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# Representation of plight of farmers in Indian Cinema: A Study of Anusha Rizvi's *Peepli Live* and Nila Madhab Panda's *KadviHava*

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**ABSTRACT:** The depiction of marginalized groups in Indian cinema has long been a topic of academic and social concern, particularly the way in which socially disadvantaged groups based on caste, class, gender, or political standing are relegated to the periphery of society. This paper seeks to analyze how contemporary Indian cinema has tackled issues of marginalization and ecological concerns, specifically in the films *Peepli Live* (2010) and *KadviHava* (2017). *Peepli Live* portrays the harsh realities of the Indian farmer's life and their struggle against the politics of marginalization in contemporary India. On the other hand, *KadviHava* deals with the environmental degradation and climate change that has devastated the village of Mahua, rendering it arid and infertile. By examining these films in detail, this research paper aims to highlight the potential of films as tools to sensitize the masses towards critical issues related to climate change, urbanization, and marginalization.

**KEYWORDS:** Farmer Suicide, Agrarian Crisis, Cinema, Althusser.

## I. INTRODUCTION

Cinema plays a significant role in effectively addressing and dealing with issues related to climate change and marginalization, given its deep-rooted impact on the Indian population. This paper underscores the possibility of using more such storylines as a means to raise awareness and engage society toward effective action. Through an interdisciplinary analysis of film, politics, and ecology, this paper hopes to provide a holistic understanding of the intersectionality between marginalized groups, ecological concerns, and contemporary Indian cinema. Before the 1990s, farmers in India were largely engaged in subsistence farming to meet their basic needs, and the concept of making profits was not at the forefront of their minds. As a result, instances of farmers committing suicide were rare. However, with the advent of capitalist farming in the post-1990s era, the focus shifted to the cultivation of cash crops and contract farming for commercial purposes. This shift led to an increase in the desire for economic benefits. When such aspirations go unfulfilled, it can lead to a sense of anomie, a condition of relative normlessness, which can ultimately lead to anomic suicide.

In today's fast-paced industrial society, there's an alarming trend of individuals becoming more detached from their communities and families. This disconnection has serious consequences, as it erodes the social fabric that is crucial for our mental health and overall wellness. In addition, the relentless expansion of the market economy has fostered a culture of greed, in which individuals are encouraged to pursue endless economic growth and success at any cost. When these aspirations are not fulfilled, individuals may lose their attachment to life and become more susceptible to suicidal thoughts and actions.

The emergence of Eco-cinema as a field of study is timely, given the pressing need for greater public awareness and action regarding environmental crises. Films have the power to reach a wider audience and evoke emotions that can influence people's perceptions and actions. Eco-cinema can also be seen as a form of eco-activism that can educate and mobilize audiences to engage in sustainable practices and push for policies that address environmental issues. In India, there is a growing interest in Eco-cinema, with films such as "*Peepli Live*" (2010), "*KadviHava*" (2017), "*Irada*" (2017), and "*The Pollinators*" (2020) garnering critical acclaim and recognition in film festivals worldwide. These films explore diverse ecological issues, from the impact of climate change, capitalism, and thermal power plants on rural communities to the importance of bees in food production. Through Eco-cinema, filmmakers in India are not only highlighting environmental concerns but also creating a dialogue that can lead to more significant action on the part of policymakers, corporations, and individuals. These films also serve as a reminder of the interconnectedness of nature and human life, as well as the need for a holistic approach to environmental conservation.

There has also been a resurgence of independent cinema, which was once known as Parallel Cinema in the 1970s. Continuing the development of art films in India in the 1970s and 1980s, parallel cinema emerged with its focus on naturalism, realism, and socio-political issues. Directed by Anusha Rizvi and Mahmood Farooqui, both ex-journalists making their directorial debut, *Peepli Live* drew comparisons to Billy Wilder's *Ace in the Hole* for its incisive commentary on media sensationalism. But it was Aamir Khan, one of Bollywood's biggest stars, who truly propelled the film to success. Khan recognized the shifting tastes of audiences and used his formidable promotional skills to bring *Peepli Live* to wider attention. However, it would be unfair to attribute the film's success solely to Khan's efforts. *Peepli Live* was a well-crafted and thought-provoking film that resonated deeply with audiences. It tapped into the growing discontent with India's social and political systems and offered a searing critique of the media's role in perpetuating the country's problems.

