



# The Partition of Bengal and the cultural renaissance: a historical examination of indigenous knowledge in society and literature

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## Abstract

In addition to being a political move, the Partition of Bengal in 1905 was a turning point in the intellectual, artistic, and cultural life of colonial India. This study takes a critical look at how the partition affected the cultural renaissance that followed, focused on how nationalist ideas affected indigenous knowledge systems, traditional wisdom, and literary expressions. The study looks at how Bengali society dealt with the split through literature, folklore, and political and social debate, which led to a claim of native identity and intellectual resistance. The paper talks about the important literary figures, reformers, and intellectual groups that helped bring back cultural awareness in response to colonial policies. A lot of attention is paid to how literature, like the works of Rabindranath Tagore and other nationalist writers, helped people fight back and keep their customs alive. This research looks at historical accounts, literary works, and changes in society and culture to argue that the Partition of Bengal led to a deep cultural revival, using indigenous knowledge as a tool of intellectual and political defiance. This study puts the Bengal Renaissance in a bigger picture of history and shows how colonial changes without meaning to helped improve indigenous ways of knowing and cultural autonomy.

**Keywords:** Cultural renaissance, Indigenous knowledge, Colonialism, Nationalism, Bengali literature, Bengal renaissance, Socio-political discourse

## Introduction

The British colonial authority under Lord Curzon partitioned Bengal in 1905, causing dramatic socio-political and cultural changes in South Asia. This separation, which divided Bengal into Muslim-majority East Bengal and Hindu-majority West Bengal, was seen as a colonial divide-and-rule scheme. Beyond politics, this division revived indigenous knowledge systems, literary movements, and cultural renaissance to challenge colonial control. The 1911 partition annulment was celebrated as a nationalist success, but it shaped Bengali society and literature well into the 20th century. A key figure of the time, Rabindranath Tagore, criticized the split. His song “Banglar Mati, Banglar Jol” (The Soil of Bengal, the Water of Bengal) became a resistance anthem, stressing Bengal’s organic unity. S. Kumar Das states, “Tagore saw the partition not just as a geographical severance but as a symbolic rupture of the Bengali cultural consciousness” (Das 218). His writings, especially *Ghare Baire* (The Home and the World), depict Bengali society’s internal struggles, balancing nationalist and humanism concerns. Tagore initially supported the Swadeshi movement, but he later opposed its restrictive practices and advocated for a humanistic cultural nationalism.

After the partition, indigenous knowledge traditions revived to recover Bengali identity from colonial distortions. Aurobindo Ghosh and Rajanikanta Sen employed classical Sanskrit, Persian, and vernacular traditions to express an anti-colonial spirit in their writings. Aurobindo stressed spiritual nationalism in *Bande Mataram*, writing that “India’s resurgence must be

founded upon a synthesis of ancient wisdom and modern aspirations” (Ghosh 134). The devotional and patriotic songs of Rajanikanta Sen embedded nationalist principles in indigenous artistic traditions as cultural tools of resistance. Sarat Chandra Chattopadhyay’s books investigated socio-political turbulence and the personal struggles of people stuck between tradition and modernization, reflecting the partition’s impact on writing. The British banned his novel *Pather Dabi* (The Call of the Road), but it became a classic in nationalist literature about revolutionary fights against colonial oppression. “Sarat Chandra’s narratives articulate the tensions of a society in transition, where colonial modernity coexists uneasily with deeply entrenched cultural traditions” (Kaviraj 162). His depiction of women’s agency and subaltern resistance enriches partition-shaped culture.

The partition inspired indigenous education and knowledge preservation and promotion movements. In 1906, the National Council of Education was founded to challenge colonial educational systems by integrating Western scientific philosophy with Indian philosophical traditions. Partha Chatterjee claims, “The Swadeshi movement’s emphasis on indigenous education was not just a reaction to colonial control but an attempt to reconfigure modernity on Indian terms” (Chatterjee 87). Vernacular science writing grew when professors translated Western scientific literature into Bengali to teach more people. Bengali art and performance changed alongside literature and education. The Swadeshi movement revived indigenous arts like Jatra (folk theater) and Pattachitra

(scroll painting) to spread nationalist messages. Kalighat paintings, historically religious, began depicting modern political fights using mythology and anti-colonial iconography. Tapati Guha-Thakurta states, “The visual culture of the Swadeshi era appropriated traditional forms to construct a modern nationalist iconography, where images of Bharat Mata (Mother India) and nationalist martyrs were venerated alongside deities” (204). These artistic manifestations showed how indigenous knowledge was used to challenge colonial narratives.

