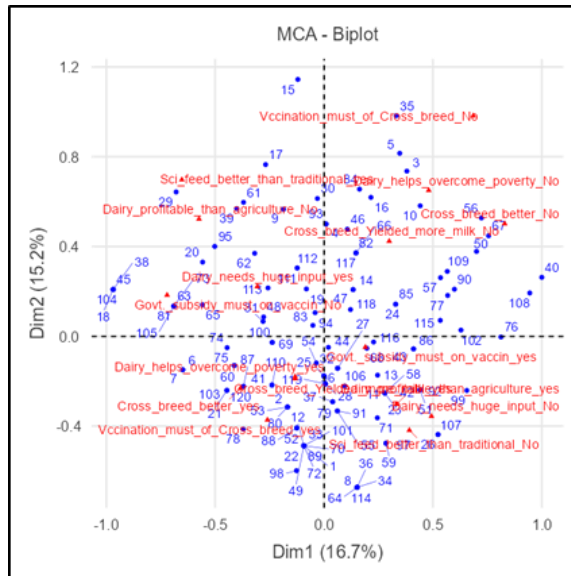


Fig 3: MCA Biplot showing Attitudes of Respondents towards Dairy Practice

By the help of fig 3, which is MCA biplot we can visualize various distinct clusters of attitudes among the people involved in dairy of the study area. The fig depicts that the upper right quadrant holds mostly the negative perception regarding the vaccination of cross-breed, betterment of cross-breed, yielding of more milk. It can be concluded that respondents in this area are skeptical or conservative about modern practices. While the upper left quadrant stated the positive perception of the respondents regarding scientific feed over traditional feed, profitability of dairy over agriculture and alleviation of poverty through dairy. So this is the group of respondents who are optimistic. While the lower right corner of the figure states the negative perception about scientific feed and huge investment in dairy. It shows people's attitude about the adoption of modernity. Now, lower left corner shows again the positive attitude of the respondents about mandatory govt. subsidy on vaccination, betterment of cross breed and yield of more milk by this breed. It shows a strong, supportive and welcoming mindset towards modern practices.

After conducting Multiple Corresponding Analysis (MCA) we able to visualize the patterns in the respondents' attitudes dairy. The MCA biplot shows that the variables 'crossbreeds are better' and 'vaccination is necessary for crossbreeds' both lies closely along dimension 1. This suggests that there may be a potential link between these two attitudinal variables. So, to confirm this a chi-square test of independence has been done.

Chi-Square Test of Independence

Hypothesis for Chi-Square test

H₀: There is no association between the belief that crossbreeds are better and their vaccination is compulsory.

H₁: There is an association between the belief that crossbreeds are better and their vaccination is compulsory.

Table 3: Chi-Square

Contingency Tables

Cross_breed_is_better	Vccination_is_must_for_Cross_breed		Total
	No	yes	
No	15	23	38
yes	18	64	82
Total	33	87	120

Table 4: Nominals

Nominal	
	Value
Phi-coefficient	0.183
Cramer's V	0.183

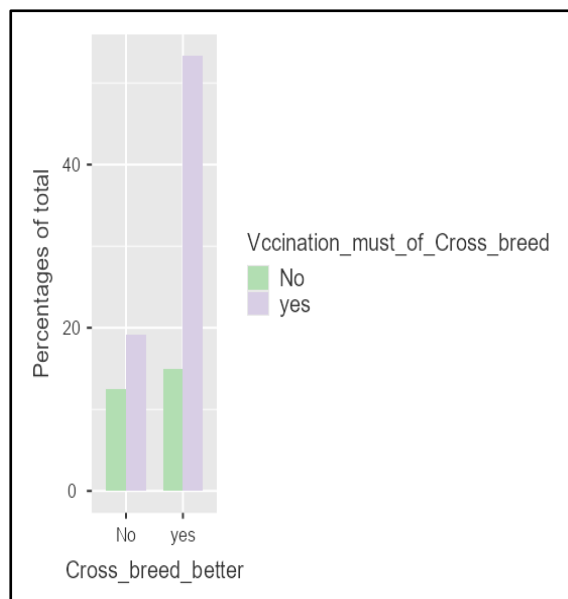


Fig 4: Comparative Bar Diagram Representing the Relationship among Two Variables

The result of this test (Table 3) shows a statistically significant association among these two variables as $p = 0.048 (<0.05)$. It means there is not enough evidence to retain null hypothesis, it can be concluded that there is an association between the belief that crossbreeds are better and their vaccination is compulsory. Besides these Phi Coefficient and Cramer’s V value is 0.183, which is clear cut indication of a weak positive relationship between these two variables. So, it can be said that there are also various other factors which may also affects the attitudes of the respondents towards dairy. The comparative bar diagram (Fig 4) further helps to visualize the relationship. We can see the respondents who said cross breed is better is also have highly agreed about the need of vaccination.

After conducting the primary analysis through Multiple Correspondence Analysis (MCA) and chi-square tests, an important association between categorical variables are unfold. These tools are basically not that much helpful to unfold the underlying pattern in-depth, to overcome this relationship Structural Equation model (SEM) was applied. This will helpful for moving behind simple association, basically this will provide a more complex understanding about the data.

Structural Equation Modelling (SEM):

Table 5: Overall model test

Model tests			
Label	X ²	df	p
User Model	12.5	8	0.128
Baseline Model	79.5	15	<.001
Scaled User	10.9	8	0.207
Scaled Baseline	70.4	15	<.001

Table 5 shows a non-significant chi-square value for the user model as $p = 0.180$, means the proposed model is not that much differ from the observed data. As the non-significant chi-square is desirable for SEM so, it indicates a good fit. Contrary to this, p value for baseline model or null model is highly significant as $p = <0.001$, it explains that specific model is improvement over the base line model.

