CHAPTER I

Bengali Literature in the Backdrop of Indian Agrarian Civilization

India is primarily an agricultural country and her economic base rests on it. We have the indication of agricultural works and produces and the existence of big granaries of the Harappan Civilization during the pre-Aryan age. It is quite natural that in the succeeding time the portrait of agrarian society and civilization will be revealed in the Indian literature. The arrival of the Aryans in India seemed to have occurred approximately in 1500 BC. The Aryans were basically a wandering race as herds-men. Coming to India, they, within a very short spell of time, started living by agriculture giving up the path of a wandering life. The word is derived from Ramesh Chandra Dutta wrote in this regard: 

The Aryans after coming to India were not, of course, initially involved with agricultural works, but herds-manship was their leading means of livelihood. Ram Sharan Sharma has shown:

The most notable out of the twenty one time mentions of a Sukta (hymn) [4-57] dedicated to Kshetrapati. By Kshetrapati the presiding deity of agriculture is meant. The word Kshetra was used in the Rigveda in the meaning of arable land. There is a word Sunasir in the above-said Sukta which means plough and plough-share as well. There are the references of the irrigation system for the agricultural works in the Rigveda. People could have realized it gradually that fertile land lying close to riverbank was favourable for agriculture and the setting of human habitation. The system of the distribution of agricultural land is also mentioned in the Rigveda. One of the Shlokas reads:

That is, Vishnu created advantageous lands for cultivation, and afterwards distributed
them amongst the people. It is a fact, though agricultural references were there in the first *Veda*, but its importance was not much emphasized. But speaking in terms of comparison, the agricultural matters got more importance in the succeeding Vedic literature. The metamorphosis of economic condition in the Gangetic valley occurred from herds-manship to agri-centric one right from 1000 B.C. This process of transformation started from the very last canto of the *Rigveda*. We find the vivid picture of the changed society in the Vedic literature that followed. The picture that is visible in the succeeding Vedic literature is undoubtedly the picture of an agrarian society. The Gangetic valley was favourable for agriculture being more fertile than the plains. This is why in the Vedic literature that followed, there is ample references of agricultural produce. It may be mentioned here that the word *Brihi* was used earlier in the sense of any crops, but, later on, *Brihi* denoted only paddy. Ram Sharan Sharma mentioned that in that age paddy was called *Shashtik*. This name was given as because paddy got matured within sixty days.  

The Vedic literature that surfaced afterwards carried the genuine evidence of man’s conception and awareness about the seasons. This awareness came as an aid to the advancement of agriculture. Manure was used in those days for the crops. A historian said of two kinds of manures namely *Sakrit* or cow-dung and *Karish* or dry cow-dung. Though the materialistic culture developed due to economic changes crossing over from the act of grazing cattle to agriculture, the socio-economic complications shot up. The economic disparity distinctly drew a line of social division and disintegration resulting in the emergence of the system of four *Varnas*. The peasantry began to be exploited by the economically powerful aristocrats as well as by the upper-caste Brahmins. Collection of revenues came into force from amongst the common run of people living by agriculture. At that time revenue was known as *Boli*. Even during the Vedic era, revenue was collected, but it was not mandatory then. The common people voluntarily gave a part of their earned-wealth to the king. The king was called *Bolihrat* in the succeeding Vedic literature. The word *Bolihrat* means a man who collects *Boli*. And hence, it became mandatory for the common people living by agriculture to pay

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the revenue.

The Buddhist literature too contains ample descriptions of agricultural works. Even in Panini’s *Ashtadhyayi* (fifth century BC) we have similar descriptions. *Kosi* or *Krishi* has been given a higher status as an occupation in the books named *Sanjuktanikaya* and *Binaypitak*. The Pali literature also have references of wheat, barley grain, bulrush millet and cotton. There exists the detailed description of the method of sowing paddy-shoots in the Jainist book *Jnata Dharmakatha*. The book *Suttanipat* speaks of dividing the agricultural sector into three parts:

According to Kautilya’s *Arthashastra* the word *Sita* means *khas* (demesne) land and which was synonymous with the personal land of the king. The king had an indisputable proprietary right over the *Sita* land. The *Arthashastra* mentioned seven more types of land over which the king had right to a specific degree. During the Mourya period, the personal right of ownership over the land came into force.