## II. AN OVERVIEW OF “KADWI HAVA”

Nila Madhab Panda, the award-winning director of the critically acclaimed film "*KadviHawa*" or the "Dark Winds" (2017), has been a strong voice in highlighting the pressing issues of the environment and ecology in India through his films and documentaries. The film industry in India, with its rich cultural heritage, has emerged as a significant platform for raising awareness about these issues, and Panda's eco-narrative in "*KadviHawa*" is hailed as a major contribution to the genre of eco cinema in Hindi cinema. Set in the fictional village of Mahua, the movie revolves around the story of Hedu (Sanjay Mishra), an elderly, visually-challenged man who is haunted by the possibility of his son, Mukund (Bhupesh Singh) becoming the next victim of the suicide epidemic that has claimed the lives of many farmers. In a desperate attempt to clear his son's debts, Hedu strikes an unholy deal with the callous loan recovery agent GunnuBabu, who used to visit the village annually. Gunnu then uses the information about farmers' wages to force them to repay their loans.

What makes 'KadviHawa' unique is the way in which it highlights the role of financial institutions in exacerbating the plight of the rural poor. The film portrays the loan collection agent, GunnuBabu (RanvirShorey) as the 'Yamdoot' or harbinger of death which is a powerful commentary on the predatory nature of the banking system. This can be seen when Hedu confronts Gunnu, "*Tum jab bhiyahaate ho 4-5 logo kizindagisaath le kejaate ho,*". However, it turns out that GunnuBabu is not all cruel and heartless, as he has his own struggles to deal with. While he appears to be the antagonist initially, the reality is far from that. After experiencing a cyclone in his hometown of Odisha, where he lost his father and house, Gunnu aims to earn enough commission to relocate his family to a place that is not prone to flooding. Ironically, he chooses to settle in Sanjai's village because it receives no rainfall. In this essence, the collective human population is the unrealized culprit here, which is doing more harm than good to the planet.

The poignant culmination of the narrative leaves a profound impact on our hearts, as Hedu is overcome with profound anguish when he tragically loses his beloved son Mukund who commits suicide. Simultaneously, Gunnu's life is upended by the merciless fury of cyclone 6B, ripping apart the very meaning of his existence and tearing his family away from him. These heart-rending episodes serve as an ominous foreshadowing, casting a somber light on our own impending future. They stand as a stark reminder of a forthcoming era marred by profound devastation and unrelenting turmoil, a time from which redemption may seem utterly unattainable.

## III. DECODING “PEEPLILIVE”

In a society where the rich continue to get richer and the poor remain trapped in a cycle of poverty, Anusha Rizvi's satirical masterpiece "*Peepli Live*" (2010) strikes a powerful chord. Through the lens of a struggling farmer contemplating suicide, the film exposes the harsh reality of a government system that exploits the most vulnerable members of society. With themes of corruption, media manipulation, and economic inequality, "*Peepli Live*" remains as relevant today as it was when it was first released, a poignant reminder of the ongoing struggle for social justice in India.

At the heart of *Peepli Live* lies the tale of Natha and Budhia, two destitute farmers whose livelihoods are threatened by a government policy mandating loan repayment. With no relief in sight, Natha is driven to contemplate the ultimate escape, an act that catches the attention of a journalist and sparks a nationwide sensation. The subsequent frenzy of media attention and political machinations exposes the corrupt nature of those in positions of power, who exploit the plight of the poor for their own ends. The film offers a searing indictment of the systemic inequality plaguing India's

rural communities and the callous disregard for the human toll of economic policies. The film highlights the callous attitudes of government officials and politicians, who are more concerned with maintaining their positions of power than actually helping the people they are supposed to serve. In one scene, when Natha's family is visited by a politician, he tells them, "*We are here for you, we are here for the poor.*" Natha's brother Budhia responds "*But we are poor, and you are here for the votes.*" This exchange perfectly captures the insincerity and opportunism of politicians who make empty promises to the poor in order to secure their votes. The media also comes under fire in *Peepli Live*, as the film exposes how news outlets exploit human suffering for the sake of ratings and profit. The frenzy that surrounds Natha's story is reminiscent of the way in which modern media sensationalizes and amplifies tragedy for the sake of clicks and views. The film highlights how easily the public can be swayed by the media's coverage of an issue, without taking the time to fully understand the underlying causes and factors that contribute to it.