Table 6: Fit indices

Fit indices					
			95% Confidence Intervals		
Type	SRMR	RMSEA	Lower	Upper	RMSEA p
Classical	0.114	0.069	0.000	0.139	0.289
Robust	0.100	0.091	0.000	0.263	0.336
Scaled	0.100	0.055	0.000	0.129	0.397

The fit indices also support the model adequacy. The RMSEA= 0.058 below recommended threshold level of 0.08, indicates an acceptable fit. SRMR =0.114 which is slightly above the threshold but it is also acceptable, CFI= 0.944, TLI= 0.906 both of them above 0.90; suggests a good model fit.

Table 7: Comparison between User model and baseline model

User model versus baseline model			
	Model	Scaled	Robust
Comparative Fit Index (CFI)			
Tucker-Lewis Index (TLI)	0.930	0.947	0.955
Bentler-Bonett Non-normed Fit Index (NNFI)	0.868	0.901	0.916
Relative Noncentrality Index (RNI)	0.868	0.901	0.916
Bentler-Bonett Normed Fit Index (NFI)	0.930	0.947	0.955
Bollen's Relative Fit Index (RFI)	0.842	0.845	
Bollen's Incremental Fit Index (IFI)	0.704	0.709	
Parsimony Normed Fit Index (PNFI)	0.936	0.953	
Comparative Fit Index (CFI)	0.449	0.451	

From the above table 7, we got the clear-cut comparison between User model and baseline model. It reflects the user model is far better than the baseline model.

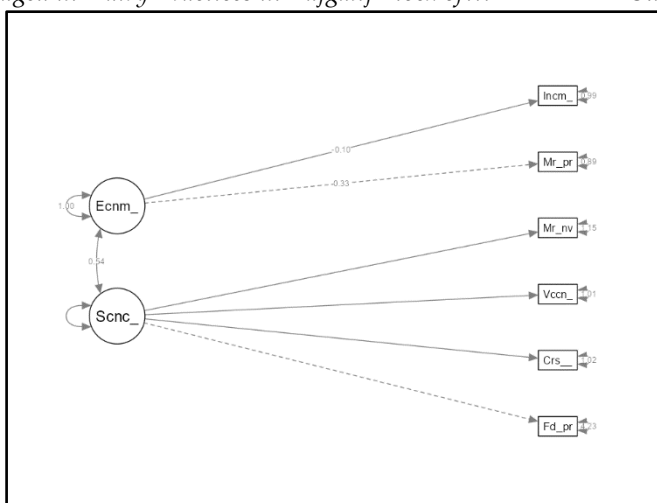


Figure 5: Path Diagram of the Proposed Structural Equation Modelling

The path diagram reveals that scientific attitude has a very strong positive effect on economic benefits of the respondents (beta value- 0.54), it indicates that the people who tends to adopt more scientific practice (viz., feeding habit, vaccination, crossbreeding and investment) will tend to get more benefit economically. On the other hand, indicators of economic benefit have poor or negative loadings, depicting that these variables is not a strong representor of latent construct in the proposed model.

Conclusion:

The study is conducted at a very micro or regional level as most of the people of the study area is completely dependent on agriculture as their primary economic activity. Besides, the majority of people practice dairy by the side of agriculture. Through analyzing the results, we came to know that there is heterogeneity among the respondents' attitudes towards the dairy practice of the Rajganj Block. Mostly the people are not adopting modern or more scientific practices. This suggests that there is a need for various awareness programmes, scientific education regarding modern dairy practices, benefits of vaccination of cattle's etc. The SEM helps us to find out that adoption of scientific dairy practice may leads to improved profitability and attaining more stability. Though the study is exploratory in nature, the findings still hold the gravity of significance for such a micro-level study, which will provide valuable insights for promoting more scientific dairy practice in the study area.

References:

1. Debnath S. The Doors in Historical Transition, N. L. publishers, 2010, 10-14.
2. Gupta B, Kher SK, Nain MS. Entrepreneurial Behaviour and Constraints Encountered by Dairy and Poultry Entrepreneurs in Jammu Division of J&K State, Indian Journal of Extension Education 2013; 49(3&4), 126-129.
3. Gupta RK, Saha A, Tiwari PK, Dhakre DS, Gupta A. Attitudes of tribal dairy farmers towards dairy entrepreneurship in Balrampur district of Chhattisgarh: A principal component analysis. Indian Journal of Extension Education 2020; 56(1), 59-63.
4. Meena HR, Meeena KL, Fulzele RM. Adoption of improved dairy farming practices among tribal communities, Indian Journal of Field Veterinarian 2013; 8(3), 27-31.

5. Prokopy LS, Floress K, Klotthor-Weinkauff, Baumgart G. Determinants of agricultural best management practice adoption: Evidence from the literature, *Journal of Soil & Water Conservation* 2008; 63(5), 300-311.
6. Tabachnick BG, Fidell LS. *Using Multivariate Statistics*. Pearson Education, London. 2014, 17-29.
7. Dahyabhai VJ, Dhol AB. Entrepreneurial traits: Insights from rural dairy farming communities. *International Journal of Agriculture Extension and Social Development*; 2024 Vol. 7 Issue 11; 427-428.
<https://dahd.gov.in/schemes/programmes/animal-husbandry-statistics>
8. District Census Handbook, Jalpaiguri, Series 20, Part XIA
9. Ministry of Finance (2024, July 22). Allied Sectors of Indian Agriculture have emerged as Promising Sources for Improving Farm Incomes. Press Information Bureau.
10. <https://pib.gov.in/PressReleaseDetail.aspx?PRID=2034940>



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572 (Online) 3049-1991 (Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Volume-II, Issue-II, November 2025, Page No. 172-180

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

DOI: 10.69655/novelinsights.vol.2.issue.02W.053



Influence of Omar Khayyam's Rubaiyat on Kazi Nazrul Islam's Composition: An Observation

Md. Aftab Uddin, *Research Scholar, Department of Hindustani Classical Music, Sangit-Bhavana. Visva-Bharati, Santiniketan, West Bengal, India*

Dr. Chaya Rani Mandal, *Associate Professor, Department of Hindustani Classical Music, Sangit-Bhavana, Visva-Bharati, Santiniketan, West Bengal, India*

Received: 13.11.2025; Accepted: 27.11.2025; Available online: 30.11.2025

©2025 The Author(s). Published by Uttarsuri Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

