

The Faculty Journal of Arts

3rd International Conference

Special Volume-6



The Faculty Journal of Arts
Rajshahi University





The Faculty Journal of Arts
Rajshahi University

3rd International Conference
Special Volume-6
October 2025



Published by
Professor Dr. Muhammad Belal Hossain
Dean, Faculty of Arts
University of Rajshahi
Rajshahi-6205

Cover Design
Md. Saidul Islam Shadu

Printed by
Uttoran Offset Printing Press
Kadirgonj, Rajshahi-6100

Price : Tk. 700.00 \$ 6

Contact Address
Chief Editor, *Faculty of Arts*
Deans Complex
University of Rajshahi,
Rajshahi-6205, Bangladesh

E-mail: dean.arts@ru.ac.bd
<https://www.ru.ac.bd/arts/publications/>
www.ru.ac.bd/arts

EDITORIAL BOARD

Chief Editor

Professor Dr. Muhammad Belal Hossain
Dean, Faculty of Arts
University of Rajshahi

Members

Professor Dr. Nilufar Ahmed
Chairman
Department of Philosophy

Professor Dr. Md. Shafiqul Islam
Chairman
Department of Islamic Studies

Professor Dr. Md. Sherezzaman
Chairman
Department of History

Professor Dr. Sanjida Moeed
Chairman
Department of Music

Professor Dr. Md. Mominul Islam
Chairman
Department of English

Professor Dr. Mir Mehbub Alam
Chairman
Department of Theatre

Professor Dr. A K M Masud Raza
Chairman
Department of Bangla

Professor Dr. Md. Shafiullah
Chairman
Department of Persian Language & Literature

Professor Dr. Munshi Monzurul Haque
Chairman
Dept. of Islamic History & Culture

Professor Dr. Sheikh Md. Nuruzzaman
Chairman
Department of Sanskrit

Professor Dr. Md. Jahidul Islam
Chairman
Department of Arabic

Professor Dr. Muhammad Shahidul Islam
Chairman
Department of Urdu

Message from the Chief Editor

It is my great pleasure that this Volume (Volume-6) of research papers is published with 64 papers that were presented at the first ever International Conference on **Issues Around Pedagogy: Teaching-Learning Strategies in Arts & Humanities for the 21st Century** held on 25-26 June 2025 by the Faculty of Arts, University of Rajshahi. In total 214 papers were presented at the conference but 116 of them were submitted for publication. These 116 papers were reviewed and after a careful scrutiny 116 were finally recommended for publication in two volumes. I heartily congratulate those scholars of different disciplines whose papers have been published here. All those papers are of high standard and I believe they will be a good read for both students and teachers. The publication of these volumes has been possible for the collective effort put in by the experienced members of the editorial board. I am grateful to this board for their sincere and enthusiastic cooperation in this venture. I also thank the officers of the faculty without whose assistance the publication of these volumes would not have been possible. My sincere thanks are also due to the employees of the Uttoran Offset Printing Press for their cordial support.

Professor Dr. Muhammad Belal Hossain

Chief Editor and Dean
Faculty of Arts
University of Rajshahi
Rajshahi-6205, Bangladesh.

Contents

Dr. Md. Ekram Hossain Md. Jahangir Alam	Ethics in Good Governance: A Study in the Context of the Administration of Public Universities in Bangladesh শিক্ষাকেন্দ্রিক শিক্ষার পাঠ্যক্রম: জন ডিউঈ'র দর্শন অবলম্বনে একটি সমীক্ষা	9
Dr. Md. Jahidul Islam	[Child-Centered Learning in Curriculum: A Study of John Dewey's Philosophy]	17
Shaila Islam Nipa	Dewey's Experiential Learning: Challenging 'One-Size-Fits-All' Pedagogy in Bangladesh	23
Dr. Mahbuba Hasina	The Prospect of Integrating the ESP Approach in English Language Syllabus Design for the Students of the Faculty of Arts in the Universities of Bangladesh	1
Dr. Mortuza Khaled	ইংরেজি শিক্ষার প্রয়াস (১৮০০-১৮৫০) : উনিশ শতকে বাঙালি মধ্যবিত্তের রূপান্তর-একটি সমালোচনামূলক মূল্যায়ন [Striving for English (1800-1850) : The Transformation of the Bengali Middle Class in the Nineteenth Century — A Critical Appraisal]	39
Dr. Md. Mominul Islam	Doing Shakespeare in the Bangladeshi Classroom: Overcoming the Challenges	53
Dr. Md. Sakhawat Hossain	The Enduring Significance of Literature in Times of Militarism, War, and Modern Imperialism	59
Mohammad Jashim Uddin	Folk Beliefs and Pedagogical Practices: Rethinking the Cultural Transmission in Teaching <i>King Lear</i>	65
S.M. Ishmam Alam	Empowering Students through the Reinterpretation of Intellectuals: A Critical Teaching Strategy for Literature Classrooms	71
Dr. Natasha Afrin	Bringing Saidian insights into the Critical-Pedagogic Practices of English Studies in Bangladesh	77
Anika Khan	Gen Z University Students and the 1970s' British Sitcom, <i>Mind Your Language</i> : A Pedagogical Experiment	83
Anup Kumar Mitra Bipploby Guha Tuktuki	Reframing Minds: Film as a Catalyst for Critical Thinking in Arts Education	89
Ayasha Olieava	Paving the Path for Eco-Friendly Education in Bangladesh: Integrating Environmental Heroes, Tree Plantation, and Waste Management as Academic Credits in the Curriculum	95
Masha Al-Airin Khan	Islam, Islamophobia and Identity Formation: A New Pedagogical Approach	101
Md. Arafat Mostofa	Transforming English Learning through Videogame Narratives: A Pedagogical Approach	109
Md. Mahfuz Hasan Shuvo	Integrating Local Media and Film in Humanities Classrooms in Bangladesh: Pedagogical Approaches and Challenges	115
Md Faysal Ahmed Samanti Rahman	Revamping Rote Learning in Bangladeshi Universities: AI and Engaged Learning in the Arts and Humanities Education	121
Elham Hossain	Organic Pedagogy: Man-Machine Collaboration and the Future Generation in Bangladesh	127
Mohsina Tanjin	Ecology/ Eco-criticism in English Pedagogy	135
Most. Zafrin Jannat Jannat Akter Shifa	Shaping Minds: Exploring Social Media as a Tool for Contemporary Pedagogy	139

Mumtahina Ferdous Marjan	Teaching <i>Pride and Prejudice</i> Through Critical Literacy and Critical-Affective Pedagogy in Bangladeshi Classrooms	145
Nishat Tasnim Tonny	Reimagining Teaching Strategies in Humanities post July	151
Md Rabbi Islam Rasel	Class Consciousness and Class Struggle in Ajay	
Tabassum Aktar	Bhattacharya's <i>Batasir Ma</i> : An Analysis in the Light of	157
Ms. Aklima Akter	Marxist Philosophy and Post-Human Pedagogy	
Rayufa Ashrafi	Incorporating Ecocritical Vocabularies in the English Literature Classrooms	169
Risha Tannur Shejuti	Incorporating Andragogy in Higher Education: Fostering a Learner Centered Approach	175
S. M. Tamal	Teaching Michael Ondaatje's <i>Anil's Ghost</i> : Diverse Nuances and Convergence of Disciplines	181
Sadia Sabrina Alam	Incorporation of Literature in English Language Teaching at the Undergraduate Level: Scopes and Limitations	185
Sutapa Saha		
Dr. Abdur Rahman Shahin	Paradoxical Attitudes towards Artificial Intelligence (AI): Pedagogical Concerns of Adapting Technology in Bangladesh	191
Md. Safat Rahman		
Samira Tasnim	Deconstructing Pedagogy: Balancing Between Teacher's Authority and Students' Autonomy	199
Sourav Jahirul		
Umme Kulsum Prosun	Contextualized Teaching-Learning Strategy in the English Literature Classroom	205
Zarin Subha Nowshin	Holocaust, Hollywood Movies and the Pedagogical Approaches towards the Discourses of Identity and Cultural Studies	211
Md. Fazle Rabbi	Cinematic Classrooms: Teaching Cultural Theory Through Popular Films	215
M. Shakhaowat Hossain	Compassionate Pedagogy and Other Forms of Lives in the Light of J. M. Coetzee's <i>Disgrace</i>	221
Dr. Mohammad Saiful Islam	Utilizing Technology in Teaching and Learning English Language at University Level: A Contextual Study in Bangladesh	227
Dr. Sumaiya Khanom	ভাষা-আন্দোলনের উপন্যাসে নারীর ভূমিকা [Role of Women in the Language Movement Novels]	237
Dr. Mahamuda Akther	রবীন্দ্রনাথ ঠাকুর ও রোকেয়ার শিক্ষাদর্শন: স্বরূপ অন্বেষণ [The Educational philosophy of Rabindranath Tagore and Rokeya: An Inquiry into their Essence]	245
Goutom Goswami	শাক্ত পদাবলী ও বৈষ্ণব পদাবলীর সমাজতত্ত্ব: পঠন ও পাঠন [Social Theory of <i>Shakta Padavali</i> and <i>Vaishnava Padavali</i> : Study and Teaching]	253
Sharmin Mustari	মাইকেল মধুসূদন দত্ত: সমকালের শ্রেষ্ঠ নাট্যকার [Michael Madhusudan Dutt: The Greatest Contemporary Playwright]	259
Monju Rani Das	ভাষাগত সাম্রাজ্যবাদ: একুশ শতকের বাংলায় শিক্ষানীতি [Linguistic Imperialism: Educational Strategy in Bengal in The Twenty-first Century]	263
Dr. Fazlul Haque Tuhin	শিক্ষায় স্বাদেশিকতা এবং আল মাহমুদের কবিতা পাঠদানে স্বাদেশিকতার প্রতিফলন [Nationalism in Education and the Reflection of Nationalism in Teaching Al Mahmud's Poems]	271
Md. Jakaria Hossen	প্রাথমিক থেকে বিশ্ববিদ্যালয়: বাংলাদেশের শিক্ষাব্যবস্থা বিষয়ে আনিসুজ্জামানের দৃষ্টিভঙ্গির মানচিত্রায়ন [From Primary to University: Mapping Anisuzzaman's Perspectives on Bangladesh's Education System]	279

Dr. M. Khalilur Rahman	সমাজবদ্ধ জীবন উন্নয়নে সামাজিক স্তরবিন্যাস : প্রসঙ্গ বরেন্দ্র অঞ্চল	285
Most. Rukshana Parvin	Reshaping Asia: Geopolitical Dynamics in the Wake of COVID-19	293
Dr. Md. Arifur Rahman	রাজশাহী বিশ্ববিদ্যালয়ে সাংস্কৃতিক আন্দোলন : সংগঠনসমূহের ভূমিকা [Cultural Movement in Rajshahi University: Role of Organizations]	303
Dr. Md. Abul Bashar	ইসলামের স্বর্ণযুগে মুসলিম মনীষীদের জ্ঞান আহরণ পদ্ধতি: একটি শিক্ষণ পদ্ধতিগত বিশ্লেষণ [Knowledge Acquisition Approaches of Muslim Scholars in the Golden Age of Islam: A Perceptive Analysis of Effective Learning Methods]	313
Sultana Sukannya Bashar	দক্ষিণ চট্টগ্রামের সামাজিক ইতিহাসের উপাদান - হাঁওলা (বিয়ের গীত): শিক্ষা ও গবেষণা রীতি বিশ্লেষণ [Elements of the Social History of South Chittagong - Hanla (Wedding Songs): Analysis of Educational and Research Traditions]	323
Tamanna Siddiquee	Generative AI Capabilities And Limitations in Teaching and Learning Process	331
Jannati Kaonine Keya	Educational Outcomes of History Discipline: Cognitive Domain's Strengths and Limitations বাঙালির সংগীত ধারার উৎস-সন্ধানে	337
Dr. Krishna Pada Mondal	[Discovering the core of the style of Music of the Bengalis Pedagogy in performing arts, Music (theory & practical)]	347
Dr. Sonia Sharmin Khan	The Role of the Monarchy in Establishing the Kheyal Song Style: The Indian Subcontinent বাংলা উপন্যাসে জেলেদের ঋণ ও মহাজন প্রসঙ্গ	353
Dr. Alamgir Hossain	[The Issue of Fishermen's Debt and Moneylenders in Bengali Novels]	361
Md. Abdus Salam	The Directorial Process and Aesthetics: An Integrated Pedagogy in Theatre in Education	367
Akamoni Ghosh	শিক্ষাদানে নাট্যকৌশল: কেস স্টাডি ভিত্তিক একটি বিশ্লেষণ [Drama Techniques in Teaching: A Case Study]	373
Dr. Baby Biswas	সংস্কৃত নাটকের স্বরূপ বিশ্লেষণ [Analizing the form of Sanskrit Drama]	379
Dr. Chandana Rani Biswas	বর্ষাবর্ণননৈপুণ্যে বাল্মীকি-কালিদাসয়ো: চমৎকারিত্ব [Excellence of skill in describing the rainy season by Valmiki and Kalidasa]	387
Tanzila Akter Eva	ভট্টিকাব্যে প্রকৃতিচিত্রণ এবং মানবজীবনে তার প্রতিফলন [The Portrayal of Nature in Bhattikavya and Its Impact on Human Life]	393
Md. Masud Pervez	সাইবারনীতি: সাইবারস্পেসে নৈতিকতা এবং আইন [Cyberethics: Morality and Law in Cyberspace]	403
Sanjida Moeed	AI in Education: Transforming and Reshaping Pedagogy	411
Partho Protim Biswas	গাজীর গান: বাংলা লোকসংস্কৃতির সমন্বয়বাদী এক সমৃদ্ধ ধারা [Gazir Gaan: A Syncretistic genre of Bangla Folk Culture]	417

Sheikh M. Nurullah Md. Shawan Uddin	An Analysis of Job Characteristics and Motivational Forces among University Teachers: Insights from the University of Rajshahi, Bangladesh	425
Dr. Muhammad Abul Kalam Azad	মুদারাবা পদ্ধতিতে বিনিয়োগের মাধ্যমে উদ্যোক্তা তৈরীতে বাংলাদেশে কার্যরত ইসলামী ব্যাংকগুলোর ভূমিকা: একটি তাত্ত্বিক পর্যালোচনা [Application of Mudaraba mode by Islamic banks in Bangladesh for creating entrepreneurs: A Theoretical Review]	437
Nilufa Akter Md. Nurul Islam Nepo Md. Solaiman Chowdhury	Transforming Bangladeshi Academia with AI: Usage Areas, Platforms, and Innovative Solutions	443
Farjana Ahmed, Ph.D	Significance of motifs among the textiles in the contemporary world of Bangladesh: A Case Study	451
Nikhate Jannat Binte Zinnah	Impact of Including History in Teaching Literature and Language	461

Ethics in Good Governance: A Study in the Context of the Administration of Public Universities in Bangladesh

Dr. Md. Ekram Hossain

Professor, Department of Philosophy, University of Rajshahi, Rajshahi-6205, Bangladesh

Md. Jahangir Alam

Professor, Department of Philosophy, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/1.-Dr.-Md.-Ekram-Hossain-Others.pdf>

Received : 05 December 2024

Received in revised: 28 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Ethics, Good governance, Public universities, Administration, Accountability

ABSTRACT

The aim of the article is to examine the role of ethics in establishing good governance. This study explores the importance of ethical principles in the governance of public universities, focusing on transparency, accountability, fairness, and the development of an ethical culture. But we know that the role of ethics in governance is very crucial, especially within the administration of public universities, where the intersection of education, management, and social responsibility creates a unique challenge for governance. The research analyzes how these ethical values influence decision-making processes, resource allocation and policy implementation within higher educational institutions. Pedagogically, it examines the implications of ethical governance on academic freedom, curriculum design, and student development, considering the extent to which ethical frameworks contribute to a more inclusive, equitable, and responsive educational environment. Through a comparative analysis of governance models in selected public universities, the study investigates how the integration of ethical principles enhance the overall quality of leadership and administration, impacting faculty performance and student outcomes. Moreover, this research highlights the challenges of implementing ethical governance, including political interference, financial constraints, and lack of institutional autonomy. It argues that a well-defined ethical pedagogy, which promotes critical thinking, integrity, and responsible leadership, is essential to fostering ethical governance in public universities. Recommendations are made for institutional reforms that prioritize ethics in governance training for administrators, faculty, and students. By embedding ethical considerations into university governance structures and educational practices, public universities can better fulfill their societal role and contribute to national development.

Introduction

Ethics is the foundation of good governance, especially for institutions like public universities, which play a crucial role in a nation's intellectual, social and economic progress. However, the administration of public universities in Bangladesh faces various challenges on the path to ethical governance. These challenges include political interference, lack of accountability, bureaucratic inefficiency, absence of ethical training and resistance to reform. These issues not only diminish public trust but also hinder universities from fulfilling their core objectives of education, research and social development. In this context, administrative ethics has emerged as a vital framework to ensure that public universities function effectively by promoting justice, transparency and accountability. Good governance is epitomized by predictable, open and enlightens policy making; a bureaucracy imbued with a professional ethos; an executive arm of the government accountable for its action; and a strong civil society participating in the public affairs; and all behaving under rule of law.¹ According to the World Bank, the core principles of good governance are transparency, accountability and participation, which are supported by strong ethical standards.² 'Good governance involves the self-organizing and interorganizational networks characterized by

interdependence, resource-exchange, rules of the game and significant autonomy from the state'.³ Henk Addink, in his book *Good Governance: Concept and Context*, described Good governance as the third cornerstone of a modern state alongside the concepts of the rule of law and democracy.⁴ Similarly, John Graham, Bruce Amos and Tim Plumptre, in their report *Principles for Good Governance in the 21st Century*, identified eight key characteristics of good governance: participatory, consensus-oriented, accountable, transparent, responsive, effective and efficient, equitable and inclusive and adherence to the rule of law.⁵ Good governance is the exercise of economic, political, administrative authority to manage a country's affairs at all levels. It encompasses mechanisms, process and institutions through which citizens' groups articulate their interests exercise their legal rights, meet their legal obligations.⁶

Administrative ethics forms the moral basis of decision-making in public administration. In Bangladesh's public universities, good governance depends on ethically guided leadership that serves the public interest. *Rosenbloom and Goldman* argue that administrative ethics provides public administrators with the moral compass needed to navigate complex governance challenges, ensuring that decisions are not only legally correct but also morally sound.⁷ This study explores ethical challenges in university governance, revealing how political interference and lack of accountability often undermine merit-based decisions and erode public trust. It argues that administrative ethics is essential not only in theory but also in practice, especially amid the political and financial pressures faced by universities. By examining perspectives of faculty, students, staff and retired administrators, the study highlights the need to strengthen ethical standards through reduced political influence, improved accountability and ethical training initiatives.

Literature Review

Administrative Ethics and Good Governance

Despite the above discussion, we can still say that 'Good governance means the effective management of a country's social and economic resource in a manner that is open, transparent, accountable equitable'.⁸ 'Good governance is the exercise of economic, political, administrative authority to manage a country's affairs at all levels. It encompasses mechanisms, process and institutions through which citizens' groups articulate their interests exercise their legal rights, meet their legal obligations.'⁹ Good governance refers to the effective, equitable and accountable management of public institutions, as outlined by the *World Bank*. Ethical administration is one of the central pillars of good governance, ensuring that public institutions act in the best interests of society.¹⁰ According to *Rosenbloom and Goldman*, administrative ethics provide a framework for public administrators to operate transparently and accountably, while maintaining a commitment to public service.¹¹

The Role of Ethics in Good Governance in the Administration of Public Universities in Bangladesh

The interrelationship between ethics and good governance is a crucial topic in contemporary public administration, particularly in the governance of higher education institutions. Public universities in Bangladesh are increasingly under scrutiny regarding their governance structures, making it essential to examine the role of ethics in promoting transparency, accountability and overall institutional integrity. Good governance is generally defined as the effective, accountable and ethical management of public resources and decision-making processes. Ethical principles such as transparency, accountability and justice are considered fundamental components of good governance. These principles ensure that governance processes serve the public interest rather than being influenced by personal or political agendas. Ethical governance is not merely about compliance with rules; rather, it involves fostering a culture of responsibility and fairness. Such a culture enhances trust among institutions and their stakeholders, which is particularly vital for public universities, where the expectations of students, faculty and society converge.

Challenges of Ethical Governance in Public Universities

Political Interference in University Administration

One of the biggest challenges to ethical governance in Bangladesh's public universities is political interference. The appointment of university officials, such as vice-chancellors and other senior administrators, is often influenced by political connections rather than merit. This process undermines institutional autonomy and makes it difficult for administrators to make decisions

based on ethical considerations. When politically affiliated individuals occupy leadership positions, university governance becomes susceptible to external political agendas, weakening the institution's commitment to ethical standards. Political interference also extends to student politics, where political parties often control student unions and influence decisions related to academic and administrative policies. Politically motivated decisions, such as admissions and faculty recruitment, compromise fairness and transparency in university governance. Kretek and others said, 'External members' domination of university councils further reinforces corporate governance practices and further subordinates academic governance'¹², while government-appointed or-related external members might increase the possibility of external political interference.¹³ To minimize this kind of interference, since 2010, Australian universities have banned current members of parliament and legislative assemblies from being members of university governing bodies¹⁴. This situation poses a direct threat to good governance, as decisions are no longer made in the best interests of the institution or its stakeholders but rather to serve political objectives.

Lack of Accountability Mechanisms

Accountability in Public Institutions and Universities Accountability in public institutions generally means continuous reliability and transparency in resolution. In the social sciences discourse, the concept of accountability has become a widely discussed topic and has gained popularity over the past few decades. Particularly in the public sphere, such as in universities, it is used with great significance. According to Melvin Dubnick's discourse analysis, accountability is a multi-layered and normative concept, where various definitions and descriptions are integrated. Another major challenge to ethical governance in Bangladesh's public universities is the lack of a strong accountability framework. Effective governance requires clear policies and procedures that compel administrators to be accountable for their actions. However, public universities in Bangladesh often suffer from a lack of institutional capacity to enforce accountability, leading to widespread mismanagement and corruption. Accountability has the potential to strengthen democracy, increase oversight, ensure greater justice, and enhance efficiency. Universities receive funding from public sources, and in some countries, such as the United States, they also receive significant private donations. As a result, there is considerable pressure to maintain financial transparency. The public has the right to know how universities are spending their funds, necessitating the establishment of various institutions and mechanisms to ensure financial accountability. Since the late twentieth century, conventional notions of university autonomy and academic freedom have been challenged by new management trends, which have been used to reform public sectors globally.¹⁵ In Hong Kong, this issue has taken the form of a debate over how to balance public universities' accountability to government funders with the protection of institutional autonomy against external, particularly political, interference.¹⁶

There has been growing government and public interest in institutionalizing and strengthening the accountability and responsiveness of universities to society¹⁷, shifting the concept of university autonomy from one stressing professional autonomy and public trust in the institution, to one emphasizing performativity and subordinating the institution to regulatory frameworks and monitoring and assessment processes prescribed by governments and funding agencies.¹⁸ Without accountability, administrators have little incentive to adhere to ethical guidelines or correct unethical behavior. The absence of accountability is further exacerbated by weak oversight from external bodies, such as the University Grants Commission (UGC). Although the UGC is responsible for overseeing universities to ensure adherence to national regulations and ethical standards, its limited resources and lack of authority over university governance render it ineffective. Consequently, unethical practices such as financial mismanagement and favoritism often escape scrutiny, contributing to a culture of impunity within public universities.

Bureaucratic Inefficiencies and Corruption

The bureaucratic structure of Bangladesh's public universities often creates inefficiencies that hinder ethical governance. Complex administrative processes, a lack of clear decision-making, and slow policy implementation make it difficult to maintain transparency and integrity in university operations. According to Trowler and Knight, political actors, when involved in university

decision-making processes, often prioritize their own interests over the educational mission of institutions.¹⁹ This form of interference is commonly seen in the appointment or election of university leaders, where political affiliations or connections can outweigh professional qualifications and academic achievements.

Many believe that bureaucratic delays often create opportunities for corruption, where administrators abuse their power for personal gain. One form of corruption in university administration is nepotism and political bias. The lack of transparency in appointments, promotions and administrative decision-making creates opportunities for corruption (Transparency International Bangladesh, 2022). University governance corruption not only impacts financial resources but also damages academic standards and student outcomes. Bureaucratic inefficiency is closely tied to a patronage system, where university officials prioritize loyalty over merit in administrative appointments. This patronage system weakens meritocracy and hinders the development of a professional and ethical administrative culture. In such an environment, administrators are more likely to engage in unethical practices, as they are not selected based on their commitment to ethical governance.

Insufficient Ethical Training for Administrators

A major challenge for ethical governance in Bangladesh's public universities is the lack of ethical training for administrators. To effectively implement an ethical governance system, administrators need a strong understanding of ethical principles and the ability to apply them in complex situations. However, most university administrators in Bangladesh have not received formal training on ethics or good governance, which limits their capacity to make ethically sound decisions. The absence of ethical training programs in public universities further exacerbates unethical behavior, as administrators are often unaware of the ethical implications of their actions. However, James F. Keenan emphasizes that creating and supporting a culture of professional ethical discourse, mandating ethical training, and requiring ethical accountability ought not to be seen, then, as inimical to the interests of the church or her mission, but rather constitutive of it.²⁰ As Yale University's Wayne Meeks notes in *The Origins of Christian Morality: The First Two Centuries*: "Making morals means making community"²¹. Some argue that without proper ethical guidance, even well-intentioned administrators may unintentionally engage in actions that violate ethical standards.

Building citizen trust through transparent process and accountability and democratic dialogue is vital and been accepted in many countries. In France and Norway there has been increased attention to clarify and reinforce citizens' legal rights. The citizen is finally back as the source of inspiration for new policy developments in many European and North American countries. Human dimension involves substantial investment on public servants mostly in the area of training. Along with training emphasis is on effective knowledge management and fast-track mobility for the best and the brightest in the public service.²² Therefore, it is essential to establish comprehensive ethical training programs for administrators in Bangladesh's public universities to foster a culture of ethical governance.

Resistance to Ethical Reforms

Finally, resistance to ethical reform is a significant obstacle that hinders the improvement of governance in public universities. Many senior administrators and professors benefit from the existing system, as factors like political patronage, lack of accountability and bureaucratic inefficiency allow them to remain in positions of power without being held to high ethical standards. As noted by Berdahl, academic integrity is closely linked to the perception that decisions are made based on merit, not political favoritism. When political considerations override qualifications, it sends a damaging signal to faculty and students that merit is secondary to political allegiance, thus discouraging academic excellence and professionalism.²³

This resistance becomes even more intense due to the lack of political will at the national level to implement comprehensive governance reforms in higher education. Altbach argues that political interference diminishes this autonomy, transforming universities into extensions of the political sphere. In such environments, academic leaders may feel pressured to conform to political

ideologies, thereby limiting their ability to make decisions that are in the best interests of the institution. These compromises the university's ability to serve as an independent and objective body focused on knowledge production and dissemination.²⁴ As a result, ethical reforms are delayed or weakened, making it difficult to address the root causes of unethical governance in public universities.

Research Methodology

This study employed a mixed-method approach, incorporating both quantitative and qualitative data collection. A survey was conducted to analyze the role of ethics in establishing good governance in the administration of Bangladesh's public universities. A total of 570 participants, including teachers, students, officials and staff, took part in the survey. Additionally, semi-structured interviews were conducted with 10 senior university administrators to gain deeper insights into their perspectives on administrative ethics and governance. The survey focused on measuring transparency, accountability and ethical decision-making in university administration, while the interviews provided an opportunity to explore the challenges and ethical dilemmas faced by administrators in greater depth.

Results

1. Role of Ethics

The first question asked, *"Do you think ethics plays a role in establishing good governance in public university administration?"* A significant 92.63% of respondents answered *yes*, strongly indicating that ethics is widely recognized as crucial for good governance.

2. Importance of Ethics

Regarding the question, *"How much importance is given to ethics in administrative activities of public universities?"*, 38.25% of respondents answered *low*, and 15.26% answered *very low*, highlighting that the majority believe ethics is not given adequate priority in university administration.

3. Reflection of Ethical Principles in Administrative Policies

In response to *"Do you think ethical principles of good governance are properly reflected in the administrative policies of public universities?"*, 41.05% answered *no* and 51.75% answered *partially*, indicating that ethical principles are still not effectively implemented.

4. Ethical Behavior of Administrative Officials

When asked, *"How visible is the tendency of administrative officials to adhere to ethical standards?"*, 49.30% of respondents answered *low*, and 19.30% answered *very low*, reflecting a significant lack of ethical behavior among administrative officials.

5. Ethical and Transparent Decision-Making

On the question, *"Do you think administrative decisions are made based on ethics and transparency?"*, 35.96% answered *no*, while 55.61% answered *partially*, indicating a notable deficiency or limitation in ethical decision-making.

6. Major Barriers to Good Governance

When asked about the main obstacles to implementing good governance, respondents identified:

- Corruption – 71.75%
- Political influence – 78.77%
- Lack of transparency – 51.05%
- Lack of accountability – 71.93%
- Lack of ethical education – 45.96%

7. Accountability

On the question, *"Do you think public university administrative officials and staff work responsibly?"*, 41.93% answered *no*, highlighting a lack of responsibility among administrators.

8. Ethics and Administrative Standards

In response to *"To what extent do you believe the public university administration follows ethical standards?"*, 43.68% answered *low*, indicating a significant lack of ethics in university administration.

9. Need for Ethical Training

When asked, "*Do you think training is necessary to improve the ethical standards of teachers, officials, and staff?*", 89.12% of respondents answered *yes*, strongly emphasizing the importance of administrative ethical training.

10. Need for an Ethical Training Institution

Lastly, in response to "*Do you feel the need for an institution dedicated to ethical training?*", 77.72% of respondents answered *yes*, confirming the necessity of establishing an ethical training institution.

Review and Recommendations

The research findings clearly demonstrate a significant gap between the understanding of ethics in public university administration and its effective implementation. Participants acknowledged the crucial role of ethics; however, various challenges, including political influence, corruption, lack of transparency and lack of accountability, hinder progress in establishing administrative ethics and good governance. To address these issues, we propose the following recommendations:

1. **Enhancing Institutional Autonomy:** Public universities should be granted greater autonomy to protect them from political influence, allowing administrators to make decisions based on ethical principles.
2. **Ethical Training Programs:** Universities must implement mandatory ethical training programs for administrative personnel to ensure awareness and commitment to good governance and ethical practices.
3. **Establishing Accountability and Transparency:** An independent accountability body should be formed to ensure that university administration adheres to ethical standards.
4. **Reducing Political Influence:** Effective laws and policies should be adopted to minimize political interference in university administration, thereby strengthening the foundation of good governance.

Conclusion

This research provides an in-depth analysis of the importance and necessity of ethical governance in the administration of public universities in Bangladesh. These institutions are not merely centers of higher education; they are vital pillars shaping the nation's future. Ethical governance within these institutions is a crucial element of overall good governance. The findings reveal a deep-rooted crisis within the administrative structure of public universities, stemming from a lack of ethics and poor governance. A notable 92.63% of participants agreed that ethical administration is essential for effective governance. However, the study also highlights significant obstacles—such as political interference, corruption, lack of transparency, and inadequate accountability. These issues pose serious challenges to the promotion of ethical standards in university governance. Therefore, ethical reform must not be confined to administrative policies alone. A broader transformation is required—across education, culture, and societal consciousness. Through collective efforts from administrators, faculty, students, and policymakers, it is possible to build a transparent, accountable, and ethically sound administrative system. If the recommendations of this study are effectively implemented—such as reducing political influence, ensuring transparency, offering ethical training, and strengthening policy frameworks—public universities in Bangladesh can become exemplary models of national development guided by the principles of ethical governance.