The performances in *Peepli Live* are a major strength of the film, particularly that of Omkar Das Manikpuri as Natha. He brings Natha to life as a tragic everyman who can't seem to catch a break, no matter how hard he tries. His performance is reminiscent of silent-movie acting, using facial expressions and physicality to convey his character's emotions. The supporting cast, largely composed of rural actors, also gives strong performances, bringing authenticity and nuance to their roles. Through its use of satire, *Peepli Live* is able to critique these flawed systems and institutions without being didactic or preachy. The humor in the film serves to make the issues more accessible to audiences, while also challenging them to think critically about the underlying issues at play. The film also succeeds in creating fully-realized characters that are relatable and sympathetic, making the audience invested in their struggles and empathetic to their plight.

#### IV. TWO TALES DEPICTING THE PLIGHT OF FARMERS IN INDIA

Capitalism, a term widely debated and critiqued, has been the subject of intense analysis by Karl Marx, a revolutionary critic of the economic system. In his magnum opus, "*Das Kapital*," Marx delved into the dynamics of capitalism. He astutely identified capitalists as individuals who possess and control the means of production, utilizing laborers in their quest for profits. These laborers referred to as the proletariat, play a pivotal role in producing commodities, despite lacking ownership over the means of production. Meanwhile, the bourgeoisie, the capitalist class, acquires manpower from the proletariat, exploiting the surplus value created. This unequal exchange, where the wage of the laborer falls short of the value of their labor, perpetuates the proletariat's vulnerability to exploitation.

In the economic landscape of India, a complex interplay of various factors shapes the structure of the nation's economy. Amidst the blend of free-market principles and capitalist practices, the presence of crony capitalism (also known as cronyism), exacerbates the societal divide, leading to a highly stratified social fabric. Within this system, certain individuals or businesses enjoy exclusive privileges, advantages, and preferential treatment by virtue of their close connections to the government. Such collusion often occurs between influential business leaders, politicians, and bureaucrats, resulting in an unjust accumulation of wealth and power. This crony capitalism scenario prevalent in India perpetuates stark economic disparities, where a select group of elite individuals exercises control over the means of production and amasses considerable riches. Meanwhile, the majority, comprising the peasants, proletariat, and citizens at the lower strata of society, bears the heavy burdens of debt and poverty. Consequently, this system perpetuates a vicious cycle of inequality, eroding social cohesion and neglecting the welfare of the broader population.

Embedded within this web of crony capitalism are the insidious issues that afflict the agrarian sector, manifesting in the distressing prevalence of farmer suicides. The corrosive influence of corruption and bribery further deepens the plight of farmers, leaving them unable to sustain their livelihoods and deprived of basic necessities such as food, healthcare, and shelter. The agrarian crisis, a direct consequence of this crooked system, poses a formidable challenge not only to India's economy but also to its social fabric and overall well-being.

Moreover, the shortcomings of the legal framework become glaringly apparent in this context. While the law proclaims the equality of all individuals as legal subjects, it fails to address the fundamental disparities inherent in a system where certain individuals, namely capitalists, wield ownership over the means of production, while others, notably the proletariat, are deprived of such ownership. This omission perpetuates a cycle of economic and social inequity, wherein the interests of the privileged few take precedence over the welfare of the broader population. In essence, the interplay between business, politics, and crony capitalism in India shapes a landscape marred by inequality, exploitation, and an agrarian crisis. Despite being the backbone of the economy and employing a significant portion of the workforce,

farmers continue to bear the brunt of mounting challenges. In 2019 alone, the National Crime Records Bureau reported 10,281 farmer suicides, a tragic testament to the deep-rooted hardships faced by those who till the land. Both landless laborers and small-scale farmers find themselves in dire straits, grappling with the consequences of natural disasters such as droughts, floods, and crop failures, as powerfully depicted in films like "KadwiHawa". The harsh realities of climate change and its devastating impact on farming communities are vividly portrayed in the film, highlighting the immense challenges farmers face in adapting to these changing environmental conditions.