Abstract

For as long as anyone can remember, the Bedouins of the Arabian desert have carried poetry in their blood. It wasn't something they learned it was something they lived. Their words rose out of sand, wind, and firelight, shaping a tradition so powerful that it eventually carved out its own place in the story of world literature. And when this Bedouin spirit flowed eastward, it found a deeper, more reflective voice in the works of Persian poets none more captivating than Omar Khayyam. Khayyam's thoughts and questions his way of looking at life, time, and the fleeting nature of existence echoed far beyond Persia. They found new life in the Indian subcontinent, especially in the work of Kazi Nazrul Islam. Nazrul was the first to bring Khayyam's Rubaiyat from its original Persian into the rhythm and warmth of the Bengali language. But he didn't just translate it; he let it seep into his own art. Lines from Khayyam's verses found their way into Nazrul's Islamic songs, into his Bengali ghazals, into the emotional landscape of his music. This short exploration looks at how the influence of Khayyam's Rubaiyat helped shape Nazrul's songs how it gave them a deeper pulse, a sharper edge, and a kind of timelessness that still speaks to us today.

Keywords: Omar Khayyam, Sufism, Rubaiyat, Ghazal, Islamic song, Persian literature.

Introduction:

Kazi Nazrul Islam lived a brief but fiercely creative life one shaped as much by struggle as by genius. Poverty shadowed him from childhood to his final years, yet it never dimmed his hunger to create. He moved through art, culture, and literature with a rare kind of freedom, crossing lines of caste, creed, and religion as if they were nothing more than sand. In his work, the Quran sits beside the Puranas, and the old Bengali Punthis breathe the same air as Indo-Iranian thought. He wasn't trying to please anyone he was trying to build a space where every voice could meet. The sheer breadth of his work is astonishing, especially considering how short his healthy years were. Nazrul composed an enormous number of songs, weaving together hundreds of ragas and raginis with the instinct of someone who felt music rather than studied it. His brilliance shows up everywhere in his

Islamic Bengali songs, his Bengali ghazals, and the many forms he experimented with. As Mohammad Abul Khair once wrote, "Nazrul achieved such success in composing ghazals that even if he had composed no music other than ghazals, he would have been regarded as a star of Bengali music."¹ The pull of Persian literature runs deep in his work, and nowhere is this more visible than in the echoes of Omar Khayyam's Rubaiyat. Nazrul's Islamic songs and his Bengali ghazals carry the unmistakable rhythm, longing, and philosophical edge of Khayyam's quatrains.

Main Discussion:

Persian literature is built on four major poetic forms: Qasida, Ghazal, Masnavi, and Rubaiyat. Qasida carries praise or satire; Ghazal sings of both divine and earthly love; Masnavi unfolds like a long, soulful tale; and Rubaiyat distills a single emotion into four sharp, unforgettable lines. Among these, the Rubaiyat stands tallest. Though the form traces its roots back to Arabia, it found its fullest voice in Persia, where poets shaped it into something the world could not ignore. The word "Rubaiyat" itself refers to quatrains four-line poems where the first, second, and fourth lines share a rhyme, and the third breaks away to close with a thought of its own. Each quatrain is a universe: a moment of betrayal, a breath of love, a wound, a celebration. Nothing spills over. Nothing repeats. Every emotion stands alone. The Persian tradition of the Rubaiyat is wide and wild it reaches into optimism and despair, Sufism and mysticism, metaphysics, fatalism, and philosophy. Through it, Persian literature not only deepened its own identity but opened a doorway through which the world stepped in. The renowned philosopher and poet Omar Khayyam significantly contributed to the promotion of Rubaiyat in Persia. Born in Nishapur, Khorasan, Persia, Omar Khayyam's birth year is disputed among historians, although most concur that he was born in 1048. During his lifetime, Omar Khayyam served as the royal astrologer to Seleucid Emperor Malik Shah. A polymath of his time, Omar Khayyam was esteemed for his expertise in astronomy, mathematics, philosophy, and science, but his poetic endeavours remained unrecognised during his lifetime.

Omar Khayyam's life as a poet was first documented by his disciple Nizam Arzi in the book "Chahar Makala." It was not until 1859 that Edward Fitzgerald rediscovered and popularised Omar Khayyam's Rubaiyat, which had lain dormant for approximately 800 years. However, it is worth noting that the Rubaiyat of Omar Khayyam had been introduced to European Buddhist circles nearly 200 years prior to Fitzgerald's discovery, courtesy of British orientalist Thomas Hyde in the sixteenth century.

In the Indian subcontinent, Swami Govinda Tirtha was the first to translate Omar Khayyam's 1069 Rubaiyat from the original Persian into Marathi in his book "Guru Karunamrita". Subsequently, he translated "The Nectar of Grace" into English from this book. Although several prominent poets and writers in Bengali literature did not directly translate from the Rubaiyat, they incorporated extracts from it into their poems. Notable among them are Buddhadev Bose, Mohit Lal Majumder, and Rabindranath Tagore. However, the Rubaiyat was first translated into the Bengali language by Kanti Chandra Ghosh, who translated 75 Rubaiyat of Omar Khayyam in 1919. Apart from Kanti Chandra Ghosh, other notable translators include Narendra Dev, Mallinath, Kshirod Kumar Roy, Shakti Chattopadhyay, Syed Mujtaba Ali, Sikandar Abu Jafar, and Dr Muhammad Shahidullah, who collectively translated approximately 72 Rubaiyats into Bengali. Nonetheless, most of these translations, like Kanti Chandra Ghosh's, were rendered from

Fitzgerald's English version. Prof. A. J. Arberry aptly observed: "Only educated people worldwide know Omar Khayyam, as at least one Rubaiyat has reached them.

