

Impact Factor: 8.67

ISSN:0976-8165



# THE CRITERION

AN INTERNATIONAL JOURNAL IN ENGLISH

Bi-Monthly Peer-Reviewed eJournal

**16** YEARS OF OPEN ACCESS

**VOL. 16 ISSUE-3, JUNE 2025**

Editor-In-Chief: **Dr. Vishwanath Bite**  
Managing Editor: **Dr. Madhuri Bite**

[www.the-criterion.com](http://www.the-criterion.com)

AboutUs: <http://www.the-criterion.com/about/>

Archive: <http://www.the-criterion.com/archive/>

ContactUs: <http://www.the-criterion.com/contact/>

EditorialBoard: <http://www.the-criterion.com/editorial-board/>

Submission: <http://www.the-criterion.com/submission/>

FAQ: <http://www.the-criterion.com/fa/>



ISSN 2278-9529

**Galaxy: International Multidisciplinary Research Journal**  
[www.galaxyimrj.com](http://www.galaxyimrj.com)

## **Narrative and Urban Despair: Depictions of Colonial Spaces in *Kallol's* Literature**

**Nandini Gayen**

Research Scholar,

Department of English,

Banaras Hindu University, India.

<https://doi.org/10.5281/zenodo.15817254>

**Article History:** Submitted-31/05/2025, Revised-18/06/2025, Accepted-22/06/2025, Published-30/06/2025.

### **Abstract:**

This paper examines the aesthetics of urban despair and marginalised spaces in *Kallol* magazine (1923-1929), a key literary movement in colonial Bengal. The *Kallol* writers departed from the nationalist narratives of the *Bhadralok* elites that framed the independence movement as unified, instead exposing how the experiences of working-class labourers and slum dwellers were excluded from the mainstream nationalist discourse.

This study explores urban spaces such as factories and slums as aesthetic tools, critiquing colonial oppression and the failures of nationalism. These spaces functioned as psychological landscapes reflecting the alienation of the urban poor, who were marginalised by colonial modernity and nationalist ideology. This paper analyses how *Kallol's* narratives challenged literary conventions, offering critiques of colonialism and modernity by exposing the gap between nationalist ideals and urban reality. It argues that *Kallol* presents a fragmented view of colonial Bengal by foregrounding historically marginalised voices.

**Keywords:** Nationalist narrative, *Bhadralok* elite, marginalised spaces, colonial modernity, hegemonic narratives.

## Introduction

The period between the two world wars in Colonial Bengal saw deep intellectual and societal transformations with the emergence of progressive movements that questioned established social hierarchies. Among these, *Kallol* magazine (1923–1929) was a central force, its name—"roaring wave"—summarising its energetic role in defining the cultural and literary vocabulary of the time. Co-edited by Dineshranjan Das and Gokulchandra Nag, *Kallol* represented both the intensity of Bengal's modernist awakening and the cracks in its traditional social fabric. This study explores the genesis and influence of *Kallol*, tracing its antecedents to the trailblazing Four Arts Club (*Chatushkala Samiti*, 1921–1922), a group whose ethos of inclusivity and intellectual experimentation provided the foundation for the magazine's revolutionary vision.

Established on 4 June 1921 under the symbolic light of a full moon, the Four Arts Club represented a revolutionary departure from Kolkata's conventional intellectual haunts. Spearheaded by pioneers such as Suniti Devi, Dineshranjan Das, Gokulchandra Nag, and Satiprasad Sen, the club was a model mixed-sex environment that actively subverted hierarchies of caste, gender, and class. Deviating from the exclusivist culture of earlier cultural institutions, it encouraged free debate and collective endeavours, thus serving as a crucible for fresh ideas. However, its abrupt collapse in 1922 left a vacuum that was filled by the establishment of *Kallol* the following year. Notably, the inaugural issue of the magazine drew heavily on works originally written for the club, thus establishing a historical connection between the two organisations.

This study contends that the importance of *Kallol* extends beyond its literary achievement to an expression of the progressive values of the Four Arts Club, which consistently dominated the cultural avant-garde of Bengal. By exploring the nexus between the decline of the club and the emergence of the magazine, this study illustrates how a circle

of writers, first fostered within the club's democratic environment, transformed Bengali literature and social conventions during a pivotal moment in colonial history. From this perspective, this study highlights the long-term influence of collaborative and inclusive intellectual environments in promoting cultural transformation. When Bengali literature faced a void after Rabindranath Tagore, *Kallol's* magazine ushered in a new literary wave. Young writers aimed to break away from Tagore's ideals, notably because of their perceived lack of emphasis on individualism. This was a time when the socio-political climate was charged with social reforms and intellectual awakenings as the region sought to redefine its identity and challenge its colonial influence.