Louis Althusser, a prominent French Marxist, presents a compelling theory on ideology in his essay "Ideology and Ideological State Apparatuses (Notes towards an Investigation)." According to him, ideology operates through a process called interpellation, which is akin to being hailed or called out, like a taxi driver responding to a passenger on the sidewalk. When individuals are hailed, they identify themselves with a particular category or role and feel compelled to respond. This process of interpellation is integral to the functioning of ideology. For Althusser, ideology becomes the battleground where class struggles occur between the exploited and exploiting classes. It is within the realm of ideology that the dominant class seeks to maintain its power and control while the subordinate class challenges and resists this domination (Althusser, 1971). Althusser's quest was to unravel why individuals often perceive themselves as free despite the constraints imposed by their identities within an ideological system.

Institutions including family, school, church, and entertainment industries wield immense power, not only in the reproduction of labor but also in perpetuating their existence. They function as formidable gatekeepers, classifying individuals into leaders and followers, and in doing so, guarantee their continued functionality within the larger social fabric. The church, a venerable institution, perpetuates its legacy by meticulously demarcating the clergy from the laity. In this carefully constructed hierarchy, the number of clergy members pales in comparison to the vast multitude of the laity. To ensure the preservation of its doctrines and practices, the church employs a rigorous system of training and sorting, meticulously selecting individuals who closely align with its sacred tenets. This selective process consolidates the church's influence and safeguards its ideology for future generations.

Similarly, the enigmatic realm of the entertainment industry operates through a dichotomy between professionals and consumers. While a privileged few enter the industry as skilled practitioners, the majority of individuals assume the role of passive consumers, willingly embracing the industry's ideological regime. By willingly submitting themselves to this cultural apparatus, individuals unwittingly perpetuate the industry's hegemony, reinforcing the prevalent socio-cultural norms embedded within its fabric. Turning our attention to the family institution, we observe its integral role in producing future generations and shaping societal continuity. Within families, the distribution of resources and privileges is often inequitable, purposefully ensuring that certain individuals are more predisposed to replicate the existing family structure in subsequent generations. This process of sorting within families actively contributes to the perpetuation of social hierarchies, entrenching prevailing power dynamics within the very foundation of society.

Building upon the insights of Louis Althusser, we encounter the conceptual framework of Repressive State Apparatuses (RSAs) and Ideological State Apparatuses (ISAs). RSAs, comprising institutions like the army, police, courts, and prisons, wield a monopoly on violence, responsible for upholding social order through repressive means. Notably, even during periods of revolution, RSAs tend to retain their core structure, with new governments often assuming analogous roles and training individuals to perpetuate these functions. On the other hand, ISAs function through persuasion rather than direct force, employing a repertoire of ideological tools to maintain their influence. These encompass a wide array of institutions, ranging from the family, law, church, politics, education, trade unions, and mass media, to cultural establishments. Although not all ISAs are directly controlled by the state, they frequently align with state interests. The state lends its support to ISAs that uphold its prevailing ideology, while simultaneously repressing those that challenge its authority. This delicate balance ensures the stability and longevity of any given state apparatus.

Ideology functions within the framework of "relations of reproduction," playing a crucial role in shaping and maintaining social structures (Althusser, 2006). According to Althusser, there exists a reciprocal action between the superstructure (which includes ideology) and the economic base, likening it to a building with multiple floors. The economic base forms the foundation, and the superstructure, including ideology, operates on top of it. However, Althusser critiques the metaphor of the building, arguing that it remains descriptive and limited. Instead, he calls for a shift towards a theoretical understanding that surpasses mere description (Althusser, 2006). The functioning of ideology hinges upon our voluntary submission to this system, whereby we internalize the norms and values promulgated by institutions. It is crucial to recognize that the rejection of a particular interpellating message does not necessarily entail the rejection of the broader category to which it belongs. Just as a taxi driver can decline a passenger's request for a ride

without questioning their occupation, we too can endeavor to resist specific ideological messages while remaining entangled within the larger framework of ideological categories.

As the country embraced a neoliberal economy in the 1990s, society underwent a transfiguration, with mainstream Bollywood cinema often overlooking the representation of native Indian people, particularly workers, peasants, and farmers, showing bias towards commercial content catering to mass appeal. However, as the 2010s unfolded, a glimmer of hope emerged with the resurgence of parallel cinema and the rise of independent filmmakers. These creative forces recognized the need to amplify the voices of marginalized communities and shed light on the realities they faced. "Peepli Live" exemplifies this shift, blending realism with commercial appeal. The film's main protagonist, Natha, finds himself trapped in a cycle of poverty and denied access to formal channels due to an intellectual vacuum that leaves him vulnerable to the whims of local political leaders. In a world dominated by postmodern hyper-reality and the relentless influence of mass media, the decision-making of individuals like Natha and Heddu becomes clouded and uncertain. As we navigate through spatiotemporal models constructed by these powerful forces, the tragic consequences of their actions unfold.