Original Persian of Omar Khayyam

تنگی می لعل خواهم و دیوانی
سد رمقی باید و نصف نانی
وانگه من و تو نشسته در و ایرانی
"خوشر بود از مملکت سلطانی" ²

Pronunciation of root Persian in Bengali

"Tungi moi la'l khoaham oe diwani
soddoi ramaki bayed oe nisof-e nane
oan-gah maan oat u nishasta daar oarani
khostor buaad aaj maanlekat sultani"

Translated by Edward Fitzgerald from the original Persian:

(XII)

"A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread-and Thou
Beside me singing in the Wilderness –
Oh, Wilderness were Paradise enow!"³

Translated by Kanti Chandra Ghosh from Edward Fitzgerald's English:

(XI)

"Sei nirala patae ghera boner dhare shitol chae,
khaddo kichu peyala haate chondo gethe dinta jae.
mouno bhanggi mor pashete gonje tobo monju sur,
Sei toh sokhi sopno amar sei bonani sorgopur"⁴

Translated from the original Persian by Kazi Nazrul Islam:

(61)

"Aek sorahi sura dio ektu chilke aar,
Priyo saki, Tahar sathe aekkhana boi kobitar,
Jirno amar jibon jure roibe Priya amar sathe,
aek jodi pae chaebo na tokhot ami sahasar"⁵

Kazi Nazrul Islam was the first to directly translate the 197 Rubaiyat of Omar Khayyam from the original Persian into the Bengali language. In this regard, Syed Mujtaba Ali wrote: "Omar is the greatest of Omars. Mallinath and Kazi's translation is the Kazi of all translations."⁶

In his translation of Omar Khayyam's Rubaiyat, Kazi Nazrul Islam gave more importance to the mood, language and rhythm. Kazi Nazrul Islam also translated the Rubaiyat, keeping the same rhyming pattern [A, A B A] of Omar Khayyam's Rubaiyat in harmony with the rhythm. Kazi Nazrul Islam's Bengali ghazals and Islamic Bengali songs reflect the philosophical wisdom of Omar Khayyam's Wine and Intoxication. For example, the intoxicant wine, which is used to forget the sorrows of daily life has been used to denote mysticism. The wine of wisdom refers to special wisdom. Kazi Nazrul Islam has

widely applied intoxicant wine and the wine of wisdom in his Bengali ghazals and Islamic Bengali songs written by Omar Khayyam. Not only that, Kazi Nazrul Islam also maintained the 'Khamariat' of Omar Khayyam in his Islamic Bengali songs and Bengali ghazals. 'Khamariat' is a poem about alcohol. Which comes from the 'Golden Odds' qasida of ancient Arabia. This is why Kazi Nazrul is everywhere in Bengali ghazals and Islamic Bengali songs: Sura, Saki, Sharab, Payala, Behush, Sharabkhana, Saraikhana, Gul, Dafan, Kabar, Niamat, Dilruba, Khoda, Pir, Astana, Ghazal, Shireen, Shiraji, Gore, Khushbu, Bulbuli, Gulistan, Lala, Meki, Seref, Takdir, Dost, Gulbagicha, Khizir, Barat, Karsazi and many other Persian and Arabic words are widely used. Kazi Nazrul Islam used these words in his Islamic Bengali songs and Bengali ghazals in a symbolic sense and meaning similar to the Rubaiyat of Omar Khayyam. For example, the literal meaning of wine is to be drunk, but Kazi Nazrul Islam has interpreted it in a symbolic sense to mean leaving the worldly world behind in deep love for the Creator. In this context, the world-famous Persian Sufi Maulana Jalal Uddin Rumi made the matter clear. A brief summary of what he said goes like this: Remember God so much that you forget yourself. Kazi Nazrul Islam mastered what he had learnt in an extraordinary manner. Nazrul's personality similarity with Omar Khayyam is only a part of Nazrul's remarkable talent. Fitzgerald's ideology differs slightly from the ideas that unfold in Nazrul's life in Omar Khayyam's Rubaiyat. Fitzgerald considered Omar Khayyam to be an atheist. At least that's what a section of European readers thinks. But Kazi Nazrul Islam tried to establish Omar Khayyam as a Muslim Sufi poet.

That is, Omar Khayyam as he really was. Narendra Dev, the translator of Omar Khayyam's Rubaiyat, divided the Rubaiyat of Omar into five categories. Namely love, beauty, irony, complaint and religion. That is, he also believed in Fitzgerald's ideology. But Kazi Nazrul Islam went deeper and divided Omar Khayyam's Rubaiyat into six categories:

- Munajat, or prayerful Rubaiyat, written in dedication to God's wonderful creation.
- Shikayat-e-Rozgar means writing to complain about the invisible.
- Firaqiya and Osaliya, which are written on the subject of the meeting and separation of the beloved.
- Baharia, or the spring season, is written in praise of nature.
- Hajj, or hypocrite and blasphemy, to expose the arrogance and foolishness of the righteous.
- Kufuriya, or writing against Dharmashastra.

In this Rubaiyat of Omar Khayyam, the reflection of the rest except kufuria is reflected in Kazi Nazrul Islam's Bengali ghazals and Islamic Bengali songs. He adapted several Rubaiyat directly from Persian and inspired by Omar Khayyam into Bengali Ghazal. Kazi Nazrul Islam was the first to give meaning to Omar Khayyam's Rubaiyat in the framework of ghazals, rhythm, rhythm and raga. Also, in many Islamic Bengali songs of Kazi Nazrul Islam and Bengali ghazals, there is a feeling of the Rubaiyat of Omar Khayyam. Kazi Nazrul Islam did not blindly imitate these styles; rather, he reflected them effectively in Islamic Bengali songs and Bengali ghazals. Likewise, some of Omar Khayyam's Rubaiyat and Nazrul's Islamic Bengali songs and Bengali ghazals, extracts of Rubaiyats of Kazi Nazrul Islam, have been mentioned in different dimensions of this examination.

Ghazals of Kazi Nazrul Islam:

“Pio sharab pio!