The bilingually educated *Bhadralok* (genteel mass) intelligentsia assumed the responsibility of safeguarding a modern national literary culture, characterising the rest of society as aesthetically and morally deficient and lacking the ability to discern between refinement and indecency. Thus, the culture of literary periodicals became, at least conceptually, an autonomous domain that embodied Bengali literature (*Banga-Sahitya*) as a surrogate representation of the nation itself.

The emergence of national consciousness in colonial Bengal was closely linked to the ascent of *Bhadralok*. This educated and influential social group played a key role in shaping the sociopolitical landscape of the time. Comprising mainly of upper-caste, urban, English-educated elites, *Bhadralok* led Bengal's intellectual and political movements, utilising their control over education, employment opportunities, and cultural platforms to dominate the narrative of nationalism in the region. However, their vision of national identity was exclusive, neglecting the needs and aspirations of the ostracised and subaltern classes, which resulted in a significant societal divide. This led to the rise of alternative voices of resistance, exemplified by the radical literary movement *Kallol*, which challenged the ideals of *Bhadralok*. This paper explores how *Bhadralok's* national consciousness, while influential in

shaping Bengal's intellectual and political identity, failed to address the aspirations and struggles of the marginalised. Through platforms like *Kallol*, the subaltern began to assert its voice, challenging the exclusionary ideals of the elite and laying the groundwork for a more inclusive vision of Bengali identity.

The *Kallol* movement not only revealed the social and cultural divisions caused by English education and *Bhadralok* hegemony but also emphasised the growing class consciousness among the degenerated. It presented a counter-narrative to the elitist nationalism of *Bhadralok*, focusing instead on the lived experiences of the working class, the urban poor, and other marginalised communities. This literary rebellion can be viewed as an early form of subaltern resistance, seeking to reclaim the cultural and political space monopolised by the elite. Although *Bhadralok's* national consciousness was influential in shaping Bengal's intellectual and political identity, it failed to address the aspirations and struggles of the oppressed population. Platforms such as *Kallol* provided the subaltern with an opportunity to challenge the exclusionary ideals of the elite and lay the groundwork for a more inclusive vision of the Bengali identity.

This study employs a qualitative approach, focusing on a close textual analysis of *Kallol* magazine's literary works to uncover the fragmented realities of urban life in colonial Kolkata. This research focuses on how *Kallol* writers depicted slums, factories, and middle-class neighbourhoods as sites of alienation, despair, and socio-economic dislocation. These spaces are analysed not merely as physical locations but also as psychological and cultural landscapes reflecting the impact of colonial modernity and rapid urbanisation on marginalised populations. By situating *Kallol* within a broader socio-political context, this study examines its role as a counter-narrative to the dominant cultural ideologies propagated by the *Bhadralok* elite.

## Research Questions

This research aims to explore the intricate interplay between literature, urbanity, and colonial modernity in the works of *Kallol* magazine using the following questions: How do *Kallol's* literary works represent the fragmented realities of colonial Kolkata's urban landscape, and to what degree do these representations function as critiques of the socio-economic and cultural upsets introduced by colonial modernity? In challenging conventional Bengali literary norms, how do *Kallol's* narratives refigure urban despair as thematic and stylistic tropes that transgress conventional aesthetic norms? Moreover, how do marginalised spaces like slums, alleys, and working-class neighbourhoods represented in *Kallol's* works refigure urban identity while laying bare the tensions embedded in class orders and power relations? Through the analysis of these questions, this research aims to unravel how *Kallol's* progressive ethos remapped literary and social discourse in early 20th-century Bengal.