The importance of agriculture continued even during the Gupta era. Paddy was the principal crop that was produced. There goes the mention of different kinds of paddy in the poetical works of Kalidas, and *Amarkosh* provides information about twelve categories of lands. The influence, power and economic privileges of the proprietors of land widened in the Gupta era. Out of the three-layer land system mentioned in the *Dharmashastra*, the peasants belonged to the lowest layer. The condition of the peasants went into a tailspin due to introduction of the *Agrahaar* system. Since the posts of the rulers became a hereditary system, the administrative set up in this age took the colour of feudalism. The condition of the peasantry worsened in the feudalistic production system.

There is not much direct mention of the agricultural matters in the two epics namely the *Ramayana* and the *Mahabharata*. Rabindranath in course of his discussion in regard to his drama *Raktakarabi* has presented the interpretation of the tales of the *Ramayana* looking through a different lens. In the view of Rabindranath, the battle
between Rama and Ravana happens to be virtually a fight between agrarian civilization and machine-centric civilization. Rabindranath remarked:

It is to be mentioned here that a research oriented book has been published from the Burdwan University directed towards an enquiry into the sources of the Ramayana in relation to agriculture. The title of the book is *Ramayaner Utsa Krishi* and it is authored by Jitendranath Bandyopadhyay. The word *Sita*, the name of the protagonist of the *Ramayana*, is itself an agri-related term adopted from the *Rigveda*:  

Rabindranath showed that both the female protagonists of the *Ramayana* and the *Mahabharata*, that is, *Sita* and *Droupadi*, are abiogenetic beings – hence the duo stand as symbols of agricultural produces. Rabindranath also analyzed the tale of the emancipation of *Ahalya* in the *Ramayana* from a new angle. *Ahalya*, that is, something not fit for ploughing. *Rama* paraded his skills in the field of agriculture by reverting the land to its greenishness, that is, bringing back *Ahalya* to her rhythm of life. The word *Krishna* is itself derived from an agri-related verbal root called *Krish*. The plough across the shoulder of *Balaram* is of immense significance.

II

The societal system that has been delineated in the Bengali literature has its root in the legacy of exploitation systemetized by caste and varna prevailing in the Indian society. The economic structure of Bengal, a land blessed with flora and fauna was feudalistic. As a matter of fact, the state machinery took a centripetal character around feudalism in the Gupta age. A new circle of middlemen in the forms of revenue-collector, accounts-keeper, inspector and land regulation experts emerged during the Muslim rule. Taking the advantage of the weakness of the central authority, this class of people
started filling up their own treasure-house and as a result of that, this class of people became more hostile to peasantry than the king. The peasants, tenants and people living on land produces became an easy prey to unspeakable oppression in the hands of the feudal authorities. Many tenants were bound to desert their homesteads and there exists the description of this oppression in the *Atmaparichay* part of the political work named *Chandimangal* of Mukunda Chakrabarty in the sixteenth century; and as a result of which the poet had to leave his own land. There has been the mention of the oppression meted out by the class of people represented by Neogi, Choudhury and Talukdar in the section titled *Pashu Ganer Krandan* of this very poem. The *Padmapuran* of Bijay Gupta (1303 B.S.) made mention of a class of peasants called *Mandal*. The landless peasants in the middle age turned agricultural labourers or tenants under the *Mandals*. Lord *Shiva* has been projected as the representative of the penniless peasantry in the *Shiva Gitikas* of the medieval age. We get a flawless description of cultivation activities performed by *Shiva* himself in Rameshwar Bhattacharya’s poem *Shivayan* composed in the eighteenth century. There is also the reference in *Shivayan* of making ploughshare by breaking and deshaping the *trishul* (trident) of *Shiva* at the advice of Gouri. In the opinion of a critic:

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The social equilibrium was destroyed owing to the exploitation of the tenants, neglect in land-reformation and eviction of peasants from the land following the emergence of an opportunist class of zamindars, under the patronage of the English rulers, during the eighteenth century. The accounts of the unbridled power and influence of the zamindars and the English as well as the outbursts of the perpetual wants and grievances of the people living by agriculture have been revealed in the *Padavali* of Ramprasad, the poet and intense worshipper of the Mother goddess. The tales of men, contradictory to
the main stream of the laudatory hymns of the leading literature of the middle ages attached to land have been exposed in the folk songs contained in *Purba Banga Gitika* or *Maimansingha Gitika*.

When the Bengali literature stepped into the arena of modern age crossing over the medieval times, even then the reference of agriculture or the tales of the lives of the peasants were not at all missing from the pages of literature, rather the agrarian rural Bengal has already occupied a spacious room in the world of modern Bengali literature.

III

Let us see how and to what extent the agrarian life has been reflected in the Bengali literature of the modern age. The wind of Renaissance blew over Bengal in the nineteenth century. The advent of the middle class intelligentsia as a product of English education is the most remarkable event of the socio-cultural history of Bengal in the nineteenth century. The establishment of the British rule in Bengal, the emergence and development of the city of Kolkata as the capital of British India, keen eagerness for English education especially amongst males of high caste Bengali Hindus and the engagements of these educated persons in the ever-expanding official set-up—all these factors immensely helped the Bengalis in enlivening their mental frame. As the English exploited this country in many ways and on the other side of the coin, a plethora of newfangled technical as well as ideal elements were introduced and made known in this country through the English. The persons by whose encouraging initiative the educated society of Bengal was able to assimilate these elements, played the title role of the Bengal Renaissance. A critic wrote about the multi-dimensional influences and impacts of this nineteenth century Renaissance:

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A sea of changes came over the Bengali literature after the advent of printing press. The number of different books printed in Bengali was 8000 in 1826 and this number galloped to 300,000 in 1853, and the very number rose up to 600,000 in 1857.\textsuperscript{21}

Not only in respect of number, but the Bengali literature got potentially enriched day by day. The Bengali literature in the second half of the century was more enriched with a heavy outpouring of creative writings. It can be observed that the intellectual Bengali litterateurs of the period were not as much concerned with the struggle for existence of the people belonging to the lower rung of the society, as they were with social phenomena. The Bengali writers enlightened with the spirit of Renaissance and initiated in the mantra of humanism, did not give the full length portraiture of the problems and struggles of the people living by agriculture in their creations, but they wrote numberless books about widow marriage and polygamy. However, it is noteworthy that a good number of peasant-movements already took place in Bengal in the nineteenth century. The stories related to the oppression by the landlords and the deplorable plight of the life of the peasants were published in different newspapers. The image of this mentality of the Bengali writers remained latent in their class-based nature and behaviour. Most of the writers and intellectuals of this specific class are the English educated urban populace of the middle station of life, servicemen in terms of profession, brought up either by zamindari income or zamindar’s patronage. They had a cordial bent of mind towards the zamindars and they also had a deep confidence in the English nature and activities. From the religious point of view, some were pure Hindus, while others were Hindu-Brahma. Since they did not have any tangible touch with the sub-altern people of the society, they failed to share the hopes and aspirations of that very class of people. The reactions poured forth by this class in regard to noticeable mass-discontent braced up with mass-movement have found a rightful place in the words of a critic in this way:

1. The Bengali Hindu writers did not lend their support to any uprising against the British Raj [such as the Barasat uprise of 1831, the Santhal revolt of 1855]

2. The Hindu intelligentsia did not view with favour the emergence
of the unrest and uprises from among the Muslims. Failing to
gauge the intensity of the movements such as the one launched
by Titumir or that of Dudumian against the class of exploiter
which were confined to the village, the Hindu intelligentsia
looked upon them as outbursts of religious frenzy.

3. The writers and the intelligentsia became sympathetic to the
tenants and lent their support to their causes only which they
did not stand against the zamindars or administration.  