Tore dirgho she kaal gore hobe ghumate
Seh timir-pure
tor bondhu sojon Priya robe na sathe"⁷
“aaj baade kal aasbe kina
ke jaane bhai ke jaane.
bhol re baetha bedon-atur,
laal sharab bhorpur prane.”⁸
“jedin l'bo bidae dhora chari!
dhou laash amar lal pani diye.
sheor:- sharabi jomdeshi ghazal jaanajae
gaheo amar
dibe gor khuriya oi shorab-khanar!”⁹
“Ore obodh! Shunne sudhu shunne mati dhora
shunne oi ashim akash rong- beronger khilam kora
hawate shunno nimesh nimeshe jar hoye sesh”¹⁰

“Torun premik! Pronoy bedon
janao janao be-dil priyae
Ogo bijoyi! Nikhil hridoye
Kor Kor joy mohon mayae.
Nohe oi aek hiyar soman
hajar ka'ba hajar mosjid
Ki hobe tor ka'bar khoje,
ashae tor khoj hridoy chaya”¹¹

Omar Khayyam's Rubaiyat:

(53)

“Shorge pabo sharab Sudha, e je korar khod khodar,
Dhorae taha pan korle paap hoe e kon bichar
Hamza sathe beyadobi korlo matal aek arob,-
Tuchho karon- sharab haram tae hukume mostofar”¹²

(72)

“Aaar kotodin sagor-balae khamoka boshe tulbo it!
Gor kori paye, dhik legeche gore gore murti pith.
bhebo nako-khaim oi Jahannamer bashinda,
bhitore seh sorgochari, bahire seh norok-kit”¹³

(41)

“Oggaeneroi timir toler manush ore be-khobor!
shunno tora, binyad tor gatha shunno hawar shunnotae,
Poschate tor otol shunno, ogre shunno oshim chor”¹⁴

Analyzing Kazi Nazrul Islam's Bengali Ghazals and Omar Khayyam's Rubaiyats reveals that Nazrul's ghazals incorporate elements of Omar Khayyam's prayer, Shikayat-e-Rozgar, and his contemplation on mortality. The striking similarities in mood and vocabulary between the two poets are noteworthy. Shikayat-e-Rozgar is a poignant appeal to the divine, highlighting the fleeting nature of human existence. Human life is but a temporary journey, subject to the whims of destiny. In contrast, Omar Khayyam's prayer advocates for spiritual focus, emphasizing the importance of devotion without fear of sin. The

stylistic connection between Nazrul's ghazals and Omar Khayyam's Rubaiyats is evident, despite being translations. Moreover, Omar Khayyam's influence is apparent in Nazrul's Islamic Bengali songs and ghazals, particularly in the Hajj style, which critiques hypocrisy and foolishness.

For instance, a Rubaiyat by Omar Khayyam:

(135)

“Bhondo joto bhorong kore dekhiye baerae jaenamaz
Chae na khodae-loker tara proshongsa chae dhappabaa!
Dibbi ache mukhosh pore sadhu fokir dharmikera,
Bhitore sob kafer ora, baire musholmaner saj!”¹⁵

Or,

(56)

“mosjide ojoggo aami, girjar ami shotru-prae:
Ogo probhu, kon matite korle srijon ei amae?”¹⁶

Kazi Nazrul Islam wrote an Islamic Bengali song based on this form of Bhavabad.

“Ya Muhammad behesat hote
Khoda ke pawar poth daekhao
Ei diniyar dukkho theke
Ebar amae najat dao”¹⁷

Despite being separated by nearly a thousand years, Omar Khayyam and Kazi Nazrul Islam shared a common goal of combating religious dogma and social injustice. Through his music, Nazrul sought divine guidance from Prophet Mohammad, lamenting the corruption and crimes perpetrated by those who claimed to defend faith after his passing. Interestingly, Omar Khayyam's Rubaiyat and Nazrul's Bengali ghazals and Islamic songs share common themes and elements, including Bahariya, Firaqiya, and Osalia bhavabad, highlighting the timeless and universal nature of their message. An example of, Omar Khayyam's Rubaiyat written in the Bahariyat style:

(17)

“Bulbuli aek halka pakahe uthe jete gulisthan,
dekhlo hasikhusi bhora golap lilir ful bathan”¹⁸

A Bengali ghazal by Nazrul with this:

“Gulbagichae bulbuli tui rongin premer gae ghazal”¹⁹

Or the Rubaiyat of Omar Khayyam:

(76)

“Pollobito torulotae koti aache kanonmoe,
Daodar aar tholokomole jano mukto koe?”²⁰

With this an Islamic Bengali song written by Nazrul:

“Ei sundor ful sundor fol

Mitha nodir pani khoda tomar mehebaani”²¹

A notable connection exists between the ideas of Omar Khayyam and Kazi Nazrul Islam. Omar Khayyam's Baharia Bhav, characterized by vivid natural scenery adorned with flowers, fruits, and leaves, finds echoes in numerous Bengali ghazals and Islamic songs composed by Nazrul.

Furthermore, the Firaqiyyah and Osalayyah styles prominent in Omar Khayyam's Rubaiyat have significantly influenced Nazrul's Bengali ghazals and Islamic songs, demonstrating a profound cross-cultural exchange. For example, Omar Khayyam's Rubaiyat:

(90)

“Pete je chae sundorir fullo-kopol golap ful”²²

Similar to Nazrul's:

“Cheyo na sunoyona aar cheyo na ei aakhir paane”²³

Ghazal's emotional connection is intense. It is as if Nazrul has expressed Omar's feelings in his Bengali ghazal. Firakiya and Osalia are the meeting and separation of lovers. A unique accompaniment too many songs of Kazi Nazrul Islam is Omar's Firaqiya and Osalia Bhav.

The Rubaiyat of Omar not only enriched Persian literature, but the Rubaiyat of the desert crossed the sea and ocean and arrived at the port of Bengal in the literary world. Many eminent poets of Bengal have applied the extracts of the literary Rubaiyat in their works, but Kazi Nazrul Islam has made it successful in all aspects. Ghazal's emotional connection is intense. It is as if Nazrul has expressed Omar's feelings in his Bengali ghazal. Firakiya and Osalia are the meeting and separation of lovers. A unique accompaniment too many songs of Kazi Nazrul Islam is Omar's Firaqiya and Osalia Bhav.