## The *Bhadralok* Elite and the Construction of Nationalist Discourse

Nationalist discourse, particularly in its dominant forms, usually narrates the mobilisation of India's independence as a spectacular demonstration of collective enthusiasm. The image that emerges from such accounts is one of widespread and voluntary participation, where people, inspired by the idea of freedom, come together in massive numbers to support independence. Crowds, often numbered in the hundreds of thousands, are vividly depicted as eagerly coming to listen to their leaders speak, whom they see as inspired and eloquent. The crowds are presented as manifestations of people's deep commitment, with representative crowds drawn from all strata of life and united in their longing to be free from colonialism. "This was the time when Indian nationalism began to proliferate with the specific purpose of self-improvement among the already privileged and heterogeneous power group known as the *Bhadralok* of Bengali society" (Roychowdhury 4). In these narratives, nationalist leaders are depicted as the guiding force behind mass mobilisation. They are portrayed as figures of

immense charisma and moral authority, capable of drawing people to them through inspiration rather than coercion. Their speeches, often delivered to spellbound audiences, evoke deep feelings of patriotism and a shared sense of purpose. As a result, men and women from across the country marched through the streets, adorned with festive decorations and singing hymns that celebrate the motherland. These processions, in which participants call on their compatriots to rally behind the flag of freedom, are potent symbols of national unity and determination. The rise of modern nationalism has been intrinsically tied to the political engagement of the lower class. Despite occasional tensions with democratic ideals, nationalist movements have consistently sought to mobilise the masses, recognising the importance of including the lower classes in their political aspirations. Historically, nationalism has often emerged from a middle-class desire to create new nation-states, with intellectuals playing a central role in shaping these movements. While the leadership frequently came from the educated middle class, they relied on the energy and participation of the lower classes to legitimise their cause and strengthen their political demands (Anderson 47).

In many cases, the nationalist elite aimed to rally the discontented masses by framing their struggles for national unity, independence, and liberation from oppressive regimes, whether colonial or otherwise. This connection between intellectual leadership and mass mobilisation has become a defining characteristic of nationalist movements worldwide. By appealing to ordinary people, these movements transcend class divisions, although they often encounter challenges in aligning the varied interests of different social groups. Ultimately, nationalism became a powerful force fuelled by the aspiration to create independent nation-states that promised inclusion, equality, and progress for all citizens, even though these promises were not always fully realised.

That the whole of Bengal presidency supported the *Bhadralok* sponsored renaissance

and the subsequent phenomenon of Swadeshi nationalism is a myth perpetrated by most writers.....uppercaste consciousness is so dominant among the intelligentsia that little research has been done on the egalitarian aspirations emanating from the traditionally depressed communities (Aloysius 69).

Politically, the early 20th century was marked by the spread of democracy in some regions and the rise of authoritarian regimes in others. The introduction of dictatorship, notably in Europe, changed the course of world politics, while global youth were awakened to new ideas and revolutionary fervours. Science advanced rapidly, influencing everything from technology to medicine, contributing both to war efforts and to peacetime innovations that would alter the fabric of everyday life. Simultaneously, the world faced economic challenges, culminating in a global economic crisis that would have far-reaching effects. “Whatever may be the case, the main impact of this war was the influence of democracy and nationalism” (Basu 63 trans. mine). The First World War brought about radical transformations, both in the form and content of the Indian National Movement. In the pre-war stage, this movement was mainly confined to elite classes, with hardly any active participation by a larger section of people.

These transformative years laid the foundation for modern society as the world has adapted to unprecedented changes in governance, social order, technology, and international relations.

The resonance of this sentiment also reached the writers of "*Kallol*". A new form of defiance emerges in thought and expression. The new voice of the rebellion. Just as there was an urgent need to speak the truth in the realm of politics, there was an equal necessity to oppose the immobile and immovable structures of society (Sengupta 235, trans mine).

The new literary radicalism also meant the exploration of themes from which the *Bhadralok*

litterateur averted his eyes until the *Kallol* era (1923-29) (Bhattacharya 2).

### **Urban Spaces as Sites of Alienation**

In India, political movements have led to the growth of social consciousness. This resulted in strikes, the formation of trade unions (All India Trade Union Congress, formed in 1920), and the creation of farmer-labour parties (founded in 1929 as Nikhil Banga Praja Samiti). These changes in society are reflected in the intellectual awareness of the *Kallol* Group. The expansion of democracy and socialism at both national and international stages during this period influenced their worldviews, as observed in their writings and perspectives. “In this era, the national consciousness of the people has developed across various strata of society, and this sense of nationalism is reflected in the numerous protests and movements of society” (Basu 59, trans. mine). The *Kallol* group openly supported nationalism, and the stories and novels penned by its authors often capture the implicit conflicts and sociopolitical changes brought about by the national movement. Although the central focus of *Kallol* writers' literature was on the issues of society, personal problems, and subtleties of urban life, their writings unconsciously carried the feeling of the time because nationalist zeal was on the rise everywhere in the country. One such instance can be seen in the novel *Michil* by Premendra Mitra -

A village boy, within the small confines of rural life, dreams of serving his nation. Sitting at home, I spun the charkha, dressed in a single piece of cloth woven by my own hands. I have endured harsh cold winters, thinking that I was practising austerity in the country. I have gone late at night in groups, encouraged by rural organisation efforts, to cut down bamboo groves in others' gardens and pour kerosene into others' ponds, and it's not as if I was not thrashed and castigated for that.