References

- ¹ World Bank. *World Bank Report*. Washington, D.C.: The World Bank, 1993. <http://www.worldbank.org/publicsector/overview.htm>. Accessed January 2, 2025.
- ² *Ibid*
- ³ R. A. W. Rhodes, *Understanding Governance: Policy Networks, Governance, Reflexivity and Accountability* (Buckingham: Open University Press, 1997), 16.

- ⁴ Addink, Henk. *Good Governance: Concept and Context*. Oxford University Press, 2019. <https://academic.oup.com/book/35056?utm>, accessed January 17, 2025.
- ⁵ Graham, John, Bruce Amos, and Tim Plumptre. *Principles for Good Governance in the 21st Century*. Ottawa: Institute on Governance, 2003.
- ⁶ March, J. G., and J. P. Olsen. *Democratic Governance*. New York: The Free Press, 1997, p. 6.
- ⁷ Rosenbloom, David H., and Deborah D. Goldman. *Administrative Ethics and Governance: Public Administration in the 21st Century*. New York: McGraw-Hill, 1996, p. 115.
- ⁸ Bilney, Q. "Good Governance and Participatory Development in Australia's Aid Program." *Development Bulletin* 32 (October 1994): 17.
- ⁹ UNDP. *Good Governance and Sustainable Development: A Policy Document*. 1997, p. 9.
- ¹⁰ World Bank. *Governance and Development*. 1992, pp. 3-4.
- ¹¹ Rosenbloom, David H., and Goldman, Deborah D. *Administrative Ethics and Governance: Public Administration in the 21st Century*. New York: McGraw Hill, 1996, p. 115.
- ¹² Kretek, P., Ž. Dragšić, and B. Kehm. "Transformation of University Governance: On the Role of University Board Members." *Higher Education* 65, no. 1 (2013): 39–58. <https://doi.org/10.1007/s10734-012-9580-x>.
- ¹³ Law, Wing-Wah. *Governance and Citizenship in Asia Politics, Managerialism, and University Governance*. Singapore: Springer Nature Singapore Pte Ltd., 2019, p. 9.
- ¹⁴ University Chancellors' Council and Universities Australia. *Voluntary Code of Best Practice for the Governance of Australian Universities*, 2011.
- ¹⁵ Law, Wing-Wah. *Governance and Citizenship in Asia Politics, Managerialism and University Governance*. Singapore: Springer Nature Singapore Pte Ltd., 2019, p. 11. ISBN 978-981-13-7302-2 ISBN 978-981-13-7303-9 (eBook)
- ¹⁶ *Ibid*, p.191.
- ¹⁷ Enders, J. "The Academic Profession." In *International Handbook of Higher Education*, Vol. 1, edited by J. J. F. Forest and P. G. Altbach, pp.5–21. Dordrecht: Springer, 2007.
- ¹⁸ Enders, J., H. Boer, and E. Weyer. "Regulatory Autonomy and Performance: The Reform of Higher Education Revisited." *Higher Education* 65, no. 1 (2013): 5–23. <https://doi.org/10.1007/s10734-012-9578-4>.
- ¹⁹ Trowler, P., and P. Knight. "Coming to Know in Higher Education: Theorising Faculty Entry to New Work Contexts." *Higher Education Research & Development* 19, no. 1 (2000): 27-42.
- ²⁰ Keenan, James F., S.J. "(The Lack of) Professional Ethics in the Academy." *Louvain Studies* 35 (2011): 98–116. <https://doi.org/10.2143/LS.35.1.2084430>, p. 105.
- ²¹ Meeks, Wayne. *The Origins of Christian Morality: The First Two Centuries*. New Haven, CT: Yale University Press, 1993, p. 5.
- ²² Khan, Mohammad Mohabbat. "Public Administration in the Governance Framework: Bangladesh Public Administration at Forty." *Journal of the Asiatic Society of Bangladesh (Humanities)* 58, no. 2 (December 2013): p.281. ISSN 1015-6836.
- ²³ Berdahl, R. O. "Academic Freedom, Autonomy, and Accountability in British Universities." *Studies in Higher Education* 15, no. 2 (1990): 169–180.
- ²⁴ Altbach, P. G. "Academic Freedom: International Realities and Challenges." *Higher Education* 41, no. 1-2 (2001): 205–219.

শিশুকেন্দ্রিক শিক্ষার পাঠ্যক্রম: জন ডিউই'র দর্শন অবলম্বনে একটি সমীক্ষা
[Child-Centered Learning in Curriculum: A Study of John Dewey's Philosophy]

Dr. Md. Jahidul Islam

Professor, Department of Philosophy, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/2.-Dr.-Md.-Jahidul-Islam.pdf>

Received : 22 December 2024

Received in revised: 24 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Traditional, test-oriented, activity, socialization, utility, practical experience, child needs, interest and capabilities

ABSTRACT

The achievement of education relies on the quality and design of the curriculum. Traditional curricula often fail to consider learner's abilities. This approach tends to overlook student activities and interests, focusing instead on test-driven subjects. As a result, the desired educational objectives are not being met. For this reason, integrating learners' outdoor experiences into the school curriculum is essential. The real characteristics of a curriculum include integrating learners', real-life experiences, combining individual and societal perspectives, incorporating life-centered content. In this regard, integrating co-curricular activities is essential. The significance of co-curricular activities in fostering students' socialization is undeniable. A child develops social skills by engaging with various environments such as educational institutions, sports arenas, markets, and entertainment centers etc. Philosopher John Dewey emphasized this point, asserting that education should not be limited to passive learning. The curriculum should be designed to address learners' needs. Students are naturally independent, and there is no need to compel or pressure them to learn. The curriculum should focus on the child's needs, prioritizing their desires and interests. Subject's related student's practical experiences and real-life context should be included in the curriculum. As a result, it will foster the development of human qualities within him. In this way, a student will become a complete social person. The purpose of this paper is to emphasize Dewey's theory of student ability in curriculum design.

ভূমিকা

শিক্ষা মানব সভ্যতার বিকাশের ধারক ও বাহক। আজকের শিশু আগামী দিনে জাতিকে নেতৃত্ব দেবে। এর জন্য দরকার শিক্ষার মানসম্মত ও যুগোপযোগী চিন্তাধারা। এই ধারায় শিশুরা হবে এর নিয়ামক। শিক্ষার সফলতা পাঠ্যক্রমের উপর নির্ভরশীল। শিশুর চাহিদা ও সামর্থ্যের উপর ভিত্তি করে পাঠ্যক্রম নির্ধারিত হয়। জন ডিউই শিশুর আগ্রহ ও সক্রিয়তা বিবেচনা করে পাঠ্যক্রম নির্ধারণ করার কথা বলেছেন। কারণ জোর করে শিশুর ইচ্ছার বিরুদ্ধে কোনো কিছু চাপিয়ে দিলে শিক্ষাগ্রহণে শিশুর অনীহা কাজ করে। ফলে শিক্ষার আসল উদ্দেশ্য বিনষ্ট হয়। আলোচ্য প্রবন্ধে শিশুকেন্দ্রিক শিক্ষার পাঠ্যক্রম ও জন ডিউই অবলম্বনে এর যৌক্তিকতা বিচার করা হয়েছে।

গবেষণার উদ্দেশ্য

- শিশুকেন্দ্রিক শিক্ষা সম্পর্কে দার্শনিকদের মতামত;
- শিক্ষার্থীর পাঠ্যক্রম কেমন হবে তা তুলে ধরা;
- জন ডিউই'র দর্শন ভাবনায় শিশুকেন্দ্রিক শিক্ষার তাৎপর্যের আলোকে উক্ত শিরোনামের বিশ্লেষণ ও যৌক্তিক ব্যাখ্যা দান করা।

শিশুকেন্দ্রিক শিক্ষার প্রেক্ষাপট

অতীতে প্রাচীন ধর্মগ্রন্থ বেদকে কেন্দ্র করে শিক্ষা দেওয়া হতো। এই প্রক্রিয়ায় শিক্ষার্থীর লেখাপড়ার উপযুক্ত বয়স হলে গুরুর নিকট সমর্পণ করা হতো। গুরুরা ছিল পরম শ্রদ্ধার পাত্র। শিক্ষাগ্রহণের সময় পরিবারের সদস্য হিসেবে শিষ্য গুরুগৃহে কাজকর্ম করতো। গুরুর সিদ্ধান্ত অনুসারে শিক্ষার্থীর শিক্ষা শেষ হতো।^১ শিক্ষার ক্ষেত্রে নারী-পুরুষের তেমন কোনো ব্যবধান ছিল না। বরং জ্ঞানশিক্ষার উপর গুরুত্বারোপ করা হতো এবং এমন কথা প্রচলিত ছিল যে, কোন নারী ব্রহ্মচর্যাশ্রমে পাঠ সমাপ্ত না করলে বিবাহের অধিকারী হতো না।^২ বর্ণ অনুসারে তখন তাদের কর্ম নির্ধারিত হতো এবং

শিক্ষাব্যবস্থার ক্ষেত্রে নানা অসমতা বিরাজ করতো। যেমন, ব্রাহ্মণরা ছিলেন পুরোহিত শ্রেণির লোক, ক্ষত্রিয়েরা ছিলেন যুদ্ধবিদ্যায় বিশারদ, বৈশ্যেরা ছিলেন কৃষি ও ব্যবসা সংক্রান্ত কাজে লিপ্ত আর অনার্য ও দাস হিসেবে পরিচিত ছিলেন শূদ্রেরা।^৭ উপরিউক্ত আলোচনায় গতানুগতিক শিক্ষায় শিশুর স্বাধীন মত প্রকাশের অধিকার ছিল বলে মনে হয় না। অথচ শিশুদের শিক্ষাই জাতিকে একদিন আলোর পথ দেখাবে-এটাই শিশুকেন্দ্রিক শিক্ষার মূলমন্ত্র।

গবেষণা পদ্ধতি

বর্তমান গবেষণামূলক প্রবন্ধ মূলত: একটি বর্ণনামূলক বিষয়বস্তু বিশ্লেষণ পদ্ধতি অনুসারে সম্পাদন করা হয়েছে। মাধ্যমিক উৎস থেকে সংগৃহীত তথ্যের আলোকে এই প্রবন্ধের বিষয়বস্তু উপস্থাপন করা হয়েছে। তবে প্রকাশিত শিশুকেন্দ্রিক শিক্ষা সম্পর্কে বিভিন্ন পুস্তক ও জার্নাল, শিক্ষাসংক্রান্ত বিভিন্ন রিপোর্ট তথ্যের মূল উৎস হিসাবে বিবেচনা করা হয়েছে।

শিক্ষা হলো শিশুর আচরণের ইতিবাচক পরিবর্তনের নিয়ামক। মানবশিশু জন্মের পর থেকে মৃত্যু পর্যন্ত যা শিখে বা আয়ত্ত করে তাই হলো তার শিক্ষা।

শিশুকেন্দ্রিক শিক্ষা

শিশুকে কেন্দ্র করেই শিশুকেন্দ্রিক শিক্ষার আয়োজন। কতিপয় দার্শনিক তাদের চিন্তার আলোকে নিম্নোক্তভাবে শিশুকেন্দ্রিক শিক্ষার ব্যাখ্যা-বিশ্লেষণ করেছেন;

গ্রীক দার্শনিক প্লেটো তাঁর *The Republic* এবং *The Laws* গ্রন্থদ্বয়ে শিক্ষা নিয়ে আলোচনা করেছেন। তাঁর ভাষায়-

“Education is the capacity to feel pleasure and pain at the right moment. It develops in the body and in the soul of the pupil all the beauty and all the perfection which he is capable of.”^৮

রুশো শিশুকেন্দ্রিক শিক্ষার ধারক ও বাহক। তাঁর ভাষায়- “Everything is good as it comes from the hands of the Maker of the world but degenerates once it gets into the hands of man.”^৯ তিনি শিশুর শিক্ষার জন্য প্রকৃতির উপর গুরুত্ব আরোপ করেছেন। তাঁর ভাষায়- “Education of man commences at his birth; before he can speak, before he can understand he is already instructed. Experience is the forerunner of the perfect.”^{১০} শিশু সম্পূর্ণ স্বাধীন পরিবেশে প্রকৃতির সাহচর্যে বেড়ে ওঠে। ফ্রয়বেল শিশুর শিক্ষার জন্য কিভারগার্ডেন পদ্ধতি বা শিশুদের বাগান এর কথা তুলে ধরেন। এই কথার তাৎপর্য হলো-বাগানে একটা গাছ যেমন মালীর পরিচর্যা ও যত্ন পেয়ে অন্তর্নিহিত শক্তি দিয়ে বেড়ে উঠে তেমনি শিক্ষকের সাহচর্যে একটা শিশু স্বাধীন মনোভঙ্গিতে নিজের অন্তর্নিহিত সুপ্ত প্রতিভার বিকশিত হওয়ার সুযোগ পায়। যেমন, “Education is unfoldment of what is already enfolded in the germ. It is the process through which the child makes internal external.”^{১১}

শিশুদের শিক্ষার জন্য মন্তেসরি যে পদ্ধতি প্রয়োগ করেন সেই পদ্ধতিকে মন্তেসরি পদ্ধতি বলে। শিশুর অভ্যন্তরীণ সম্ভাবনার বিকাশ বা উন্মেষের মধ্যে শিক্ষার সার্থকতা নিহিত। অর্থাৎ তাঁর বক্তব্য এ রকম যে- “Education is a natural process carried out by the child and is not acquired by listening to words but by experiences in the environment.”^{১২}

শিশুর চরিত্র ও মতামত গঠনের জন্য শিক্ষা হচ্ছে একটি শক্তি বা প্রক্রিয়া। শিক্ষা সম্পর্কে ধারণা ব্যক্ত করতে গিয়ে রাসেল ব্যক্তির মতামত গঠনের ওপর গুরুত্ব দিয়েছেন। তাঁর ভাষায়- “The formation by means of instruction of certain mental habits and a certain outlook on life and the world.”^{১৩} উপরিউক্ত দার্শনিকদের আলোচনার মধ্য দিয়ে শিশুকেন্দ্রিক শিক্ষার বৈশিষ্ট্য নিম্নরূপ;

শিশুই প্রধান: শিশুকেন্দ্রিক শিক্ষায় শিশুর স্বাধীনতা, ইচ্ছা তথা মনোভাবের উপর নির্ভর করে শিক্ষণ প্রক্রিয়া সাজানো হয়েছে। শারীরিক শান্তি, মানসিক চাপ তথা ভালো ফলাফলে পুরস্কারের লোভ দেখিয়ে শিক্ষাকে বিক্রি করা হয়নি।

সুশৃঙ্খল পরিবেশ: শিশুকেন্দ্রিক শিক্ষায় পরিবেশের তাৎপর্য ব্যাপক। এখানে শৃঙ্খলা আনয়নে ন্যূনতম কোনো বিধি-বিধান আরোপের প্রয়োজন হয় না। বরং শিক্ষার্থীরা স্বাধীন চলাফেরা ও সিদ্ধান্ত গ্রহণের ক্ষেত্রে গুরুত্বপূর্ণ তাৎপর্য বহন করে।

শিশুকেন্দ্রিক শিক্ষা সমাজের প্রতিচ্ছবি: সমাজ বাস্তবতার নিরিখে সমাজের নানা ঘটনার সাথে শিক্ষার্থীর বিকাশ প্রক্রিয়া জড়িত। এজন্য বলা হয়-শিশুকেন্দ্রিক শিক্ষা সমাজের প্রতিচ্ছবি।

শিশুকেন্দ্রিক শিক্ষা সামর্থ্যকেন্দ্রিক: শ্রেণির সকল শিক্ষার্থীর আগ্রহ ও আকাঙ্ক্ষা একরকম নয়। তাই শিশুর আগ্রহ ও সামর্থ্যকে বিবেচনা করেই শিক্ষা দিতে হয়।

সৃজনাত্মক কাজের বহিঃপ্রকাশ: শিশুকেন্দ্রিক শিক্ষায় শিশুর সৃজনশীল কাজের গুরুত্ব দেওয়া হয়। একটা শিশুর স্বাভাবিক বিকাশ বাধাগ্রস্ত না হলে সে নিজের কাজের দ্বারা নিজের আকাঙ্ক্ষা পূরণ করতে পারে। শিক্ষার্থীদের যে বিষয়ে শিক্ষাদান করা হয় বা যে বিষয়ে শিক্ষাগ্রহণ করে সেই বিষয়কে পাঠ্যক্রম বলে। শিশুশিক্ষার পাঠ্যক্রম সম্পর্কে নিম্নোক্ত দার্শনিকদের চিন্তা তুলে ধরা হলো:

প্লেটো: কল্পিত আদর্শ রাষ্ট্রের শিক্ষাব্যবস্থায় প্লেটো পাঠ্যক্রমের গুরুত্বের কথা তুলে ধরেছেন। এ প্রসঙ্গে উল্লেখ আছে- “এথেন্সের প্রচলিত শিক্ষাব্যবস্থা তিনটি ভাগে বিভক্ত ছিল: পাঠ এবং লিখন; শরীরচর্চা এবং তৃতীয় পর্যায়ে মাধ্যমিক শিক্ষা বা সাহিত্যপাঠ। সাহিত্যপাঠ দ্বারা হিসিয়ড, হোমার প্রভৃতি প্রখ্যাত কবির কাব্য মুখস্ত করা এবং যন্ত্রসহযোগে গীত হওয়া বোঝাত। এর মধ্যে সঙ্গীতও তাই অন্তর্ভুক্ত ছিল।”^{১০} প্লেটোর পাঠ্যক্রম সম্পর্কে আরও বলা হয়-

The idea that a curriculum is justified to the extent to which it produces a ‘rational mind’ is as old as Plato. The curriculum outlined in *The Republic* was designed to produce the sort of man who would be able to apprehend the Forms of reality which lay behind the shifting appearances of the everyday world. Plato’s curriculum involved certain initial empirical studies for the young child, to acquaint him with the order which exists in the phenomenal world, but the emphasis soon shifts to more formal studies for the young men destined to become the Guardians of the state.^{১১}

রুশো: রুশোর ভাষায় প্রকৃতি হলো শিশুর শিক্ষক। পাঠ্যক্রমের আলোচনায় তিনি শারীরিক শিক্ষা, হাতের কাজ, বৃত্তিমূলক বিষয় অন্তর্ভুক্তির কথা বলেছেন। যেমন-

In his legitimate preference for teaching by the eye and hand and by real things, and in his aversion to the barren and erroneous method of teaching from books alone, Rousseau, constantly carried away by the passionate ardor of his nature, rushes into an opposite extreme, and exclaims, “I hate books; they only teach us to talk about what we do not understand.”^{১২}

পেস্টালৎসী: পাঠ্যক্রম সম্পর্কে পেস্টালৎসীর ধারণা ইতিবাচক। তিনি গণিত শিক্ষার পাশাপাশি পাঠ্যক্রমে লেখা, পড়া ও অংকনের প্রতি গুরুত্বারোপ করেছেন। তাছাড়া পাঠ্যক্রমে ভূগোলচর্চা, সংগীত ও শারীরিক শিক্ষার কথা তুলে ধরেছেন। সংগীতের মাধ্যমে শিশুরা মানসিক প্রশান্তি পায় আর শারীরিক শিক্ষার মাধ্যমে দৈহিক সুস্থতার কথা জানতে পারে।

ফ্রয়বেল: ফ্রয়বেল জীবনের সাথে সম্পর্কিত বিষয়সমূহকে পাঠ্যক্রমে অন্তর্ভুক্ত করার কথা বলেছেন। বিশেষ করে তিনি কিগারগার্ডেন পদ্ধতির প্রবর্তন করেন যা সারা দুনিয়াতে আলোড়ন সৃষ্টি করেছে। এ প্রসঙ্গে বলা হয়-

On the basis of his observation of nature and stages of human development, Froebel’s curriculum incorporated principles of self development, activity and socialization, whose content was made up of all types of self-expression activities. The aim was to lead the child into knowledge of self, human relations, nature and the external world and to God as the divine source and cause of all existence.^{১৩}

উপরিউক্ত দার্শনিকদের আলোচনার মধ্য দিয়ে পাঠ্যক্রমের নিম্নোক্ত বৈশিষ্ট্য লক্ষ্য করা যায়;

পাঠ্যক্রম উদ্দেশ্যমুখী: পাঠ্যক্রমের অন্তর্ভুক্ত বিষয়সমূহ শিক্ষাকে সার্থক করে তোলে এবং এক বা একাধিক উদ্দেশ্য নিয়ে কাজ করে।

পাঠ্যক্রম সমাজতান্ত্রিক: ব্যক্তিগত চাহিদার পাশাপাশি সামাজিক মূল্যবোধ সৃষ্টিতে পাঠ্যক্রম অগ্রণী ভূমিকা পালন করে থাকে।

পাঠ্যক্রম অভিজ্ঞতাকেন্দ্রিক: বিদ্যালয়ের সামগ্রিক জীবনের নানা অভিজ্ঞতা পাঠ্যক্রম প্রতিনিধিত্ব করে এবং রুচিশীল সমাজ বিনির্মাণের বার্তা দেয়।

পাঠ্যক্রম জীবনকেন্দ্রিক: বিদ্যালয়ের পাঠ্যক্রম জীবনের জন্য প্রস্তুতিস্বরূপ। এখানকার শিক্ষাই শিক্ষার্থীকে আদর্শ মানুষ হিসেবে পরিগণিত করে।

পাঠ্যক্রম আনন্দদায়ক: পাঠ্যক্রমের বিষয়বস্তু শিক্ষার্থীর মধ্যে আনন্দদায়ক পরিবেশ সৃষ্টিতে গুরুত্বপূর্ণ ভূমিকা পালন করে। বিশেষ করে সঙ্গীত ও খেলাধুলার চর্চা শিক্ষার জন্য সহায়ক।

পাঠ্যক্রম কর্মকেন্দ্রিক: পাঠ্যক্রম শিক্ষার্থীর জীবনে আলোর দিশারী। শিক্ষার্থীর জ্ঞান অর্জনের পাশাপাশি কর্ম পাওয়ার ক্ষেত্রে পাঠ্যক্রমের গুরুত্বপূর্ণ ভূমিকা রয়েছে।

এক কথায় পাঠ্যক্রম শিক্ষার্থীর শিক্ষা গ্রহণের একটা নকশা যা শিক্ষার্থীর দিকনির্দেশক হিসাবে কাজ করে। তাই বলা হয়-

The curriculum is the plans made for guiding learning in schools, usually represented in retrievable documents of several levels of generality, and the actualization of the plan in the classroom as experienced by the learners and as recorded by an observer; those experiences take place in a learning environment which also influences what is learned.^{১৪}

পাঠ্যক্রম সম্পর্কে ডিউই-এর অভিমত

বাস্তব অভিজ্ঞতা

শিক্ষার্থী নিজের অভিজ্ঞতার আলোকে নিজের পাঠ্যক্রম নিজেই নির্ধারণ করবে। এক্ষেত্রে শিক্ষার্থীর স্বাধীন মত প্রকাশের সুযোগ থাকবে। তাই বলা হয়-

The child lives in a somewhat narrow world of personal contacts. Things hardly come within his experience unless they touch, intimately and obviously, his own well-being, or that of his family

and friends. His world is a world of persons with their personal interests, rather than a realm of facts and laws. Not truth, in the sense of conformity to external fact, but affection and sympathy, is its keynote. As against this, the course of study met in the school presents material stretching back indefinitely in time, and extending outward indefinitely into space. The child is taken out of his familiar physical environment, hardly more than a square mile or so in area, into the wide world yes, and even to the bounds of the solar system. His little span of personal memory and tradition is overlaid with the long centuries of the history of all peoples.^{১৫}

সামঞ্জস্যপূর্ণ বিষয়ের অবতারণা

পরিবর্তনশীল পৃথিবীর সাথে সামঞ্জস্য রেখে ডিউই শিশুর পাঠ্যক্রম প্রণয়নে গুরুত্বারোপ করেছেন। “শিক্ষালাভের মূল ভিত্তি অভিজ্ঞতা।”^{১৬} শিক্ষার্থীর অভিজ্ঞতাই তাকে সমাজের সমস্যা ও চ্যালেঞ্জসমূহ মোকাবেলা করার আগ্রহী করে তোলে। এ প্রসঙ্গে উল্লেখ্য যে-

Dewey stresses that education should equip children with the ability to solve social problems to promote their growth. It is important that they develop continuously to meet the ever-increasing challenges of the world. In accordance with this, Dewey deems it necessary to design a curriculum based on children's experiences and let children be involved in interesting and challenging problems.^{১৭}

নান্দনিক চেতনা ও নৈতিকতা

ডিউই'র ভাষায়-সৃজনাত্মক কাজ শিক্ষার্থীর শৈল্পিক চেতনার বহিঃপ্রকাশ এবং এর ব্যবহারিক তাৎপর্য আছে। শিক্ষার্থীর এই নান্দনিক চেতনা তাকে নৈতিক শিক্ষায় উদ্বুদ্ধ করে। তাঁর ভাষায়-

The most important problem of moral education in the school concerns the relationship of knowledge and conduct. For unless the learning which accrues in the regular course of study affects character, it is futile to conceive the moral end as the unifying and culminating end of education.^{১৮}

শারীরিক শিক্ষা

শিশুর প্রকৃত বিকাশের জন্য লেখাপড়ার পাশাপাশি শারীরিক সুস্থতা আবশ্যিক। এজন্য সহ পাঠ্যক্রম হিসাবে শারীরিক শিক্ষার ভূমিকা অপরিসীম। খেলাধুলার নিয়ম-শৃঙ্খলা শিক্ষার্থীকে সামাজিকভাবে আরও দায়িত্বশীল ও বিনয়ী হতে উদ্বুদ্ধ করে। তাই ডিউই বলেন-

The desirability of starting from and with the experience and capacities of learners, a lesson enforced from all three quarters, has led to the introduction of forms of activity, in play and work, similar to those in which children and youth engage outside of school. Modern psychology has substituted for the general...Experience has shown that when children have a chance at physical activities which bring their natural impulses into play, going to school is a joy, management is less of a burden, and learning is easier.^{১৯}

সামাজিক শিক্ষা

পাঠ্যক্রম রচনায় ডিউই সামাজিক বিষয়কে প্রাধান্য দিয়েছেন। জন্মের সময় একটা শিশু শূন্য হাতে সামাজিক পরিবেষ্টনীতে এসে একে অপরের সাথে মেলামেশার ফলে তার সামাজিকীকরণ হয়। সত্যিকার অর্থে শিক্ষার সার্থকতা এই প্রক্রিয়ার মধ্যে নিহিত। এ প্রসঙ্গে ডিউই বলেন-

To make each one of our schools an embryonic community life, active with types of occupations that reflect the life of the larger society and permeated throughout with the spirit of art, history, and science. When the school introduces and trains each child of society into membership within such a little community, saturating him with the spirit of service, and providing him with the instruments of effective self-direction, we shall have the deepest and best guaranty of a larger society which is worthy, lovely, and harmonious.^{২০}

বিজ্ঞান শিক্ষা

পাঠ্যক্রমে বিজ্ঞান শিক্ষার তাৎপর্য ব্যাপক। এর দ্বারা মানুষ অজানাকে জানতে পারে। জীবনের বাস্তব অবস্থার প্রেক্ষিতে বিজ্ঞানের বদৌলতে মানুষ অসাধ্যকে সাধন করেছে। গণিতের জ্ঞানের দ্বারাই মানুষের জ্ঞানের পরিসীমা বৃদ্ধি পেয়েছে। তাই বলা হয়-

By science is meant, as already stated, that knowledge which is the outcome of methods of observation, reflection, and testing which are deliberately adopted to secure a settled, assured subject matter. It involves an intelligent and persistent endeavor to revise current beliefs so as to weed out what is erroneous, to add to their accuracy, and, above all, to give them such shape that the dependences of the various facts upon one another may be as obvious as possible.^{২১}

বৃত্তিমূলক শিক্ষা

পাঠ্যক্রমে কারিগরি বা বৃত্তিমূলক শিক্ষা অন্তর্ভুক্ত থাকা জরুরী। এর দ্বারা একদিকে শিক্ষার্থী কারিগরি দক্ষতা বা জ্ঞান অর্জন করে আর অন্যদিকে জীবিকা অর্জনের পথও প্রসারিত হয়। এই বৃত্তিমূলক শিক্ষা প্রসঙ্গে ডিউই-এর বক্তব্য তাৎপর্যপূর্ণ-

At the present time the conflict of philosophic theories focuses in discussion of the proper place and function of vocational factors in education. The bald statement that significant differences in fundamental philosophical conceptions find their chief issue in connection with this point may arouse incredulity: there seems to be too great a gap between the remote and general terms in which philosophic ideas are formulated and the practical and concrete details of vocational education.^{২২}

ভূগোল শিক্ষা

To “learn geography” is to gain in power to perceive the spatial, the *natural*, connections of an ordinary act;^{২৩} মানুষের জীবন পারিপার্শ্বিক অবস্থার বাইরে নয়। অর্থাৎ পরিবেশের নানা সুবিধা-অসুবিধার তথ্য ভূগোল শিক্ষার মাধ্যমে জানা যায়। তাই ভূগোল শিক্ষা পাঠ্যক্রমে থাকা প্রয়োজন। তাই ডিউই বলেন-

...geography as a formulated study is simply the body of facts and principles which have been discovered in other men's experience about the natural medium in which we live, and in connection with which the particular acts of our life have an explanation.^{২৪}

ইতিহাস শিক্ষা

To “learn history” is essentially to gain in power to recognize its human connections.^{২৫} সৃষ্টির আদিকাল থেকেই মানুষ জগতের নানা কিছু জানতে ও বুঝতে চায়। এই জানা ও বোঝার জন্য পাঠ্যক্রমে ইতিহাসচর্চার ব্যবস্থা থাকা জরুরী। এর মাধ্যমে এই অনুসন্ধান প্রক্রিয়া আরও সহজ ও প্রাণবন্ত হবে বলে বিশ্বাস করা যায়। তাই ডিউই বলেন-

History as a formulated study is but the body of known facts about the activities and sufferings of the social groups with which our own lives are continuous, and through reference to which our own customs and institutions are illuminated.^{২৬}

ব্যবহারিক শিক্ষা

শিক্ষা ও জীবন একে অপরের সাথে ওতপ্রোতভাবে সম্পর্কিত। এ প্রসঙ্গে ডিউই'র বিখ্যাত উক্তি “Education is not preparation of life, Education is life itself.”^{২৭} শিক্ষার প্রকৃত তাৎপর্য জীবনকেন্দ্রিক শিক্ষার মধ্যে নিহিত। আর এই জীবনকেন্দ্রিক শিক্ষাকে ব্যবহারিক শিক্ষা বলা হয়। তাই ডিউই পাঠ্যক্রম প্রণয়নে জীবনকেন্দ্রিক শিক্ষাকে গুরুত্ব দিয়েছেন। এজন্য তিনি আমেরিকার শিকাগো বিশ্ববিদ্যালয়ে ল্যাবরেটরী স্কুল প্রতিষ্ঠা করেছিলেন। এই স্কুলের মাধ্যমে শিক্ষার্থীরা ব্যবহারিক জ্ঞান অর্জন করে জীবন চলার পথ সহজ করতে পারবে।

