

Editorial

The sunset of 2025 brought with it a tectonic shift in the cultural landscape of Northeast India: the passing of Zubeen Garg (1972–2025). To view Garg merely through the lens of celebrity is to miss the point entirely; he was a phenomenon of multidisciplinary significance, a figure whose career serves as a dense intersection of art, dissent, and environmental ethics. For scholars and observers alike, his life represents a rare synthesis of commercial appeal and a fierce, unyielding social conscience that fundamentally reordered the ethnomusicological and political frameworks of modern Assam in India.

Garg's primary academic interest for future researchers will likely lie in his radical transformation of the regional soundscape. He didn't just play music; he engaged in a form of sonic localized globalization. By weaving Assamese *Bihu* rhythms into the fabric of Western rock and pop, he created a new vernacular modernity that preserved indigenous textures while demanding a place on the global stage. This was not merely talent—it appears as emotional strategy of cultural diplomacy. His staggering output of over 38,000 songs across 40 languages, including *Bodo*, *Mising*, *Tiwa*, and *Khasi*, functioned as a bridge over the region's often-fractured ethnic divides, affirming the dignity of marginalized groups through the shared medium of music.

In the social and political arena, Garg occupied a space one might call the "unofficial public sphere". He remains as a non-partisan moral compass in a region weary of political upheavals. His pivotal role in many important issues worked as a masterclass in how cultural capital was converted into political leverage, lending an air of undeniable legitimacy to popular dissent. He used the stage as a pulpit for anti-establishment critique, often choosing professional ostracization over silence—a rarity in an era of curated public personas.

Garg's advocacy for the natural world was equally integrated into this regionalist discourse. Among many instances, his influence to shield wildlife in Kaziranga and his strong voice against industrial encroachment that threatened the fragile ecology are well remembered. To him, environmentalism was not a niche interest but a prerequisite for cultural survival, echoing indigenous philosophies that view land stewardship as a sacred duty.

Even in his final year, his impact on regional cinema remained transformative. As a filmmaker and actor, he dragged "*Jollywood*" into the modern era, demanding production standards that allowed Assamese stories to compete nationally. His final cinematic testament,

Roi Roi Binale (2025), was met with state-sanctioned reverence, a final proof of the emotional weight he carried for the people.

Zubeen Garg has transitioned from an object of adulation to a subject of rigorous multidisciplinary study. With the establishment of research fellowships and his inclusion in school curricula, we are seeing the formalization of a legacy that proves art and accountability are not mutually exclusive. His life remains a testament to the power of a single voice to harmonize the messy, disparate threads of music, politics, and the environment.

This final issue of the maiden volume of Multidisciplinary Research Journal presents seven articles covering broad spectrum of multidisciplinary research such as financial inclusivity (economics and finance), genome composition (molecular biology, molecular evolution, computational chemistry, and bioinformatics), crude oil transport (analytical chemistry, petroleum science, and engineering and technology), ethanol metabolism (cancer biology, biophysical chemistry and public health), Indian education policy (educational studies, policy implementation analysis research, and professional development studies), women empowerment (mental health and well-being, and human behaviour and social wellbeing) and electronically monitored bail (law and artificial intelligence).

It is expected that novel findings of the carefully chosen articles presented in this issue will be useful to promote multidisciplinary research.

This issue is dedicated to the loving memory of Zubeen Garg.

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