I then came to Kolkata with the intent of going to jail, carried by the zeal of

the Non-Cooperation Movement. I met Sachin in jail.

About twenty-five of us slept in a long room (9-10, trans. mine).

The idea of nationalism, constructed and championed by the *Bhadralok* society in Bengal, was lost upon the real conditions and struggles of the thousands of young individuals who left their mofussil house and homeland to join the nationalist movement in the city capital as “the metropolitan bourgeoisie who professed and practiced democracy at home..... were quite happy to conduct the government of their Indian empire as an autocracy” (Guha 4). For these young men, idealistic and full of potential but leaving behind their families and communities because of the promise of participation in something greater than themselves, the journey to Kolkata awaits. What emerges is an environment in which lives are not forgotten or sacrificed but are missed out in the grand narrative of Bengal's history, especially as drawn and established in Elitist Historiography by the *Bhadralok* class. “The destruction of the colonial state was never a part of their project” (Guha 5). These nameless national warriors were wrongly charged and imprisoned. Such instances are penned down by the writers of *Kallol*, in the novel *Pathik* Gokul Nag wrote –

It has been a week since Shreesh returned from jail. On the roadside, some women requested people to use Swadeshi goods. The police arrested them to disturb peace and protested against this treatment of women, Shreesh, his friend Sudhir, and several other young men. In the trial, Shreesh and several other young men from that group were sentenced to 15 days of rigorous laboured imprisonment, but Sudhir was not included because of Sudhir's well-built body. His trial began with that of the city's murderers, goons, and robbers (trans. mine).

These were not anonymous entries into the National Movement but educated and capable personalities that could contribute significantly to their respective societies. The cities to which they moved to pursue revolutionary ideals did not often provide them with

opportunities or recognition. Kolkata, for example, the cultural and political capital of Bengal, presented a reality that was miles apart from what they had thought about in their romanticised thoughts of nationalism. Most of these young men went to live in cramped, claustrophobic messes, shared tiny overcrowded rooms with many others, partly dark and dingy, and had little ventilation, barely allowing the inhabitants to move freely, let alone live comfortably. These messes were where many unfortunate people went to live their lives in hardship, scraping along for meagre earnings from short-term or low-wage jobs. The elitist narrative failed to identify class struggles in nationalist movements. As Sekhar Bandopadhyay talked about, “the Bengali word *jati* in the charged political environment was being used to mean the ‘nation’ by high caste nationalists, whereas oppressed marginal groups remained loyal to the traditional meaning of the word ‘caste’ ” (Roychowdhury 10).

Despite their education and potential, they were relegated to survival at the margins and far removed from the influential circles of *Bhadralok* leadership that directed Bengal's political discourse. One of the leading writers associated with *Kallol*, Premendra Mitra, once wrote in a letter to Achintyakumar Sengupta-

Right now, I cannot manage to gather fees. Somehow, send me ten takas within five days... I know that you will do what you can. I'm relying on you... If I take my leave completely, what will I eat? One thing that I know well is that poverty can dry up idealism. I do not want to become rich at all, but I do not have the strength to struggle with poverty and create literature simultaneously (239-240, trans. mine).

### **Subaltern Voices and the Critique of Elitist Nationalism**

Another profound writer, Shailajananda Mukhopadhyay wrote in a letter to editor Dineshranjan-

Like a pawnbroker, I collected 500 five hundred takas from Rai-Saheb for "Hasi" and

“Lakshmi”, yet a hundred or so takas were still pending. Now he has refused to pay that amount.....for this impecunious beggar, even the burden of a hundred takas is heavy, brother (Sengupta 240, trans.mine)

Young men, mostly lower-middle-class or economically struggling, were never fully integrated into the mainstream nationalist movement at the helm of the upper-caste, affluent *Bhadralok*. “A bourgeois discourse par excellence, it helped the bourgeoisie to change or at least significantly to modify the world according to its class interests in the period of its ascendancy, and since then to consolidate and perpetuate its dominance” (Guha 7). As the Other stayed far from the leadership structure and decision-making of the movement, the ideals of nationalism that had once inspired them began to fade and become distant. Their contributions, as important as they were, often went unacknowledged or took a backseat in the historiography of modern Bengal. Such a tone can be found in the dialogue of Aruna’s husband, Vikash, in the short story *Swami* by Bhabataran Basu.