শিশুকেন্দ্রিক শিক্ষায় পাঠ্যক্রম প্রণয়নে ডিউই নিম্নোক্ত সুপারিশ প্রদান করেছেন;

শিক্ষার্থীর চাহিদা

পাঠ্যক্রম প্রণয়নে শিক্ষার্থীর চাহিদা বা প্রয়োজনীয়তাকে গুরুত্ব দিতে হবে। শিক্ষার্থীর প্রয়োজনীয়তাকে সিদ্ধ করে না এমন কোনো বিষয় পাঠ্যক্রমে লিপিবদ্ধ করা যাবে না। ডিউই প্রকৃতপক্ষে শিক্ষাকে বাস্তবতার আলোকে ব্যাখ্যা করেছেন। এ প্রসঙ্গে নিম্নোক্ত বক্তব্য তাৎপর্যপূর্ণ- “In his experimental school in Chicago, education was focused on the child's needs—Student was learning by doing. The authentic knowledge could be achieved only through direct experience.”^{২৮}

শিক্ষার্থীর আগ্রহ

পাঠ্যক্রম রচনায় শিক্ষার্থীর আগ্রহকে গুরুত্ব দেওয়া উচিত। কেননা আগ্রহ না থাকলে সে কাজের সফলতা না আসাই স্বাভাবিক। শিক্ষাদার্শনিক হার্বার্ট শিক্ষার্থীর আগ্রহ নিয়ে বিস্তার আলোচনা করেছেন। এর মাধ্যমে শিক্ষার্থীরা নানা তথ্যে সমৃদ্ধ হয়ে যায়। আগ্রহের ব্যাখ্যায় ডিউই বলেন-

If the subject-matter of the lessons be such as to have an appropriate place within the expanding consciousness of the child, if it grows out of his own past doings, thinkings, and sufferings, and grows into application in further achievements and receptivities, then no device or trick of method has to be resorted to in order to enlist “interest”^{২৯}

শিক্ষার্থীর সামর্থ্য

শিক্ষার্থীর সামর্থ্য, আশা-আকাঙ্ক্ষা, ইচ্ছা-অনিচ্ছার উপরই শিক্ষার সফলতা নির্ভর করে। এই বিষয়টি উপলব্ধি করতে পেরেছিলেন বলেই ডিউই শিক্ষাকে শিক্ষার্থীর সক্রিয়তার উপর ছেড়ে দিয়েছিলেন এবং পাঠ্যক্রম প্রণয়নে শিক্ষার্থীর সামর্থ্য বিবেচনা করতে বলেছিলেন। এর ফলে শিক্ষার্থী নিজের সমস্যা নিজেই সমাধান করার চেষ্টা করে এবং সমস্যামূলক পদ্ধতির উপর ভিত্তি করেই প্রজেক্ট পদ্ধতির উদ্ভব হয়। এ প্রসঙ্গে নিম্নোক্ত বক্তব্য গুরুত্বের দাবীদার- “Dewey's ideas on educational methods later on led to the evaluation of the project method in which the child was made to indulge in those activities which helped in the development of enthusiasm, self-confidence, self-reliance and originality.”^{৩০}

শিক্ষার্থীর সক্রিয়তা

শিক্ষা তখনই সার্থক হবে যখন শিক্ষার্থী নিজে নিজেই কাজ করার সামর্থ্য অর্জন করবে। অর্থাৎ তার মধ্যে সক্রিয়তা কাজ করবে। এজন্য পাঠ্যক্রম প্রণয়নে শিশুর সক্রিয়তা থাকা দরকার। শিশুর সক্রিয়তাই তাকে জানার আগ্রহী করে তুলবে। কোনো কিছু জোর করে তার উপর চাপিয়ে দেওয়ার দরকার হবে না। এর মাধ্যমে শিক্ষার্থীর নিজের সম্ভাবনা বাস্তবায়নের সুযোগ সৃষ্টি হবে। তাই ডিউই বলেন- “In this concept of self-activity, an activity is determined by one's own interests, sustained by one's own power and carried to conclusion in an atmosphere of freedom from interference by others.”^{৩১}

উপসংহার

শিক্ষার সার্থকতা পাঠ্যক্রমের প্রকৃতির উপর নির্ভর করে। এজন্য পাঠ্যক্রম নির্ধারণে শিক্ষার্থীর বাস্তব অভিজ্ঞতা, ব্যক্তি ও সমাজের সমন্বিত চিন্তা, বিষয়বস্তুর বৈচিত্র্য ও বিভিন্নতা, জীবনকেন্দ্রিক বিষয়ের প্রাচুর্যতা ইত্যাদি বিষয়ে গুরুত্ব দেওয়া আবশ্যিক। আবার শিক্ষার্থীর সামাজিকীকরণে শিক্ষাপ্রতিষ্ঠান, খেলাধুলা, বাজার, বিনোদনকেন্দ্র গুরুত্বপূর্ণ ভূমিকা পালন করে থাকে। তাই জন ডিউই উপযোগিতাকে মানদণ্ড ধরে প্রয়োজনীয় বিষয়কে পাঠ্যক্রমে প্রাধান্য দেওয়ার পক্ষপাতী। তাঁর ভাষায়-শিক্ষা নিষ্ক্রিয়ভাবে শুধু অধ্যয়নের মধ্যে সীমাবদ্ধ নয়। শিক্ষার্থীরা স্বাধীন ও স্বতন্ত্র। তাদেরকে জোর বা বাধ্য করে শেখানোর প্রয়োজন নেই। বরং পাঠ্যক্রম শিশুর চাহিদাকেন্দ্রিক হওয়া বাঞ্ছনীয়। এতে নিজের ইচ্ছার প্রতিফলনের সুযোগ থাকায় একজন শিক্ষার্থী গণতান্ত্রিক চেতনার আলোকে পূর্ণাঙ্গ সামাজিক মানুষে পরিণত হবে বলে আশা করা যায়।

তথ্যনির্দেশ

- ^১ F. E. Keay, *A History of Education in India and Pakistan* (London: Oxford University Press, 1959), pp. 18-23.
- ^২ সুবোধ কুমার সেনগুপ্ত, *আমাদের শিক্ষাব্যবস্থা* (কলিকাতা: জগদিশ প্রেস, ১৯৬৪), পৃ. ৩২।
- ^৩ পূর্বোক্ত, পৃ. ১৬।
- ^৪ Sri Aurobindo Marg, *Basics in Education* (New Delhi: National Council of Educational Research and Training Publication Division, 2014), p. 17.
- ^৫ Jean Jacques Rousseau, *The Emile*, Trans: William Boyd (New York: Columbia up, 1965), p.11.
- ^৬ Sri Aurobindo Marg, *Basics in Education* p. 18.
- ^৭ *Ibid.* p. 18.
- ^৮ M. Lavora Perry, Updated: 13.06.2017, *How Education Affects Early Childhood Development*, Internet, <http://www.livestrong.org>, p.1.
- ^৯ Bertrand Russell, *On Education* (London: George Allen & Unwin Ltd, 1926), p.28.
- ^{১০} সরদার ফজলুল করিম, *প্রেটের রিপাবলিক* (ঢাকা: মাওলা ব্রাদার্স, ২০০৭), পৃ. ১২৫।
- ^{১১} T. W. Moore, *Philosophy of Education* (London & New York: Routledge, Vol. 14, 2010), p. 27.
- ^{১২} Jean Jacques Rousseau, *Emile or Concerning Education* Trans: Eleanor Worthington (Boston: D. C. Heath & Company, 1889), p. 147.
- ^{১৩} Gutek Geral, *A history of the western educational experience* (Prospect Heights: Waveland, Inc., 1995), pp. 261-262.
- ^{১৪} A Glathorn, *Curriculum Leadership* (Glenview: IL, Scott, Foresman ET Co), p.3.
- ^{১৫} John Dewey, *The Child and the Curriculum* (Chicago: The University of Chicago Press, 1902), p. 5.
- ^{১৬} আলী আসগর, *শিক্ষা ও উন্নয়ন প্রত্যাশা* (ঢাকা: আগামী প্রকাশনী, ২০০০), পৃ. ২০।
- ^{১৭} Koo Hok-chun, Dennis, “Quality Education through a Post-modern Curriculum”, *Hong Kong Teacher's Centre Journal* (Hon Kong: Hon Kong Teacher's Centre, Vol. 1, Spring 2002), p. 57.
- ^{১৮} John Dewey, *Democracy and Education* (New York: The Macmillan Company, 1944), p. 360.
- ^{১৯} *Ibid.*, p. 194.
- ^{২০} John Dewey, *The School and Society* (Chicago: The University of Chicago Press, 1900), p. 28.
- ^{২১} John Dewey, *Democracy and Education*, p. 194.
- ^{২২} *Ibid.* p. 306.
- ^{২৩} *Ibid.* p. 210.
- ^{২৪} *Ibid.* p. 210.
- ^{২৫} *Ibid.* p. 210.
- ^{২৬} *Ibid.* p. 210.
- ^{২৭} Khandan Talebi, *European Journal of Education Studies*, Open Access Publishing Group, 2015, p. 1.
- ^{২৮} Lucian Radu, “John Dewey and Progressivism in American Education”, *Bulletin of the Transilvania University of Brasov. Series VII: Social Sciences • Law • Vol. 4 (53) No. 2 – 2011*, p. 87.
- ^{২৯} Cole Luella, *A history of education* (New York: Rinehart & Company Publishers, 1950), p. 528.
- ^{৩০} Soti Shivendra Chandra and Rajendra K. Sharma, *Philosophy of Education* (New Delhi: Altantic Publishers and Distributors, 1996), p. 113.
- ^{৩১} John Dewey, *The Child and the Curriculum*, p. 27.

Dewey's Experiential Learning: Challenging 'One-Size-Fits-All' Pedagogy in Bangladesh

Shaila Islam Nipa

Lecturer, Department of Philosophy, Jatiya Kabi Kazi Nazrul Islam University, Trishal, Mymensingh-2224, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/3.-Shaila-Islam-Nipa.pdf>

Received : 03 March 2025

Received in revised: 28 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

John Dewey, Experiential Learning,
Inclusive & Responsive Approaches,
Reformation.

ABSTRACT

John Dewey emphasized experiential learning procedure that fosters critical understanding, inclusive learning strategies, & real-world thinking ability rather than prioritizing old and traditional memorization and passive learning. Bangladesh exercises traditional standardized methods in learning and often overlooks the diversity and potentiality of individual learners. Preliminary literature review suggests that Deweyan philosophy aligns with the contemporary demand in the education sector of Bangladesh. The purpose of this study is to investigate Dewey's influence on contemporary experiential learning while challenging the 'one-size-fits-all' pedagogical approach in the education sector of Bangladesh. Exploring many experiential learning programs in Bangladesh, will highlight challenges and opportunities to implement a better inclusive and responsive approach. This research will adopt a qualitative approach. This study will be an exploratory and interpretative study to understand the deep thought of existing educational policies and their limitations. Comparative analysis & historical contextual analysis will be used to differentiate traditional and experiential learning procedures and to explore the impact of Deweyan policies. This study will examine both primary and secondary sources of data. Selected texts, compositions & in-dept interviews with specialists will be used as primary data. Secondary data will be collected from the contemporary interpretation of Dewey's educational philosophy, journal articles, current educational policies and government reports. It is expected that this research will find many obstacles and barriers in the educational sector. This paper will propose some referendum on reforming Bangladesh classroom learning policies by integrating the Deweyan principle and contemporary learning situations & needs. By revisiting his educational thought, this research expects to contribute to educators, teachers, & policymakers to construct more inclusive responsive approaches that will ensure the potentiality and creativity of learners.

1. Introduction

Bangladesh as holding multi-diversified socio-cultural contexts of Bangladesh, the limitation of multi-functional education system is felt and one-size-fits-all pedagogy system is the matter of questioning to serve the greater purpose of education. The very approaches of Bangladesh in learning procedure are seemingly influenced by colonial legacy where examination, memorization, passive reception and examination results get priority over different talents, critical thinking ability, context-based learning and active engagements of learners. John Dewey's Philosophy has an experiential learning mode that might be an effective alternative that focuses on critical thinking, practical learning and reflective inquiry. Dewey advocates for a relevant, flexible, socially integrated curriculum that supports Sustainable Development Goals (SDGs), particularly SDG 4 (quality education). Bangladesh's system is often inflexible, abstract, and outdated. Curriculum is nationally fixed, textbook-bound, and infrequently updated. Often disconnected from real-life relevance or local community issues.

In today's modern world, education can't remain static. In many parts of Bangladesh, we still follow rigid and uniform learning styles that can't meet the demand. Even this one-size-fits-all

method widens the gap between rural and urban, and privileged and marginalized. Our education system treats all students the same, ignoring their differences, their experiences, and their potential. In doing so, it not only limits individual growth but also weakens the democratic and developmental goals of education itself. We aspire to build an inclusive, creative, and skilled generation yet our methods often contradict those goals.

2. Problem Statement

In Bangladesh, the common scenario of maximum school and college room that is packed with students, all memorizing the same textbook content, preparing for the same high-stakes examination, regardless of their individual learning styles, backgrounds, or interests. Bangladesh follows a rigid education system that focus on textbook, centralized curricula, and rote memorization. Success is being evaluated based on exam performances. This approach is not promoting creativity, deep understanding, or critical engagement. Teachers often take the role of only deliverers or presenters and students receive content passively, simply memorize and present the same thing continuously. Thus, the classroom becomes a site of mere repetition rather than meaningful learning.

As a result, learners are alienated from their own thinking capability and understanding. Their diverse talents, needs, and subjective experiences are ignored. They even can't connect their education to social phenomena in a crisis period despite having higher degrees and many certificates. And most importantly, the opportunity to develop independent thinking, problem-solving skills, and civic responsibility is lost. This is where the core problem lies. Although Bangladesh has made progress in this field but still neglecting diverse learners need. There are number of empirical research have already been done in education sector identifying the challenges, but this study can give an alternative framework to move a more inclusive and effective pedagogical approach.

3. Research Objectives

1. Analyzing Dewey's core educational philosophy and its contrast with the pedagogical approach in education sector of Bangladesh
2. Exploring existing experiential learning programs to identify the challenges and opportunities to implement
3. Recommending ideas for educational reform for a better inclusive and responsive pedagogical approach

4. Research Questions

1. How does John Dewey's experiential philosophy contrast with the 'one-size-fits-all' pedagogy in Bangladesh?
2. What practical challenges and possibilities exist for applying Deweyan principles in Bangladesh context?
3. How can Dewey's ideas inspire more inclusive, student-centered and reflective education in Bangladesh?

5. Methodology

This study adopts a qualitative approach, employing exploratory and interpretative methods to examine the relevance of John Dewey's educational philosophy, particularly described in *Democracy and Education*, in the context of Bangladeshi pedagogy. Through a conceptual analysis of Dewey's key ideas on education, the research aims to explore their theoretical significance and practical applicability. The primary data for this study includes Dewey's original texts and major interpretative works, while secondary sources encompass national education policy documents, curriculum frameworks, NGO reports, and scholarly literature on pedagogy in Bangladesh. The analysis involves both thematic and theoretical examination of Deweyan concepts, as well as a comparative review of how these ideas align or contrast with the actual pedagogical practices observed in Bangladeshi classrooms.

6. Dewey's Educational Philosophy

In the broadest sense, education is the means of this social continuity of life (Dewey, 1916, 6). It is necessarily connected with personal and area and makes a bridge between individual and the experiences the gathered. It is that reconstruction or reorganization of experience, which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience (Dewey 1916, pp.81-82). In short, it means education is the process that transmits the values, habits and thoughts and necessary for the growth of individuals and for social needs and functions. In short, Education, for Dewey, is not mere knowledge transfer but a lived, continuous process of growth, shaped by and shaping the social environment.

7. The Aim of Education

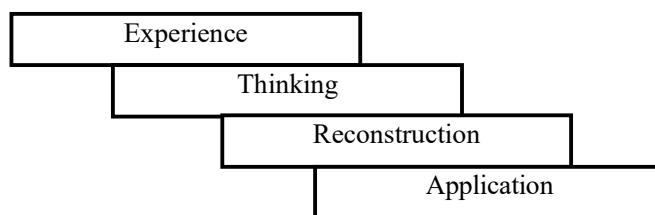
According to John Dewey in *Democracy and Education* (1916), the aim of education is to enable the capacities of individuals to continue their education as they can be rewarded by the continuous capacity of growth (Dewey 1916, p. 105). It reflects the aim of education is not to heading for a permanent and static goal but to cultivate the capacity for lifelong learning, critical thinking, and active participation that can be suitable for the democratic society. The main concerns of education according to Dewey are,

- Growth and Natural development
- Social efficiency
- Civic efficiency
- Culture

Education is the process of nurture continuous physical, intellectual, emotional, and moral growth in accordance with nature (Dewey 1916, pp. 116-123). It prepares individuals to make contribution to society and brings social efficiency (Dewey 1916, pp. 123-125). Civic efficiency or good citizenship may give concentration on empowering individuals to strengthens one's respectful relationships with others that makes democratic citizen (Dewey 1916, p. 125). And then culture is something different from natural development as it denotes something that is cultivated and appreciates the ideas and art that is connected to broader human interests (Dewey, 1916, pp. 126-127). In essence, education develops both natural and personal development that make themselves capable of self-directed autonomous person and active participation in communal and social life.

8. How Learning Happens

Through experience, active interaction with environment. According to John Dewey in *Democracy and Education* (1916), experience and active participation are needed for learning, not just passive reception of information. "Education is not an affair of 'telling' and being told, but an active and constructive process" (Dewey 1916, 44). Learning happens when learners interact with their real environment and apply the knowledge to solve practical problems. Only theoretical knowledge is not enough to face the facts as we can't swim only by watching videos on phone. Learning process is an active and experiential process, not passive. Learning is not only confined to books, but rather it occurs by engaging in social, circumstantial and purposeful phenomena. Knowledge is constructed by learners' subjective experiences. For Dewey, learning is a continuous reconstruction of experience. When students are involved in real-life, collaborative, and inquiry-based tasks, they learn deeply and meaningfully. Dewey's learning model may be understood in four simple steps:



Dewey's education philosophy offers an approach not to include everybody in a uniform parameter. They should not be treated as empty vessels rather as an active agent capable of intelligence, thinking ability and deep understanding. Structured and fixed methods damaging students' capability of learning in worldwide including Bangladesh.

9. Dewey's Key Ideas on Curriculum

Dewey aims for a curriculum for learners that is not only for passing exams but rather being an active democratic citizen. According to John Dewey in *Democracy and Education* (1916), the curriculum should be flexible, experience-based, and connected to the learner's social and personal life. It must grow out of the interests and activities of the learner. According to him,

Curriculum should be	1. Rooted in Experience
	2. Child-Centered and Growth-Oriented
	3. Dynamic, Not Static
	4. Integrated and Interdisciplinary

According to Dewey, the curriculum should be connected to real-life problems. The aim of education is the creation of self-control and self-realization. It should encourage inquiry, critical thinking, and moral growth. He believed in interdisciplinary learning that mirrors the inter-connectedness of life. Knowledge is something constructed through social and practical activity.

10. Role of Education According to Dewey

According to John Dewey, the role of education is not merely to transmit knowledge but to foster growth, social participation, and democratic living. Education is a means of personal development, and participation in a democratic society.

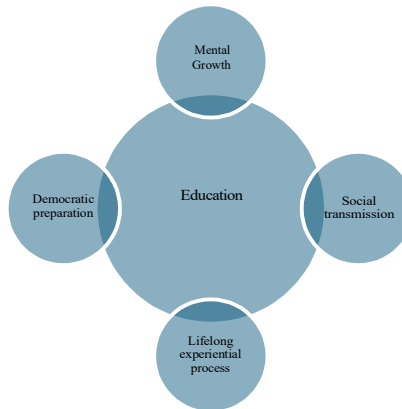


Figure: Adopted from *Democracy and Education* (1916) by John Dewey

- Education as Personal Growth
- Education as Social Continuity
- Education and Democracy
- Education as Experiential and Transformative

11. Contrasting Dewey with the Bangladeshi Pedagogy Context

According to John Dewey, teaching should not be about simply transmitting information but helping students actively to apply these in real life. The teacher's role isn't just a lecturer or educator, but a guide who helps create a learning environment.

11.1 Real Life Engagement

A place of learning can't be only theoretical. The successful ways of teaching are those that engage real-life experiences instead of just giving students things to memorize, they're given something to do by their own effort that makes them think and by this natural learning happens (Dewey 1916, p. 160). This describes learning should start solving real life questions and students should learn through the process of finding the answers of them that will foster their inquisition, critical thinking, and self-directive power.

11.2 Learners Focus

Dewey states, education must be child-centered, flexible, and diversified interests. While the pedagogy system of Bangladesh is emphasizing on standardized textbooks, rigid course plans, and exam centeredness. There is very little room for satisfying or learner diversity. The current system applies the same content and method to all, ignoring learner variation.

11.3 Method

Learning is effective through doing and real-life experiences. Teachers should design hands-on activities and projects that encourage exploration, experimentation, and reflection. Real learning happens through active participation, reflection, and hands-on experience. Dewey sees knowledge as constructed through experience. Bangladesh's pedagogy largely treats knowledge as static and to be memorized. In Bangladesh, encourages rote learning to pass exams. Rarely includes experiential, project-based, and inquiry-based learning. When someone gives any information, it may suppress curiosity but it's not an idea or real thinking. Real thinking happens through 1st hand wrestling of problems and trying to find out the solutions and thus we think consciously (Dewey 1916, p. 166).

11.4 Democratic engagement

School is a miniature society that must prepare students for active participation in democratic life. Dewey wants education to empower democratic thinking. The local model often reinforces passive reception and hierarchy. Emphasizes obedience, discipline, and exam results. Lacks focus on critical thinking, debate, collaboration, and democratic participation. Dewey states, A democratic society depends on its educational programs that contain greater moral values and sense of social responsibility (Dewey 1916, p. 200).

11.5 Teachers Role

Teachers are facilitators, helping learners engage with materials and explore meaning. Dewey promotes a dialogical and open learning environment. Bangladesh's approach often relies on authoritarian, one-way transmission. Teachers are often seen as sole authority figures, transmitters of textbook content. Student questioning or creative deviation is often discouraged. Educators or teachers have many things in their hand beyond compliance or giving external motivation(what parents or teachers decide for them), rather can use some methods which are thought provoking or interesting and helpful to make connection with life (Dewey 1916, p.135). The teacher's role is to shape a rich environment, pose thought-provoking questions, and scaffold the student's thinking not to dominate or dictate. Be a facilitator, not a transmitter of fixed content.

11.6 Social Integrating Curriculum

Curriculum should evolve with the needs of society and the child, integrating real-world contexts. To Dewey, education is a social process because it happens by participating in social life and eventually it integrates individuals into that group life, and from that learners adopt social norms and values to shape their community life (Dewey 1916, p. 85). Dewey emphasized group work, dialogue, and learning through shared experiences since growth happens through participation in community life. Foster collaboration and community-based learning.

12. Practical Challenges and Possibilities in Bangladesh Pedagogy

12.1 Challenges

Implanting Dewey's education philosophy into practice is not without its challenges especially in the context of Bangladesh. Most public schools in Bangladesh suffer from high student-teacher ratios, often exceeding 50:1. "Teachers in Bangladesh's secondary schools often find it almost impossible to give individual feedback to 60–70 students within a 50-minute class, which significantly undermines the quality of education" (Akanda & Haque 2025, pp. 5-11). It indicates large class sizes in government schools often hinder teacher-student interaction and reduce learning effectiveness. Dewey proposed individualized learning and active engagement, which is extremely difficult in this context. Besides, overcrowded classrooms with limited materials are also obstacles for exploration, creativity, and reflection.

Another barrier is the deep-rooted exam culture. The education system of Bangladesh is deeply ingrained in big public exams (PSC, JSC, SSC, HSC). Students do well in knowledge-based, memorization questions but struggle with higher-order tasks like analysis and problem-solving, largely because classrooms remain focused on rote learning rather than creative, skill-based teaching (Nath & Chowdhury 2009, pp. 120-123). Teachers and

students are under pressure to "teach to the test," limiting creative or experiential approaches. The National Curriculum and Textbook Board (NCTB) tightly control content and structure. Teachers are rarely allowed to deviate from the centrally designed curriculum. Schools and teachers have limited autonomy to adapt materials to students' lived experiences. Many teachers rely on lecture-based methods, lacking training in child-centered, participatory pedagogy. The report of UNICEF states some serious pedagogical shortcomings: despite high enrolment, the teaching methods and curriculum aren't successfully imparting foundational literacy and numeracy, leaving a significant portion of students deficient in basic academic skills (UNICEF, n.d.).

In most government schools, especially in rural areas, teaching is entirely focused on exam preparation. Students are taught to memorize textbook content rather than understand or apply knowledge. Teachers are at the heart of education in Bangladesh, but they don't always get the support, training, or respect they need to do their best. Without helping teachers grow and succeed, it's hard for students to truly learn and for the country to reach its education goals (CAMPE, 2024). In rural Bangladesh, pedagogical practices are often traditional and teacher-centered, which limits student participation and critical thinking. Furthermore, the lack of teacher training and resources

makes it difficult to implement inclusive education effectively, particularly for children with disabilities or from marginalized communities (Begum, et al. 2018). The TQI-SEP project is reported to have had a positive impact, raising the SSC pass rate to 82% (CIDA, 2012). However, inclusive education will only be fully realized when the remaining 18% of students are also counted among the successful achievers (Malak, et al. 2013). According to PEDP4* aims, limited facilities and inaccessible infrastructure, absence of accessible transportation, negative attitudes of the family, teachers and community hinder disabled children's full participation in schools (Cited in Grimes, 2021, pp.11-12). Students in the Chittagong Hill Tracts face significant challenges in education due to language barriers and cultural differences. The dominant use of Bengali in schools often alienates ethnic minority children whose mother tongues and cultural practices differ, leading to lower engagement, comprehension difficulties, and higher dropout rates (Rashid 2020).

12.2 Possibilities

However, despite these challenges, there are also real possibilities for change. Some schools and NGOs in Bangladesh are already experimenting with project-based learning, local content integration, and participatory teaching. For instance, learning through community mapping, storytelling, gardening, or science fairs, these are not luxuries. They are small but powerful ways to bring experience and reflection into the classroom. We also need policy shifts not massive overhauls at once, but gradual reforms. That includes reforming teacher education, introducing alternative assessment models, and giving schools more flexibility to localize the curriculum. Most importantly, we need to shift our mindset viewing it as a journey of growth. Dewey reminds us that education is not about filling minds with facts, but about developing the habits of inquiry, empathy, and civic responsibility. Curriculum Revisions 2012 and 2021 Reforms can put a great impact on Bangladesh education system. Recent curriculum reforms aim to reduce rote learning and emphasize competency-based education, a move closer to Deweyan ideals. Organizations like BRAC, JAAGO, and Teach for Bangladesh have introduced project-based learning, activity-based classrooms, and digital education models aligned with Dewey's thought. The greater objective remained to provide ICT-based quality formal education to underprivileged children of Bangladesh (JAAGO Foundation, n.d.). Initiatives like Shikhhok Batayon (Teachers' Portal) and multimedia classrooms help in introducing interactive and visual learning methods (Hansson, et al. 2018). There is a slow cultural shift among progressive educators and policymakers advocating for student agency, critical thinking, and democratic values in education.

In Mymensingh, BRAC, Gonokendra Pathshala (BRAC Learning Centres) students built a community garden to learn about science and cooperation, integrating knowledge and

experience, also Dewey's core idea. Dhaka slums, Shoishob Bangladesh (Child-Centered Urban Schooling), runs informal schools where children learn through play, group activities, role-play, and arts, with no exams, aligned closely with Dewey's emphasis on natural learning. The government of Bangladesh introduced the Creative Question System (Srijonshil Poddhoti) in 2010 to reduce rote learning and encourage higher-order thinking.

13. Conclusion and Recommendations

The literacy rates are increasing gradually, but this is not the purpose of education. It's about making good citizens, future leaders and motivated people for a sustainable future of a nation. John Dewey's educational philosophy offers an effective and inspiring alternative to the education system of Bangladesh. His education philosophy is hard to fully implement in Bangladesh for the small class size, rigid curricula, and exam pressures. But his philosophy can be reflected in our education system by making the curriculum more flexible and inclusive. Moreover, training teachers for experience-based and participatory approach, analyzing realo-life problems in teaching, encouraging students voice and creativity in classrooms will be effective in this regard. After all, his vision of democratic and experiential learning could meaningfully transform Bangladesh's educational future.

References

- Akanda, M. R. A., & Haque, M. T. (2025). Teaching challenges in a large classroom in the secondary schools of Bangladesh. *SPC Journal of Education*, 6(1), 5–11. <https://doi.org/10.14419/9wpd0g40>.
- Bangladesh: Facilitating nationwide networking and digital multimedia content for 40,000
- Begum, H., Perveen, R., Chakma, E., & Dewan, L. (2018). The challenges of geographical inclusive education in rural Bangladesh. *International Journal of Inclusive Education*, 23(1), 1–16. <https://doi.org/10.1080/13603116.2018.1514729>
- Campaign for Popular Education (CAMPE). (2024). *Teachers: The pivot of change in education* (Education Watch 2024 study overview). <https://www.campebd.org/Details.php?DetId=552>
- Dewey, J. (1916). *Democracy and education: An introduction to the philosophy of education*.
- Grimes, P., et al. (2021). *Disability-inclusive education practices in Bangladesh*. United Nations Children's Fund Regional Office for South Asia. <https://www.unicef.org/rosa>
- Hansson, H., Sultana, S., Sarwar, A. H., Ahmed, F., Uddin, R., Saha, P., Islam, G. M. R., & Islam, JAAGO Foundation. (n.d.). *Digital School Program*. JAAGO Foundation. <https://jaago.com.bd/project/digital-school-program>
- M. R. (2018). The Teachers' Portal as a tool for teachers' professional development in Macmillan.
- Malak, M. S., Begum, H. A., Habib, M. A., Shaila, M., & Roshid, M. M. (2013, November). *Inclusive education in Bangladesh: Policy and practice*. Paper presented at the Joint AARE Conference, Adelaide, Australia. Monash University. 1-15
- Nath, S. R. (2009). *Educational marginalization in Bangladesh* [Paper commissioned for the EFA Global Monitoring Report 2010, Reaching the marginalized]. UNESCO. <https://unesdoc.unesco.org/ark:/48223/pf0000186598>
- Nath, S. R., & Chowdhury, A. M. R. (2009). *Education Watch 2008: State of primary education in Bangladesh-Progress made, challenges remained*. Campaign for Popular Education (CAMPE).
- Rashid, S. (2020, May). *Ethnic education, language and cultural diversity in the Chittagong Hill Tracts (CHTs) of Bangladesh: An analysis of the role of NGOs from SDG4 perspective* [Conference paper]. ResearchGate. https://www.researchgate.net/publication/341494300_schools. *International Journal of Education and Development using Information and Communication Technology*, 14(3), 113–130. <https://doi.org/10.1007/EDU1201578>
- United Nations Children's Fund. (n.d.). *Education*. UNICEF Bangladesh. Retrieved June 23, 2025, from <https://www.unicef.org/bangladesh/en/education>

The Prospect of Integrating the ESP Approach in English Language Syllabus Design for the Students of the Faculty of Arts in the Universities of Bangladesh

Dr. Mahbuba Hasina

Associate Professor, Department of English, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/4.-Dr.-Mahbuba-Hasina.pdf>

Received : 02 January 2025
Received in revised: 24 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Syllabus design, ELT, EFL learners, The ESP Approach, Needs analysis

ABSTRACT

Currently, teaching English for Specific Purposes (ESP), a specialized branch of Teaching English as a foreign or second language, has flourished as a pivotal part of ELT globally. The ESP movement upholds that English language courses should orientate the tertiary level learners to workplace skills that are required to enter, maintain and advance in the world of work. Accordingly, academic programmes should prepare Bangladeshi graduates to meet their future professional needs of English successfully. Particularly, for university students of the Faculty of Arts, English language courses have been designed and introduced in the academic programmes. On completion of these courses, they are expected to achieve sufficient proficiency in English so that they can competently use English to perform effectively in their practical work settings. However, when students enter different professional sectors, most of them find that they lack the required level of competence in English to perform satisfactorily in their profession. It indicates that the current English language courses taught at the tertiary level are scarcely tailored to meet the prospective professional needs of Bangladeshi learners. The proponents of the ESP movement emphasize on use of an ‘eclectic’ approach to syllabus design, which expedites syllabus designers to select and combine the requisite features of the target language in an organized and properly sequenced manner to meet the target objectives of learners. Hence, this study intended to explore the prospect of incorporating the ESP Approach in developing effective English Language courses for the students of the Faculty of Arts. Concisely, the findings of this research paper favour the significance and necessity of designing and introducing effective and practicable English language courses for Bangladeshi students of the Faculty of Arts by incorporating the ESP Approach in syllabus design.