So, it is found the urban-centric light of Renaissance, in fact has not reached the agri-
oriented rural Bengal. A critic wrote:

Ishwar Chandra Vidyasagar, who throughout his life was involved with various social
reformative movements and whose tendrils of sympathy for every class of oppressed
and deprived people of society was beyond question, did not offer any room for the
poor peasants of rural Bengal in his writings. The throes of men depending on land, rule
and exploitation by zamindars, the Titumir Revolt, Santhal Revolt, Indigo Revolt and
Faraji Movement — all these were overlooked in his literature. Vidyasagar had close
links with the papers Somprakash and Hindu Patriot where write-ups regarding
problems of the peasants had been regularly published, but still Vidyasagar was indifferent
to the problems of the peasants. In assessing this role by Vidyasagar, a critic wrote:
A contemplative writer Akshay Kumar Dutta, contemporary of Ishwar Chandra Vidyasagar, wrote in his article titled *Palli Gramastha Prajader Durabastha* about the oppressed and poor peasants:

Vidyasagar was the greatest intellectual writer of the first half of the nineteenth century while Bankimchandra with this quality to his credit belonged to the second half. The agrarian life of Bengal was not touched upon even in the novels of the first successful novelist of the Bengali literature, Bankimchandra, yet he wrote while narrating the matters like increase of power of the zamindars, unrestrained greed of the zamindars, and the hardships faced by the peasants:

Even after saying ...  

Bankimchandra appreciated ...
the zamindars over an extensive space in the novel. Bankim thought one, the number of oppressive zamindars are declining in Bengal; two, the zamindars on many occasions were not able to know the cases of oppression on the tenants by nayebs and stewards; three, even the tenants of many zamindars were themselves not fair. So, it is not wise to blame the zamindars always. And that’s why Bankim wrote supporting the Permanent Settlement:

So, it can be understood that the tenants about whom Bankim spoke of in the above quoted part are the beneficiaries and the authoritative ones of the land and revenue-systems set up by the English, where inmates like Paran Mandal, Rama Kaibarta and the likes have no place. Hence, the lives of the people like Paran Mandal and Rama Kaibarta were not sketched in the novels of Bankim. Rather, Bankim made the character-delineation of Krishnakanta, Nagendranath, Govindalal, Debendra, Haraballabh and others belonging to the class of zamindars or feudal-lords. Bankim’s descriptions vis-a-vis their acts of donations, thoughts and perceptions and generosity have been juxtaposed with that of their life full of affluency, property-based clash, flaws of character. We get the description in the novel Devi Choudhurani (1884) of a characterless zamindar called Paran Choudhury and the even more misdeed-monger steward called Durlabh Choudhury of the sort. Bankim in this novel through the mouth of Bhabani Pathak presented the pictures of oppressions by the land-owners and the English. Bankimchandra presented laconically a factual description of the prevailing
systems of collecting revenues and taxes of the then period in course of forwarding the
countenance of the great famine of 1176 in his novel Anandamath (1884). Moreover,
there are the character-delineations of the zamindars also in the novels Bishabriksha
(1873) and Krishnakanter Will (1878). But the picture of the lives of the oppressed
tenants and their struggle are absent in Bankim’s novel. The novel Krishnakanter Will
has the narrative picture of a well-organized protest by the peasantry of Bandar Khali
estate against the oppressions fired by nayebs including the decision of not to pay the
revenue. But the incident failed to get the chance of being developed. The novel
Bishabriksha lets us know when three to four thousand tenants went to Nagendranath
to lodge their complaint against the oppressions of the steward, Nagendranath, thoroughly
occupied with the amorous thought of other women, ordered Bankim did never register his support in favour of peasants-revolt or struggle. So, the peasants-revolt of Pabna made Bankim

The essayist Bankim and the novelist Bankim • a critic wrote about this dual
characters of Bankim:

and that’s why the land-based life has been thoroughly disregarded in Bankimchandra’s
novels based on love and romance.