Mahatma Gandhi once noted, "The true measure of any society can be found in how it treats its most vulnerable members." This sentiment encapsulates the essence of Natha's journey and the plight of countless farmers like Heddu. The tragedy lies not only in their unfulfilled desires but also in the realization that the very system meant to protect and uplift them is complicit in their suffering. Natha's decision to leave home, driven by desperation and the false hope instilled by those in power, epitomizes the tragic irony of his situation. He becomes a pawn in a larger game, sacrificed to preserve the facade of progress and development. As he navigates through a world fraught with complexities and uncertainties, his story reflects the larger struggles faced by farmers across the country. The application of Althusser's ideology theory offers an illuminating lens through which we can comprehend how both films "Peepli Live" and "KadwiHawa" artfully mirror the palpable realities of the agrarian crisis. In "Peepli Live", the story revolves around the plight of Natha, a farmer facing immense debt and the risk of losing his land, examining the interplay between politics, media, and the false consciousness that envelops the farmers' lives. He becomes an embodiment of the interpellated subject, as he identifies himself as a farmer, accepting the conditions and expectations associated with this role. The film highlights the corruption within the political system, where schemes intended to prevent farmer suicides are undermined, and the allocated funds are embezzled. Despite their desperate efforts to access the promised financial support, the farmers are trapped within the confines of an ideology that blinds them to the reality of the political apparatus that perpetuates their exploitation.

According to Althusser's concept of interpellation, ideology operates through a process of hailing as aforementioned, where individuals are called upon to recognize themselves as subjects. In the film, Natha, a struggling farmer, becomes a subject of various ideologies as he is caught in a web of media attention and political manipulation. Media is portrayed as competitive and driven by its own agenda. They view the issue of farmer suicides as just another news story, prioritizing sensationalism over addressing the underlying causes. Althusser's assertion that the media operates under its own ideology, often diverging from its claimed values, is evident here. The media's interest in Natha is sparked when a local reporter overhears his drunken statement and forwards it to a renowned news reporter. Their portrayal of Natha as a celebrated figure and their relentless coverage of his life exemplifies how they interpellate him as a subject of their own ideology, seeking to create a compelling narrative for their audience. Moreover, the politicians' actions demonstrate their true ideological beliefs, which often prioritize personal gain over the well-being of the farmers. Despite claiming to advocate for the rights of the marginalized, the politicians exploit Natha's vulnerability to further their own political agendas.

Natha's experiences encapsulate the complexities of ideological control and the struggle to break free from it. Althusser argues that escaping one ideology does not necessarily liberate an individual from ideological domination; rather, they may simply become subjected to another ideology. Natha's journey reflects this notion. Initially, he sees the opportunity to escape the ideologies that have exploited him by leaving his village and assuming a new identity in the city. However, he ultimately becomes subjected to the ideology of capitalism and labor, highlighting the pervasive nature of ideology and the difficulty of escaping its influence.

Similarly, KadwiHawa explores the devastating consequences of climate change on farming communities and the ways in which media and politics contribute to the perpetuation of exploitative ideologies. Heddu, much like Natha, embodies the interpellated subject who internalizes the ideology of subservience and acceptance of their dire circumstances. The film showcases the ideological state apparatuses at work, such as the local moneylenders who exploit the farmers'

vulnerability by offering high-interest loans. Trapped in a cycle of debt, the farmers then become increasingly dependent on these exploitative practices. The demonstration of climate change as a distant issue or a natural disaster overlooks its underlying causes, such as rampant industrialization and environmental exploitation. It interpellates individuals into a false consciousness, leading them to view climate change as an uncontrollable force rather than a consequence of human actions and unequal power dynamics. In one particular scene, a journalist interviews Hedu, seeking to capture the human impact of climate change. The journalist's questions and framing of the narrative exemplify how they shape ideologies by selectively choosing stories that evoke sympathy and portray farmers like Hedu as victims while failing to delve deeper into the systemic causes of their struggles.