1. Introduction

English for Specific Purposes (ESP) as a proliferating field of ELT is designed to meet the specific English language needs of learners.¹ The ESP movement, in the opinion of Johns and Price-Machado, is founded on the “proposition that all language teaching should be tailored to the specific learning and language use needs of identified groups of students”.² Howatt³ recounts that the study of ESP has had a long and interesting history going back as far back as the Roman and Greek empires. Particularly, since 1960s ESP has been recognized as a vital and innovative stream heavily contributing to the advancement and enrichment of the teaching of English as a second or foreign language movement. “In the recent years ESP has become a major developmental focus in the area of...communicative syllabus design and materials production”.⁴

English for Specific Purposes (ESP) and General English (GE) or English for No Specific Purposes or English for General Purposes (EGP) are two dominant approaches to English language teaching which are initiated to accomplish specific social requirements. Johns explicates, “Unlike many other research areas in theoretical and applied linguistics ESP has been,

as its core, a practitioners' movement, devoted to establishing, through careful research, the needs and relevant discourse features for a targeted group of students".⁵ Similarly, Basturkmen⁶ highlights the objectives of ESP learners. She argues that in ESP "language is learnt not for its own sake or for the sake of gaining a general education, but to smooth the path to entry or greater linguistic efficiency in academic, professional or workplace environments".⁷ Robinson further adds that learners usually pursue an ESP course "because they need English for study or work purposes".⁸ She clarifies that "the general with which we are contrasting the specific is that of General education for life, culture and literature oriented language course in which the language itself is the subject matter and the purpose of the course".⁹ Conversely, ESP learners, after the identification and analysis of specific learning needs, learn "English en route to the acquisition of some quite different body of knowledge and set of skills".¹⁰

Additionally, ESP teaching approach upholds a learner-centred approach where learners' needs and goals are of supreme value. Moreover, Hutchinson and Waters presume, "One of the most important features of ESP in relation to General English is that the status of English changes from being a subject in its own right to a service industry for other specialisms".¹¹ Thus, ESP and GE may vary in the objectives and goals of the courses, the nature of the learners, approaches to learners, the content or subject matter of the courses.

English for Academic Purposes (EAP) and English for Occupational Purposes (EOP) are two major branches of ESP. Jordan explicates that EAP as a particular field of English teaching is "concerned with those communication skills in English which are required for study purposes in formal education systems".¹² Conversely, EOP refers to English teaching for occupational purposes which includes professional purposes in administration, medicine, law and business, and so on, and vocational purposes for in work or pre-work situations.

The fundamental requirements of an ESP course are "tailor-made courses, specific objectives, needs analysis of target learning situation, continuous feedback and formative and summative-evaluations".¹³ Munby¹⁴ emphasizes that for ESP courses the syllabus and the materials are needed to be determined by the prior analysis of the communication needs of the learners. Moreover, Strevens¹⁵ expounds that the aims and the context of ESP courses are determined principally or wholly not by criteria of general education but by functional and practical English language requirements of the learners. ESP courses have gained increasing relevance in the present arena of education in majority of the countries of the world because of the obvious fact that English has become a necessary tool in order to obtain a job, get promoted, and perform effectively in the working world.

2. Statement of the Problem

In Bangladesh, English is taught and learned as a foreign language at the higher level. The tertiary level English language courses are found to be mostly focused on the EAP needs of learners. Conversely, EOP courses or elements have been barely incorporated into the English curriculum of the country. Consequently, after entering different professional sectors, Bangladeshi graduates often face difficulties in using English for occupational purposes. Most of them find that they lack the required level of competence in English to perform successfully in their profession. It indicates that the current English language programmes used in Bangladeshi universities and higher educational institutions are barely geared to the future professional needs of learners. Therefore, English language course designers and professionals working in various universities of Bangladesh need to redress this problem. In view of that, the present study seeks to evaluate the present English language courses taught in the academic programs at the Faculty of Arts of Rajshahi University to examine how well they cater for the professional needs of English in Bangladesh. In addition, the study intends to discern feasibility and practicability of implementation and integration of the ESP approach so that effective and suitable English language courses could be designed or reconstructed to educate Bangladeshi graduates for occupational purposes.

3. Objectives of the Study

The objectives of this research paper are:

- to evaluate the English language courses taught to the students of the Faculty of Arts of Rajshahi University to determine how adequately these courses address the needs of Bangladeshi tertiary level learners for future occupational purposes;
- to discern necessity and feasibility of integration of the ESP approach for designing effective and suitable English language courses for the students of the Faculty of Arts of Rajshahi University as well as other universities of Bangladesh to prepare them for their prospective professional roles.

4. Relevant Literature Review

4.1 The Principles of the ESP Approach

Regarding the principles and procedures of the ESP Approach Munby asseverates, ESP “should focus on the learner and the purposes for which he requires the target language, and the whole language programme follows from that”.¹⁶ Moreover, he points out that ESP course designers need to remember that learners’ needs often vary due to the variation of the educational environment, facilities and resources available as well as their purpose, either academic or professional, of learning English. Hence, an English course for training learners for occupational purposes would differ considerably because of the difference of the learners’ prospective language needs in their professional life. Therefore, Richards avers, “Rather than developing a course around an analysis of the language, an ESP approach starts instead with an analysis of the learner’s needs”.¹⁷ In addition, Carter¹⁸ posits that an English teaching-learning programme for professional purposes should be basically concerned with transforming learners into proficient language users. In this connection, Hutchison and Waters¹⁹ proffer that all decisions regarding content and method of an ESP course should be based on the analysis of learners’ needs, both target and learning needs. Specifically, they recognize the primacy of incorporating learners’ future needs in English language course design and implementation.

4.2 ESP Syllabus Design

The proponents of the ESP movement uphold that an ESP syllabus should be devised to serve a multi-functional purpose. As ESP courses intend to cater for various language needs of diverse learners, the syllabus designers must take into consideration the different functions the syllabi aim to accomplish to ensure that the course could be appropriately developed and effectively used for teaching a target language. ESP theorists and practitioners consider the ‘eclectic’ syllabus more suitable for ESP course design. It will enable syllabus developers to select and combine the requisite skills and components of knowledge of the target language in an organized and properly sequenced manner to meet the target objectives of the learners. In a word, an ESP syllabus should be open-ended, flexible and subject to regular modification according to the changing needs of the learners.

For ESP course planning and development, Paltridge and Starfield²⁰ put forward a paradigm of syllabus design. They concede that the outcome of the learners’ needs analysis, which must be conducted before developing an ESP course, will form the core information to substantiate and materialize ESP course design. Additionally, it will serve as guidance in teaching and learning process so that the teacher is able to conduct an assessment of the learners’ achievement and, finally, an evaluation of the language course. Thus, Dudley-Evans and St. Johns encapsulate, “The key stages in ESP are needs analysis, course design, materials selection (and production), teaching and learning, and evaluation”.²¹ They argue that these elements should not be considered separate, “linearly-related activities, rather, they represent phases which overlap and are interdependent”.²² Thus, from the dynamic interactions between these elements will ensue an effective ESP course.

5. Research Methodology

The methods of data collection employed for the empirical study are – 1) Students' Questionnaire Survey, 2) Students' Interview, 3) Teachers' Questionnaire Survey, 4) Teachers' Interview, 5) Employees'/Professionals' Questionnaire Survey, 6) Employees'/Professionals' Interview, and 7) Document analysis of the English language courses. For these methods, instruments have been carefully designed and administered. Both open-ended and closed Questionnaires were used. Semi-structured Interviews were done with the learners, the teachers, and the employees/professionals. The sample of the empirical study consisted of 350 participants. For questionnaire survey, 250 students and 20 teachers of the higher level were selected from Rajshahi University in Bangladesh. In addition, 80 employees/professionals working in different districts of Bangladesh were selected. Moreover, 25 students, 8 teachers, and 10 employees were randomly selected from the same sample for interviews. A five-point Likart scale was employed to analyze close-ended questions for the empirical study. For Document analysis of the Tertiary Level English language courses, the syllabi of thirteen courses taught in the various Departments of the Faculty of Arts at Rajshahi University have been collected and analyzed.

6. Findings

6.1 Document Analysis of the Current English Language Courses

a) Type of the Syllabi

Findings of the document analysis of the selected syllabi of the English language courses currently used at the tertiary level suggest that majority of the tertiary level English Language courses (55 %) basically characterize the Traditional type of syllabus.

b) Objectives of the Courses

Most of the courses (62%) aim at imparting knowledge of English grammar. Whereas, some of the courses (31%) seek to develop the four basic language skills in English.

c) Components for Practice and Development of the Basic English Language Skills

i) Reading Skill

Maximum courses (77%) incorporate components for developing the reading skill. Nonetheless, components of these courses are intended to develop and enhance learners' reading skill for academic purposes. It signifies that the tertiary level learners are barely trained to learn reading for their intended professional purposes.

ii) Writing Skill

Maximum components (85%) of the selected courses concentrate on developing the writing skill of the learners. Among them, majority of components (54%) of the courses cover both academic and professional writings. Conversely, some components (31%) of the courses concentrate on developing the writing skill for academic purposes only. So, it can be inferred that teaching academic writing receives more importance than teaching professional writing at the tertiary level.

iii) Listening Skill

Most of the syllabi (62%) do not include any component for teaching and learning of the listening skill. Inversely, some courses (38%) incorporate contents for teaching listening solely for academic purposes. No course contains any item to teach listening for professional purposes.

iv) Speaking Skill

Many of the courses (54%) cover contents for teaching speaking for academic purposes. Conversely, none of the selected courses contains components for teaching speaking for professional purposes.

d) Grammar

Maximum number of courses (76%) cover contents for teaching English grammar. However, 24% components of the selected syllabi do not cover any element for teaching grammar. It implies that teaching grammar is generally given utmost priority in the English language courses taught at the tertiary level.

e) Vocabulary

Majority of the courses (62%) include elements for teaching English vocabulary. Inversely, some of the components (38%) of the syllabi do not cover any content for teaching vocabulary.

6.2 Results of Questionnaire Survey and Interview

6.2.1 Evaluation of the Present English Language Course/s from Learners', Teachers' and Employees'/Professionals' Perspectives

Findings of the evaluation of the present English language course/s from the perspectives of various stakeholders like learners, teachers and employees/professionals are discussed below:

i. Utility of the Current English language Course/s

Findings of the students' questionnaire survey and interview signify that most of the learners observe that their current English language course/s can scarcely help them to meet their future professional requirements. Likewise, Findings of the teachers' questionnaire survey and interview imply that majority of the teachers deem the present English course/s are barely helpful for preparing the learners to meet their future professional needs in English. Correspondingly, Findings of the employees'/professionals' questionnaire survey and interview indicate that employees/professionals concur that the English language course/s they have taken at the tertiary level is/are moderately helping them to perform their specific professional activities in the English language.

ii. Emphasis on Learners' Prospective Professional Needs in Developing English Language Course/s at the Higher Level

Findings of the learners' questionnaire survey illustrate that majority of the learners think that the English language course/s should be more professional needs-oriented to enable them to meet their future professional requirements efficiently. In the same line, findings of the teachers' questionnaire survey illustrate that majority of the teachers aver that the English language course/s at the tertiary level should focus on the learners' future professional needs.

6.2.2 Modifications and Reconstructions of the Present English Language Course/s

i. Modifications and Reconstructions of the English Language Course/s Expected by Learners

Bangladeshi tertiary level learners expect modifications or reconstructions of the current English language course/s. Learners deem that their English language course/s should be more practice-based to be effective. The course/s must be "more practical than theoretical" to properly cater for learners' needs of English for real life communications, particularly in the professional settings. In addition, learners expect that their English language course/s should focus more on teaching and development of their listening and speaking skills. Furthermore, they expect "a task-based, practice-oriented, communicative, and interactive classroom".

ii. Modifications and Reconstructions of the English Language Course/s Recommended by Teachers

Bangladeshi higher level teachers envision several changes and modifications in the current English language course/s. They expect to add new contents or materials to the existing list of contents and recommended materials in the syllabus to "address learners' specific English language needs" for professional purposes. They suggest that more elements should be added for developing listening and speaking skills. They further opine that in the universities of Bangladesh "proper attention should be paid to develop learners' presentation skills" to transform them into efficient users of English in their prospective work settings.

7. Discussion

Findings of the empirical study reveal that the tertiary level English language courses are found to be mostly focused on the academic needs of Bangladeshi learners. EOP courses or elements have been barely incorporated into the English curriculum at the tertiary level. The current

English language courses are scarcely useful for addressing the needs of the learners for future occupational purposes. These courses mostly fail to prepare Bangladeshi graduates properly for the English proficiency required for their intended professions. Learners perceived that the higher level English language course/s barely focus on teaching them the specific skills, elements and uses of English necessary to perform successfully in their professional life. The employees and professionals discerned that the tertiary level English language courses have hardly trained them the techniques of effective communication in English. The employees and professionals perceived that the higher level English language course/s need to focus more on improving the employees'/professionals' fluency in speaking. The listening and speaking skills required adequate importance in their English language course/s. Learners expect that their future professional needs should be addressed adequately and incorporated in the English language course/s. The English language course/s should be more professional needs-oriented to prepare them for performing their intended professional roles successfully. Teachers deemed that the syllabi of the English language courses should be upgraded. The syllabi must be developed/modified in accordance with the intended professional needs of Bangladeshi graduates.

8. Recommendations

On the basis of theoretical discussion and findings of the study, the following means and measures are recommended to bring about constructive changes and improvements in the design, reconstruction, implementation as well as evaluation of the English language courses in the universities of Bangladesh:

- English language courses at the tertiary level should be designed or reconstructed in accordance with the changing needs of Bangladeshi learners and their contexts of learning the foreign language. Course developers should design suitable and effective ESP courses corresponding the Bangladeshi context. Particularly, occupational needs-oriented EOP courses will enable Bangladeshi learners to meet the required standard of English proficiency in the respective professional sectors.
- Needs analysis should be incorporated in the English language course design procedures at the tertiary level in Bangladesh. The target needs as well as the present needs of Bangladeshi tertiary level learners should be thoroughly analyzed to develop suitable and effective professional needs-oriented English language courses.
- Course developers need to choose a suitable syllabus type for English language course design at the tertiary level. As an ESP syllabus must be open-ended, flexible and subject to regular modification according to the changing needs of the learners, the 'eclectic' approach to syllabus design can be utilized for ESP course design.
- The tertiary level English language syllabus should focus on learner outcomes in terms of proficiency and performance, and the goals must be relevant to the perceived needs and interests of the learners. The long-term needs and short-term wants of the higher level learners must be identified and specified, and properly attended by the course developers for effective and feasible syllabus design and implementation.
- The ESP Approach upholds a learner-centred approach to English language teaching. Accordingly, the Tertiary level English language courses should promote self-direction in Bangladeshi learners to train and transform them into efficient users of English in their professional sectors.
- Course designers need to explore the ESP doctrine to devise a practicable approach to English language teaching that will be more appropriate and beneficial for Bangladeshi learners than the currently used teaching system at the tertiary level. The teaching system and procedures must focus on the needs, goals and motivation of the learners. In addition, learners' standpoint towards learning the target language and their learning strategies should be specified and properly addressed in the language learning process.

- For implementation of the ESP Approach and effective English language learning at the tertiary level, the teaching learning facilities of the academic setting need to be enhanced and upgraded. Inclusion of modern teaching-learning aids in the classroom, and formation of English language labs are essential for ensuring learners' constant and continuous practice, and facilitating successful language learning.
- Syllabus planners need to maintain correlations between education policy and syllabus design. They should make provision for both future social role as well as individual development of Bangladeshi learners. Specifically, the Position-oriented education policy, which is accountable to the 'measures of utility', can help us to direct focus of the English language courses intended for the higher level learners towards meeting manpower needs and serving the socio-economic well-being of Bangladesh.

9. Conclusion

In conclusion, the tertiary level learners, teachers as well as the employees and professionals have found their English language courses moderately appropriate and effective for future professional purposes. They are more interested in goal-oriented ESP courses, which can help them to enhance their knowledge and skills in English and to acquire required English proficiency to perform their prospective professional duties and activities successfully. The study indicates that the current English language courses have been scarcely tailored to the needs of Bangladeshi learners preponderantly due to the absence of formal needs analysis procedures in English course design at the universities of Bangladesh. The tertiary level English courses should address Bangladeshi learners' long-term needs as professionals. The occupational needs of the tertiary level learners are very vital and these should be incorporated in the current English language courses. Therefore, course developers working at various universities of Bangladesh should focus on developing and teaching "tailor-made" ESP courses that can cater to the occupational needs as well as the academic needs of learners. Therefore, Bangladeshi course designers must welcome innovation in syllabus design when it is necessary and beneficial for the target group of learners. Innovation in course design should be endeavoured by thorough analysis of the learners' present needs and target needs, and investigation of practical relevance of an English language course. The ESP approach should be incorporated in English language syllabus design for the students of the Faculty of Arts in the universities of Bangladesh.

References

- ¹ Dudley-Evans, Tony and St John, Maggie Jo. 1998. *Developments in English for Specific Purposes: A Multi-disciplinary Approach*. Cambridge: Cambridge University Press.
- ² Johns, Ann M. and Price-Machado, Donna. 2001. "English for Specific Purposes: Tailoring Courses to Student Needs – and to the Outside World", In M. Celce-Murcia (Ed.), *Teaching English as a Second or Foreign Language*, 43-54, Boston: Heinle and Heinle. p. 43.
- ³ Howatt, Anthony Philip Reid. 1984. *A History of English Language Teaching*. Oxford: Oxford University Press.
- ⁴ Munby, John. 1978. *Communicative Syllabus Design*. Cambridge: Cambridge University Press. p. 1.
- ⁵ Johns, Ann M. 2013. "The History of English for Specific Purposes Research". In Brian Paltridge and Sue Starfield (Eds.), *The Handbook of English for Specific Purposes* 5-30, Oxford: Wiley Blackwell. p. 6.
- ⁶ Basturkmen, Helen. 2010. *Developing Course in English for Specific Purposes*. New York: Palgrave Macmillan.
- ⁷ *Ibid.* p. 18.
- ⁸ Robinson, Pauline. 1991. *ESP Today: A Practitioners' Guide*. New York: Prentice Hall International. p. 2.
- ⁹ Robinson, Pauline. 1980. *English for Specific Purposes*. Oxford: Pergamon Press. p. 6.
- ¹⁰ *Ibid.*
- ¹¹ Hutchinson, Tom and Waters, Alan. 1987. *English for Specific Purposes*. Cambridge: Cambridge University Press. p.164.
- ¹² Jordan, Robert R. 1997. *English for Academic Purposes*. Cambridge: Cambridge University Press. p. 1.

- ¹³ Cristine, 1993. p.17, Cited in Javid, Choudhary Zahid. 2013. "English for Specific Purposes: Its Definition, Characteristics, Scope and Purpose". *European Journal of Scientific Research* 112 (1): 138-151, <http://www.europeanjournalofscientificresearch.com>. p.138. Retrieved on 27 March, 2025. p. 138.
- ¹⁴ Munby, John. 1978. *Communicative Syllabus Design*. Cambridge: Cambridge University Press.
- ¹⁵ Strevens, Peter. 1977. *The Teaching of English for Special Purposes*. Oxford: Oxford University Press.
- ¹⁶ Munby, John. 1978. *Communicative Syllabus Design*. Cambridge: Cambridge University Press. p. 2.
- ¹⁷ Richards, Jack Croft. 2001. *Curriculum Development in Language Teaching*. Cambridge, UK: Cambridge University Press. p. 32.
- ¹⁸ Carter, David. 1983. "Some Propositions about ESP". *The ESP Journal* 2 (21): 131-137.
- ¹⁹ Hutchinson, Tom and Waters, Alan. 1987. *English for Specific Purposes*. Cambridge: Cambridge University Press.
- ²⁰ Paltridge, Brian and Starfield, Sue. 2013. *The Handbook of English for Specific Purposes*, Chichester, UK: Wiley Blackwell. p. 326.
- ²¹ Dudley-Evans, Tony and St John, Maggie Jo. 1998. *Developments in English for Specific Purposes: A Multi-disciplinary Approach*. Cambridge: Cambridge University Press. p. 121.
- ²² *Ibid.*

ইংরেজি শিক্ষার প্রয়াস (১৮০০-১৮৫০) : উনিশ শতকে বাঙালি মধ্যবিত্তের রূপান্তর-

একটি সমালোচনামূলক মূল্যায়ন

[Striving for English (1800-1850) : The Transformation of the Bengali Middle Class in the Nineteenth Century — A Critical Appraisal]

Dr. Mortuza Khaled

Professor, Department of History, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/5.-Dr.-Mortuza-Khaled.pdf>

Received : 25 February 2025
Received in revised: 10 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Bengal Renaissance, English Education in
19th-century Bengal, Social Mobility in
colonial Bengal.

ABSTRACT

This paper examines the transformation of the Bengali middle class in early colonial Bengal (1800–1850) through their pursuit of English education. Driven by economic aspirations and social mobility, the Bengali Hindu middle class embraced English learning, leading to the establishment of numerous schools and colleges, culminating in the University of Calcutta in 1857. This educational shift facilitated access to British administrative roles and sparked the Bengal Renaissance, fostering cultural awakening, social reforms, and the eradication of practices like sati. Figures like Rammohan Roy and Vidyasagar played pivotal roles in this modernization, blending Western rationalism with indigenous traditions. However, this class also faced criticism for opportunism and complicity with colonial rule, reflecting a complex duality in their social and political roles. The paper underscores how English education catalyzed a broader socio-cultural and political transformation, laying the foundation for Indian nationalism.

ভূমিকা

আঠার শতকের শেষার্ধ্বে এবং উনিশ শতকের প্রথমে বাঙালি মধ্যবিত্ত শ্রেণীর মধ্যে ইংরেজী ভাষা শেখার প্রবণতা প্রবল হয়ে উঠে। ফলে উনিশ শতকের প্রথমার্ধে সারা বাংলায় গড়ে উঠে শত শত ইংরেজী ভাষা শেখার স্কুল ও কলেজ এবং শেষে ১৮৫৭ সালে কোলকাতা বিশ্ববিদ্যালয়। ইংরেজী ভাষার মাধ্যমে একদিকে তাদের জন্য যেমন চাকুরীসহ জীবিকার এক বড় দ্বার উন্মুক্ত হয় অপর দিকে পাশ্চাত্যের শিল্প, সাহিত্য, দর্শনের সংস্পর্শে এসে বাংলায় সংঘটিত হয় এক অভূতপূর্ব নব জাগরণ যাকে বেঙ্গল রেনেসা নামে অভিহিত করা হয়। এই সাংস্কৃতিক নবজাগরণ বাঙালির মনোজগৎ কে উন্মুক্ত করে, কুসংস্কার দূর করে, নিজেদের আত্মীক উন্নয়ন ঘটায়। বাঙালির মধ্যে সৃষ্টি করে স্বদেশ প্রেম, দূর করে ধর্মাত্মতা। এর প্রেক্ষাপটে রামমোহন রায়, ঈশ্বরচন্দ্র, বিবেকানন্দের মতো সমাজ সংস্কারকের আবির্ভাব ঘটে। ই নবজাগরণের পিছনে ইংরেজি শিক্ষার প্রতি মধ্যবিত্ত শ্রেণীর আগ্রহ ছিল মূল চালিকাশক্তি, যা কেবল ব্যক্তিগত উন্নতির বাসনা নয়—বরং একটি বৃহত্তর সামাজিক, সাংস্কৃতিক ও রাজনৈতিক রূপান্তরের সূচনা করে। ইংরেজি শিক্ষার মধ্য দিয়ে তারা ব্রিটিশ প্রশাসনিক কাঠামোর অংশ হয়ে ওঠে এবং পশ্চিমা ভাবধারার সঙ্গে পরিচিত হয়ে সমাজে আধুনিকতা, যুক্তিবাদ এবং বৈজ্ঞানিক মনোভাবের প্রচার ঘটায়। এই শ্রেণীর ইংরেজি শিক্ষায় ঝুঁকে পড়ার পেছনে একদিকে ছিল অর্থনৈতিক নিরাপত্তা অর্জনের আকাঙ্ক্ষা, অন্যদিকে সামাজিক মর্যাদা ও আধুনিক জীবনের অন্বেষণ। পাশাপাশি, এই শিক্ষার প্রসারে যারা অগ্রণী ভূমিকা পালন করেছিলেন—যেমন উইলিয়াম কেরি, ডেভিড হেয়ার, রামমোহন রায় প্রমুখ—তাদের অবদানও ছিল গুরুত্বপূর্ণ। তবে এই প্রক্রিয়া ছিল একমাত্রিক নয়; এর মধ্যে জটিল দ্বৈততা ছিল। ইংরেজি শিক্ষার মাধ্যমে মধ্যবিত্ত শ্রেণী যেমন আত্মপ্রতিষ্ঠা লাভ করে, তেমনি তারা একপর্যায়ে ঔপনিবেশিক শাসনের সহযোগী ও সুবিধাভোগী শ্রেণীতেও পরিণত হয়। এই দোদুল্যমান অবস্থান থেকেই তাদের চরিত্র, দৃষ্টিভঙ্গি ও মূল্যবোধের মধ্যে নানা রকম বৈপরীত্য পরিলক্ষিত হয়—যা পরবর্তীকালে বিভিন্ন সাহিত্যিক ও সমাজ চিন্তকদের সমালোচনার বিষয় হয়ে ওঠে। এ সবই ছিল ইংরেজী শিক্ষার সুফল। বর্তমান লেখায় আলোচনা করা হবে বাঙালি মধ্যবিত্ত কখন, কেন এবং কিভাবে ইংরেজী শিক্ষার দিকে ঝুঁকে পড়ে তা। বিষয়টি আলোচনা করার আগে আলোচনা করা প্রয়োজন বাঙালি মধ্যবিত্ত শ্রেণী বলতে বলতে কোন সামাজিক শ্রেণীকে বোঝাত।

বাঙালি মধ্যবিত্ত শ্রেণী

বাঙালি মধ্যবিত্ত শ্রেণীর সংজ্ঞা সর্বদা এক ও অভিন্ন ছিল না। বাঙালি মধ্যবিত্ত শ্রেণী সময়ের সাথে সাথে পরিবর্তিত ও পরিশীলিত হয়েছিল। আঠার শতকের বাঙালি মধ্যবিত্ত, উনিশ শতকের প্রথম দিককার বাঙালি মধ্যবিত্ত এবং বিশ শতকের বাঙালি মধ্যবিত্ত এক রকম নয়। সময়ের সাথে সাথে তাদের মন জগতে পরিবর্তন এসেছে এসেছিল চিন্তা-চেতনার পরিবর্তন। ইংরেজী ভাষা শিক্ষার দিকে তাদের ঝুঁকে পড়ার কারণ অনুসন্ধানের আগে সংজ্ঞায়িত এবং চিহ্নিত করা প্রয়োজন বাঙালি মধ্যবিত্ত শ্রেণী বলতে কি বোঝায়? বাঙালি মধ্যবিত্ত শ্রেণী বলতে যে শ্রেণীকে বোঝায় তা কিন্তু হিন্দু বাঙালি মধ্যবিত্ত শ্রেণী। মুসলমান বাঙালি মধ্যবিত্ত শ্রেণীর অস্তিত্ব আঠার শতক থেকে শুরু করে পুরো উনিশ শতকে ছিল না। উনিশ শতকের শেষ দশকে এসে বাঙালি মুসলমান মধ্যবিত্তের উত্থান শুরু হয়। আমাদের বর্তমান আলোচ্য সূচীর বাইরের বিষয় সেটি। সুতরাং আমরা বাঙালি মধ্যবিত্ত শ্রেণী বলতে যে শ্রেণীকে বোঝাব তা হলো বাঙালি হিন্দু মধ্যবিত্ত শ্রেণী। বাঙালি হিন্দু মধ্যবিত্ত শ্রেণীর উত্থান ঘটা শুরু হয় উনিশ শতকের প্রারম্ভে। ১৭০০ সালে বাংলা, বিহার ও উড়িষ্যার দীউয়ান নিযুক্ত হয়ে আসেন মুর্শিদ কুলী খান।

বাঙালি মধ্যবিত্ত শ্রেণীর উদ্ভব

মুসলিম শাসনামলে উপমহাদেশসহ বাংলাদেশে শিক্ষিত, স্বচ্ছল ও রাজনীতি সচেতন মধ্যবিত্ত শ্রেণীর অস্তিত্ব অজানা ছিল।^১ বাঙালি মধ্যবিত্ত শ্রেণীর উত্থান ঘটে ঔপনিবেশিক শাসন প্রতিষ্ঠিত হবার পরে। ভারতে ব্রিটিশ শাসন প্রতিষ্ঠিত হবার পর যে নতুন ঔপনিবেশিক সমাজব্যবস্থা গড়ে উঠে তাতে বাঙালি সমাজের নবোদ্ভূত শক্তিগুলো ইংরেজ শাসকদের সহযোগী একটি শ্রেণী হিসেবে বিকশিত হয়।^২ অবশ্য এ শ্রেণী সৃষ্টির পটভূমি রচিত হয়েছিল আরও পূর্বে মুর্শিদ কুলী খান কর্তৃক প্রবর্তিত নতুন ভূমি ব্যবস্থা প্রবর্তনের সময় থেকে। মোগল শাসনামলে বাংলার সমাজ বিভক্ত ছিল দুই শ্রেণীতে। শাসক অভিজাত শ্রেণীর যার অন্তর্গত ছিল বিদেশী তুর্কী, আফগান ও পারসিক মুসলমানগণ। এরা ছিল বিদেশ থেকে আসা অবাঙালি মুসলমান। সমগ্র মোগল শাসনামলে তারাই নিয়ন্ত্রণ করে থাকে রাষ্ট্রীয় প্রশাসন যন্ত্র। স্থানীয় জনগণ তা হিন্দু বা মুসলমান--হোক প্রশাসনিক কার্য থেকে দূরে রাখা হতো। এ শাসন ব্যবস্থা প্রতিষ্ঠিত ছিল সুবাদার-দেওয়ান-জায়গিরদার-আমলা-কর্মচারীদের পিরামিড সাদৃশ্য বিরাট এক প্রশাসনিক কাঠামো ও সেনাবাহিনীর উপর--- কোন বাঙালি সমাজের আভ্যন্তরীণ বিশেষ কোন শ্রেণী বা জনস্তরের উপর নয়।^৩