Being born in a country where there is no way to survive, but through servitude, those who are foolish enough like me vainly attempt to resolve their poverty through self-reliance by not imitating the educated society here. As a result, poverty, like a malarial disease, devastates households. I have come to understand that trying to convince the country of this and seeking remedies is inefficacious. Every Bengali household pursues the same path to resolve its shortcomings, and I will have to follow that path as well. If I forget this in the delusion of self-reliance, the disease of decay will gradually lead me to destruction. I strongly started believing that the only simple remedy for this disease is "servitude." (40, trans. mine)

The tragedy of these forgotten youths reflects the failure of the nationalist movement to speak to all classes in society. If *Bhadralok* extolled their leadership over the struggles for Bengal, those young men, countless in number, hidden away from national affairs, were to suffer

economic and social hardship outside the story. Their aspirations, frustrations, and contributions form an unexplained chapter in the history of modern Bengal. In the novel *Michil* after being released from jail thus Sachin was heartbroken -

Sachin said, in a tone of lecture, "Did you see what happened? Does this make you want to serve the nation anymore? Where is the uproar after getting out of jail — 'Rise, rise, noble women, the immortal heroes' are coming!" Instead, not a single person on the street even called out or asked." (Mitra 12, trans.mine).

The discontent towards these so-called elites had reverberated through every page of *Kallol*. In Swami Bhabataran Basu remarked –

The Zamindars of Bengal know how to exploit people. He knows how to take away the food from the mouths of the hungry and hand over the country's money to foreigners to maintain his civilisation and education, and he knows how to show off his wealth at a feast of peas and beans. These aspects of Bikash's father-in-law were not left out. Moreover, he was particularly enthusiastic about becoming a member of the Council, spending like water on voter recruitment, donating to the 'New Zealand Feminine Fund' at the behest of Roy Bahaduri (39, trans.mine).

By shining light on these overlooked areas, the *Kallol* movement sought to bring attention to the harsh realities faced by many urban dwellers and to challenge the romanticised notions of city life often portrayed in more mainstream works. Furthermore, the movement sought to highlight the experiences of those who were deceived or abandoned by societal structures. This included individuals who had been let down by institutions, betrayed by those in power, or left behind in the rush of social and economic progress. By giving prominence to these stories, the *Kallol* movement aimed to expose the cracks in the social fabric and advocate for a more inclusive and equitable society. This reorientation of focus was not merely a literary or artistic choice but a profound social statement. It challenged readers and society at large to

confront the realities of those living on the margins, acknowledge their struggles, and reconsider prevailing social hierarchies.

## Conclusion

The literary movement led by *Kallol* magazine was a radical break from the homogenised nationalist narratives of colonial Bengal, providing a trenchant critique of the socio-economic and cultural fault lines exacerbated by colonial modernity. By bringing to the forefront the lived lives of the urban poor, working-class labourers, and the marginalised, writers associated with *Kallol* dismantled the mythological sheen of nationalist consensus disseminated by the *Bhadralok* elite. Their literary production laid bare the contradictions of a nationalist narrative celebrating collective struggle at the same time as it systematically marginalised those forced to the fringes of society. Through disjointed representations of Kolkata's urban spaces, such as slums, factories, and congested mess houses, *Kallol* transmuted physical spaces into psychological landscapes of alienation, despair, and resistance. This finding confirms *Kallol's* dual function as both a literary and a moral project, underscoring its continuing relevance in subverting dominant narratives and redirecting the cultural and intellectual trajectory of Bengal.

At its core, the literature published by *Kallol* was a counter-narrative to the nationalist endeavour spearheaded primarily by *Bhadralok*, which idealised a monolithic Indian identity at the expense of subaltern voices. The writers who authored the magazine, several of whom came from lower-middle-class backgrounds, avoided elitist obsession with those abstractions of progress and instead rooted their tales in the brutal reality of the city. Literary fiction like Premendra Mitra's *Michil* and Gokul Nag's *Pathik* exposed the disillusionment of young idealists who moved to Kolkata, only to be met with bureaucratic neglect and economic insecurity. These heroes, usually depicted as being hemmed in, poor, or reduced to a struggle

to survive in crumbling living conditions, symbolised the failure of nationalism to bridge class inequalities. By juxtaposing the *Bhadralok's* language of self-sacrifice with the stark poverty experienced by the urban underclass, *Kallol* exposed the hypocrisy of a movement that idealised "serving the nation" yet still sought to maintain caste and class divisions.