Women’s voices in nationalist and literary discourse were also important to the cultural renaissance. Sarala Devi Chaudhurani and Rokeya Sakhawat Hossain fought patriarchy for nationalist causes. Sarala Devi, a notable Swadeshi activist, wrote and spoke on *nari shakti* (women’s power) and nation-building. However, Rokeya Sakhawat Hossain critiqued colonial control and indigenous gender hierarchies through literature. Her key essay *Sultana’s Dream* imagines a feminist future where science and women’s empowerment overthrow oppression. “Rokeya’s vision extends beyond nationalist aspirations, imagining a radical reconfiguration of gender and social hierarchies” (Menon 112). The convergence of feminist and nationalist ideology showed how cultural revivalism was profoundly intertwined with social reform. Though brief administratively, Bengal’s partition had lasting effects on political movements and culture. It shaped identity, regionalism, and nationalism debates into the postcolonial era in literature and thought. The 1911 annulment of the split was a win for Indian nationalism, but it anticipated the sectarian conflicts that led to the 1947 split of India. Sumit Sarkar claims, “The Bengal partition of 1905 was both a rehearsal for future communal divisions and a catalyst for cultural resurgence, revealing the complex interplay between colonial policies and indigenous responses” (Sarkar 156). Thus, studying this time requires an interdisciplinary approach that places literary and cultural advances in their socio-political context. Indigenous knowledge was mobilized through literature, art, education, and performance, showing that the partition was a cultural awakening rather than a colonial administrative decision. Its intellectual and cultural ferment continues to influence identity, belonging, and resistance discourses today, making it an important historical place.

### **Historical context: The Partition of Bengal**

One of the most contentious events in colonial India, the Partition of Bengal in 1905, was handled by Lord Curzon and had a lasting impact on Bengal’s political, cultural, and intellectual landscape. The partition into Muslim-majority East Bengal and Assam and Hindu-majority West Bengal was justified by administrative ease. However, many saw it as an attempt to implement British divide-and-rule. Massive political resistance led to the Swadeshi movement and a renewed focus on indigenous knowledge systems in society and literature. The divide stems from colonial authority and control. The British rationalized the move by saying Bengal, with 80 million people, was administratively unmanageable. Nationalist leaders saw it as a strategy to dampen mounting anti-colonial

sentiment in the province. Sumit Sarkar claims, “The partition was not merely an administrative decision but a political ploy designed to fracture the unity of the Bengali intelligentsia and the burgeoning nationalist movement” (Sarkar 94). The British exploited communal tensions by framing split as enabling Muslims to confront Hindu-dominated nationalist activism. The division had immediate and far-reaching political effects. The Swadeshi movement, which boycotted British goods and encouraged indigenous industries, literature, and knowledge systems, was nationalist opposition to division. The movement also shaped Bengali culture and thought. One of the most vocal partition critics, Rabindranath Tagore, wrote strong poems like *Banglar Mati*, *Banglar Jol* (The Soil of Bengal, the Water of Bengal), which became resistance anthems. S. Kumar Das states, “Tagore’s literary reaction to the partition was not only a protest against colonial rule but also a reaffirmation of Bengal’s cultural and linguistic unity” (Das 201). His work *Ghare Baire* (The Home and the World) highlights the partition’s socio-political intricacies by criticizing the nationalist response’s excitement and limitations.

Beyond political upheaval, the partition revived indigenous knowledge. The National Council of Education was founded in 1906 when the Swadeshi movement promoted self-reliance in education, research, and industry. This college combined traditional Indian wisdom with contemporary science to challenge British education. Partha Chatterjee says, “The Swadeshi movement’s engagement with education was an effort to reclaim intellectual sovereignty, challenging the colonial monopoly over knowledge production” (117). Writers and poets used classical Sanskrit, Persian, and Bengali traditions to create a nationalist literary culture. Culture and art were also affected by the division. *Jatra* (folk theatre) and Kalighat paintings were used by nationalist leaders and intellectuals to express their politics. The combination of classic and contemporary ideas in these works created a visual language of resistance. Tapati Guha-Thakurta notes that “Swadeshi aesthetics redefined the visual culture of Bengal, where nationalist symbolism became deeply embedded in traditional art forms” (136). These artistic narratives placed *Bharat Mata* (Mother India) at the center of cultural identity and political conflict. Critical to the partition’s history was its gendered impact. The partition-inspired nationalist movement saw women participate more in political protests and artistic enterprises. Sarala Devi Chaudhurani and Rokeya Sakhawat Hossain helped define feminist nationalism. Rokeya Sakhawat Hossain’s works, including *Sultana’s Dream*, criticised British colonialism and indigenous patriarchy, while Sarala Devi championed *nari shakti* (women’s power) through her nationalist writings and activism. Menon claims, “The partition and its nationalist aftermath allowed women to carve out a new space in the political and intellectual realms, redefining their roles in both resistance and reform” (89).