মুর্শিদ কুলী খান বাংলার এই শাসন ব্যবস্থার আমূল পরিবর্তন ঘটান। ১৭০০ সালে মোগল শাসনের ক্রান্তিলগ্নে মুর্শিদ কুলী খানকে সুবা বাংলার দিউয়ান নিযুক্ত করেন সম্রাট আওরঙ্গজেব। সে সময় বাংলা থেকে যে রাজস্ব আসতো তা প্রশাসনিক ব্যয় নির্বাহের জন্য খরচ করা অর্থের চাইতে কম ছিল। অন্য সুবা থেকে অর্থ এনে এর ঘাটতি পূরণ করা হতো। মুর্শিদ কুলী খান বাংলার রাজধানী ঢাকা থেকে মুর্শিদাবাদে স্থানান্তর, প্রশাসনিক কাজে তুর্কী আফগান ও পারসিকদের স্থলে স্থানীয় বাঙালি হিন্দু অভিজাতদের নিয়োগ দান করা শুরু করেন। তার অন্যতম কৃতিত্ব ছিল নতুন রাজস্ব ব্যবস্থা প্রবর্তন। তিনি ১৭২২ খ্রিষ্টাব্দে বাংলাকে ১৩টি চাকলায় বিভক্ত করে সেগুলিকে ২৫টি জমিদারী ও ১৩টি জায়গীরে রূপান্তর করেন।^৪ মুর্শিদ কুলী খানের রাজস্ব সংস্কারের ফলে অচিরেই বাংলায় প্রশাসক ছাড়াও জমিদার হিসেবে আত্মপ্রকাশ করে স্থানীয় বাঙালি হিন্দু অভিজাতগণ। সুদীর্ঘ মুসলিম শাসনামলের ইতিহাসে এই প্রথম গুণগত এক পরিবর্তন আনেন মুর্শিদ কুলী খান--- রচিত হয় বাঙালি অভিজাত ও মধ্যবিত্ত শ্রেণী সৃষ্টির পটভূমি।^৫ বরাবর ভারত উপমহাদেশে বিদেশী শাসক ও শাসন সম্পর্কে এ দেশীয় অধিবাসীদের কোন বৈরী মনোভাব ছিল না। ১৭৫৪ খ্রিষ্টাব্দে ইস্ট ইন্ডিয়া কোম্পানীর চীফ ইঞ্জিনিয়ার কর্ণেল স্কট তার বন্ধু মি. নোবেলকে লিখেছিলেন, “হিন্দু রাজারা এবং দেশীয় লোকেরা মুসলমান শাসকদের প্রতি বিরূপ ছিল, এবং গোপনে তারা শাসন-ব্যবস্থার পরিবর্তন কামনা করতো ও তাদের শৃঙ্খল থেকে মুক্ত হবার সুযোগ খুঁজতো।”^৬ নবাবি বা প্রাক-নবাবি যুগে যদিও বাংলাদেশ ছিল, কিন্তু আধুনিক অর্থে কোন বাঙালি জাতি ছিল না। তখন এ দেশীয় জনগণের সামাজিক ও সাংস্কৃতিক দৃষ্টিভঙ্গি ছিল বিশ্ববাদী।^৭ বিদেশী হিসেবে পলাশী পরিবর্তনে ক্লাইভের ভূমিকাকে দিল্লীর সম্রাট বা সমকালীন বাঙালি অভিজাত শ্রেণী বৈদেশিক হস্তক্ষেপ বলে মনে করেন নি।^৮ স্থানীয় বাঙালী অভিজাত শ্রেণী বরং এগিয়ে গিয়েছিল বৈদেশিক শক্তিকে সহায়তা করে তাদের অর্থনৈতিক অবস্থাকে অধিকতর সংহত করার জন্য।

আঠারো শতকে ইউরোপে শিল্প বিপ্লবের ফলে যে পরিবর্তন সংঘটিত হওয়া শুরু করে তার প্রভাব এই উপমহাদেশে এসেও লাগে। শিল্প বিপ্লবে সৃষ্ট যান্ত্রিক পণ্য নিয়ে এদেশে আসা শুরু করে ডাচ, ফ্রেঞ্চ, পর্তুগীজ এবং সবার শেষে ইংরেজ বণিকগণ। বাংলার কলকাতা, শ্রীরামপুর, চন্দননগর ও চুঁচুড়ায় গড়ে উঠে তাদের বাণিজ্যিক কেন্দ্র। পণ্য বিক্রি করা ছাড়াও তারা কারখানার কাঁচামাল সংগ্রহের জন্য ভারতবর্ষকে ব্যবহার করা শুরু করে। শত শত বছর থেকে বিদ্যমান এ দেশীয় বিনিময়ভিত্তিক গ্রাম কেন্দ্রীক স্বয়ংসম্পূর্ণ অর্থব্যবস্থা ভেঙ্গে পড়া শুরু করে।^{১৭} মুদ্রাভিত্তিক অর্থনৈতিক ব্যবস্থার দ্রুত বিকাশ ঘটা শুরু করে। বিদেশী বণিকদের সাথে রপ্তানী বাণিজ্যের সাথে জড়িয়ে পড়ে এ দেশীয় নতুন এক বণিক শ্রেণী। আঠারো শতকে বাঙলায় নবাব, রাজা-মহারাজা, জায়গিরদার জমিদার ও সামন্ত প্রভুদের ভোগ-বিলাসের সামগ্রী সরবরাহ বণিকদের বিশেষ বিকাশ ঘটে এবং তারা একটি উদীয়মান শক্তিরূপে আত্মপ্রকাশ করে।^{১৮} বাণিজ্য ছাড়াও ব্যক্তিগত কারবার থেকে তারা খুব দ্রুতই অগাধ সম্পদের অধিকারী হয়। সদ্য উত্থিত এই ধনাঢ্য শ্রেণী সনাতন মুগল অভিজাত শ্রেণীর চেয়ে অধিকতর অগ্রসর, তারা রাষ্ট্রীয় ক্ষেত্রে অধিকতর কার্যকরী ভূমিকা রাখার প্রয়াস পায়।

পলাশীর যুদ্ধের পর রাষ্ট্রক্ষমতা ইস্ট ইন্ডিয়া কোম্পানীর হাতে চলে যায়। কোম্পানী শাসনের উদ্দেশ্য হয়ে দাঁড়ায় সর্বোচ্চ পরিমাণে রাজস্ব আদায়। রাজস্বের উৎস ভূমি থেকে আরও অধিক হারে কর আদায়ের উদ্দেশ্যে তারা ১৭৯৩ সালে প্রবর্তন করে চিরস্থায়ী বন্দোবস্ত। একদিকে ইস্ট ইন্ডিয়া কোম্পানীর অংশীদারদের ক্রমবর্ধমান লভ্যাংশের দাবী এবং অন্যদিকে ভারতের বিভিন্ন এলাকার কৃষক বিদ্রোহ দমন এবং অন্যান্য যুদ্ধবিগ্রহের ব্যয় নির্বাহের জন্য কোম্পানীর প্রয়োজন, এ দুই মেটানোর ক্ষেত্রে কর্তৃত্বশালীনের চিরস্থায়ী বন্দোবস্ত অনেকেংশে কার্যকরী হয়।^{১৯} এ বন্দোবস্তের নীতিতে সাড়া দিয়ে নবাবী আমলে সৃষ্ট হিন্দু অভিজাত ও জমিদারেরা নতুন করে জমিদারে রূপান্তরিত হয়ে ভূমির উপর তাদের কর্তৃত্ব প্রতিষ্ঠা করে। চিরস্থায়ী বন্দোবস্তের কর ধার্য করা হয়েছিল ভূমি জরিপ না করে এবং এ বস্তোবস্তে জমিদারগণ উচ্চহারে কর দেবার অঙ্গীকারে জমিদারী গ্রহণ করেছিলেন। সে পরিমাণে কর জমিদারী থেকে আদায় না হওয়ায় জমিদারেরা সংকটে পতিত হন। এছাড়া ১৭৯৩ সালের চিরস্থায়ী বন্দোবস্তের ফলে পুরনো ভূমিভিত্তিক অভিজাত শ্রেণী যার ভাগ্য মুসলিম রাজশক্তির সাথে ওতপ্রোতভাবে জড়িত ছিল সে শ্রেণী ধ্বংস প্রাপ্ত হয়, উদ্ভব হয় নতুন এক অভিজাত শ্রেণী।^{২০} এ অভিজাত মুসলমানদের পতনের অপর কারণ ছিল কোম্পানী কর্তৃক লাখেরাজ সম্পত্তি গ্রাস। হিন্দু-মুসলিম উভয় সম্প্রদায় নিষ্কর লাখেরাজ জমি ভোগ করতেন। হিন্দুরা বিদেশী মুসলিম ও পরবর্তীতে ইংরেজ শাসনাধীনে থাকায় সম্পদ রক্ষার ক্ষেত্রে অধিকতর সচেতন থাকতো, তাদের সম্পদের দলির দস্তাবেজ রক্ষা করতেন। নিজেদের শাসকের জাত বিবেচনা করে মুসলমান অভিজাতগণ দলিল রক্ষার বিষয়ে হিন্দুদের মতো সচেতন ছিল না। ফলে দুর্বল দলিলের অজুহাতে কোম্পানী ১৭৯৩ খ্রিষ্টাব্দ থেকে ১৮২৮ খ্রিষ্টাব্দের মধ্যে নানা কৌশলে বহু লাখেরাজ সম্পত্তি বাজেয়াপ্ত করে এর ফলে বেশী ক্ষতিগ্রস্ত হয় মুসলিম অভিজাতগণ।^{২১} এভাবে আঠারো শতকের শেষে মোগল আমলের মুসলিম অভিজাত সামন্তশ্রেণী ধ্বংস হয়ে যায়।

চিরস্থায়ী বন্দোবস্তের ফলে সৃষ্ট মূলত হিন্দু জমিদার শ্রেণীর পতন ঘটাও শুরু করে ইস্ট ইন্ডিয়া কোম্পানীর সূর্যাস্ত আইনের ফলে। কোথাও কোথাও জমিদারের নতুন উদীয়মান ব্যবসায়ীর শ্রেণীর কাজে তাদের জমিদারীর একাংশ বিক্রি করে তাদের জমিদারী রক্ষা করে। চিরস্থায়ী বন্দোবস্ত ও তা থেকে অর্থ আদায় করার ক্ষেত্রে কোম্পানীর কঠোর আইনের ফলে অচিরেই বাংলায় অনেক স্তর বিশিষ্ট মধ্যসত্ত্বভোগী শ্রেণী সৃষ্টি হয়। এ শ্রেণী ব্রিটিশ সৃষ্ট সুযোগ সুবিধা গ্রহণ করে বাণিজ্যের মাধ্যমে সম্পদ সঞ্চয় করেছিল। বিষয় ঘোষের মতে, “উনিশ শতকে একশ্রেণীর ধনিক বাঙালির হাতে পর্যাপ্ত মূলধনও ছিল। এই ধনিক বাঙালিরা ইংরেজদের সংস্পর্শে নানাবিধ কাজকর্ম করে আঠারো শতকের মধ্যেই প্রভূত ধনসঞ্চয় করেছিলেন।”^{২২} এভাবে তাদের সঞ্চিত সম্পদ তারা পুনরায় বাণিজ্য বা শিল্পে ক্ষিনিয়োগ না করে তা জমিদারী বা তার অংশবিশেষ ক্রয়ের মতো অনুপাদনশীল খাতে তা বিনিয়োগ করে। “যে-পথে ধনিক বাঙালির ধনসঞ্চয় করেছেন সে-পথ নোংরা অলিগলিপথ, চোরালি পথ, সর্পিণ্ড ও সংকীর্ণ পথ। শিল্পোদ্যমবা উচ্চাকাঙ্ক্ষী কোন পরিকল্পনা গ্রহণের কোন দূরদর্শীতা বা মনোভাব তাদের ছিল না। তারা তাদের অর্জিত সম্পদ বিনিয়োগ করে সহজ মাধ্যম ভূমিতে।”^{২৩} আসলে উনিশ শতকে সমাজ ব্যবস্থায় ভূমি মালিক ও জমিদারীর অধিকারী হওয়া একটি অত্যন্ত সম্মানজনক বিষয় হয়ে দাঁড়িয়েছিল এবং বাঙালি মধ্যবিত্ত শ্রেণী সম্মান ও আয়ের এই সহজ মাধ্যমটিকে তাদের অর্থ বিনিয়োগ করে।

এভাবে দেখা যায় উনিশ শতকের প্রথমদিকে ঔপনিবেশিক শাসকদের সহায়ক শ্রেণী হিসেবে বাংলায় নতুন এক সম্পদশালী শ্রেণীর অভ্যুদয় ঘটে তার সদস্য ছিল মূলত অভিজাত হিন্দুগণ। উনিশ শতকের প্রথম থেকে কলকাতা শহর

বাংলার রাজধানী ও শক্তিশালী একটি বাণিজ্যিক শহর হিসেবে বিকাশ লাভ করা শুরু করে এবং উদীয়মান এই বাঙালি মধ্যবিত্ত শ্রেণী কলকাতা ও তার পাশ্চাত্য অঞ্চলে বাড়ী নির্মাণসহ সম্পত্তি প্রতিষ্ঠায় উদ্যোগী হয়। তারা এ এলাকায় স্থায়ীভাবে বসবাস করা শুরু করে। এ সময় কলকাতা শহরে বসতি স্থাপনকারী পরিবারগুলির অন্যতম ছিল জোড়াসাঁকোর ঠাকুর পরিবার, শোভাবাজারের রাজ পরিবার, হাটখোলার দত্ত পরিবার, কলুটোলার শীল পরিবার, রামবাগানের দত্ত পরিবার, বহুবাজারের বন্দোপাধ্যায় পরিবার, কলুটোলার শীল পরিবার, রামবাগানের দত্ত পরিবার, বহুবাজারের বন্দোপাধ্যায় পরিবার, কলুটোলার সেন পরিবার ও সলাঙ্গার দত্ত পরিবার ছিল অন্যতম।^{১৬}

বাঙালি ভদ্রলোক

এভাবে যে বাঙালি হিন্দু মধ্যবিত্ত শ্রেণীর উদ্ভব ঘটে তাদের সহজ বাংলায় বলা হয় *ভদ্রলোক*। আঠারো শতকের শেষভাগে (১৭৫০-১৮০০ সালের দিকে) বাঙালি ভদ্রলোক শ্রেণীর উত্থানের প্রাক্কালে, যখন ইংরেজি শিক্ষার প্রতি ঝোঁক এখনও পুরোপুরি গড়ে ওঠেনি, তখন এই শ্রেণীর সামাজিক অবস্থান, মানসিকতা ও রুচিবোধ ছিল ঐতিহ্যবাহী বাঙালি সমাজের সঙ্গে গভীরভাবে জড়িত। এই সময়ে ব্রিটিশ ঔপনিবেশিক শাসন সবে শুরু হয়েছে, এবং বাংলার সমাজে মুঘল আমলের অর্থনৈতিক ও সাংস্কৃতিক প্রভাব এখনও প্রবল ছিল। এই সময়ের বাঙালি ভদ্রলোক শ্রেণী মূলত উচ্চবর্ণের হিন্দু (ব্রাহ্মণ, কায়স্থ, বৈদ্য) সম্প্রদায়ের মধ্য থেকে উঠে এসেছিল। তারা জমিদার, তালুকদার, মধ্যস্থিত জমির মালিক বা মুঘল প্রশাসনের অধীনে কাজ করা "দেওয়ান" বা "নায়ব" হিসেবে অর্থনৈতিকভাবে প্রতিষ্ঠিত ছিল। উদাহরণস্বরূপ, নবাবি আমলে কলকাতার ধনী বণিক পরিবারগুলো (যেমন: শোভাবাজারের রাজ পরিবার) এই শ্রেণীর প্রাথমিক রূপ ছিল।^{১৭} এই শ্রেণীর ব্রিটিশ প্রশাসনের সাথে যোগাযোগ ছিল এবং ব্রিটিশদের সঙ্গে বাণিজ্য ও প্রশাসনিক কাজে তাদের এক বড় অংশ জড়িয়ে পড়ে। এরা কোম্পানির বণিক-এজেন্ট (বানিয়ান) বা মধ্যস্থ হিসেবে কাজ করত, যা তাদের অর্থনৈতিকভাবে শক্তিশালী করেছিল।^{১৮} এই শ্রেণীর একটি অংশ গ্রামাঞ্চলে জমিদারি বা তালুকদারি ব্যবস্থার সঙ্গে যুক্ত ছিল, অন্য অংশ কলকাতার মতো শহরে ব্রিটিশদের সঙ্গে বাণিজ্যের সুযোগে উঠে এসেছিল। শহরে এলাকায় তাদের অবস্থান তুলনামূলকভাবে আধুনিক ছিল।^{১৯}

এই সময়ে বাঙালি ভদ্রলোকদের রুচিবোধ ছিল ঐতিহ্যবাহী বাংলা সাহিত্য ও সংস্কৃতির প্রতি। মঙ্গলকাব্য, ভক্তিমূলক সাহিত্য (যেমন: চৈতন্যচরিতামৃত), এবং পৌরাণিক কাহিনী তাদের মধ্যে জনপ্রিয় ছিল। কবিতা, পাঁচালি, যাত্রা, এবং কথকতার মতো লোকসংস্কৃতি তাদের বিনোদনের মাধ্যম ছিল।^{২০} মুঘল আমলে ফার্সি ছিল প্রশাসনের ভাষা, এবং অনেক বাঙালি ভদ্রলোক ফার্সি ও সংস্কৃত শিক্ষায় শিক্ষিত ছিলেন। তারা প্রশাসনিক কাজে দক্ষ ছিলেন, যা পরে ইংরেজি শিক্ষার প্রতি তাদের ঝোঁকের একটি ভিত্তি তৈরি করে।^{২১} শহরের ধনী বাঙালি পরিবারগুলোর মধ্যে বাণিজ্যিক সচেতনতা ছিল। তারা ব্রিটিশ কোম্পানির সঙ্গে বাণিজ্যে লাভবান হয়ে নিজেদের অবস্থান শক্তিশালী করতে চাইত।^{২২} তাদের জীবনধারা ছিল প্রথাগত। পোশাকের ক্ষেত্রে ধুতি-চাদর, পাগড়ি প্রচলিত ছিল। খাদ্যাভ্যাসে ভাত, ডাল, মাছ, মাংস (বিশেষ করে পাঁঠার মাংস) জনপ্রিয় ছিল। গ্রামীণ ভদ্রলোকদের জীবনযাত্রা তুলনামূলকভাবে সাধারণ ছিল, তবে শহরে ভদ্রলোকরা বিলাসবহুল জীবনযাপনের প্রতি আকৃষ্ট হয়ে উঠছিলেন।^{২৩} শিক্ষা বলতে তখন সংস্কৃত, ফার্সি, বা বাংলা ভাষায় পড়াশোনা বোঝাত। পাঠশালা ও তৎকালীন গুরুকুল ব্যবস্থায় শিক্ষা দেওয়া হতো। ইংরেজি শিক্ষার প্রতি আগ্রহ তখনও তৈরি হয়নি, কারণ এর প্রয়োজনীয়তা স্পষ্ট ছিল না।^{২৪} এভাবে উনিশ শতকের শেষে যে বাঙালি হিন্দু মধ্যবিত্ত শ্রেণী তৈরী হয় তারা ছিল সুযোগ সন্ধানী, ন্যায়-নীতি ও নৈতিকতা বিবর্জিত, অদেশপ্রেমিক এক শক্তি। তাদের সম্পর্কে সে সময়ের সাহিত্যিক, দার্শনিক বা বিবেক সম্পন্ন কোন মানুষের ভাল ধারণা ছিল না। মধ্যবিত্ত শ্রেণী ছিল কোলকাতা কেন্দ্রীয় এবং কোলকাতা নগরকে কেন্দ্র করেনি তাদের বিকাশ ঘটে। কিন্তু কলকাতার কর্মজীবন শিল্পকেন্দ্রিক ছিল না, ছিল বাণিজ্য ও প্রশাসনকেন্দ্রিক ফলে কোলকাতার নাগরিক জীবনের বিকাশের সাথে সাথে এক ধরনের অশিল্পকেন্দ্রিক প্রশাসনিক চাকুরীর সুযোগ সৃষ্টি হয়। এই চাকুরী লাভকারী শ্রেণীর মধ্যে ছিল ক্ষুদ্র ব্যবসায়ী ও স্বল্প বেতনভোগী বিচিত্র এক ধরনের কর্মচারী যারা এক অর্থে কেরানী নামে অভিহিত করা যায়। আসলে কেরানী নামে যারা অভিহিত হতেন তাদের মধ্যে ছিল 'Writer' 'Clerk' 'Copyist' প্রভৃতি পেশার অধিকারী ব্যক্তিবর্গ। ১৮৪০-এর গোড়ার দিকে জনৈক বিদেশী পর্যটক কলকাতা শহরে ককারেল কোম্পানীর অফিসের কেরানীদের বর্ণনা দিয়েছেন এভাবে,

"In the lobby of the office, there are probably eight or a dozen native writers, some of them are seated on the ground with legs across, and having little books on their knee or on a small box before

them, others are seated at desks; some of these Bengalees are writing in their own language, others in English, their wages are from four to ten rupees monthly. In the common room, there are stay five or six East Indian 'writers', having salaries of and from sixty to one hundred rupees, and generally there are about a dozen native writers, who have from eight to twenty rupees a month. On the upper floor are the European partners and European clerks rooms."^{২৫}

দেশী বিদেশী সওদাগরি অফিসে সরকারী ও বেসরকারী মিলিয়ে বাঙালি কেরানীদের সংখ্যা উনিশ শতকের চল্লিশের দশকের কোলকাতায় বেশ বড় আকারের ছিল। তাঁদের পোষাক-পরিচ্ছদ ছিল শাদা ধুতি চাদর, বেনিয়ান। কেরানী বাবুরা ধুতি পরতেন বেশ লম্বা করে কোঁচা দুলিয়ে। এ ছিল ইংরেজী শিক্ষার প্রথম পর্বের চাকুরীজীবী বাঙালি নাগরিক মধ্যবিত্তের চিত্র। উদীয়মান বাঙালি মধ্যবিত্ত ছিল স্বার্থপর ও আত্মকেন্দ্রিক। ১৮৮১ সালেই বাঙালী মধ্যবিত্ত শ্রেণীর চরিত্র বিশ্লেষণ করতে গিয়ে সমকালীন পত্রিকা *সোমপ্রকাশ* মন্তব্য করেছে। “আমাদের দেশের লোকেরা পুত্রকে যে লেখাপড়া শিখান, মূলে চাকুরীই তাহার উদ্দেশ্য। পুত্র লেখাপড়া শিখিয়া কৃতী হইবেন, তাঁহার দ্বারা দেশের উপকার হইবে, স্বাধীন প্রবৃত্তি ও মত হইবে, চেষ্টা আমাদিগের অন্তরকরণে এক মুহূর্তের জন্যও বোধ হয় স্থান প্রাপ্ত হয় না।”^{২৬} একই ভাবে উনিশ শতকের জনপ্রিয় লেখক বঙ্কিমচন্দ্র চট্টোপাধ্যায় বাঙালির চিত্র অঙ্কন করেছেন এভাবে,

“জগদীশ্বর কৃপায়, ঊনবিংশ শতাব্দীতে আধুনিক বাঙালী নামে এক অদ্ভুত জন্তু এই জগতে দেখা দিয়াছে। পশুতত্ত্ববিৎ পণ্ডিতেরা পরীক্ষা দ্বারা স্থির করিয়াছেন যে, এই জন্তু বাহ্যতঃ মনুষ্য-লক্ষণাক্রমণ; হসেহু পদে পাঁচ-পাঁদ অঙ্গুলি, লাঙ্গুল নাই এবং অস্ত্র ও মস্তিষ্ক ‘বাইমেনা’ জাতির সদৃশ বটে। তবে অমতঃস্বভাব সন্মুখেও মনুষ্য বটে, কেহ কেহ বলেন, তাহার বাহিরে মনুষ্য, এবং অমতঃস্বভাব পশু (কতিপয় লাল দাড়িবিষ্ট ঋষির মতো)। বিধাতা ত্রিলোকের সুন্দরীগণের সৌন্দর্য তিল তিল সংগ্রহ করিয়া তোলাতমার সৃজন করিয়াছিলেন; সেইরূপ পশুবৃত্তির তিল তির করিয়া সংগ্রহ পূর্বক এই অপূর্ব নব্য বাঙালি চরিত্র সৃজন করিয়াছেন। শূণ্য হইতে শঠতা, কুকুর হইতে ভোষামোদ ও ভিক্ষানুরাগ, মেঘ হইতে ভীরুত, বানর হইতে অনুরণপটুতা, এবং গর্দভ হইতে গর্জন— এই সকল একত্র করিয়া দিগ্ভ্রমল উজ্জ্বলকারী, ভারতবর্ষের ভরসার বিষয়ীভূত, এবং ভট্ট মক্ষ্মলরের আদরের স্থল, নব্য বাঙালিকে সমাজাকাশে উদিত করিয়াছেন।”^{২৭}

আবার বাঙালি মধ্যবিত্ত শ্রেণীর চরিত্র চিত্রিত করতে গিয়ে বাঙালি বাবুদের সম্পর্কে তীব্র কটুভক্তি প্রকাশ করে বঙ্কিমচন্দ্র মন্তব্য করেছেন,

“যাঁহার বাক্য মনোমধ্যে এক, কখনে দশ, লিখনে শত এবং কলহে সহস্র, তিনিই বাবু। যাঁহার বল হস্তে একগুণ, মুখে দশগুণ, পৃষ্ঠে শতগুণ এবং কার্যকালে অদৃশ্য, তিনিই বাবু। যাঁহার বুদ্ধি বাল্যে পুস্তকমধ্যে, যৌবনে বোতলমধ্যে, বার্ধক্যে গৃহীণীর অঞ্চলে, তিনিই বাবু। যাঁহার ইস্টদেবতা ইংরাজ, গুরু ব্রাহ্মধর্মবেত্তা, বেদ দেশী সংবাদপত্র এবং তীর্থ ‘ন্যাশনাল থিয়েটার’, তিনিই বাবু। যিনি মিসনরির নিকট খ্রীষ্টিয়ান, কেশবচন্দ্রের নিকট ব্রাহ্ম, পিতার নিকট হিন্দু, এবং ভিক্ষুক ব্রাহ্মণের নিষ্ঠা নাস্তিক, তিনিই বাবু। যিনি নিজ গৃহে জল খান, বন্ধুগৃহে মদ খান, বেশ্যাগৃহে গালি খান, এবং মুনিব সাহেবের গৃহে গলাধাক্ষা খান, তিনিই বাবু। যাঁহার স্নানকালে তৈলে ঘৃণা, আহারকালে আপন অঙ্গুলিকে ঘৃণা এবং কথোপকথনকালে মাতৃভাষায় ঘৃণা, তিনিই বাবু। যাঁহার যত্ন কেবল পরিচ্ছদে, তৎপরতা কেবল উমেদারিতে, ভক্তি কেবল গৃহীণী বা উপগৃহীণীতে, এবং রাগ কেবল সম্বন্ধের উপর, নিঃসন্দেহে তিনিই বাবু।”^{২৮}

এভাবে বঙ্কিমচন্দ্র চট্টোপাধ্যায় ক্ষোভ ও গ্লানি থেকে বাঙালি মধ্যবিত্ত শ্রেণীর যে চরিত্র চিত্রিত করেছেন তাতে তার ক্ষোভ থাকলেও এ চিত্র বাঙালি মধ্যবিত্তদের ক্ষেত্রে খুব বেশী অতিরঞ্জিত ছিল না। এভাবে দেখা যায় ব্রিটিশ শক্তির অনুগত শক্তি হিসেবে বাংলায় যে বাঙালি মধ্যবিত্ত শ্রেণীর উন্মেষ তাদের না ছিল জাতীয়তাবোধ বা জাতীয়তাবাদ। দেশপ্রেম, মানব কল্যাণের কোন মনোভাবই তাদের মধ্যে বাঙালি মধ্যবিত্তের মধ্যে ছিল না। অবশ্য দেশপ্রেম বা জাতীয়তাবাদ শুরু থেকেই এই উপমহাদেশে ছিল না। এ বিষয়ে ঐতিহাসিক শ্রীরমেশচন্দ্র মজুমদার মন্তব্য করেছেন,

“জাতীয়তা বলিতে যাহা বুঝায় ভারতবর্ষে তাহার অস্তিত্ব মধ্যযুগে ছিল না, প্রাচীন হিন্দু আমলেও ছিল কিনা সন্দেহ। যখন বাংলায় রাজত্ব প্রতিষ্ঠা করিয়া ইংরেজশক্তি নেপাল, পাঞ্জাব প্রভৃতি রাজ্য অধিকার করিতে যুদ্ধযাত্রা করিত তখন বাঙালী নেতারা ইংরেজদের বিজয়ের জন্য ভগবানের নিকট প্রার্থনা করিতেন এবং যুদ্ধে অর্থসাহায্যের জন্য অগ্রসর হইতেন। উনিশ শতকের গোড়ায় ভারতের সর্বশ্রেষ্ঠ মনীষী রাজা রামমোহন রায়ও এই দলভুক্ত ছিলেন।”^{২৯}

এভাবে দেখা যায় যে, উনিশ শতকের বাঙালি মধ্যবিত্তের মধ্যে ব্রিটিশ শাসনের প্রতি কোন বিদ্বেষভাব ছিল না। উনিশ শতকের গোড়ার প্রসিদ্ধ মনীষী রাজা রামমোহন রায় ধর্ম, সমাজ ও রাজনীতি বিষয়ে অনন্য উদার মত পোষণ করিতেন কিন্তু তিনিও মুসলমান রাজ্যে হিন্দুদের প্রতি অত্যাচার, অবিচার প্রভৃতির উল্লেখ করে হস্তাকে ধন্যবাদ দিয়েছেন যে, তিনি

ইংরেজদের ভারতে পাঠিয়ে হিন্দুদের নয়শত বর্ষব্যাপী মুসলমান লাঞ্ছনা ও অত্যাচার থেকে উদ্ধার করেছেন।^{১০} এই সময়ের অপর বাঙালী মনীষী প্রসন্নকুমার ঠাকুরও একই মনোভাব প্রকাশ্যেই ব্যক্ত করে বলেছেন, “ভগবান যদি আমাকে জিজ্ঞাসা করেন, তুমি স্বাধীনতা চাও না ইংরেজের অধীন হইয়া থাকিতে চাও, আমি মুক্তকণ্ঠে ইংরেজের অধীনতাই বর বলিয়া গ্রহণ করিব।”^{১১} এই মনোভাব কেবল মুষ্টিমেয় হিন্দু নেতা ও অভিজাত সম্প্রদায়ের মধ্যে সীমাবদ্ধ ছিল না। হিন্দু বাঙালি জনসাধারণ উনিশ শতকে এই মতই দৃঢ়ভাবে পোষণ করিতেন। এভাবে দেখা যায় যে, “জাতীয় চেতনা বা স্বাধীনতার প্রেরণা অন্তত: বাংলা দেশে উনিশ শতকের প্রথমার্ধে ছিল না।”^{১২}