Just as Sufism, mysticism, fatalism, optimism, pessimism and philosophy emerged in Persian art, literature almost every one of the 6 lines of Omar Khayyam's Rubaiyat has been reflected in the Bengali ghazals and Islamic Bangla songs of Kazi Nazrul Islam. That is why famous American poet James Russell Lowell called Omar's Rubaiyat the thought-provoking Pearl of the Persian Gulf. And Kazi Nazrul Islam himself said about this: “I have crossed over from the Gulistan of the world of poetry to the Ragini Island of the world of music”²⁴ The Rubaiyat of Omar not only enriched Persian literature, but the Rubaiyat of the desert crossed the sea and ocean and arrived at the port of Bengal in the literary world. Many eminent poets of Bengal have applied the extracts of the literary Rubaiyat in their works, but Kazi Nazrul Islam has made it successful in all aspects.

Conclusion:

In conclusion, the Rubaiyat-e-Omar Khayyam, translated by Kazi Nazrul Islam and published in book form in 1959, demonstrates an excellent language style that is equally evident in its acceptance within Bengali ghazals and Islamic Bengali songs. Omar Khayyam's ideology is not only reflected in the translated poetry and word choice but is also deeply embedded in every aspect of Bengali ghazals and Islamic songs. Notably, Kazi Nazrul Islam is the only figure in Bengali literature to have successfully adapted the Rubaiyat into a meaningful form that complements Bengali ghazals and Islamic Bengali songs, thereby rendering his songs ornate, aesthetic, and endowed with excellence.

References:

1. Khair Mohammad Abul (2014), Nazrul Sangeet's Nanandikata, Edron Publications, Dhaka. Page: 78.
2. Arberry John Arthur (1950), The Rubaiyat of Omar Khayyam, Edited from a newly discovered Manuscript, London Academy, London. Page: 46.

3. Fitzgerald Edward (1874), Translated by Rubaiyat of Omar Khayyam, New York the Critic Co. New York. Page: 10.
4. Chandra Shri Kanti Ghosh (bangla: 1336), Rubaiyat-e-Omar Khayyam, Publisher Kamala Book Depot Limited, Kolkata. Page: 43.
5. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 165.
6. Mujtaba Syed Ali, (bangla 1357), Syed Mujtaba Ali Rachnaboli Volume 2, Mitra and Ghosh Publishers, Kolkata. Page: 361.
7. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 3, Bangla Academy, Dhaka. Page: 171.
8. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 3, Bangla Academy, Dhaka. Page: 172.
9. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 3, Bangla Academy, Dhaka. Page: 174.
10. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 3, Bangla Academy, Dhaka. Page: 175.
11. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 3, Bangla Academy, Dhaka. Page: 173.
12. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 163.
13. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 167.
14. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 161.
15. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 177.
16. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 164.
17. Nazrul Islam Kazi, (Birth Centenary Edition 2009), Nazrul Rachanaboli Volume 10, Bangla Academy, Dhaka. Page: 238.
18. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 157.
19. Nazrul Islam Kazi, (Centenary Edition 2011), Nazrul Rachanaboli Volume 5, Bangla Academy, Dhaka. Page: 225.
20. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 167.
21. Nazrul Islam Kazi, (Birth Centenary Edition 2012), Nazrul Rachanaboli Volume 7, Bangla Academy, Dhaka. Page: 118.
22. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 170.
23. Nazrul Islam Kazi, (Centenary Edition 2011), Nazrul Rachanaboli Volume 2, Bangla Academy, Dhaka. Page: 161.
24. Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka. Page: 152.

Bibliography:

1. Ali Aversaji (1998), Persian-Bengali-English dictionary (editor), Cultural centre of the Islamic Republic of the Iran, Dhaka, Bangladesh.
2. Arthur John Arberry (1950), The Rubaiyat of Omar Khayyam, Edited from a newly discovered Manuscript, London Academy, London.
3. Edward Fitzgerald (1874), Translated by Rubaiyat of Omar Khayyam, New York the Critic Co. New York.
4. Karunamoy Goswami (2011), Kazi Nazrul Islam's Place in the Bengali Poetry and Poetry, Gazi Publications, Dhaka.
5. Kazi Nazrul Islam, (Centenary Edition 2012), Nazrul Rachanaboli Volume 1, Bangla Academy, Dhaka.
6. Kazi Nazrul Islam Kazi, (Centenary Edition 2011), Nazrul Rachanaboli Volume 2, Bangla Academy, Dhaka.
7. Kazi Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 3, Bangla Academy, Dhaka.
8. Kazi Nazrul Islam Kazi, (Centenary Edition 2011), Nazrul Rachanaboli Volume 4, Bangla Academy, Dhaka.
9. Kazi Nazrul Islam, (Centenary Edition 2011), Nazrul Rachanaboli Volume 5, Bangla Academy, Dhaka.
10. Kazi Nazrul Islam Kazi, (Centenary Edition 2007), Nazrul Rachanaboli Volume 6, Bangla Academy, Dhaka.
11. Kazi Nazrul Islam Kazi, (Birth Centenary Edition 2012), Nazrul Rachanaboli Volume 7, Bangla Academy, Dhaka.
12. Kazi Nazrul Islam Kazi, (Birth Centenary Edition 2009), Nazrul Rachanaboli Volume 10, Bangla Academy, Dhaka.
13. Mohammad Abul Khair (2014), Nazrul Sangeet's Nanandikata, Edron Publications, Dhaka.
14. Mohammad Barkatullah (2013), Persian Talent, World Literature Center, Dhaka.
15. Rashidun Nabi (2012), Nazrul Sangeet Samagura (ed.), Kabi Nazrul Institute, Dhaka.
16. Shri Kanti Chandra Ghosh (bangla 1336), Rubaiyat-e-Omar Khayyam, Publisher Kamala Book Depot Limited, Kolkata.
17. Shahabuddin Ahmed (1967), Nazrul Sahitya Bichar, Muktaadhara, Dhaka.
18. Sukumar Sen (2016), Islamic Bengali Literature, Ananda Publishers, Kolkata.
19. Sohel Imam Khan (2016), Ghazal Katha, Suchayani Publishers, Dhaka.
20. Syed Mujtaba Ali, (bangla 1357), Syed Mujtaba Ali Rachnaboli Volume 2, Mitra and Ghosh Publishers, Kolkata.