The British authorities insisted on division despite strong opposition. The colonial authorities reconsidered when the Swadeshi movement and protests intensified. Bengal was reunified in 1911 after the partition was reversed, but the province capital was moved from Calcutta to Delhi to retain

British strategic control. Although the annulment was a win for Indian nationalism, it did not eliminate the underlying sectarian tensions caused by partition. Many similarities exist between the 1905 split and the 1947 partition of India, which caused immense violence and displacement. Thus, the partition of Bengal changed colonial India's political environment and Bengal's intellectual and cultural identity. It reshaped indigenous knowledge systems and resisted colonial hegemony in literature, art, education, and gender politics. Sumit Sarkar states, "The Bengal partition of 1905 was more than a momentary disruption; it was a defining episode that catalysed cultural resurgence and left an indelible mark on the trajectory of Indian nationalism" (Sarkar 178). A key topic of historical study, this period illuminates colonialism, resistance, and cultural self-assertion.

### **Indigenous knowledge and cultural resistance**

The 1905 Partition of Bengal sparked a major cultural resistance movement to restore indigenous knowledge and creative traditions as anti-colonial protest. To resist British colonial narratives, nationalists responded to the division through literature, education, science, and the arts as well as political activity. Indigenous knowledge—rooted in ancient sciences, literary expressions, religious and philosophical systems—became an instrument of resistance and national identity. These interactions between colonial hegemony and indigenous cultural resurgence show the profundity of the resistance movement, which sought epistemic sovereignty and independence from colonial domination. The rejection of colonial education for indigenous knowledge was a major component of this rebellion. The partition-inspired Swadeshi movement promoted national education as an alternative to British-run schools. The National Council of Education (NCE) was founded in 1906 to promote Indian-based scientific and literary education against colonial Eurocentric curricula. Partha Chatterjee says, "The resistance to colonial rule was not simply about reclaiming political power; it was also about reclaiming intellectual sovereignty through the creation of parallel structures of knowledge production" (116). To challenge the British monopoly on education and research, the Bengal Technical Institute (later Jadavpur University) was formed to promote indigenous scientific and technological knowledge.

This intellectual rebirth included indigenous literature and art, which were important anti-colonial vehicles. Writers, poets, and playwrights criticized colonialism and promoted national identity. One of the prominent exponents of this artistic renaissance, Rabindranath Tagore, fought the split in writing and practice. His novel *Ghare Baire* (The Home and the World) criticizes nationalism and British rule's divisions. Sisir Kumar Das says, "Tagore's literary response to the partition was an articulation of cultural resistance, where indigenous knowledge, traditions, and aesthetics were used to forge a counter-narrative against colonial domination." (Das 208). Tagore wrote nationalist songs like *Banglar Mati*, *Banglar Jol* ("The Soil of Bengal, The Water of Bengal"), which became movement anthems. Indigenous art was revived and used for nationalist aims beyond literature. Anti-colonial plays were