১৭৯০-১৮৩৪ সালে বাঙালি হিন্দু মধ্যবিত্ত শ্রেণীর ইংরেজি শিক্ষার প্রতি আগ্রহের কারণ

১৭৯০ থেকে ১৮৩৪ সালের মধ্যে বাঙালি হিন্দু মধ্যবিত্ত শ্রেণী, যারা “ভদ্রলোক” নামে পরিচিত, ইংরেজি শিক্ষার প্রতি তীব্র আগ্রহী হয়ে ওঠে। এই আগ্রহ তাদের অর্থনৈতিক, সামাজিক, এবং সাংস্কৃতিক জীবনে গভীর প্রভাব ফেলে এবং ব্রিটিশ ঔপনিবেশিক শাসনের প্রেক্ষাপটে তাদের অবস্থানকে পুনর্নির্মাণ করে। এই শ্রেণীর চাপ ও সক্রিয় অংশগ্রহণের ফলে ১৮৩৫ সালে লর্ড মেকলের নেতৃত্বে ইংরেজি ভাষাকে ব্রিটিশ ভারতের শিক্ষা ও প্রশাসনিক ভাষা হিসেবে প্রতিষ্ঠিত করা হয়। নিম্নে বাঙালি ভদ্রলোকদের ইংরেজি শিক্ষার প্রতি ঝোঁকের পেছনের কারণগুলো বিস্তারিতভাবে ব্যাখ্যা করা হলো:

অর্থনৈতিক সুযোগ ও প্রশাসনিক প্রয়োজনীয়তা

ব্রিটিশ ইস্ট ইন্ডিয়া কোম্পানির শাসন প্রতিষ্ঠার পর (১৭৫৭ সালের পলাশীর যুদ্ধের পর) বাংলার অর্থনৈতিক ও প্রশাসনিক কাঠামো ব্রিটিশদের নিয়ন্ত্রণে চলে আসে। ১৭৯০-এর দশকে ফার্সি প্রশাসনিক ভাষা হিসেবে প্রাধান্য ধরে রাখলেও, ব্রিটিশ প্রশাসন ক্রমশ ইংরেজি ভাষার উপর নির্ভরশীল হয়ে ওঠে। বাঙালি ভদ্রলোক শ্রেণী, যারা ঐতিহ্যগতভাবে মুঘল প্রশাসনে ফার্সি শিক্ষার মাধ্যমে দেওয়ান বা নায়ের হিসেবে কাজ করত, বুঝতে পারে যে ইংরেজি শিক্ষা তাদের জন্য নতুন অর্থনৈতিক সুযোগের দ্বার উন্মোচন করবে।

ইংরেজি জানা ব্যক্তির ব্রিটিশ প্রশাসনে কেরানি, আমলা, বা অন্যান্য লাভজনক পদে নিয়োগ পাওয়ার সুযোগ পেত। উদাহরণস্বরূপ, কলকাতার ধনী বাঙালি পরিবারগুলো, যেমন শোভাবাজারের রাজ পরিবার বা ঠাকুর পরিবার, ব্রিটিশদের সঙ্গে বাণিজ্য ও প্রশাসনিক কাজে যুক্ত হয়ে ইংরেজি শিক্ষার প্রয়োজনীয়তা উপলব্ধি করে। এই পরিবারগুলো ব্রিটিশ কোম্পানির বণিক-এজেন্ট (বানিয়ান) হিসেবে কাজ করত, যা তাদের অর্থনৈতিকভাবে শক্তিশালী করেছিল। ইংরেজি শিক্ষা তাদের এই অবস্থানকে আরও সুসংহত করার প্রতিশ্রুতি দিয়েছিল।^{১৩} এছাড়া, ব্রিটিশদের জমিদারি ব্যবস্থা (১৭৯৩ সালের স্থায়ী বন্দোবস্ত) বাঙালি মধ্যবিত্ত শ্রেণীর জন্য নতুন অর্থনৈতিক সম্ভাবনা তৈরি করে। জমিদারি ব্যবস্থার মধ্যস্থিত কর্মচারী বা তালুকদার হিসেবে কাজ করতে গিয়ে তারা ব্রিটিশ প্রশাসনের সঙ্গে ঘনিষ্ঠ সম্পর্ক গড়ে তোলে। এই সম্পর্ক বজায় রাখতে এবং প্রশাসনিক কাজে দক্ষতা অর্জনের জন্য ইংরেজি শিক্ষা অপরিহার্য হয়ে ওঠে।^{১৪}

সামাজিক মর্যাদা ও আধুনিকতার আকাঙ্ক্ষা

ইংরেজি শিক্ষা বাঙালি ভদ্রলোকদের মধ্যে সামাজিক মর্যাদা বৃদ্ধির একটি গুরুত্বপূর্ণ মাধ্যম হিসেবে বিবেচিত হতো। ব্রিটিশ শাসনের প্রেক্ষাপটে ইংরেজি ভাষা জানা ব্যক্তির শাসক শ্রেণীর সঙ্গে সরাসরি যোগাযোগ করতে পারত, যা তাদের সমাজে একটি বিশেষ মর্যাদা প্রদান করত। এই শ্রেণী নিজেদের ঐতিহ্যবাহী উচ্চবর্ণের (ব্রাহ্মণ, কায়স্থ, বৈদ্য) পরিচয়ের পাশাপাশি আধুনিক শিক্ষার মাধ্যমে নতুন একটি সামাজিক পরিচয় গড়ে তুলতে চাইত। ইংরেজি শিক্ষার মাধ্যমে পশ্চিমা সংস্কৃতি, দর্শন, এবং জ্ঞান-বিজ্ঞানের প্রতি আকর্ষণ তাদের মধ্যে আধুনিকতার আকাঙ্ক্ষা জাগিয়েছিল। রামমোহন রায়, যিনি বাংলা রেনেসাঁসের পথিকৃৎ ছিলেন, ইংরেজি শিক্ষাকে পশ্চিমা বিজ্ঞান ও যুক্তিবাদ শেখার প্রবেশদ্বার হিসেবে দেখতেন। তিনি বিশ্বাস করতেন যে ইংরেজি শিক্ষা বাঙালি সমাজকে প্রাচীন কুসংস্কার থেকে মুক্ত করবে এবং আধুনিক বিশ্বের সঙ্গে সমন্বয় সাধন করবে।^{১৫}

এই সময়ে বাঙালি ভদ্রলোকদের মধ্যে ইংরেজি শিক্ষা একটি সামাজিক প্রতিযোগিতার বিষয় হয়ে ওঠে। যারা ইংরেজি শিখত, তারা সমাজে “শিক্ষিত” এবং “ভদ্র” হিসেবে স্বীকৃতি পেত। এই মর্যাদা তাদের পারিবারিক ও সামাজিক অবস্থানকে শক্তিশালী করত। উদাহরণস্বরূপ, কলকাতার শহুরে ভদ্রলোক পরিবারগুলো তাদের সন্তানদের ইংরেজি শিক্ষায় শিক্ষিত করে সমাজে নিজেদের প্রভাব বৃদ্ধি করত।^{১৬}

ব্রিটিশ প্রশাসনের নীতি ও ১৮৩৫ সালের সিদ্ধান্ত

ব্রিটিশ প্রশাসনের ইংরেজি শিক্ষার প্রতি ক্রমবর্ধমান গুরুত্ব বাঙালি ভদ্রলোকদের আগ্রহকে আরও উৎসাহিত করে। ১৮১৩ সালের চার্টার আইনের মাধ্যমে ব্রিটিশ সরকার ভারতে শিক্ষার জন্য অর্থ বরাদ্দ করে, যা ইংরেজি শিক্ষার প্রসারে সহায়ক হয়। তবে, ইংরেজি শিক্ষার প্রতি বাঙালি ভদ্রলোকদের চাপই ১৮৩৫ সালের সিদ্ধান্তকে ত্বরান্বিত করে। ১৮৩৫ সালে লর্ড মেকলের বিখ্যাত "Minute on Indian Education" প্রকাশিত হয়, যেখানে তিনি ইংরেজি শিক্ষার পক্ষে যুক্তি তুলে ধরেন। তিনি বলেন যে ইংরেজি শিক্ষা ভারতীয়দের মধ্যে একটি শিক্ষিত শ্রেণী তৈরি করবে, যারা ব্রিটিশ শাসনের সঙ্গে সহযোগিতা করবে। বাঙালি ভদ্রলোকদের ইংরেজি শিক্ষার প্রতি আগ্রহ এই সিদ্ধান্তের পেছনে একটি প্রধান চালিকাশক্তি ছিল। ফলে, ১৮৩৫ সালে ইংরেজি ভাষাকে ব্রিটিশ ভারতের শিক্ষা ও প্রশাসনিক ভাষা হিসেবে প্রতিষ্ঠিত করা হয়।^{৭৭} ১৭৯০-১৮৩৪ সালের মধ্যে বাঙালি হিন্দু মধ্যবিত্ত শ্রেণীর ইংরেজি শিক্ষার প্রতি আগ্রহের মূলে ছিল অর্থনৈতিক উন্নতির সম্ভাবনা, সামাজিক মর্যাদা বৃদ্ধির আকাঙ্ক্ষা, শিক্ষা প্রতিষ্ঠানের প্রসার, সামাজিক সংস্কারের প্রয়োজনীয়তা, এবং ব্রিটিশ প্রশাসনের নীতিগত সমর্থন। এই শ্রেণী ইংরেজি শিক্ষাকে কেবল পেশাগত উন্নতির মাধ্যমই নয়, বরং সমাজের আধুনিকীকরণ ও সাংস্কৃতিক পুনর্গঠনের হাতিয়ার হিসেবেও গ্রহণ করে। তাদের এই সক্রিয় অংশগ্রহণ ও চাপের ফলে ১৮৩৫ সালে ইংরেজি ভাষা ব্রিটিশ ভারতের শিক্ষা ও প্রশাসনের প্রধান মাধ্যম হিসেবে প্রতিষ্ঠিত হয়, যা বাংলার সমাজে আমূল পরিবর্তনের সূচনা করে এবং বাংলা রেনেসাঁসের ভিত্তি স্থাপন করে।

আঠারো ও উনিশ শতকে বাংলায় ইংরেজি শিক্ষার বিস্তারে ব্যক্তিদের ভূমিকা

১৮০০ থেকে ১৮৫৭ সাল পর্যন্ত বাংলায় ইংরেজি শিক্ষার বিস্তারে বেশ কয়েকজন ব্যক্তি এবং সংগঠন উল্লেখযোগ্য ভূমিকা পালন করেন। ব্রিটিশ ঔপনিবেশিক শাসনের প্রেক্ষাপটে এই ব্যক্তির এবং সংগঠনগুলি বাঙালি সমাজে আধুনিক শিক্ষার প্রসারে গুরুত্বপূর্ণ অবদান রাখেন। উইলিয়াম কেরি, জশুয়া মার্শম্যান, উইলিয়াম ওয়ার্ড, ডেভিড হেয়ার, রবার্ট মে, খিদিরপুরের জমিদার কালীশঙ্কর ঘোষাল, এবং কলকাতা স্কুল সোসাইটির প্রচেষ্টা বাংলা রেনেসাঁসের ভিত্তি স্থাপনে এবং ইংরেজি শিক্ষার প্রতি বাঙালি মধ্যবিত্ত শ্রেণীর আগ্রহ জাগাতে সহায়ক ছিল। নিম্নে তাদের ভূমিকার বিস্তারিত বিবরণ দেওয়া হলো:

১. **উইলিয়াম কেরি (১৭৬১-১৮৩৪):** উইলিয়াম কেরি, ব্যাপটিস্ট মিশনারি হিসেবে ১৭৯৩ সালে ভারতে এসে শ্রীরামপুরে ব্যাপটিস্ট মিশন প্রতিষ্ঠা করেন। তিনি ১৮০০ সালে শ্রীরামপুর মিশন স্কুল প্রতিষ্ঠা করেন, যেখানে ইংরেজি, বাংলা, এবং সংস্কৃত শিক্ষা প্রদান করা হতো।^{৭৮} কেরি বাংলা ভাষার প্রথম ব্যাকরণ এবং অভিধান তৈরি করেন এবং বাইবেলের বাংলা অনুবাদে অবদান রাখেন, যা ইংরেজি শিক্ষার প্রসারে সহায়ক ছিল।^{৭৯} তিনি ১৮১৮ সালে শ্রীরামপুর কলেজ প্রতিষ্ঠা করেন, যা পূর্বাঞ্চলীয় সাহিত্য এবং পশ্চিমা বিজ্ঞান শিক্ষার সমন্বয়ে শিক্ষার্থীদের শিক্ষা দিত। এই কলেজ ১৮২৭ সালে ডেনমার্কের রাজা ফ্রেডরিক ষষ্ঠের রয়্যাল চার্টার লাভ করে, যা এটিকে ডিগ্রি প্রদানের ক্ষমতা দেয়।^{৮০} কেরির প্রচেষ্টা বাঙালি সমাজে ইংরেজি শিক্ষার প্রতি আগ্রহ জাগাতে এবং আধুনিক শিক্ষার ভিত্তি স্থাপনে গুরুত্বপূর্ণ ভূমিকা পালন করে।

২. **জশুয়া মার্শম্যান (১৭৬৮-১৮৩৭):** জশুয়া মার্শম্যান শ্রীরামপুর মিশনের অন্যতম প্রতিষ্ঠাতা এবং উইলিয়াম কেরি ও উইলিয়াম ওয়ার্ডের সঙ্গে “শ্রীরামপুর ত্রয়ী” নামে পরিচিত ছিলেন। তিনি ১৮১৮ সালে শ্রীরামপুর কলেজ প্রতিষ্ঠায় গুরুত্বপূর্ণ ভূমিকা পালন করেন এবং ১৮২৬ সালে ডেনমার্কের রাজা ফ্রেডরিক ষষ্ঠের কাছে গিয়ে কলেজের জন্য রয়্যাল চার্টার অর্জন করেন।^{৮১} মার্শম্যান ইংরেজি শিক্ষার পাশাপাশি চীনা এবং সংস্কৃত ভাষার শিক্ষার উপর গুরুত্ব দেন। তিনি শ্রীরামপুরে প্রকাশিত প্রথম বাংলা সংবাদপত্র “সমাচার দর্পণ” (১৮১৮) এর সম্পাদনায় অংশ নেন, যা ইংরেজি শিক্ষার প্রচারে সহায়ক ছিল।^{৮২} মার্শম্যানের প্রচেষ্টা বাঙালি শিক্ষার্থীদের মধ্যে পশ্চিমা জ্ঞান ও ইংরেজি শিক্ষার প্রতি আকর্ষণ সৃষ্টি করে।

৩. **উইলিয়াম ওয়ার্ড (১৭৬৯-১৮২৩):** উইলিয়াম ওয়ার্ড, শ্রীরামপুর ত্রয়ীর আরেক সদস্য, শ্রীরামপুর মিশনের মাধ্যমে ইংরেজি শিক্ষার প্রসারে অবদান রাখেন। তিনি শ্রীরামপুরে মুদ্রণযন্ত্র স্থাপন করেন এবং বাংলা, ইংরেজি, এবং অন্যান্য ভাষায় শিক্ষাগ্রন্থ প্রকাশ করেন।^{৮৩} ওয়ার্ডের মুদ্রণ কার্যক্রম ইংরেজি শিক্ষার জন্য পাঠ্যপুস্তকের সহজলভ্যতা বাড়ায়। তিনি শ্রীরামপুর কলেজের পাঠ্যক্রম তৈরিতে সহায়তা করেন, যা পশ্চিমা শিক্ষার সমন্বয়ে গঠিত হয়।^{৮৪} ওয়ার্ডের অকাল মৃত্যু (১৮২৩) সত্ত্বেও, তার কাজ শ্রীরামপুর মিশনের শিক্ষামূলক কার্যক্রমে দীর্ঘস্থায়ী প্রভাব ফেলে।

৪. ডেভিড হেয়ার (১৭৭৫-১৮৪২): ডেভিড হেয়ার, একজন স্কটিশ ঘড়ি নির্মাতা, ১৮০০ সালে কলকাতায় এসে ইংরেজি শিক্ষার প্রসারে নিজেকে উৎসর্গ করেন। তিনি ১৮১৭ সালে হিন্দু কলেজ প্রতিষ্ঠায় রাজা রামমোহন রায় এবং রাজা রাধাকান্ত দেবের সঙ্গে গুরুত্বপূর্ণ ভূমিকা পালন করেন।^{৪৫} হেয়ার ১৮১৮ সালে কলকাতা স্কুল সোসাইটি প্রতিষ্ঠা করেন, যা বাংলার বিভিন্ন স্থানে ইংরেজি মাধ্যমের স্কুল স্থাপন করে।^{৪৬} তিনি পাঠ্যপুস্তকের ঘাটতি পূরণের জন্য ১৮১৭ সালে স্কুল বুক সোসাইটি প্রতিষ্ঠা করেন এবং ১৮১৭ থেকে ১৮৪২ সাল পর্যন্ত প্রতি বছর ১০০ টাকা দান করেন।^{৪৭} হেয়ারের যুক্তিবাদী ও ধর্মনিরপেক্ষ দৃষ্টিভঙ্গি বাঙালি শিক্ষার্থীদের মধ্যে আধুনিক শিক্ষার প্রতি আগ্রহ জাগাতে সহায়ক ছিল।

৫. রবার্ট মে (?-১৮২৪): রবার্ট মে ছিলেন একজন মিশনারি, যিনি চুঁচুড়ায় (হুগলি) ১৮১৩ সালে একটি ইংরেজি মাধ্যমের স্কুল প্রতিষ্ঠা করেন।^{৪৮} এই স্কুলটি স্থানীয় শিক্ষার্থীদের জন্য ইংরেজি শিক্ষা প্রদানের পাশাপাশি ধর্মীয় শিক্ষার উপরও গুরুত্ব দিয়েছিল। মে'র প্রচেষ্টা ইংরেজি শিক্ষার প্রাথমিক প্রসারে সহায়ক ছিল, যদিও তার কার্যক্রম মূলত মিশনারি উদ্দেশ্যে পরিচালিত হয়েছিল।^{৪৯}

৬. কালীশঙ্কর ঘোষাল (১৭৮২-১৮৩০): খিদিরপুরের জমিদার কালীশঙ্কর ঘোষাল হিন্দু কলেজ প্রতিষ্ঠায় আর্থিক ও প্রশাসনিক সহায়তা প্রদান করেন। তিনি কলকাতার একজন প্রভাবশালী ব্যক্তি ছিলেন এবং ব্রিটিশ প্রশাসনের সঙ্গে ঘনিষ্ঠ সম্পর্ক রাখতেন।^{৫০} ঘোষালের আর্থিক সহায়তা এবং সামাজিক প্রভাব হিন্দু কলেজের প্রাথমিক সাফল্যে গুরুত্বপূর্ণ ভূমিকা পালন করে, যা ইংরেজি শিক্ষার প্রসারে একটি মাইলফলক হিসেবে বিবেচিত হয়।^{৫১}

৭. কলকাতা স্কুল সোসাইটি (১৮১৮): কলকাতা স্কুল সোসাইটি ১৮১৮ সালে ডেভিড হেয়ার এবং অন্যান্য সংস্কারকদের উদ্যোগে প্রতিষ্ঠিত হয়। এই সংগঠনের উদ্দেশ্য ছিল কলকাতা এবং বাংলার বিভিন্ন স্থানে ইংরেজি মাধ্যমের স্কুল স্থাপন এবং শিক্ষার প্রসার।^{৫২} সোসাইটি স্থানীয় শিক্ষার্থীদের জন্য সাশ্রয়ী শিক্ষার সুযোগ প্রদান করে এবং পাঠ্যপুস্তকের প্রাপ্যতা বাড়াতে কাজ করে। এটি বাঙালি মধ্যবিত্ত শ্রেণীর মধ্যে ইংরেজি শিক্ষার প্রতি আগ্রহ বাড়াতে এবং শিক্ষার ভিত্তি স্থাপনে গুরুত্বপূর্ণ ভূমিকা পালন করে।^{৫৩}

১৮০০ থেকে ১৮৫৭ সাল পর্যন্ত বাংলায় ইংরেজি শিক্ষার বিস্তারে উইলিয়াম কেরি, জশুয়া মার্শম্যান, উইলিয়াম ওয়ার্ড, ডেভিড হেয়ার, রবার্ট মে, কালীশঙ্কর ঘোষাল, এবং কলকাতা স্কুল সোসাইটির সম্মিলিত প্রচেষ্টা বাঙালি সমাজে আধুনিক শিক্ষার ভিত্তি স্থাপন করে। তাদের কার্যক্রম বাংলা রেনেসাঁসের সূচনা করে এবং বাঙালি মধ্যবিত্ত শ্রেণীর মধ্যে পশ্চিমা জ্ঞান ও ইংরেজি শিক্ষার প্রতি আগ্রহ জাগায়। এই প্রচেষ্টার ফলে ১৮৫৭ সালে কলকাতা বিশ্ববিদ্যালয় প্রতিষ্ঠার মাধ্যমে ইংরেজি শিক্ষা একটি আনুষ্ঠানিক কাঠামো লাভ করে, যা ভারতীয় উপমহাদেশে আধুনিক শিক্ষার প্রসারে গুরুত্বপূর্ণ ভূমিকা পালন করে।

১৭৩১ থেকে ১৮৫৭ সাল পর্যন্ত বাংলায় গড়ে উঠা ইংরেজী শিক্ষা প্রতিষ্ঠানসমূহ

১৭৩১ থেকে ১৮৫৭ সাল পর্যন্ত বাংলায় ইংরেজি শিক্ষার প্রসারে বেশ কয়েকটি গুরুত্বপূর্ণ শিক্ষা প্রতিষ্ঠান গড়ে ওঠে। এই সময়কালে ব্রিটিশ ইস্ট ইন্ডিয়া কোম্পানির শাসন, মিশনারি কার্যক্রম, এবং স্থানীয় সংস্কারকদের উদ্যোগে ইংরেজি শিক্ষা বাঙালি সমাজে প্রবেশ করে। নিম্নে এই সময়কালে প্রতিষ্ঠিত উল্লেখযোগ্য ইংরেজি শিক্ষার স্কুলগুলির বিবরণ দেওয়া হলো, যা বাংলা রেনেসাঁস এবং আধুনিক শিক্ষা ব্যবস্থার ভিত্তি স্থাপনে গুরুত্বপূর্ণ ভূমিকা পালন করে।

১. সেন্ট অ্যান্ড্রুজ প্রেসবিটেরিয়ান চার্চ ভলান্টিয়ার স্কুল (১৭৩১): বাংলায় ইংরেজি শিক্ষার প্রাথমিক প্রচেষ্টা শুরু হয় সেন্ট অ্যান্ড্রুজ প্রেসবিটেরিয়ান চার্চের উদ্যোগে ১৭৩১ সালে একটি অবৈতনিক স্কুল প্রতিষ্ঠার মাধ্যমে। এই স্কুলটি প্রাথমিকভাবে ব্রিটিশ ও অ্যাংলো-ইন্ডিয়ান শিশুদের জন্য প্রতিষ্ঠিত হয়েছিল এবং ইংরেজি ভাষা শিক্ষার উপর গুরুত্ব দেওয়া হয়।^{৫৪} এটি কলকাতায় প্রতিষ্ঠিত প্রথম ইংরেজি মাধ্যমের শিক্ষা প্রতিষ্ঠানগুলির মধ্যে একটি হিসেবে বিবেচিত হয়, যদিও এর কার্যক্রম প্রাথমিকভাবে সীমিত ছিল।

২. ফ্রি স্কুল সোসাইটি অফ বেঙ্গল (১৭৮৯): ১৭৮৯ সালে ফ্রি স্কুল সোসাইটি অফ বেঙ্গল প্রতিষ্ঠিত হয়, যা পরবর্তীতে সেন্ট থমাস স্কুল, কিডারপুর নামে পরিচিতি লাভ করে। এই স্কুলটি ১৭২৬-১৭৩১ সালের মধ্যে প্রতিষ্ঠিত একটি চারিটি স্কুলের ভিত্তিতে গড়ে ওঠে এবং ১৭৮৭ সাল থেকে এর রেকর্ড সংরক্ষিত হয়।^{৫৫} এটি ব্রিটিশ, অ্যাংলো-ইন্ডিয়ান এবং ভারতীয় ছাত্রদের জন্য ইংরেজি শিক্ষা প্রদান করত। স্কুলটি ১৮৩৩ সালে নতুন সংবিধানের অধীনে পুনর্গঠিত হয় এবং গভর্নর-জেনারেলকে এর পৃষ্ঠপোষক করা হয়।^{৫৬}

৩. ফোর্ট উইলিয়াম কলেজ (১৮০০): ১৮০০ সালে লর্ড রিচার্ড কলি ওয়েলেসলি ফোর্ট উইলিয়াম কলেজ প্রতিষ্ঠা করেন, যা প্রাথমিকভাবে ব্রিটিশ কোম্পানির কর্মকর্তাদের ভারতীয় ভাষা ও রীতিনীতি শেখানোর জন্য গড়ে ওঠে। তবে, এই কলেজে ইংরেজি শিক্ষাও প্রদান করা হতো, যা বাঙালি শিক্ষার্থীদের মধ্যে ইংরেজি শিক্ষার প্রতি আগ্রহ জাগাতে গুরুত্বপূর্ণ ভূমিকা পালন করে।^{৫৭} এই প্রতিষ্ঠানটি ইংরেজি শিক্ষার প্রাথমিক মডেল হিসেবে কাজ করে এবং স্থানীয় শিক্ষার্থীদের জন্য ইংরেজি শিক্ষার সুযোগ প্রসারিত করে।

৪. হিন্দু কলেজ (১৮১৭): ১৮১৭ সালে রাজা রামমোহন রায়, ডেভিড হেয়ার, এবং রাজা রাধাকান্ত দেবের উদ্যোগে হিন্দু কলেজ প্রতিষ্ঠিত হয়, যা বাংলায় ইংরেজি শিক্ষার প্রসারে একটি মাইলফলক হিসেবে বিবেচিত।^{৫৮} এই কলেজটি উচ্চবর্ণের হিন্দু শিক্ষার্থীদের জন্য ইংরেজি সাহিত্য, বিজ্ঞান, এবং পশ্চিমা দর্শন শিক্ষার সুযোগ প্রদান করে। ১৮৫৫ সালে এটি প্রেসিডেন্সি কলেজ নামে পুনর্নামকরণ করা হয়। হিন্দু কলেজ বাঙালি মধ্যবিত্ত শ্রেণীর মধ্যে ইংরেজি শিক্ষার প্রতি আগ্রহ বাড়তে এবং বাংলা রেনেসাঁসে গুরুত্বপূর্ণ ভূমিকা পালন করে।^{৫৯}

৫. স্কটিশ চার্চ কলেজ (১৮৩০): ১৮৩০ সালে রেভারেন্ড আলেকজান্ডার ডাফ কলকাতায় স্কটিশ চার্চ কলেজ (প্রাথমিকভাবে জেনারেল অ্যাসেম্বলি'স ইনস্টিটিউশন) প্রতিষ্ঠা করেন।^{৬০} এই প্রতিষ্ঠানটি ইংরেজি মাধ্যমে শিক্ষা প্রদানের জন্য গড়ে ওঠে এবং বাঙালি হিন্দু শিক্ষার্থীদের মধ্যে ইংরেজি শিক্ষার প্রতি আকর্ষণ সৃষ্টি করে। রাজা রামমোহন রায়ের পরামর্শে এই স্কুল প্রতিদিন প্রার্থনার মাধ্যমে শুরু হতো।^{৬১} ১৮৪০ সালে এটি স্কুল ও কলেজ বিভাগে বিভক্ত হয় এবং ১৮৪৪ সালে ফ্রি চার্চ ইনস্টিটিউশনের সঙ্গে একীভূত হয়ে স্কটিশ চার্চ কলেজ নামে পরিচিতি লাভ করে।^{৬২}

৬. শ্রীরামপুর মিশন স্কুল (১৮০০): ১৮০০ সালে উইলিয়াম কেরি শ্রীরামপুরে ব্যাপটিস্ট মিশন কলেজ প্রতিষ্ঠা করেন, যা ইংরেজি, বাংলা, এবং সংস্কৃত শিক্ষা প্রদান করত।^{৬৩} এই প্রতিষ্ঠানটি ইংরেজি শিক্ষার পাশাপাশি বাংলা ভাষার উন্নয়নে গুরুত্বপূর্ণ ভূমিকা পালন করে। এটি বাঙালি মধ্যবিত্ত শ্রেণীর মধ্যে পশ্চিমা জ্ঞান ও ইংরেজি শিক্ষার প্রতি আগ্রহ বাড়ায়।

৭. কলকাতা মেডিকেল কলেজ (১৮৩৫): ১৮৩৫ সালে কলকাতা মেডিকেল কলেজ প্রতিষ্ঠিত হয়, যা এশিয়ার প্রথম মেডিকেল স্কুল হিসেবে বিবেচিত।^{৬৪} এই কলেজে ইংরেজি মাধ্যমে চিকিৎসা শিক্ষা প্রদান করা হতো, যা বাঙালি শিক্ষার্থীদের মধ্যে ইংরেজি শিক্ষার প্রতি আগ্রহ বাড়তে সহায়ক ছিল। এটি পশ্চিমা বিজ্ঞান ও চিকিৎসা শিক্ষার প্রসারে গুরুত্বপূর্ণ ভূমিকা পালন করে।

৮. লা মার্টিনিয়ার কলেজ, কলকাতা (১৮৩৬): ১৮৩৬ সালে লা মার্টিনিয়ার কলেজ, কলকাতা প্রতিষ্ঠিত হয়, যা ব্রিটিশ, অ্যাংলো-ইন্ডিয়ান, এবং ভারতীয় শিক্ষার্থীদের জন্য ইংরেজি মাধ্যমে শিক্ষা প্রদান করত।^{৬৫} এই স্কুলটি ইংরেজি শিক্ষার পাশাপাশি পশ্চিমা সংস্কৃতি ও শৃঙ্খলার প্রতি গুরুত্ব দিয়েছিল, যা বাঙালি সমাজে ইংরেজি শিক্ষার প্রতি আকর্ষণ বাড়ায়।

৯. বেথুন স্কুল (১৮৪৯): ১৮৪৯ সালে জন এলিয়ট ড্রিঙ্কওয়াটার বেথুন কলকাতায় হিন্দু ফিমেল স্কুল প্রতিষ্ঠা করেন, যা পরবর্তীতে বেথুন স্কুল নামে পরিচিত হয়।^{৬৬} এটি বাংলায় নারী শিক্ষার প্রথম উল্লেখযোগ্য প্রতিষ্ঠান, যেখানে ইংরেজি শিক্ষা প্রদান করা হতো। ১৮৭৯ সালে এটি বেথুন কলেজে রূপান্তরিত হয় এবং ১৮৮৩ সালে এর প্রাক্তন ছাত্রী কাদম্বিনী গঙ্গোপাধ্যায় এবং চন্দ্রমুখী বসু কলকাতা বিশ্ববিদ্যালয় থেকে প্রথম মহিলা স্নাতক হন।^{৬৭}