In a poignant scene from the film "KadviHawa," the audience is confronted with a disheartening reality when a teacher poses a seemingly simple question to a school student about the number of seasons. The student confidently responds with "summer and winter," oblivious to the presence of another vital season: the monsoon. The boy's innocence and the ensuing laughter from his classmates encapsulate the depth of the ecological crisis that plagues their village. The scarcity of rain, once a natural occurrence, has now become a grim reality, rendering the monsoon season almost nonexistent. This scene holds profound significance as it illuminates the workings of Althusser's ideology and the role of media and politics in shaping societal consciousness. The student's limited understanding of the seasons reflects the process of interpellation, whereby individuals internalize societal norms and ideologies. The education system, as an ideological apparatus, fails to provide a comprehensive understanding of the natural world, perpetuating a false consciousness that accepts the scarcity of rain as the norm. The laughter from the classmates underscores the tragic irony of the situation. It reveals how the prevailing ideology blinds people to the severity of the ecological crisis, reducing a matter of survival to mere amusement.

Althusser argues that breaking free from ideology and achieving true consciousness requires an epistemic break—a process of relearning basic concepts and understanding the truth. However, the complexity of the farmers' predicament makes this challenging. Even if they manage to break away from one ideology, they risk falling into another. In both films, the characters' journeys reflect the entrapment within ideological systems. Natha, driven to extreme measures, contemplates suicide as a means to access government funds. Similarly, Hedu's attempts to challenge the status quo and fight for justice are met with resistance and further marginalization.

## V. CONCLUSION

The grim paradox persists: as India marches forward with industrialization and economic growth, the agrarian crisis, with its complex web of intertwined issues, shows no signs of abating. The contemporary agrarian crisis in India is not just a passing issue but a deeply rooted concern that affects the lives and livelihoods of millions of individuals in the agricultural sector. It is within this context that the films "KadviHawa" and "Peepli Live" emerge as thought-provoking works, representing the intangible sorrows and unheard stories of farmers. They act as a mirror to the social, political, and economic realities of their respective times, shining a spotlight on the farmer's plight in a witty and hard-hitting manner.

In the case of "Peepli Live," a satirical black comedy produced by Aamir Khan, we witness the farmer's struggle amidst the political, economic, and media landscape of modern India. The tragedy lies not solely in the individual experiences of Natha and Hedu but in the systemic failure to recognize their inherent worth. On the contrary, Nila Madhab Panda has emerged as a stalwart in shedding light on the urgent environmental and ecological issues plaguing India with KadviHawa (Dark Winds). With its exploration of climate change, Panda's eco-narrative in "KadviHawa" not only stands as a remarkable contribution to the realm of eco cinema in Hindi cinema but also goes beyond, unflinchingly exposing the harsh reality of the plight of farmers within its concise 100-minute runtime. A song within the film, singlehandedly resonates with haunting intensity. "Main Banjar," sung by the soul-stirring voice of Mohan Kannan, strikes the chord and pierces viewers with its hard-hitting lyrics penned by Mukta Bhatt. As the movie nears its conclusion, Gulzar Saab's poignant poem, "Mausam Beghar Hone Lage Hai," leaves us in deep contemplation, offering a thought-provoking finale to a journey of profound realization.

The irony is not lost on us as the audience sits in air-conditioned theaters, witnessing movies that confront the very topic of climate change and farmer suicide. However, it is within this paradox that viewers find solace, for it compels us to confront the disheartening reality that surrounds us. The juxtaposition of comfort and discomfort forces us to acknowledge the harsh truths that demand our attention. In the words of American author and activist Alice Walker, "The most common way people give up their power is by thinking they don't have any." It is time to recognize the power we possess as individuals and as a collective to challenge the status quo. Together, let us stand in solidarity with

farmers, advocate for their rights, and strive for a society where tragedies like those faced by Natha and Hedu become relics of the past.

In conclusion, the films "KadviHawa" and "Peepli Live" serve as poignant reminders of the farmer's plight, shedding light on the underlying causes of the agrarian crisis and the urgent need for change. They expose the interplay of politics, economics, and media in perpetuating ignorance and indifference. To address this crisis, we must challenge the prevailing norms, embrace responsible media practices, implement farmer-centric policies, and prioritize agricultural education. Only through collective effort and a genuine commitment to change can we break free from the indifference that plagues our society and pave the way for a more equitable and sustainable future for farmers.

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