staged in Bengali folk theatre like Jatra. These historical and mythological performances helped rural people become nationalist. The Swadeshi movement's cultural resistance was profoundly connected with the resurgence of indigenous artistic forms, which mobilized mass support and fostered a collective sense of identity, according to Tapati Guha-Thakurta (152). Kalighat murals, which featured Hindu deities, began using nationalist motifs to discreetly challenge British control. The movement revived Bengali as a symbol of resistance. Despite English being the language of administration and education, the partition revived Bengali as the dominant language of intellectual and literary debate. Self-reliance and indigenous knowledge were promoted in nationalist essays, poems, and editorials in *Bengalee* and *Jugantar*. Language was crucial to cultural identity, and the division was seen as an attack on Bengal's linguistic and cultural unity. Sen claims, "Language is not merely a tool of communication but a vessel of cultural memory and identity; the insistence on Bengali as a medium of resistance was thus a reclaiming of epistemic agency from colonial rule" (Sen 183). In addition to literature and the arts, indigenous science and industry skills helped cultural resistance. In opposition to British-made items, the Swadeshi movement promoted indigenous crafts and businesses. Khadi (hand-spun cloth) became a symbol of self-reliance and resistance after the British textile boycott. To challenge British industrial dominance, industrialists like Prafulla Chandra Ray revived Indian scientific knowledge, notably chemistry. Ray founded Bengal Chemicals and Pharmaceuticals in 1901 to foster indigenous scientific firms. Ray wrote that regaining Indian knowledge systems' global scientific contributions was necessary for national self-sufficiency (Ray 97). Religious and intellectual aspects of the split affected cultural resistance. Many nationalist theorists used Hindu and Islamic philosophy to envision national unification beyond communal boundaries. Sri Aurobindo perceived the divide as a spiritual and political crisis. According to Aurobindo (134), true nationalism involves awakening the soul of a country to its inherent divinity and purpose, invoking the concept of *sanātana dharma* (everlasting duty) as the foundation for resistance. Other modern intellectuals framed the nationalist struggle as both material and metaphysical, echoing this idea of spiritual nationalism. This cultural resistance was contradictory despite its vigour. The movement retrieved much indigenous knowledge but also perpetuated hierarchical institutions, particularly by idealizing an upper-caste past. Swadeshi was a subaltern opposition to British rule, but Ranajit Guha has argued that it ignored lower-caste and tribal voices in its national identity (Guha 211). However, the movement's concentration on indigenous knowledge prepared it to fight colonial and postcolonial epistemic dominance. In indigenous knowledge and cultural resistance, the Partition of Bengal and Swadeshi movement were pivotal. Traditional artistic, intellectual, and scientific activities were revived to fight colonial rule. This resistance asserted India's intellectual and cultural independence and rejected British rule. Sumit Sarkar adds, "The Swadeshi movement's engagement with indigenous knowledge was one

of its most enduring legacies, shaping nationalist thought and cultural policies long after the partition was reversed" (178). This period established a decolonization language that continues to resonate in conversations on cultural sovereignty and epistemic justice by placing indigenous knowledge at the heart of resistance.

### **Literature as a reflection of partition and cultural renaissance**

The 1905 Partition of Bengal changed colonial India's literature and ideas as well as politics. Literature reflected and responded to the partition, expressing opposition, mourning, and nationalist resurgence. Authors, artists, and intellectuals used writing to criticize colonialism, confront the socio-cultural effects of partition, and promote indigenous knowledge and cultural resurgence. During this time, a literary movement profoundly rooted in the Swadeshi movement emerged, where literature actively shaped nationalist awareness. One of the most prominent partition critics, Rabindranath Tagore, used writing to express Bengali pain and promote cultural unity. His 1905 poem *Amar Sonar Bangla* (My Golden Bengal) became a Swadeshi song, underlining Bengali people's profound emotional and cultural links. Tagore's short stories and novels captured partition tensions and paradoxes. Tagore examines how nationalism affects human relationships in *Ghare Baire* (The Home and the World), criticizing strong nationalism but admitting the need to resist colonial oppression. Sisir Kumar Das writes, "Tagore's literature during this period was an intricate balance between romantic nationalism and a critique of its violent manifestations" (214).

The division resonated with Bankim Chandra Chattopadhyay's novel *Anandamath* (1882), which created the ideological groundwork for nationalist movements. The novel's *Vande Mataram* became the Swadeshi movement's anthem, signifying the motherland's holiness. Bankim linked nationalistic enthusiasm with spiritual devotion by promoting *Bharat Mata* (Mother India) as a celestial entity. "Bankim's literary nationalism was instrumental in shaping the discourse of Swadeshi, where the motherland was not just a geographical entity but an embodiment of spiritual and moral purity" (Chatterjee 132). In addition to poetry and fiction, newspapers, articles, and journals shaped popular opinion. *Bengalee*, *Sandhya*, and *Jugantar* promoted Indian cultural pride and resistance to British control. Nationalist essays in these journals stressed indigenous knowledge systems, traditional crafts, and self-reliance. Aurobindo Ghosh wrote in *Bande Mataram* that cultural awakening preceded political independence: "A nation must first know itself before it can become free. Reviving its literature, arts, and sciences is the first step to reclaiming its sovereignty (Aurobindo 87). Another significant writer, Saratchandra Chattopadhyay, mirrored partition's socio-political fears. *Pather Dabi* (1926) showed how colonial persecution politicized a new generation of Indians, launching revolutionary nationalism. This book was released later, but its ideological roots are in the Swadeshi movement and partition-era literary consciousness. "Saratchandra's realism was a

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counterpoint to the idealistic nationalism of Bankim and the humanistic universalism of Tagore, offering a stark portrayal of colonial oppression and resistance" (Gokhale 102).