Ramesh Chandra Dutta too, like Bankimchandra did not show interest in
bringing the agrarian life into focus in his novels. He had his sympathy for the miserable
and poverty-stricken people living by agriculture, even his contemplations about the problems of the peasants were more transparant and earnest than Bankim’s. His celebrated book titled *The Peasantry of Bengal* (1874) is a pointer in this respect. But at the time of writing novels, he selected the romantic episodes depicted in the background of history as the subject of his writings. The two social novels namely *Sansar* (1886) and *Samaj* (1894) that he wrote were restricted within the periphery of widow marriage and intercaste marriage, but no picture of the life of the peasants was displayed in his novel. It is quite needless to say that many more Bengali intellectuals like Bankim and Ramesh Chandra became the victims of their historic self contradiction in terms of middle class awareness of the nineteenth century. But it cannot be said that the instances of exceptions were few and far between. It is in Pyarichand Mitra’s *Alaler Gharer Dulal* (1858) that the picture of the zamindar-tenant relationship and the imperilled life of the peasants and tenants in the tug of war between the indigo-planters and the zamindars have been brought into limelight. When the indigo-planters were extended support by Rammohan Ray, Dwarakanath Tagore and the like, Pyarichand then wrote in *Alaler Gharer Dulal*:

Dinabandhu Mitra in his drama *Nildarpan* (1860) presented the unvarnished picture of the oppressed life of the indigo farmers. Mir Mosharraf Hossain, a writer of the Bankim era, in his drama titled *Zamidar Darpan* (1873) projected the protesting spirit of the peasants and tenants side by side with the delineation of the atrocities perpetrated by the zamindars. It is in the parlance of a critic:
The character of greedy zamindars, devoid of any education and culture, had been, too, portrayed in the dramatic and farcical compositions of some more writers at that time. The tales of the harassed life of the tenants, oppression by the zamindars and of different peasant-revolts started to have their exposition in the forms of songs, rhymes and folk-poems. But it is a matter of surprise to note that the novel which mirrors the factual and enlarged picture of life and society remained mute in focussing the tales of the ups and downs as well as struggles of the lives of the peasants. The inkling of feasibility that *Alaler Gharer Dulal* offered was not welcomed by Bankimchandra, Ramesh Chandra and the like. Kangal Harinath or Harinath Mazumdar, editor of *Grambarta Prakashika* who being peasant-friendly in the true sense of the term, used to publish regularly in his newspaper the tales of the oppressions by the zamindars and the throes of the lives of the peasants with reasonable data. But he also in his two novels namely *Bijay Basanta* (1859) and *Prem Pramila* (Published serially in ten instalments in *Grambarta Prakashika* in the issues from *Baishakh* to *Magh* in the Bengali year of 1288), woven the fabric of the tales of love and separation of the royal big guns, and no tales of weal and woe of the life of the peasants came from his pen.

The accounts of the zamindars as well as the men living by agriculture have occupied a larger space in the literature of Rabindranath. Rabindranath acquired his familiarity with the agrarian rural Bengal as he pursued his managereal works and assignments of the zamindari estate. Feeling the deplorable plight of the tenants, the aggrieved poet wrote:

Moreover, Rabindranath wrote in a letter about the exploitation of the peasants by the zamindars:
And this is why Rabindranath expressed in the essay *Raiyater Katha*:

Rabindranath was quite aware of the multi-pronged problems of the life of the peasants. The poet had a crystal clear idea regarding the class-character of those circle of middlemen which emerged as a negative consequences of the Permanent Settlement. In the words of Rabindranath:

Tagore’s poem *Dui Bigha Jami* carries the evidence that the tenants had to sell their hearth and home to meet up the fabricated burden of debts of the zamindars.