The magazine's investigation of marginalised spaces, such as slums, alleys, and factories, functioned as aesthetic and ideological tools. These spaces were not simply settings; instead, they were dynamic spaces of critique symbolising the psychological toll of colonial modernity. In *Swami*, the figure Vikash, created by Bhabataran Basu, speaks to the ineffectuality of self-reliance in a social order defined by servitude, comparing poverty to a "malarial disease" that undermines idealism. Likewise, Shailajananda Mukhopadhyay's letter to editors reflects on the burdensome nature of economic insecurity, exposing how material scarcity constrains creative expression. Such pieces deconstructed *Bhadralok's* fantasy of cultural refinement to the extent to which colonial capitalism and elitist nationalism collaborated to marginalise the urban underclass. *Kallol's* innovation consists of subverting conventional literary forms. By bringing to the forefront fragmented, non-linear stories and vernacular dialects, the movement spurned the *Bhadralok's* Sanskrit-laden, "respectable" Bengali. This stylistic insubordination was an expression of the ideological spurning of the prevailing hegemonic norms. The magazine's depiction of city despondency—characterised by stifling tenements, police violence, and the exploitation of labour—transcended the boundaries of mere realism, becoming an allegory of the existential crisis brought about by rapid urbanisation. These concerns echoed international modernist movements without being necessarily bound to them, remaining anchored to the specific socio-political landscape of Bengal, where the ideals of nationalism confronted the harsh realities of colonial exploitation.

Above all, *Kallol's* legacy extends beyond the literature. This brought about a wider cultural account of the silences of mainstream historiography. By chronicling the lives of

"nameless" activists and forgotten youth—Shreesh and Sudhir, say, who were imprisoned and socially erased—*Kallol* reclaimed subaltern agency. Their histories, missing from elite-authored histories, highlight the disjuncture between nationalist rhetoric and grassroots realities. *Kallol* thus redefined nationalism itself, positing it not as a monolithic resistance to colonialism but as a contested space where hierarchies of class, caste, and gender intersect. Finally, *Kallol* magazine was an active force for change in colonial Bengal, combining literary innovation with social critique with great force. Its uncompromising presentation of urban isolation and the lives of the marginalised challenged *Bhadralok's* hegemony, presenting a more complex picture of Bengali identity. By challenging the fault lines of colonial modernity and nationalist elite ideology, *Kallol* challenged readers to rethink definitions such as progress, justice, and collective memory. Its fractured narratives, based on the everyday world of the oppressed, testify to literature as a space of resistance. As today's historical narratives still try to move beyond the terms of exclusion, *Kallol's* contribution itself reminds scholars that marginalised people, more than all others, must always remain primary subjects in histories focused on the complexities of colonial Bengal and, by extension, any society.

### Works Cited:

Aloysius, G. *Nationalism Without A Nation in India*. OUP, 2020.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and the Spread of Nationalism*. Verso, 1983.

Basu, Bhabataran. "Swami". *Kallol Galpasamagra*, edited by Arun Mukhopadhaya, vol. 1, Mitra and Ghosh Publishers, 2007.

Basu, Debkunar. *Kallolgothir Kothasahitya*. 2nd ed., Karuna Prakashani, 2008.

Bhattacharya, Sabyasachi. *The Defining Moments in Bengal: 1920–1947*. Oxford University

Press, 2014.

Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton University Press, 2000.

Guha, Ranajit. *Dominance without Hegemony: History and Power in Colonial India*. Harvard University Press, 1998.

Mitra, Premendra. "Michil". In *Premendra Mitra Satabarshiki Sankalan*, edited by Surojit Dasgupta, 3rd ed., Mitra and Ghosh Publishers, 2020, pp. 87-130.

Mukhopadhyaya, Arun. Editor. *Kallol Galpasamagra*. Vol 4s, Mitra and Ghosh. 2007-12.

Nag, Gokulchandra. *Pathik*, Indian Press Limited, 1923.

Roychowdhury, Deboshruti. *Gender and Caste Hierarchy in Colonial Bengal: Inter-Caste Interventions of Ideal Womenhood*. STREE, 2014.

Sengupta, Achintyakumar. *Kallol Yug*. M.C.Sarkar & Sons Pvt. Ltd., Calcutta, 1950.