Hindu writers were not the only ones affected by division. Muslim academics and poets lamented the split and its effects on community harmony. Feminist pioneer Rokeya Sakhawat Hossain wrote on how partition affected women and vulnerable areas. While not directly discussing the division, her novella *Sultana's Dream* (1905) attacks patriarchal and colonial norms and envisions an indigenous knowledge and female empowerment society. Anisuzzaman says, "Rokeya's literary vision was shaped by the socio-political turbulence of her time; her critiques of colonialism were inseparable from her advocacy for gender and social justice" (176). Folk traditions and oral literature revived after the partition. The Baul singers of Bengal, noted for their mystical and non-conformist lyrics, modified their songs to express the time's sorrow and resistance. Folk narratives shifted from religious and pastoral to nationalist and anti-colonial. This oral literary shift showed how grassroots cultural expressions became resistance sites. Tapati Guha-Thakurta writes, "The Swadeshi movement's emphasis on indigenous traditions led to a revalorization of folk culture, transforming it into a vehicle for political consciousness" (159).

Historical fiction was very important in this period. The writers employed historical backgrounds to compare colonial subjugation to prior invasions, building national pride. Rajanikanta Gupta's historical tales depicted heroic opposition to foreign rulers, cleverly linking the British with prior aggressors. This literary method rallied nationalists without colonial censure. "Historical fiction became a means of bypassing colonial restrictions, allowing writers to articulate anti-imperial sentiments under the guise of past narratives" asserts Sumit Sarkar (189). Later Bengali literary trends were influenced by partition literature. Post-independence writers like Mahasweta Devi, Amitav Ghosh, and Sunil Gangopadhyay revived dislocation, loss, and resistance. Mahasweta Devi's tribal resistance and post-colonial marginalization works reflect early partition literature. Amitav Ghosh's *The Shadow Lines* (1988) revisits partition, memory, and identity, showing how 1905's scars shaped Bengali consciousness.

### **The impact of partition on indigenous knowledge systems**

The 1905 Partition of Bengal disrupted centuries-old indigenous knowledge systems as well as politics. Bengali learning, handicraft, medicine, and literature were severely impacted by "divide and rule" during colonial control. The artificial split of a traditionally cohesive territory hindered indigenous knowledge transmission in rural and urban populations. Due to colonial rule, traditional epistemologies eroded, and a Swadeshi resistance movement revived and preserved indigenous knowledge. Traditional schooling and indigenous pedagogy were greatly impacted by division. *Tol* (Sanskrit schools), *madrassa* (Islamic seminaries), and *pathshala* (vernacular schools) taught Bengalis for years before colonialism. Western-style education, led by the University of Calcutta (1857), prioritised European epistemologies,

disrupting these models. Hindu-Muslim educational institutions were divided after the split, preventing cross-cultural information exchange. Rabindranath Tagore passionately opposed this interruption. He founded Visva-Bharati University in 1921 to challenge colonial education by combining indigenous and world knowledge. According to Tagore, "The imposition of an alien system of education has disrupted our native methods of learning, depriving our people of their intellectual independence" (87).

Indigenous medicine also suffered. Traditional Ayurvedic and Unani medicine in Bengal was based on indigenous knowledge of plants, diets, and healing. Practitioners were geographically removed from their traditional learning locations and had trouble getting raw materials due to the partition. British initiatives promoting Western medicine over traditional healing added to their marginalization. Indigenous medicine revived as part of the Swadeshi movement and nationalist awakening. David Arnold writes, "The nationalist movement in Bengal saw the revival of Ayurveda and Unani medicine as an act of resistance against colonial modernity, reinforcing a sense of self-reliance" (143). Arya Samaj and Ramakrishna Mission helped revive these traditional medical traditions. The split also hurt Bengal's handloom and artisanal industries, which were vital to its indigenous knowledge system. Due to British economic exploitation, the Swadeshi movement promoted khadi and handwoven cloth production. British policies had already damaged Bengal's muslin industry, and the partition further disrupted trade networks, making it hard for artisans to survive. Mahatma Gandhi and Aurobindo Ghosh supported indigenous weaving as a symbol of independence. Gandhi believed khadi symbolized indigenous resilience: "The spinning wheel is the emblem of nonviolent resistance. The Indian people defy economic captivity with self-reliance (Gandhi 211). The restoration of indigenous handloom businesses became essential to cultural resistance to colonialism.