The notable ones out of Rabindranath’s stories which portrayed the oppressions by the zamindars and nayebs are *Shasti, Megh O Roudra* and *Ulukharer Bipad*. It is only once where the harassed tenants registered their vocal protests against the oppression of zamindars in the stories of Rabindranath and the story *Samasya Puran* is a pointer in this respect; in addition to that, there is the information of the tenants revolt in the story *Ulukharer Bipad* against the revenue-hike by the nayebs. Apart from that, the story *Griha Prabesh* has the touches pertaining to exploitation of the tenants. The other side of the coin, of course; presents a different picture with the delineation of an honest zamindar in his story *Pratihingsha*. As we carry forward our discussion in the light of Rabindranath’s novels, it comes to our notice that no novel flowed from the pen of
Rabindranath centering the agrarian life. The elements for his novels are basically restricted inside the circle of upper class and middle class people. Rabindranath in his novel Yogayog wanted to show the differences between two zamindar families – Chatterjee and Ghoshal—in terms of their respective taste, education and culture by way of the stories of clashes of these two families where Chatterjee being traditionally aristocratic one and another, that is Ghoshal was an upstart. The zamindari of the Ghoshals developed just a generation ago. This very class of zamindars by nature was exploiter, oppressor and fiendish. Though Rabindranath displayed the fights and differences of characters of the two zamindar families in the said novel, he did not censure the zamindari system as a whole. In fact, Rabindranath opposed the oppression of the tenants by the zamindars, but he never desired for the abolition of the zamindari system. And this is why the clash of personalities and tastes between Madhusudan and Kumu gained prominence in the novel Yogayog (1929).

There appears the portraiture of oppression by the zamindars in Rabindranath’s novel Ghare Baire (1915) and his another novel Gora (1910) depicts the fight between tenants and European indigo-planters over indigo-land including the revolt by the tenants under the leadership of Pharu Sardar. That Rabindranath refrained from writing novels on the hard realities of the peasants life, despite his deep sympathy for the class, may be attributed to the limitations of his class-position.

The arena of Rabindranath’s novels is primarily that of urban middle class and upper middle class people. But Saratchandra, a contemporary of Rabindranath, brought into limelight the village life in his novels. There has been more explorations of the oppressions by the zamindars and mahajans in the literature of Saratchandra than that of any contemporary or earlier writers. The creative works of Saratchandra consist of 94 characters who are wealthy but living upon the labour of others and if we analyze the class, we find the class-wise characters, such as, 42 zamindars, 5 nayeb-stewards, 16 middle class, 9 mahajans, 9 rich businessmen and 13 aristocrats. The role that these characters played in the literature of Saratchandra, appears to be the real picture of the then social life. There are a good number of peasant-characters in Saratchandra’s stories and novels. He had sincerely soft feelings for the oppressed and exploited souls
living by agriculture and he was well acquainted with the life of the peasants. A critic said:

The novels of Saratchandra in which the exploitation of the peasants and the character of zamindars were discussed are Bipradas (1935), Datta (1918), Palli Samaj (1916), Dena Paona (1923) and the two stories Mahesh and Abhagir Swarga deserve to be mentioned in this regard. The literature of Saratchandra is not devoid of the descriptions relating to the oppressions by zamindars, but Saratchandra did not want to say that every zamindar is of oppressive nature, nor did he raise his voice against the zamindari system as a whole. Saratchandra’s pen was against those zamindars who exploited the peasants and tenants and that is why we also meet tenant-friendly zamindars in the novel’s of Saratchandra. It has hardly been analyzed in the literature of Saratchandra that the whole zamindari system itself got constituted on the profits exploited from the tenants. Saratchandra held a belief that the sympathetic zamindars like Ramesh of Palli Samaj or like changed Jibananda of Dena Paona had guts of leading the agrarian rural Bengal towards development. The spree of struggle by the landless labourers and raiyats enlightened with the class centric sentiment is not found in a remarkable way in any other novels except Palli Samaj. Saratchandra even did not bring the economic problems and that of exploitations of the peasants within the range of his writings. If we keep aside his story Mahesh or the novel Palli Samaj and partially Dena Paona, the question of economic exploitation remained untouched in his works. Saratchandra,
And here lies the limitation of Saratchandra. The chief elements which ultimately visited the world of Saratchandra’s novels are intricacy in love, familial problems, familiar tales of smiles and tears of rural society flanked by generosity of an individual character, greatness or selfishness; but his novels lack the successful representation of the land-based life. It was Tarashankar Bandyopadhyay of the post-Sarat age who as a creative novelist cut the ribbon of the agrarian novel successfully in the Bengali literature. Tarashankar appeared in the literary horizon of agrarian creative writings at that juncture of time when the zamindari system was on its last legs and that void was being filled up by the group of capitalists, industrialists. The rural society was slowly turning to be semi-urban areas. The hereditary occupation of men of different sections prevailing in the feudal society was changing, the palanquin bearers of Kahar community were becoming coolies of railway lines; then the life-styles of the land-based people of rural Bengal was, too changing. Tarashankar marked the changing flow of lordship/subordination taking place in the rural society. He perfectly realized and indentified the multifarious problems of the wretched peasants, the phenomenon of exploitation by the ruling authority. He was able to detect the inward conflicts of that critical phase of time. And that is why the picture of agrarian life has been revealed in his novels with down-to-earth realism.