১৭৩১ থেকে ১৮৫৭ সাল পর্যন্ত বাংলায় প্রতিষ্ঠিত ইংরেজি শিক্ষার স্কুলগুলি ব্রিটিশ প্রশাসন, মিশনারি উদ্যোগ, এবং স্থানীয় সংস্কারকদের সম্মিলিত প্রচেষ্টার ফল। এই প্রতিষ্ঠানগুলি বাঙালি মধ্যবিত্ত শ্রেণীর মধ্যে ইংরেজি শিক্ষার প্রতি আগ্রহ জাগিয়ে তোলে এবং বাংলা রেনেসাঁসের ভিত্তি স্থাপনে সহায়ক হয়। ১৮৫৭ সালে কলকাতা বিশ্ববিদ্যালয় প্রতিষ্ঠার মাধ্যমে এই শিক্ষা ব্যবস্থা একটি আনুষ্ঠানিক কাঠামো লাভ করে, যা ভারতীয় উপমহাদেশে আধুনিক শিক্ষার প্রসারে গুরুত্বপূর্ণ ভূমিকা পালন করে।^{৬৮}

বাঙালি মধ্যবিত্তের ইংরেজী শেখার ফলাফলসমূহ

বাংলার বাঙালি মধ্যবিত্তের ইংরেজী শেখার ফলাফল ছিল ব্যাপক ও বিস্তৃত। এ বিষয়গুলি নিম্নে আলোচনা করা হলো।

সমাজ থেকে কুসংস্কার দূর: এ সময় সমাজ থেকে যে সকল কুপ্রথা দূর করা হয়েছিল তার অন্যতম ছিল সতীদাহ প্রথার বিলোপ। স্বামীর সাথে একই চিতাই বিধবা স্ত্রীকে জীবন্ত দগ্ধ করার এই প্রথা প্রাচীন কাল থেকে চলে আসছিল। ১৮২৯

সালে খ্রিষ্টান মিশনারী, বিভিন্ন অ্যাংগলো ইন্ডিয়ান সংস্কারক এবং রাজা রামমোহনের প্রচেষ্টায় লর্ডগর জেনারেল উইলিয়াম বেস্টিং ১৮২৯ সালে সতীদাহ প্রথাকে অবৈধ ঘোষণা করা হয়। উনিশ শতকের মধ্যভাগেও সমাজে বিধবা বিবাহ প্রথা চালু ছিল না। উপরন্তু বাল্যবিবাহ, বহুবিবাহসহ বিভিন্ন প্রকার কুসংস্কার ব্যাপকভাবে প্রচলিত ছিল। এ সকল কুসংস্কারের বিরুদ্ধে ঈশ্বর চন্দ্র বিদ্যাসাগর সোচ্চার হয়ে লেখনি ধারণ করেন। তিনি এ সকল কুসংস্কারপূর্ণ প্রথার যে অনুমোদন হিন্দু ধর্মে নেই তার উল্লেখ করে ধর্মীয় গোত্রসমূহ থেকে অজস্র উদাহরণ উপস্থাপন করেন। ঈশ্বরচন্দ্রের প্রচেষ্টায় ব্রিটিশ সরকার ১৮৫৬ সালে Civil Marriage Act প্রবর্তন করে বিধবা বিবাহের অনুমোদন প্রদান করে এ ছাড়া এই আইনের শিশুবিবাহ ও বহুবিবাহ,কুলীন প্রথাকে নিরুৎসাহিত করা হয়।^{৯০}

ভারতীয় সমাজে মানুষে মানুষে যে শ্রেণী বিভক্তি ছিল তা বর্ণপ্রথা নামে অভিহিত করা হয়। আবাহমানকাল থেকে চলে আসা বংশানুক্রমিক বর্ণ প্রথা (Caste system) ভারতীয় সমাজের ব্যাধি স্বরূপ ছিল। এ প্রথার ফলে বিবাহ কেবলমাত্র নিজ গোত্রের মধ্যে সীমাবদ্ধ হয়ে পড়ে। উনিশ শতকে ডিরোজিও ইয়ং বেঙ্গল দল বর্ণ প্রথার বিরুদ্ধে অত্যন্ত সোচ্চার হয়। তারা তাদের প্রকাশিত সংবাদপত্রের দ্বারা বর্ণ প্রথার বিরুদ্ধে ব্যাপক প্রচার চালায়। একইভাবে রামনারায়ণ তর্করত্ন ও ঈশ্বরচন্দ্র বিদ্যাসাগর লিখনীর মাধ্যমে সনাতনী সমাজের উপর প্রচণ্ড আঘাত হানেন। ১৮৫৪ সালে রামনারায়ণ তাঁর “কুলীনকুলসর্বস্ব” নাটক লিখে প্রতিপন্ন করবার চেষ্টা করেন যে জন্মের সাথে কৌলীন্যের কোন সম্পর্ক নেই। ক্রমাগত পশ্চাত্য শিক্ষার প্রভাবে বাংলা থেকে বর্ণ ব্যবস্থা উৎখাত না হলেও তার প্রভাব ব্যাপকভাবে হ্রাস পায়।

সাহিত্য ও শিল্পের বিকাশ: বাঙালির ইংরেজী শেখার ফলশ্রুতিতে তারা নিজ ভাষা ও সংস্কৃতির প্রতি যত্নশীল হয় এবং শিক্ষিত বাঙালিদের হাতে এ সময় বাংলা সাহিত্যের বিকাশ ঘটে। পশ্চাত্য শিক্ষায় শিক্ষিত বাঙালি মধ্যবিত্ত ও সরকারি চাকুরেগণ এ সাহিত্যের স্রষ্টা। শেকসপীয়ার, মিল্টন, বায়রণ, বেকন, লক, বেঙ্কাম, গিবন, হিউম, মেকলে, বার্ক, স্পেন্সার ও মিল বাঙালী সাহিত্যিকের মনোজগৎ গঠন করে দেন। উনিশ শতকে বাঙালী বুদ্ধিজীবীদের হাতে ধর্মতত্ত্ব, উপন্যাস, ছোটগল্প, প্রহসন সাহিত্যের বিকাশ ঘটে। রামমোহন রায় পাঁচটি প্রধান উপনিষদ—কেন, ঈশ্বর,কঠ, মুন্ডক ও মাদুক্যের বাংলা অনুবাদ করেন। ব্রহ্মসূত্রের উপর টীকা লেখেন। এ সময়ের বাংলা সাহিত্যের প্রথম সার্থক আধুনিক কবি হিসেবে আবির্ভূত হন মাইকেল মধুসূদন দত্ত। একের পর এক তিনি শর্মিষ্ঠা, পদ্মাবতী,কৃষ্ণকুমারী, তিলোত্তমা সম্ভব কাব্য ও মেঘনাদবধ কাব্যের মতো কাব্যগ্রন্থ রচনা করে বাংলা সাহিত্যে নতুন ধারা সংযোজন করেন। ইউরোপীয় সাহিত্যে বৈশিষ্ট্যসমূহ তিনি তার রচিত কাব্যের মাধ্যমে বাংলা ভাষায় সংযোজন করেন। এ ছাড়া এ সময়ে রঙ্গলাল বন্দোপাধ্যায়, হেমচন্দ্র বন্দোপাধ্যায় ও নবীনচন্দ্র সেন মধুসূদনের ধারাকে অনুসরণ করে বাংলা সাহিত্যকে সমৃদ্ধ করেন।

এ সময় ছিল বাংলা গদ্য সাহিত্যের উদ্ভব ও বিকাশের কাল।^{৯১} এ ক্ষেত্রে ঈশ্বরচন্দ্র বিদ্যাসাগরের প্রভূত ভূমিকা ছিল। তিনি শকুন্তলা, সীতার বনবাস, বেতাল পঞ্চবিংশতি সাবলিল বাংলা গদ্য সাহিত্যের মাধ্যমে রচনা করেন। তিনি প্রথম বাংলা গদ্যে যতিচিহ্নের ব্যবহার করে তার আধুনিকায়ন ঘটান। বিদ্যাসাগর বাংলা গদ্যকে সাবলীল, যাবতীয় ভাবপ্রকাশের উপযুক্ত মাধ্যম হিসেবে গড়ে তোলেন। একই সময়ে বাংলা সাহিত্যের শ্রেষ্ঠ উপন্যাসগুলি রচনা করেন বঙ্কিম চন্দ্র চট্টোপাধ্যায়, ইন্দিরা,বিষবৃক্ষ, মৃণালিনী, রজনী প্রভৃতি উপন্যাসগুলি বাংলা সাহিত্যকে সমৃদ্ধ করে বিষয় বৈচিত্র্য ও ঘটনার পারস্পরিকতায়। এই সাহিত্যকর্মগুলি বাংলা সাহিত্যে পশ্চাত্য শৈলীর প্রভাব প্রদর্শন করে।^{৯২} এছাড়া দীনবন্ধু মিত্র ও গিরিশ ঘোষ অভিনব সব বিষয়বস্তুকে কেন্দ্র করে নাটক রচনা করে বাংলা সাহিত্যে এক নতুন মাত্রা সংযোজন করেন।

একইভাবে এই সময় পশ্চাত্যের প্রভাবে বাংলায় শুরু হয় শিল্পচর্চা। উনিশ শতকের শেষে ই.বি. হ্যাভেল কলকাতা আর্ট স্কুলের অধ্যক্ষ হন। তার প্রভাবে বাঙালী চিত্রশিল্পীগণ বাংলার নিজস্ব চিত্ররীতি ও পশ্চাত্য রীতির সাথে সমন্বয় করে নতুন ধরনের শিল্প সৃষ্টি করেন। এই স্কুলের ছাত্র অবনীন্দ্রনাথ প্রাচ্য ও পশ্চাত্য চিত্রশিল্পের সংমিশ্রণে নতুন এক ধারা রচনা করেন। তার পথ অনুসরণ করে নন্দলাল বসু, অসিত কুমার হালদার, সুরেন্দ্রনাথ অনেক চিত্র শিল্প রচনা করেন। পরবর্তীতে এ ধারাকে আরও সমৃদ্ধ করেন যামিনী রায়। তিনি লোকশিল্পের আঙ্গিক নিয়ে আধুনিক পদ্ধতিতে নতুন ধরনের ছবি আঁকেন।

অর্থনৈতিক ও পেশাগত উন্নতি: ইংরেজি শিক্ষা বাঙালি মধ্যবিত্ত শ্রেণীর জন্য অর্থনৈতিক ও পেশাগত উন্নতির পথ প্রশস্ত করে। ব্রিটিশ প্রশাসনে কেরানি, আমলা, এবং অন্যান্য প্রশাসনিক পদে নিয়োগের জন্য ইংরেজি ভাষার দক্ষতা অপরিহার্য ছিল। হিন্দু কলেজ, স্কটিশ চার্চ কলেজ, এবং শ্রীরামপুর কলেজের মতো প্রতিষ্ঠান থেকে শিক্ষিত বাঙালিরা ব্রিটিশ

প্রশাসনের বিভিন্ন পদে যোগদান করে।^{৭২} এই শিক্ষা তাদের ব্রিটিশ বণিক-এজেন্ট (বানিয়ান) হিসেবে কাজ করার সুযোগ প্রদান করে, যা তাদের অর্থনৈতিকভাবে শক্তিশালী করে। উদাহরণস্বরূপ, দ্বারকানাথ ঠাকুরের মতো ব্যক্তির ইংরেজি শিক্ষার মাধ্যমে ব্রিটিশদের সঙ্গে বাণিজ্যিক সম্পর্ক গড়ে তুলে সম্পদ ও প্রভাব অর্জন করেন।^{৭৩}

নারী শিক্ষা ও সামাজিক সমতার প্রচেষ্টা: পাশ্চাত্য শিক্ষা বাঙালি সমাজে নারী শিক্ষার প্রসারে গুরুত্বপূর্ণ ভূমিকা পালন করে। বেথুন স্কুল (১৮৪৯) এবং পরবর্তীতে বেথুন কলেজ (১৮৭৯) নারীদের জন্য ইংরেজি শিক্ষার সুযোগ প্রদান করে।^{৭৪} কাদম্বিনী গঙ্গোপাধ্যায় এবং চন্দ্রমুখী বসু ১৮৮৩ সালে কলকাতা বিশ্ববিদ্যালয় থেকে প্রথম মহিলা স্নাতক হন, যা পাশ্চাত্য শিক্ষার প্রভাবে সম্ভব হয়েছিল।^{৭৫} এই শিক্ষা নারীদের সামাজিক মর্যাদা বৃদ্ধি এবং লিঙ্গ সমতার প্রতি সচেতনতা সৃষ্টিতে সহায়ক ছিল।

সাংস্কৃতিক দ্বন্দ্ব ও পরিচয়ের পুনর্গঠন: ইংরেজি শিক্ষা বাঙালি সমাজে সাংস্কৃতিক দ্বন্দ্বের সৃষ্টি করে, যা ঐতিহ্যবাহী হিন্দু সমাজের সঙ্গে পাশ্চাত্য মূল্যবোধের সংঘাতের জন্ম দেয়। ইয়ং বেঙ্গল গ্রুপের মতো শিক্ষিত যুবকরা ঐতিহ্যবাহী হিন্দু ধর্ম ও সামাজিক প্রথার বিরুদ্ধে প্রশ্ন তুললেও, রামমোহন রায়ের মতো সংস্কারকরা ঐতিহ্য ও আধুনিকতার মধ্যে সমন্বয় সাধনের চেষ্টা করেন।^{৭৬} এই দ্বন্দ্ব বাঙালি পরিচয়ের পুনর্গঠন ঘটায়, যেখানে তারা নিজেদের ভারতীয় ও পশ্চিমা সংস্কৃতির একটি সংমিশ্রণ হিসেবে দেখতে শুরু করে।

নিজ সংস্কৃতির প্রতি অনুরাগ সৃষ্টি: এ সময়ের বাঙালি প্রভাবিত হয়েছিল পাশ্চাত্যের রোমান্টিসিজম চিন্তাধারার দ্বারা। উনিশ শতকের মধ্যভাগে সময়কালে মাইকেল মধুসূদন দত্ত, রঙ্গলাল রঙ্গোলাল বন্দোপাধ্যায়, বঙ্কিমচন্দ্র, চট্টোপাধ্যায়, দীনবন্ধু মিত্র, হেমচন্দ্র বন্দোপাধ্যায়, মীর মোশারফ হোসেন, ভূদেব মুখোপাধ্যায় মুখোপাধ্যায়, কাযকোবাদ প্রমুখ লেখক বাংলা সাহিত্যের পাশাপাশি বাঙালির চিন্তাধারাকেও নতুন এক দিগন্তের দিকে ঠেলে দিয়েছিল।^{৭৭} ইউরোপীয় সাহিত্য ও ইতিহাস অধ্যয়ন করার ফলে বাঙালিদের মধ্যে নিজ সংস্কৃতি ও কৃষ্টির প্রতি গভীর অনুরাগ সৃষ্টি হয়। বাঙালী সাহিত্যিকদের উপন্যাস, কাব্য ও নাটকে এই মনোভাবের প্রকাশ ঘটে।^{৭৮} উনিশ শতকের শেষে দিকে এ মনোভাবের বিকাশ ক্রমান্বয়ে বৃদ্ধি পায় ফলে বিশ শতকে এসে আমরা দেখি বাঙালির সমাজে ব্রিটিশ বিরোধী মনোভাব বৃদ্ধি পেয়ে তা সন্তানবাদী আন্দোলনে রূপান্তরিত হয়েছে।

রাজনৈতিক সচেতনতা ও জাতীয়তাবাদের উত্থান: ইংরেজি শিক্ষা বাঙালিদের মধ্যে রাজনৈতিক সচেতনতা এবং জাতীয়তাবাদী চেতনার জন্ম দেয়। পশ্চিমা রাজনৈতিক দর্শন, যেমন স্বাধীনতা, সমতা, এবং গণতন্ত্রের ধারণা, শিক্ষিত বাঙালিদের মধ্যে নতুন রাজনৈতিক চিন্তাধারা জাগায়। ইয়ং বেঙ্গল গ্রুপের নেতা হেনরি লুই ভিভিয়ান ডিরোজিও তাঁর ছাত্রদের মধ্যে মুক্তচিন্তা ও ব্রিটিশ শাসনের সমালোচনার মনোভাব জাগান।^{৭৯} এই শিক্ষিত শ্রেণী পরবর্তীতে ভারতীয় জাতীয় কংগ্রেস (১৮৮৫) প্রতিষ্ঠার মতো জাতীয়তাবাদী আন্দোলনে অংশ নেয়।^{৮০} ইংরেজি শিক্ষা বাঙালিদের ব্রিটিশ শাসনের শোষণমূলক নীতিগুলি বুঝতে এবং প্রতিবাদ করতে সক্ষম করে।

উপসংহার

আঠারো শতকের শেষভাগ থেকে উনিশ শতকের প্রথমার্ধ পর্যন্ত বাংলার হিন্দু মধ্যবিত্ত শ্রেণীর অভ্যুদয় ও তাদের ইংরেজি শিক্ষার প্রতি আকর্ষণ এক জটিল, বহুমাত্রিক সমাজ-রাজনৈতিক পরিবর্তনের প্রতিফলন। এ শ্রেণীর উত্থান ছিল একদিকে ঔপনিবেশিক শাসনের অর্থনৈতিক ও প্রশাসনিক কাঠামোর সুযোগের সদ্ব্যবহার, অন্যদিকে ঐতিহ্য-ভিত্তিক মূল্যবোধ থেকে সরে এসে এক নতুন আধুনিকতার অনুসন্ধান। মুর্শিদ কুলী খানের রাজস্ব সংস্কার, পলাশীর যুদ্ধ-পরবর্তী ব্রিটিশ রাজস্বনীতির প্রভাব, নবাবী আমলের অভিজাত মুসলিম শ্রেণীর পতন এবং হিন্দু জমিদার শ্রেণীর উত্থান মধ্যবিত্তের পটভূমি নির্মাণ করে। এই উদীয়মান শ্রেণীটি ইংরেজি শিক্ষা অর্জনের মাধ্যমে নিজেদের পেশাগত উন্নয়ন নিশ্চিত করতে চায়। তারা ব্রিটিশ প্রশাসনিক কাঠামোর অংশ হয়ে ওঠে এবং সামাজিক মর্যাদা অর্জনের ক্ষেত্রে ইংরেজি ভাষাকে গুরুত্বপূর্ণ হাতিয়ার হিসেবে বিবেচনা করে। যদিও এই শ্রেণীর আত্মসচেতনতা, দেশপ্রেম বা নৈতিক আদর্শের ঘাটতি নিয়ে সমকালীন মনীষীরা যেমন বঙ্কিমচন্দ্র তীব্র সমালোচনা করেছেন, তথাপি অস্বীকার করা যায় না যে এ শ্রেণীই বাংলা রেনেসাঁসের সূচনা করে। ইংরেজি শিক্ষার ফলে বাংলায় যে সাংস্কৃতিক নবজাগরণের সূচনা হয়, তা কেবল সাহিত্যের ক্ষেত্রেই নয়—সমাজসংস্কার, নারীশিক্ষা, কুসংস্কার দূরীকরণ, রাজনৈতিক চেতনা ও জাতীয়তাবাদের বীজ রোপণে গুরুত্বপূর্ণ ভূমিকা রাখে। এই নববিকাশ ধর্মাত্মতা ও রক্ষণশীলতার বিরুদ্ধে যুক্তিবাদ, বিজ্ঞানমনস্কতা ও

মানবিকতা প্রতিষ্ঠার এক মাইলফলক রচনা করে। যদিও প্রাথমিক পর্যায়ে মধ্যবিত্ত শ্রেণী সুযোগসন্ধানী ও আত্মকেন্দ্রিক ছিল, সময়ের প্রবাহে তারাই হয়ে ওঠে জাতিসত্তা গঠনের অন্যতম চালিকা শক্তি। অতএব, বলা যায় যে, ঔপনিবেশিক প্রেক্ষাপটে গড়ে ওঠা বাঙালি মধ্যবিত্ত শ্রেণী একদিকে ছিল ব্রিটিশ শাসনের সহযোগী শক্তি, অন্যদিকে তারাই ইংরেজি শিক্ষার মাধ্যমে আধুনিকতা, জাতীয়তা ও স্বদেশপ্রেমের সূচনাকারী। এই দ্বৈত ভূমিকার মধ্য দিয়েই গড়ে ওঠে এক নতুন সমাজচেতনা, যা পরবর্তীকালে বাংলার সমাজ, সংস্কৃতি ও রাজনীতির ভিত্তিকে আমূল রূপান্তরিত করে। এই শ্রেণীর বিকাশ ও তার ইংরেজি শিক্ষার প্রতি আগ্রহ তাই কেবল একটি শিক্ষাগত প্রবণতা নয়—বরং একটি বৃহত্তর সমাজ-রাজনৈতিক বিবর্তনের পরিচায়ক।

তথ্যনির্দেশ

- ^১ এম.এ.রহিম, *বাংলার সামাজিক ও সাংস্কৃতিক ইতিহাস* (ঢাকা: বাংলা একাডেমী, ১৯৮২), পৃ. ১৫৮।
- ^২ আবুল কাসেম ফজলুল হক, *উনিশ শতকের মধ্যবিত্ত শ্রেণী ও বাঙালি সাহিত্য*, (ঢাকা: আহমদ পাবলিশিং হাউস, ১৯৮৮), পৃ. ৪৩।
- ^৩ প্রাপ্ত।
- ^৪ হাবিবুর রহমান, *সুবা বাংলার ভূ-অভিজাততন্ত্র* (ঢাকা: বাংলা একাডেমী, ২০০৩), পৃ. ৫৫-৫৭।
- ^৫ প্রাপ্ত, পৃ. ৩৮-৩৯।
- ^৬ Jadunath Sarkar (Edited), *The History of Bengal*, Vol. II. (Dacca, 1948), p.497.
- ^৭ সিরাজুল ইসলাম, *বাংলাদেশের ইতিহাস, ১৭০৪-৯৭১, ১ম খণ্ড*, (ঢাকা: এশিয়াটিক সোসাইটি অব বাংলাদেশ, ১৯৯৩), পৃ. ৩।
- ^৮ প্রাপ্ত, পৃ. ৪।
- ^৯ Karl Marx, "The British Rule in India" in *Marx Engels*, (Moscow: Progress Publishers, 1988), pp.13-16.
- ^{১০} সুপ্রকাশ রায়, *ভারতের কৃষক বিদ্রোহ ও গণতান্ত্রিক সংগ্রাম*, (কলিকাতা: ডি এন বি ব্রাদার্স, ১৯৮০), পৃ. ৫।
- ^{১১} বদরুদ্দীন উমর, *চিরস্থায়ী বন্দোবস্তে বাংলাদেশের কৃষক*, (ঢাকা: মওলা ব্রাদার্স, ১৯৯২), পৃ. ২১-২২।
- ^{১২} আ.ফ. সালাহউদ্দীন আহমদ, "উনিশ শতকে বাংলার রাজনৈতিক চিন্তা-চেতনা ও কর্মকাণ্ড" সিরাজুল ইসলাম (সম্পাদিত), *বাংলাদেশের ইতিহাস, পূর্বোক্ত*, পৃ. ২৭২।
- ^{১৩} অমর দত্ত, *উনিশ শতকের মুসলিম মানস ও বঙ্গভঙ্গ*, (কোলকাতা: প্রগ্রেসিভ পাবলিশার্স, ২০০১), পৃ. ৪।
- ^{১৪} বিনয় ঘোষ, *বাংলার সামাজিক ইতিহাসের ধারা*, (ঢাকা: বুক ক্লাব, ২০০০), পৃ. ৮৯।
- ^{১৫} প্রাপ্ত।
- ^{১৬} বিনয় ঘোষ, *বাঙালার বিদ্বৎসমাজ*, (কোলকাতা: প্রগ্রেসিভ পাবলিশার্স, ১৯৮০), পৃ. ১০১।
- ^{১৭} S. N. Mukherjee, "Class, Caste and Politics in Calcutta, 1815-38," in *Elites in South Asia*, ed. Edmund Leach and S. N. Mukherjee (Cambridge: Cambridge University Press, 1970), 35-36.
- ^{১৮} Brian Hatcher, *Idioms of Improvement: Vidyasagar and Cultural Encounter in Bengal* (New Delhi: Oxford University Press, 2001), 22-24.
- ^{১৯} Sumit Sarkar, *Writing Social History* (New Delhi: Oxford University Press, 1997), 169-170.
- ^{২০} Sumanta Banerjee, *The Parlour and the Streets: Elite and Popular Culture in Nineteenth Century Calcutta* (Calcutta: Seagull Books, 1989), 55-57.
- ^{২১} David Kopf, *British Orientalism and the Bengal Renaissance: The Dynamics of Indian Modernization, 1773-1835* (Berkeley: University of California Press, 1969), 58-60.
- ^{২২} Mukherjee, "Class, Caste and Politics," 38-40.
- ^{২৩} Meredith Borthwick, *The Changing Role of Women in Bengal, 1849-1905* (Princeton: Princeton University Press, 1984), 20-22.
- ^{২৪} Kopf, *British Orientalism*, 70-72.
- ^{২৫} A Griffin, *Sketches of Calcutta Etc*, (Glasgow, 1843), pp.45-46. উদ্ধৃত হয়েছে বিনয় ঘোষ, *পূর্বোক্ত*, পৃ. ১৪৮-৪৯।
- ^{২৬} উদ্ধৃত হয়েছে বিনয় ঘোষ, *পূর্বোক্ত*, পৃ. ১৭০।
- ^{২৭} বঙ্কিমচন্দ্র চট্টোপাধ্যায়, "সেবাল আর একাল" *বঙ্কিম রচনাবলী* (যোগেশচন্দ্র বাগল কর্তৃক সম্পাদিত), (কলিকাতা: সাহিত্য সংসদ, ১৩৯০), পৃ. ৩৪৪।

- ^{২৬} বঙ্কিমচন্দ্র চট্টোপাধ্যায়, “বাবু,” *লোকরহস্য বঙ্কিম রচনাবলী পূর্বোক্ত*, পৃ, ১২।
- ^{২৭} শ্রী রমেশচন্দ্র মজুমদার, *বাংলা দেশের ইতিহাস*, তৃতীয় খণ্ড (জেনারেল পাবলিশার্স, ১৯৮১), পৃ, ৪৯৬।
- ^{২৮} প্রাগুক্ত, পৃ, ৪৯৯।
- ^{২৯} উদ্ধৃত হয়েছে, শ্রীরমেশচন্দ্র মজুমদার, *ঐ*।
- ^{৩০} প্রাগুক্ত।
- ^{৩১} S. N. Mukherjee, "Class, Caste and Politics in Calcutta, 1815-38," in *Elites in South Asia*, ed. Edmund Leach and S. N. Mukherjee (Cambridge: Cambridge University Press, 1970), 38-42.
- ^{৩২} Sekhar Bandyopadhyay, *From Plassey to Partition: A History of Modern India* (New Delhi: Orient BlackSwan, 2004), 80-83.
- ^{৩৩} Brian Hatcher, *Idioms of Improvement: Vidyasagar and Cultural Encounter in Bengal* (New Delhi: Oxford University Press, 2001), 25-30.
- ^{৩৪} Sumit Sarkar, *Writing Social History* (New Delhi: Oxford University Press, 1997), 170-173.
- ^{৩৫} Bandyopadhyay, *From Plassey to Partition*, 135-140.
- ^{৩৬} “Carey, William,” in *Biographical Dictionary of Christian Missions*, ed. Gerald H. Anderson (New York: Macmillan Reference USA, 1998), 115.
- ^{৩৭} Timothy George, *Faithful Witness: The Life and Mission of William Carey* (Birmingham, AL: New Hope, 1991), 89-92.
- ^{৩৮} “Serampore College,” *Wikipedia*, last modified February 5, 2004, https://en.wikipedia.org/wiki/Serampore_College
- ^{৩৯} John C. Marshman, *The Life and Times of Carey, Marshman, and Ward, Embracing the History of the Serampore Mission* (London: Longman, Brown, Green, Longmans, & Roberts, 1859), 123-130.
- ^{৪০} Marshman, *The Life and Times*, 145-150.
- ^{৪১} *Ibid*, 98-102.
- ^{৪২} “Serampore College,” *Wikipedia*.
- ^{৪৩} “Hindu School, Kolkata,” *Wikipedia*, last modified July 11, 2006, https://en.wikipedia.org/wiki/Hindu_School,_Kolkata
- ^{৪৪} Anasuya Adhikari et al., “And There Was Light: The Bengal Renaissance and the Pioneers in Education,” ResearchGate, August 1, 2021, <https://www.researchgate.net>
- ^{৪৫} “Nineteenth Century Bengal: Reflections of Society in Periodicals, Newspapers and Literatures,” Aatoons Study, February 6, 2021, <https://www.aatoonsstudy.com>
- ^{৪৬} David Kopf, *British Orientalism and the Bengal Renaissance: The Dynamics of Indian Modernization, 1773-1835* (Berkeley: University of California Press, 1969), 82-85.
- ^{৪৭} Kopf, *British Orientalism*, 85-87.
- ^{৪৮} Sekhar Bandyopadhyay, *From Plassey to Partition: A History of Modern India* (New Delhi: Orient BlackSwan, 2004), 80-83.
- ^{৪৯} Kopf, *British Orientalism*, 75-80.
- ^{৫০} Adhikari et al., “And There Was Light.”
- ^{৫১} “Nineteenth Century Bengal,” *A Atoons Study*.
- ^{৫২} “St. Andrew’s Church,” St. Andrew’s Church Kolkata, accessed June 25, 2025, <http://standrewschurchkolkata.in>
- ^{৫৩} W.K. Farminger, “Thomas’ School, Kidderpore,” *Old Calcutta* (Kolkata) Blog, May 7, 2013, <http://oldkolkata.blogspot.com>
- ^{৫৪} Farminger, “Thomas’ School.”
- ^{৫৫} “Fort William College,” Testbook, April 22, 2025, <https://testbook.com>
- ^{৫৬} “Hindu School, Kolkata,” *Wikipedia*, last modified July 11, 2006, https://en.wikipedia.org/wiki/Hindu_School,_Kolkata

-
- ^{৭৯} David Kopf, *British Orientalism and the Bengal Renaissance: The Dynamics of Indian Modernization, 1773–1835* (Berkeley: University of California Press, 1969), 75–80.
- ^{৮০} “College History,” Scottish Church College Kolkata, accessed June 25, 2025, <http://www.scottishchurch.ac.in>
- ^{৮১} “College History,” Scottish Church College.
- ^{৮২} “College History,” Scottish Church College.
- ^{৮৩} “History of the Calcutta University Department of English,” University of Vermont, accessed June 25, 2025, <http://www.uvm.edu>
- ^{৮৪} “Education in West Bengal,” *Wikipedia*, last modified March 7, 2006, https://en.wikipedia.org/wiki/Education_in_West_Bengal
- ^{৮৫} “La Martiniere College, *Calcutta*,” FIBIwiki, last modified December 17, 2023, <https://wiki.fibis.org>
- ^{৮৬} “Bethune College,” *Banglapedia*, last modified June 17, 2021, <http://en.banglapedia.org>
- ^{৮৭} Ibid..
- ^{৮৮} “University of Calcutta,” *Wikipedia*, last modified March 11, 2004, https://en.wikipedia.org/wiki/University_of_Calcutta
- ^{৮৯} Sumit Sarkar, *Writing Social History* (New Delhi: Oxford University Press, 1997), 175–180.
- ^{৯০} সুকুমার সেন, *বাঙ্গালা সাহিত্যের ইতিহাস, ৩য় খণ্ড*, (কলিকাতা: আনন্দ পাবলিশার্স, ১৪০৩ বঙ্গাব্দ), পৃ. ৩৮৭।
- ^{৯১} Anasuya Adhikari et al., “And There Was Light: The Bengal Renaissance and the Pioneers in Education,” ResearchGate, August 1, 2021, <https://www.researchgate.net>.
- ^{৯২} Sekhar Bandyopadhyay, *From Plassey to Partition: A History of Modern India* (New Delhi: Orient BlackSwan, 2004), 80–83.
- ^{৯৩} S. N. Mukherjee, “Class, Caste and Politics in Calcutta, 1815–38,” in *Elites in South Asia*, ed. Edmund Leach and S. N. Mukherjee (Cambridge: Cambridge University Press, 1970), 38–42.
- ^{৯৪} “Bethune College,” *Wikipedia*.
- ^{৯৫} “Bethune College,” *Banglapedia*, last modified June 17, 2021, <http://en.banglapedia.org>
- ^{৯৬} Sarkar, *Writing Social History*, 170–175.
- ^{৯৭} অতুল সুর, *বাংলা ও বাঙালীর বিবর্তন*, (কলিকাতা: সাহিত্যলোক, ১৯৯৪), পৃ. ৩৩৪-৩৫।
- ^{৯৮} সুবোধ কুমার মুখোপাধ্যায়, *পূর্বোক্ত*, পৃ. ৮৯।
- ^{৯৯} Kopf, *British Orientalism*, 90–95.
- ^{১০০} Bandyopadhyay, *From Plassey to Partition*, 135–140.