Oral traditions and folk knowledge were also affected by the division. Due to geographical and cultural fragmentation, Bengal's Baul songs, Jatra performances, and folk storytelling suffered. Bengali Bauls, itinerant mystic minstrels, had long preserved spiritual and indigenous wisdom by mixing Hinduism, Sufism, and Buddhism in their songs. The partition undermined Bengali folk culture's centuries-old syncretic traditions by promoting sectarian differences. Sudipta Kaviraj says partition disrupted how communities connected, shared knowledge, and retained their culture. Once an organic interchange of knowledge, now sectarian learning enclaves (Kaviraj 176). Cultural activists used folklore studies and publications to preserve these practices. The division hurt indigenous agricultural knowledge, another important facet of epistemology. Traditional Bengali farming was based on inherited ecological knowledge. Floodplain farming, seed preservation, and organic fertilizing fit the region's climate.

The split hindered access to common lands, irrigation infrastructure, and local grain markets, compelling many farmers to grow cash crops for British commercial interests. Long-term effects included growing dependence on colonial

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agrarian policy and the demise of sustainable farming. Shiva says, "Colonial agrarian policies and the subsequent partition of Bengal eroded traditional ecological wisdom, replacing sustainable indigenous practices with exploitative monocultures" (Shiva 97). In reaction, nationalist agrarian groups sought economic and political self-determination by reclaiming indigenous agricultural knowledge. Literature and history helped preserve and chronicle indigenous knowledge systems during and after division. Indigenous wisdom, cultural resilience, and anti-colonial struggle were common topics in Bengali writing. Dinesh Chandra Sen's 1917 *The Folk Literature of Bengal* was a pioneering book on colonial-era oral traditions and folk storytelling. Later publications by Mahasweta Devi focused on the erasure and resurgence of traditional knowledge in tribal communities, underlining the impact of historical upheavals like the partition on underprivileged populations. "Indigenous knowledge is not merely about the past; it is about survival, dignity, and resistance in the face of historical injustices" (Devi 142).

### Conclusion

The 1905 Partition of Bengal changed South Asian history, affecting indigenous knowledge, culture, and literature. The division broke centuries-old epistemic norms, fragmenting communities and changing Bengali culture. However, it also sparked a cultural and intellectual renaissance to reclaim indigenous knowledge and affirm Bengali identity against colonial rule. Indigenous knowledge in education, health, literature, and craftsmanship was a site of resistance and resilience, as shown by this historical study. The partition-inspired Swadeshi movement revived traditional customs. Traditional knowledge systems were valued by Rabindranath Tagore, Mahatma Gandhi, and Dinesh Chandra Sen, who urged their preservation for cultural self-determination. Visva-Bharati University symbolized this indigenous renaissance by blending traditional and modern education. Literature also effectively documented partition trauma and cultural identity resiliency. Bankim Chandra Chattopadhyay, Sarat Chandra Chattopadhyay, and subsequently Mahasweta Devi depicted regular people's sufferings and how indigenous knowledge withstood political turmoil.

The partition's first disappointments were offset by a cultural revival that revived Bengal's intellectual tradition. Popularizing folk traditions, oral histories, and artisanal techniques represented a nationalist desire to preserve indigenous epistemologies. Amartya Sen correctly states, "The history of Bengal's knowledge traditions is not just about loss, but also about the resilience and adaptation of intellectual practises that have withstood the forces of colonial and political disruptions" (Sen 183). The division still influences identity, knowledge, and cultural preservation discussions today. Globalization and modernity threaten indigenous knowledge systems, making it necessary to critically examine past learning. Historical analysis of the partition and its effects on indigenous knowledge emphasizes the need to preserve cultural legacy, promote intellectual self-reliance, and keep knowledge dynamic and inclusive. Bengal's history shows that preserving

indigenous wisdom involves continuing engagement, adaptation, and cultural identity.

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