EDITORIAL BOARD

Editor-in-Chief

Dr. Bishwajit Bhattacharjee

Associate Professor, Karimganj College, Sribhumi, Assam, 788710

Mo: +919435750458, +917002548380

Email: editor@novelinsights.in

EDITORIAL BOARD MEMBER

1. **Prof. Dr. Soma Bhowmick**, Vice-Chancellor, William Carey University, Meghalaya, India. **Email:** vc@williamcareyuniversity.ac.in
2. **Dr. Rupasree Debnath**, Assistant Professor, Department of Bengali, Gauhati University, India. **Email:** rupasree@gauhati.ac.in
3. **Dr. Kalyan Banerjee**, Associate Professor, Dept. of Philosophy, Kazi Nazrul University, West Burdwan, West Bengal, India. **Email:** kalyan.banerjee@knu.ac.in
4. **Dr. Saugata Kumar Nath**, Associate Professor, Dept. of English, Assam University, Schar, India. **Email:** saugata.kumar.nath@aus.ac.in
5. **Dr. Nilajan De**, Asst. Professor, Dept. of History, Rabindra Sadan College, Karimganj, Assam, India. **Email:** nilanjande@rabindrasadangirlscollege.in
6. **Dr. Swarnima Sharma**, Assistant Professor, Department of Liberal Arts and Humanities, Chandigarh University, Mohali, India. **Email:** Swarnima.uila@cumail.in
7. **Dr. Amitava Kanjilal**, Associate Professor, Dept. of Pol Science, Siliguri College, Siliguri, Darjeeling. West Bengal, India. **Email:** dr.amitavakanjilal@gmail.com
8. **Dr. Chandi Charan Mura**, Assistant Professor, Department of Bengali, Maharaja Manindra Chandra College, Kolkata, India. **Email:** cmbengali@mmccollege.ac.in
9. **Dr. M. Sandra Carmel Sophia**, Professor & RPAC, Department of English, KLEF Deemed to Be University, Green fields, Vaddeswaram, Andhra Pradesh, India. **Email:** sophia@kluniversity.in
10. **Dr. Sheehan S Khan**, Assistant Professor, Department of English, Tagore P.G. Girls College (University of Rajasthan), Jaipur, India **Email:** sheehan.shahab@gmail.com
11. **Dr. Shivender Rahul**, Assistant Professor of English & Head In Charge, Department of Humanities, Maharashtra National Law University, Nagpur, India. **Email:** shivenderrahul@nlunagpur.ac.in
12. **Dr. Rajakumar Guduru**, Assistant Professor, Dept. of English, Indian Institute of Technology, Bhubaneswar, India. **Email:** rajakumarguduru@iitbbs.ac.in
13. **Dr. Sreetama Misra**, Assistant Professor, Indian Institute of Technology Bhubaneswar, India. **Email:** sreetama@iitbbs.ac.in

14. **Muhammad Mahmudur Rahman**, *Professor and Chairman, Department of Political Science, University of Rajshahi, Bangladesh. Email: mahmud_polsc@ru.ac.bd*
15. **Dr. PG Jangamlung Richard**, *Registrar, William Carey University, Meghalaya, Shillong, India. Email: registrar@williamcareyuniversity.ac.in*
16. **Dr. Md. Shahfiul Islam**, *Professor, Department of Public Administration, University of Rajshahi, Bangladesh. Email: shafiul_luk@ru.ac.bd*
17. **Dr. Md. Safiqul Islam**, *Professor, Department of Political Science, University of Chittagong, Chattogram-4331, Bangladesh. Email: islamcu@cu.ac.bd*
18. **Dr Chander Bhushan Nagar**, *Associate Professor & Head, Department of Political Science, Rakesh Sharma Block, National Defence Academy, Ministry of Defence, Gol, Khadakwasla-411023, Pune, Maharashtra, India. Email: polsc_instr3@nda.gov.in*
19. **Prof. Sri Endah Wahyuningsih**, *Professor Faculty of Law, Sultan Agung Islamic University, Indonesia. Email: endah.w@unissula.ac.id*
20. **Dr. Fakrul Islam**, *Professor and Chairman, Department of Public Administration, Islamic University, Kushtia-7003, Bangladesh. Email: fokhrulislam264@gmail.com*
21. **Dr. Rajarshi Chakrabarty**, *Assistant Professor, Dept. of History, The University of Burdwan, West Bengali, India. Email: rchakrabarty@hist.buruniv.ac.in*
22. **Zhilwan Tahir Hama Faraj**, *Doctoral Student, International Islamic University of Malaysia, Malaysia. Email: zhelwantahr94@gmail.com*

Aim and Scope of the Journal

Aim:

Novel Insights is committed to promoting academic excellence and fostering meaningful dialogue in the humanities and social sciences. The journal serves as a dynamic platform for researchers, scholars, and practitioners to share original, impactful research that explores contemporary challenges, advances theoretical knowledge, and informs practical applications in these disciplines.

Scope:

The journal covers a diverse range of topics within the humanities and social sciences, including but not limited to:

- Literature, language, and linguistics
- Philosophy, ethics, and cultural studies
- History and archaeology
- Sociology, anthropology, and human geography
- Political science, public policy, and international relations
- Psychology and behavioral sciences
- Education and pedagogy
- Economics, development studies, and social policy
- Media, communication, and digital studies
- Law and governance

Novel Insights values interdisciplinary perspectives and actively seeks submissions that bridge the boundaries between disciplines. The journal welcomes a variety of contributions, including original research articles, critical reviews, theoretical explorations, and case studies. With a focus on both local and global issues, the journal aims to engage an international audience of scholars, policymakers, and practitioners, fostering innovation and intellectual exchange across the humanities and social sciences.

Guidelines

The journal Novel Insights is devoted to the publication of original works viz Research papers, Book Reviews, Article Reviews & abstract of thesis from the disciplines of Humanities and Social Science. The submission of aforesaid works to this journal implies that neither it has been published elsewhere previously nor is under communication for publication.