Many of the writers belonging to Tarashankar’s period and his successors expressed in their novels the agrarian life of Bengal with much importance. In Bengali literature, the tradition of agrarian novel is still going on.
References and Notes:

1. Dr. Sukumar Sen: *Bhashar Itibritta*, p.84
2. Ramesh Chandra Dutta: *Prachin Bharatbarsher Sabhyatar Itihas*, p.53
5. Ramesh Chandra Dutta (Tr.): *Rigveda Samhita* Vol. II, p.179
6. Gautam Neogi (Tr.): *Prachin Bharate Bastugata Sanskriti O Samaj Gathan* (Ram Sharan Sharma), p.64
7. Ranabir Chakrabarty: *Prachin Bharater Arthanaitik Itihaser Sandhane*, p.58
8. Gautam Neogi (Tr.): *Prachin Bharate Bastugata Sanskriti O Samaj Gathan*, p.106
9. Ranabir Chakrabarty: *Prachin Bharater Arthanaitik Itihaser Sandhane*, p.103
10. Ranabir Chakrabarty has mentioned the names of twelve types of land as furnished in *Amarkosh*. They are as follows: *Urbara, Ushara, Maru, Aprahata* (a plot of land not yet tilled), *Sadwal* (grassy land), *Pankil, Jalaprayamanupam* (a plot of land exists near a watery place), *Kachchha* (Wet lands or overtopped with water), *Sharkara, Sharkati, Nadimatrik* and *Debamatrik*, Quoted in *Prachin Bharater Arthanaitik Itihaser Sandhane*, p.157
11. Ranabir Chakrabarty: *Prachin Bharater Arthanaitik Itihaser Sandhane*, p.155
12. Rabindranath Tagore: *Raktakarabi*, p.117
17. Mukunda Chakrabarty: *Chandimangal*, *(Kavikankan Chandi, Ed.by Dr. Kshudiram Das)*, p.53


In this connection it maybe pointed out here that even Ketakadas Kshemananda had to leave his village owing to atrocities perpetrated on him by the land-lords.  
*Ketakadas Kshemananda: Manasamangal* *(Ed. by Tanmay Mitra & Others)*, p.10


20. Shibnarayan Ray: *Prabandha Sangraha 2*, p.67


22. Ibid, p.89-90


27. Ibid, p.372

28. Ibid, p.383-384


33. Pyarichand Mitra: *Alaler Gharer Dulal*, p.94

34. Gita Mukhopadhyay: *Bangla Sahitye Samantatantrik Chintadhara*, p.73
36. Rabindranath Tagore: *Chhinnapatra*, Letter No. 96, p.194
37. Rabindranath Tagore: *Raiyater Katha, Rabindra Rachanavali* Vol. 12, p.654
38. Ibid, p.655-656
39. Dr. Kumud Ranjan Bhattacharya: *Saratchandra O Banglar Krishak*, p.40
40. Dr. Subodh Chandra Sengupta: *Saratchandra*, p.29-30