1. Submission of Articles: Authors/Researchers/Writers interested in submitting their papers to the Journal should send their article through Online mood only in English (MS word font- Times New Roman, Font size-12).
 - i) Title- Should be brief and informative.
 - ii) Authors Name- Name must be followed by Designation, Postal Address including E-mail ID and Phone Number.
 - iii) Abstract- Abstract should not more than 250 words.
 - iv) For compilation of bibliography, the latest edition of APA and MLA format is to be used.
2. Plagiarism: The Authors are requested to avoid plagiarism. In case of detection of plagiarism Authors himself/herself will be solely responsible.
3. Publication: The Publication of the Articles/Write-up will be only after the recommendation of the Editorial Board.

Review Process

All the manuscript will be preliminary examined by the Editor-in-Chief and then forwarded to the Reviewers & other Editors of the Journal.

The papers shall only be published after recommendation of the Reviewers & Associate Editors.

Information regarding the selection or rejection of articles/papers will be only through Email. The journal shall publish the article/papers only after completion of the formalities mentioned in selection letter. The journal will also not take the responsibility of returning the rejected articles.

At every stage preceding publication, the editors of the journal shall have the right to make corrections (if needed) in articles/papers to suit the requirement of the journal.

N.B.: Papers will be accepted only when accompanied with abstract (to be written in English only). Submission of papers without abstract (in English) or mere submission of an abstract without the paper would lead to non-acceptance of the same.

Publication Ethics

Publication ethics are the principles and guidelines that govern the conduct of authors, reviewers, editors, and publishers in scholarly publishing. Ensuring ethical practices is crucial for maintaining the integrity and credibility of academic research. Here are some key aspects of publication ethics of our journal:

Authorship: All authors should have made significant contributions to the research and agree to be listed as authors. Misrepresentation of authorship, such as ghost authorship or gift authorship, should be avoided.

Originality and Plagiarism: Authors should ensure that their work is original and properly cited. Plagiarism, including self-plagiarism, is unethical and undermines the integrity of scholarly publishing.

Data Integrity: Authors are responsible for the accuracy and integrity of their research data. Fabrication, falsification, and manipulation of data are serious ethical violations.

Conflict of Interest: Authors should disclose any potential conflicts of interest that could influence their research or its interpretation. These may include financial interests, affiliations, or personal relationships that could bias the work.

Peer Review: Peer review plays a critical role in ensuring the quality and validity of published research. Reviewers should conduct their evaluations objectively and provide constructive feedback.

Editorial Independence: Editors should make decisions based on the merits of the research and without influence from commercial interests, personal biases, or other undue pressures.

Transparency and Retraction: Journals should be transparent about their editorial processes, including peer review and publication criteria. In cases of serious ethical concerns or errors, journals should issue retractions or corrections as appropriate.

Compliance with Ethical Standards: Research involving human subjects, animals, or sensitive data should adhere to ethical standards and obtain necessary approvals from institutional review boards or ethics committees.

Publication Ethics Policies: Journals should have clear and accessible policies on publication ethics, including instructions for authors, ethical guidelines for reviewers and editors, and procedures for handling ethical issues or misconduct.

Responsibility of Publishers: Publishers have a responsibility to support and enforce ethical standards in scholarly publishing. This includes providing resources for editors and reviewers, promoting transparency, and addressing allegations of misconduct.

Publication Charge

- The authors should note that there is no submission fee; however, there is a reasonable publication fee for each accepted article to meet the cost of manuscript handling, typesetting, office cum admin expenses, web-hosting charges, up-loading charges, internet expenses, website update and maintenance, electronic archiving and other recurring expenses. The publication fee is obligatory for publication.
 - **Indian Authors:** The publication fee for single author per accepted paper is Rs. 1000.00 and Rs. 1200.00 for multiple authors.
 - **Foreign Authors:** The publication fee of the accepted paper is \$25 for single authored paper and \$30 for multiple authored papers
 - **Print copy:** Print Copy of the issue can be supplied on payment of Rs. 600.00 per copy. Annual subscription for the print copy is Rs. 2500.00 per Volume (inclusive of postal charges within India)
- Single print copy (Inclusive Postal Charge) can be supplied outside India on payment of 25\$ (inclusive international shipping charge) per copy.



Novel Insights, *An International Journal of Multidisciplinary Studies*

A Peer-Reviewed Quarterly Research Journal

ISSN: 3048-6572(Online) 3049-1991(Print)

Impact Factor: 4.25(IIFS), 8.2(IJIN)

Published by Uttarsuri, Sribhumi, Assam, India, 788711

Website: <http://novelinsights.in/>

COPYRIGHT TRANSFER FORM

I/We.....
[the author(s) name], having the ownership of copyright of the article
entitled.....

do hereby authorize you to publish the article in the journal published by Uttarsuri,
Sribhumi, Assam, India-788711.

I/We hereby declare that:

This article authored by me/us is an original work. It has neither been published nor has
been submitted for publication in any other print or electronic media. The article, in no
ways, infringes on the right of others and is free from any kind of libelous or unlawful
statements.

I/We have taken permission from the copyright holder and acknowledged the source on
necessary fields.

I/We assign the copyright of this article exclusively to this journal.

In case of multi-authored article, I have obtained permission to enter into agreement and
assign copyright from all the co-authors, in writing after they have agreed with the
norms of transfer of copyright of this journal.

I/We authorize editors to publish the article in the journal or in any other means with
editorial amendment, if they deem it necessary for publication. Further, I/We hereby
assign copyright to the publisher for its publication in any form/language including all
media, and exclusive right to use the matter for the life of the work.

I/We solemnly agree to indemnify the Editors/Publisher of the journal against all claims
or action arising from any breach of warranty on my/our behalf in this agreement.

Author/corresponding author's name & designation

Affiliation/name and address of institute:

Correspondence address of author:

E-mail id:

Mob/Ph no:

Place:

Date of Signing Copyright Form:

Signature of the Corresponding Author(S)