Doing Shakespeare in the Bangladeshi Classroom: Overcoming the Challenges

Dr. Md. Mominul Islam

Professor, Department of English, Rajshahi University, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/6.-Dr.-Md.-Mominul-Islam.pdf>

Received : 19 February 2025

Received in revised: 15 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Shakespeare Pedagogy, Eulogies,
Contemporaneity, Contextualization,
Performance, Misconstruction

ABSTRACT

William Shakespeare's enduring appeal to learners across cultures stems from his rare insight into human nature, great gift for 'negative capability,' unique use of language, and aptitude for theatricals. While Shakespeare remains a formidable field in our literature departments, its true appreciation involves some inherent critical and cultural challenges as well. In dealing with Shakespeare, a teacher must consider the possibility of misconstructions by learners regarding his delineation of power and governance, the notion of kingship, intricate human relationship, gender fluidity, overt eroticism, inordinate violence and the playwright's position on racial discrimination and imperial agenda, let alone the issue of understanding Elizabethan English. When students are asked to measure Shakespeare's place in world literature, they hyperbolically portray the Bard, blurring the boundary of evaluation and eulogies. When it comes to justifying, they fall short of correct critical grounds and display their serious omissions in contextualisation. They are found in need of proper guidance to penetrate a play's "deeper meanings" through literary reading and analysis, at the same time not missing the essence of a play's "dramatic quality" available onstage. Doing Shakespeare in the classroom develops insight into the subject's subtleties which appear worth sharing in the light of the prevailing ideas on this area of study. This paper is an attempt to re-view challenges surrounding Shakespeare pedagogy in the Bangladeshi academia adding personal insight into the ongoing critical debate.

Shakespeare pedagogy demands special attention for its centrality in English Studies. For this paper's engagement with doing Shakespeare in the Bangladeshi classroom some selected plays have been referred to for their frequent use in pedagogic as well as theatrical purposes. When teachers share their deliberations on doing Shakespeare, some common challenging areas related to a text's spatial-temporal dimensions, changing values of generations of readers, and cultural shifts draw critical attention. The discussion gets new dimensions in the postcolonial and foreign cultural context of the twenty first century. The common critical areas in Shakespeare can open doors to new perspectives based on a teacher's personal experiences where cultural background plays a big role. His dramatic presentation bears the mark of contemporaneity as befits a multicultural genius of his status. The Polish playwright Jan Kott has famously rendered Shakespeare as our contemporary by interpreting his plays as allegories of modern times in his radical book about Shakespeare.¹ But there are dissenting voices also who feel that any attempt to project Shakespeare as our contemporary may result in the loss of his plays' vital Elizabethan references and meanings. There remains the problem of generalization and oversimplification in the appreciation of Shakespeare. To accept him as a dramatist of his time first and of all times subsequently has been the general praxis. Informed readers cannot miss the contemporary reflections and nuances in his dramatic presentation of the subjects of power, governance, violence race, gender, and possible imperial agenda.

Shakespeare's tragedies, as Dr. Johnson considers, bear the marks "of toil and study" while the comedies create the impression of being produced "without labour which no labour can improve."² In reality, his tragedies are found more popular with learners for reasons not very clear to them. They do not bother about measuring the relative values of his comedies and tragedies. In classifying Shakespeare's works, a teacher must explain subtle critical points about relative

importance of all categories. There exists a fundamental gap between students' personal ability to appreciate and what they hear from traditional sources. Their inability to explain factors responsible for Shakespeare's greatness is not unusual. As Shakespeare is a master craftsman his texts carry subtexts with layers of meanings. It is a hurdle for young learners to navigate complex textualities of Shakespearean art. Without unravelling the multiple meanings of the 'hidden texts', learners can only get partial view of Shakespeare through simple reading for meanings at the surface level. The complex significations of *Hamlet* or *Lear* universe emerging from irony, subversions and paradoxes may "tease one out of thoughts," to echo Keats commenting on the Grecian Urn's multidimensionality. Shakespeare's plays contain extensive references to diverse myths, folkloric traditions and histories and, by navigating them, learners can keep connection to cultures going back to antiquity. Current knowledge of human psychology helps in understanding his projection of human mind four hundred years ago. As examples one can consider Lady Macbeth revealing her guilty conscience through obsessive hand washing and Lear not feeling physical pain in the storm because he, as a 'child-changed' father, harbours sharper pain mentally. It becomes necessary to combine the knowledge of past cultures and the current thoughts on human psychology in analysing an intense dramatic situation a Shakespearean text offers.

Shakespeare being a global phenomenon, our students have sort of early familiarity with him through reading excerpts and viewing adaptations. Unconsciously they derive important life lessons and popular wisdom from his plays; Countless quotes like "Cowards die many times before their deaths;" (*Julius Caesar* 2.2), "Give everyone thy ear, but few thy voice," "Neither a borrower nor a lender be," (*Hamlet* 1.3), "The readiness is all." (*Hamlet* 5.2) 'Ripeness is all.' (*King Lear* 5.2), "The rarer action is / In virtue than in vengeance." (*The Tempest* 5.1), construct life's guiding philosophy for many.³ This familiarity can serve as a prompt for further immersion in the poet's universe. But cultural gaps may create some problems for learners. It is not easy to know the socio-cultural elements, historical processes, and philosophical traditions informing Shakespeare's worldview. In our context, students prefer gathering background knowledge from the teacher's side, not relying much on their own reading, though there should be a balance between students' own background study and teachers' sharing necessary information to ensure partnership in reading and optimum use of the classroom time. Reading requires contextualization, for example, knowing the nature of kingship as understood by the Elizabethans, before approaching his tragedies. In a democratic culture, a ruler, unlike a King in Shakespeare, is not an important link in the Great Chain of Being. The tragedies are steeped in the Biblical traditions our learners should be made familiar with. Even sometimes Biblical framework is combined with pagan values in presenting a dramatic world as we see Hamlet's obsession with revenge or Lear's invoking gods reflecting pagan ideas rather than the Biblical.

The contemporaneity of Shakespeare's art is by now a truism; it is more so in the portrayal of politics. His tragedies, as we know, are basically political. His portrayal of politics stands out for its contemporary resonance as his tragedies become a treasure trove of political games and powerplay. While the play *Hamlet* depicts usurpation of the throne resulting in a rotten body politic, *Macbeth* displays how inordinate political ambition brings disaster and perpetuates a cycle of power abuse affecting both the power wielder and the subjects. *King Lear* dramatizes the consequences "When power to flattery bows" or "When majesty falls to folly" (1.1); it also shows when and how a moral voice like that of Kent or Fool is found "speaking truth to power" as Edward Said talks about the duty of a public intellectual in the contemporary politics. In his tragedies one can see how leaders' personal traits and decisions shape the destiny of a nation. We see the reflection of these political points in the recent reality of Bangladesh and elsewhere. A comparison of the mob in Shakespeare and the present mob culture harassing and sometimes killing the innocent becomes an exciting point of debate. One can easily find contemporary resonance in the incident of Cinna the poet being brutally murdered by a Roman mob of *Julius Caesar* just for sharing his name with a conspirator in a volatile and vengeful political atmosphere after the assassination of Caesar. We find an almost inexhaustible source of critical tools to review current debates on governance and power dynamics in our land and beyond. When a teacher, without showing political biasness, facilitates the discussion on the contemporary relevance of politics in Shakespeare, students can fruitfully add to the debate.

Race and colonialism in Shakespeare turns into delicate issues as in “recent years, both Shakespearean scholars and critics working within post-colonial studies have increasingly begun to scrutinize the ways in which the colonial and racial discourses of early modern England might have shaped Shakespeare’s work, and also the processes by which Shakespeare (in performance and study) later became a colonial battlefield.”⁴ Othello, the eponymous hero of the great tragedy can be a good point of discussion in this regard. His colour is frequently referred to against his wife’s whiteness. For its repeated use, the poet’s possible intention of projecting Othello’s human and military worth conspicuously with his black background may be overlooked. We need to guard against attributing Othello’s failed marriage to racist notions of black inferiority. The American critic Leslie Fiedler in his provocative book *The Stranger in Shakespeare* paradoxically explicates the colour question: Othello is morally ‘white’ while Iago is the true ‘black’ in actions.⁵ Still Othello is described in terms of the traits associated with blacks in Shakespeare’s time. These are sexual potency, courage, pride, guilelessness, gullibility, easily aroused passions, features central to colonial stereotyping as well. With race comes the troubling issue of colonialism, evident in Prospero’s treatment of Caliban in *The Tempest*. Caliban to the colonial master appears as a tribal ‘other’ whose deformity with blackness makes him lose his inherited land temporarily. Despite the positive portrayal of Prospero, to a critical eye his hidden colonial project does not remain unexposed.⁶ Therefore, regarding Shakespeare’s position on racism and colonialism, controversy may arise which a teacher, in the current context, must handle deftly, and turn, overcoming the sharp colonial debate, to the “Bard of Avon” for wisdom and beauty.

The issues around misogyny, repressed desire, and patriarchy in Shakespeare demands careful consideration as students may leap to easy conclusions. Let us consider Hamlet’s misogynistic outbursts: “Frailty thy name is woman” (1.2) or “God has given you one face, and you make yourselves another” (3. 1). If his mental condition is not taken empathetically these expressions appear problematic. Shakespeare does not share Hamlet’s views as one may presume; Hamlet’s dangerous generalization generates his negative attitude to women, depriving him of his last hope in Ophelia’s love. Or there might be an unfathomable gap between what he says about woman and what he conceals. Psychoanalytic critics like Ernest Jones’ attempt to apply Freudian paradigm to explain Hamlet’s repressed source of thought relating to his misogyny is hard to present convincingly in the classroom. In a different context, Lear’s corrosive comment on his two elder daughters or Albany’s generalized comment on his wife, one of Lear daughters: “Proper deformity shows not in the fiend/So horrid as in woman” (4.2) sounds sexually discriminatory and therefore unacceptable if readers do not like to consider the fact that in most cases woman includes implied man as, having lust and ingratitude, man also appears in the negative colour. Still Shakespeare’s tragedies reveal a manifest structure of male dominance through the show of violence against women in diverse modes. Hamlet’s deflected violence against his mother Gertrude, his verbal attack on his beloved Ophelia precipitating her death, and Othello’s paradoxical love-murder of his wife Desdemona portray a pattern where women are found incapable of wielding power. Underlying the scene of male dominance, one may speak of a deeper level of human conflicts in which men “strive to avoid an awareness of their vulnerability in relation to women,” thus revealing “a matriarchal substratum or subtext within the patriarchal text.”⁷

Shakespeare’s bawdy, loud and amusing treatment of sex, puts a teacher in dilemma: to teach or not to teach. What was natural on the Elizabethan stage may demand some censorship in our classroom. Again, censorship may detract from the real import. As a practical man, we can assume, Shakespeare considered both its entertainment side and thematic value. Therefore, it pervades Shakespeare’s comedies and tragedies alike and confirms its centrality in the dramatic structure. As Stephen Greenblatt notes, “Shakespearean comedy constantly appeals to the body and in particular to sexuality as the heart of its theatrical magic.”⁸ In some tragedies it initiates discussion on philosophical questions teasing our mind. When Hamlet attempts to define a man: “What a piece of work is a man” (2.2), he attempts to understand the relative place of animality and the angelic in the make-up of a man. For him it is intriguing to reconcile these two opposite tendencies in man’s physical and mental construction. When the play *King Lear* commences with Gloucester’s ‘good sport’ in begetting his whoreson, it foreshadows serious issues. Later we see his adultery entails loss of vision, the most painful incident in his life, as Shakespeare has drawn upon a tradition of

punishing a philanderer with castration followed by blinding. Again, Lear's obsession with the issue of giving birth to children appears to have centrality in the play's cosmic conception. Nevertheless, establishing the relevance of the bawdy is not so easy in a classroom context.

The homoerotics in Shakespearean comedies may sound odd within the confines of conventional gender structure. It is sometimes naively explored by referring to the practice of employing boys to act the parts of women as a dramatic convention or by interpreting the level of Renaissance friendship over love in portraying the relationship of the sonnet speaker and his male friend. Though homoeroticism is perceived as a cultural intervention in a heterosexually overdetermined field it is found "that certain Shakespearean texts display a homoerotic circulation of desire, that homoerotic energy is elicited, exchanged, negotiated and displaced as it confronts the pleasures and anxieties of its meanings in early modern culture."⁹ As for example, transvestism in *As You Like It* and *Twelfth Night* not only demonstrates the contemporary theatrical custom but also illustrates the crossing of erotic boundaries as psychoanalytically cross-dressing connects with homoerotic arousal. In *Twelfth Night*, Antonio's strong love for Sebastian remains an enigma for many. He says, "His life I gave him and did thitherto add/ My love, without retention and restraint" (5.1). He follows Sebastian to Orsino's place to protect him admitting that he has "many enemies there." Here is a man risking his life for his love for another man, not friendship in his own confession. Consequently, he is arrested but he does not mind considering the outcome as the byproduct of love: "This comes with seeing you/ But there is no remedy" (3.4). The mystery behind this sacrifice indicates homoerotic desire. As it is not a legitimate mode of desire in our culture self-censorship is the only option for an instructor.

Shakespeare's delineation of violence and evil is sensitive for young impressionistic minds. As we know, violence in art may have a tangible impact on viewers or readers. For the show of excessive violence some of his tragedies verge on the melodrama. Though Shakespeare's primary purpose of dramatizing violence was to cater to the taste of his contemporary playgoers, the modern audience may not consume it in the same way. The last scene of *Hamlet*, a stage littered with dead bodies, blinding of Gloucester in *King Lear*, the murder scene of *Macbeth*, and strangling scene of Desdemona by her husband in *Othello* may appear disagreeable to the audience of our time. Still, we cannot deny the visibility of violence in human history and Shakespeare has presented it to create the intended tragic emotions. As his art creates the sense of tragic waste in the readers, ultimately his tragedies do not turn into melodramas. Here teachers need extra effort to make learners understand the interconnection of tragic grandeur and sensationalism, to guard against any possible negative influence of stage violence on the young minds. Similarly evil thriving in Shakespeare's plays, in the opinion of some critics, can negatively influence readers. Dr. Johnson debatably calls him an 'immoral' writer whose unpunished evil characters may create an attraction for immoral activities. Of course, Johnson's expectation of poetic justice in a work of art goes against his own concept of the poet of nature.¹⁰ In real human society one can see evil goes unpunished and good remains unrewarded. Still a moral order can be discovered behind the tragic waste in Shakespeare. But it is not easy to make it visible for the sheer weight of tragic loss on the young minds. It is hard to make one believe that Cordelia's death, Lear going mad and Gloucester being blinded can reveal any hidden order in the Lear universe. A teacher must interpret a tragic play in such a way that the learners become convinced about the existence of a higher moral order under the apparent chaotic world, showing a silver lining under every dark cloud.

The supernatural in Shakespeare, for example witches in *Macbeth* or the ghost in *Hamlet* or portends in *Julius Caesar* initially play a note of discord in our time. In the age of super science, anything beyond scientific interpretation does not normally attract serious attention. Bringing supernatural elements on the stage, Shakespeare being presumably more concerned with immediate result, catered to the taste of his time primarily. Still the supernatural carries the note of universality; his use of it in a proper dramatic atmosphere makes readers accept it at least temporarily. The point can be supported by Johnson's notion of "theatrical illusion" or Coleridge's view of "willing suspension of disbelief". We may also explore the human basis for the existence of the supernatural in Hamlet's words: "There are more things in Heaven and Earth, Horatio, than are dreamt of in your philosophy" (1.5). However, this element appears more convincing in the proper theatrical atmosphere than in the classroom condition.

Language remains a key issue in our Shakespeare classroom as the dramatist's poetic beauty lies in the magic casement of language which a learner must unlock. His Elizabethan English is a language "which combined a vast range of reference—social and natural—with a unique freedom of epiphora."¹¹ This freedom would take one into a sustained network of meanings difficult for initial learners to pursue. As Shakespeare's English can create initial barrier, some learners may not try to approach his text through persistent linguistic engagement, they may have recourse to paraphrase—thus missing the beauty of Shakespeare's art. Still in Shakespeare lots of involved structures, archaic expressions and obscure references appear to be troublesome for initial learners. Besides, maybe a word meant something at that time and now, as language evolves, could mean something else. This contextual variation offers scope for studying the sociological dimension of the evolution of vocabulary. Furthermore, Shakespeare frequently uses apostrophes to shorten words that are not usually shortened, resulting in ambiguity and obscurity of expression. Here to avoid misreading, and not to lose the sheer force and flavour of certain words or phrases we may need continuous glossing. It is also necessary to justify his play upon the meanings of words providing a source of comic relief or intellectual pleasure for some readers and sometimes appearing boring for some other readers as Dr Johnson says his quibbles are his 'fatal Cleopatra.'

Comparative understanding of Shakespeare on stage and page is hard to explain to learners. Rex Gibson, who leads the Cambridge School Shakespeare project, aptly articulates the point: "Shakespeare was essentially a man of the theatre who intended his words to be spoken and acted out on stage. It is in that context of dramatic realisation that the plays are most appropriately understood and experienced."¹² In this view, reading with armchair interpretation cannot make students capture the full nuances of human interaction a Shakespearean text depicts. Some critics even go to the extreme of arguing that "reading is irresponsible unless it imitates playgoing."¹³ In the estimate of the scholars emphasizing the theatrical origin of Shakespeare's dramatic texts, if we want to understand Shakespeare fully a reading text only becomes second to drama. To some other scholars this extreme position of supporting stage-centred criticism is reductive in nature. This assessment, of course, varies from text to text. One can consider Charles Lamb's view "that *King Lear* is more effective on the page than on the stage" for its profound philosophical dimension.¹⁴ Conversely, the stage history of *Othello* gives a different view as the play's cruel and crude scenes can attract the audience more than the readers. Therefore, it is paradoxically stated by Bradley that *King Lear* is Shakespeare's greatest work but not his best play, and *Othello*, to most readers, is not his greatest work but is his best play.¹⁵ For better teaching and understanding the subtleties of different plays, whether performance should get priority over reading depends on many textual and non-textual conditions. Learners would think of reading first as it gives wider scope for critiquing. Since most classrooms have time limit, in combining teaching with performance students can have option for desk performance to act out parts of the play. In this way a convenient pedagogic bridge between traditional reading and performance method is possible, without losing their mutual benefits. Today's smart classrooms with audio-video facilities and modifications in class duration, sitting arrangement and testing system, can allow critical reading and experiencing the play on the screen concurrently.

To conclude, the above issues related to classroom dealing with Shakespeare are only hurdles to be overcome, not permanent obstacles to appreciation. The study of Shakespeare gives plenty of scope for the learners' recreation, formation of moral, intellectual, and philosophical habits and, of course, opportunities for creative teaching. To exploit the full potential of the texts, getting over the challenges a teacher must ensure that complexities ultimately lead to more engaged reading, transforming problems into dynamic learning opportunities. If learners are inspired to be actively engaged in exploring the world of Shakespeare for themselves, their potential to catch nuances of meanings is considerable. An optimal way of doing this can be applying a mixed pedagogical approach: textual close reading, contextual study and some performative attempt. Going beyond critical orthodoxy and embracing 'Cultural Poetics' one can "consider the play[s] as a dynamic interaction between artist and audience, to learn to talk about the process of our involvement."¹⁶ For their semantic density, Shakespeare texts can quite successfully be utilized

in all cultural contexts for any academic levels. Sometimes it should become a primary pedagogic step for a teacher to show how Shakespeare can transcend his foreignness and cannot be contained by any single culture or tradition as Dennis Kennedy opines: “Yet from the start of his importance as the idealized English dramatist there have been other Shakespeares.”¹⁷ In the current context of postcolonialism and cultural politics, Shakespeare pedagogy by adopting new directions and innovative strategies will continue fostering critical thinking, creativity, and lifelong love of literature.

Works Cited

- Berger, Harry. *Imaginary Audition: Shakespeare on Stage and Page*, U of California P, 1989.
 Bové, Paul A. ed. *Edward Said and the Work of the Critic: Speaking Truth to Power*. Duke UP, 2000.
 Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Macmillan, 1992.
 Coleridge, S.T. *Biographia Literaria*. Edinburgh UP, 2014.
 Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Clarendon, 1988.
 Hulme, Peter. *Colonial Encounters: Europe and the Native Caribbean, 1492-1797*. Methuen, 1986.
 Fiedler, Leslie A. *The Stranger in Shakespeare*, Stein and Day, 1972.
 Gibson, Rex. *Teaching Shakespeare*. CUP, 2016.
 Johnson Samuel. *Preface to Shakespeare*. Macmillan India, 1986.
 Jones, Ernest. *Hamlet and Oedipus*. Doubleday, 1949.
 Kenedy, Dennis, ed. *Foreign Shakespeare: Contemporary Performance*. CUP, 1993.
 Knight, Wilson, G. *The Wheel of Fire*. Methuen, 1949.
 Kott, Jan. *Shakespeare Our Contemporary*. Norton, 1974.
 Loomba, Ania and Orkin, Martin, ed. *Post-Colonial Shakespeare*. Routledge, 1998.
 Rabkin, Norman. *Shakespeare and the Problem of Meaning*. U of Chicago P, 1981.
 Russ, McDonald, ed. *Shakespeare: An Anthology of Criticism and Theory 1945-2000*. Blackwell, 2004.
 Weimann, Robert. “Shakespeare and the Study of Metaphor,” *New Literary History*, vol.6, The Johns Hopkins UP, 1974, pp. 149-167.

References

- ¹ J. Kott, *Shakespeare Our Contemporary* (Norton, 1974).
- ² Samuel Johnson, *Preface to Shakespeare* (Macmillan India, 1986): 17.
- ³ All quotations of Shakespeare’s plays are from Norton Editions.
- ⁴ Ania Loomba and Martin Orkin, “Shakespeare and the post-colonial question,” *Post-Colonial Shakespeare*, Ed. Ania Loomba and Martin Orkin (Routledge, 199): 1-19; 2.
- ⁵ Leslie A. Fielder, *The Stranger in Shakespeare* (Stein and Day, 1972).
- ⁶ Peter Hulme, *Colonial Encounters: Europe and the Native Caribbean, 1492-1797* (Methuen, 1986): 133.
- ⁷ Madelon Gohlke Sprengnether, “‘I wooed thee with my sword’: Shakespeare’s Tragic Paradigms,” *Shakespeare: An Anthology of Criticism and Theory 1945-2000*, Ed. Russ McDonald (Blackwell, 2004): 591-605; 599.
- ⁸ Stephen Greenblatt, “Fiction and Friction,” *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Clarendon Press, 1988): 246-289; 286.
- ⁹ Valerie Traub, “The Homoerotics of Shakespearean Comedy,” *Shakespeare: An Anthology of Criticism and Theory 1945-2000*, op. cit., 704-726; 705.
- ¹⁰ Samuel Johnson, op. cit.
- ¹¹ Robert Weimann, “Shakespeare and the Study of Metaphor,” *New Literary History*, vol.6 (1974): 149-167; 166.
- ¹² Rex Gibson, *Teaching Shakespeare* (Cambridge University Press, 2016): vi.
- ¹³ Harry Berger, *Imaginary Audition: Shakespeare on Stage and Page* (University of California Press, 1989): xii.
- ¹⁴ Russ McDonald, op. cit., 728.
- ¹⁵ A. C. Bradley, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (Macmillan, 1992): 243.
- ¹⁶ Norman Rabkin, *Shakespeare and the Problem of Meaning*, Chicago University Press, 1981, p.27.
- ¹⁷ Dennis Kennedy, “Shakespeare without his language,” *Foreign Shakespeare: Contemporary Performance*, Ed. Dennis Kennedy (Cambridge University Press, 1993): 1-18; 2.

The Enduring Significance of Literature in Times of Militarism, War, and Modern Imperialism

Dr. Md. Sakhawat Hossain

Professor, Department of English, Rajshahi University, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/7.-Dr.-Md.-Sakhawat-Hossain.pdf>

Received : 06 March 2025

Received in revised: 09 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Imperialism, Literature, Resistance, War

ABSTRACT

This paper investigates how literary works can provide a critical lens to examine causes and impacts of war and imperialist ideologies in the backdrop of the ongoing militarism, war, and modern imperialism. Literature gives voice to the oppressed often silenced by dominant narratives of power and thus interrogates the dehumanizing forces of militarism and justifications for war. By analyzing texts from various historical and cultural contexts, the paper highlights how authors develop people's moral conscience against war, exploitation and neo-imperialism. Though literature fails to stop the genocide in Palestine, the relevance of the study and teaching of literature cannot be denied. Drawing on the traditional notions of literature being an integral part of liberal humanism, this study attempts to exemplify the enduring significance of literature in combating war and imperialism drawing on war literature and postcolonial narratives produced by some great writers – Leo Tolstoy, Erich Maria Remarque, Wilfred Owen, Joseph Conrad, Ernest Hemingway, Kurt Vonnegut and Mahmoud Darwish whose works have stimulated the moral imaginations of readers towards the horrors of war and its unethical sides, and therefore help stop or avoid a war or genocide and envision a more just and peaceful world amidst the persistence of war and imperialism.

Introduction

Following the Aristotelian concept of art as imitation of life, literature can be defined as an art of representation of life and society. But what is the purpose of literature? Traditionally to cite Horace Walpole, there are two-fold purposes of literature: One is to delight and another is to instruct. Though in modern times the didactic nature of literature is not appreciated much, nevertheless it remains apparent or hidden in almost all literary pieces. The arts and humanities, including literature and literary criticism, concern themselves with the fate and prospects of humankind. These fields have been placed under increasing pressure to give an account of themselves—partly because unlike science and technology the value of the arts and the humanities is not immediately apparent, partly because states and universities have suffered harshly competitive fiscal demands, and partly because increased criticism has been lodged against the arts and humanities from both within and beyond the academy. Any attempt to justify the arts and humanities must account for their universal purpose and their specific role in a given age. The rising importance of science and technology, the growth of virtual media and AI, and the rise of militarism and war crimes along with the growing popularity of post truth and neoliberalism, the existence of the humanities discipline is threatened and albeit questionable to some quarters. The dominance of science with its present focus on computer and mobile phone technology, online media, and weapons of mass destruction as a part of capitalism giving birth to extreme nationalism, white supremacist philosophy questions the justification of the study of the subjects of humanities, especially literature. Moreover, the shortage of jobs for humanities may be the other vital issue for students not to study humanities any longer or for government policies to cut budget for humanities. This is more intensely felt though in the West, predominantly in the USA. The US involvement in the world politics with its aim of spreading its empire through its economic and military base has necessitated the focus on the education and research on science.

This neo-imperial aspiration has made this one-time colony of the UK produce and trade arms of mass destruction. The US foreign policy of selling arms to its allied countries, especially Israel and some other Middle Eastern and African countries is one of the reasons for its change of focus from the humanities to the science. Hence, it raises the question that to what end the study of literature contributes to the US national strategy of extending its military power across the world. Or, to what extent the study of literature abates the growth of militarism, the rise of military conflicts and the onslaught of neo-imperialism. The present essay aspires to find the relevance and justification of the study of literature as an integral part of any system of education.

Irving Babbitt more than a century ago stated the necessity of the study of the humanities in *Literature and the American College*: “The humanities need to be defended to-day against the encroachment of physical science, as they once needed to against the encroachments of theology” (31). Literature of the classical Greek and Roman period delighted and enlightened the Greeks and the Romans through the tragic stories of Oedipus and the destruction of Troy. So war literatures made the Greeks abandon the concept of heroism and embrace knowledge and justice. So the way the Greeks taught literature was through the theatre. The staged dramatic spectacle must have got direct impact on readers’ minds and thus could ennoble people. This is how the ancient Greek produced Plato and Aristotle. Then in the medieval period when religion was used as a medium of oppression and exploitation by some corrupt clergymen, literature came to replace it with some solace. When capitalism, secularism and imperialism turned people into machines and oppressors, literature challenged the ideological foundation of these modern evils. Thus, in an era when military conflicts and genocide continue to scar our global conscience—from Gaza to Ukraine, from Sudan to Myanmar—it becomes urgent to ask: what does literature do when bombs fall on civilians, on schools and hospitals and when hungry people waiting for aid are shot?

The Pedagogical Role of Literature

Louise Groarke states, “Literature is like putting on spectacles so that we can read the world “like a book.” It is like looking through a telescope. Or a microscope. The point is to see something we are too obtuse to notice and tend to overlook” (232). Throughout history, literature has functioned as a powerful medium of truth. Whether in the form of poetry, fiction, drama, critical essays, or memoir, it holds a mirror to up to life and politics. It extracts the hidden truths and challenges the dominant exploitative political discourse that often sanitizes or erases the history of the exploited. Literature as a form of satire aims at reforming the society by correcting the evils and vices without any bloodshed. Let us consider the pleasant drama of Shakespeare’s *As You Like It* that encourages to solve inheritance and usurpation conflicts through the magical transformation of the usurpers of the dukedom who willingly step down from their wrongfully occupied thrones or positions. The old duke who is banished by his own brother does not collect troops to reclaim his throne. Rather, he allows time to pass and in the end his brother realizes his mistake and returns the dukedom to his brother. So what message it entails is none other than the idea that there are more civilized ways to deal with or settle conflicts without violence and war. *Macbeth* teaches the futility of ambition and the consequences of one’s evil deed. *Hamlet* also demonstrates that by killing his own brother Claudius could not live long. History teems with a lot of examples like this. And obviously the Renaissance literature started to change the scenario of British life and politics.

Despite having the supposed humanitarian and human rights concern, literature is not always antiwar. It takes both pro-war and antiwar positions depending on the writer’s perspectives, purpose of writing and socio-historical contexts. Traditionally, from ancient literature the modern period war has often been glorified, and consequently heroism has been worshiped. From Homer’s *Iliad*, Virgil’s *Aeneid*, Beowulf, Edmund Spenser’s *The Faerie Queene*, Shakespeare’s *Henry V*, Tennyson’s *The Charge of the Light Brigade*, Richard Lovelace’s “To Lucasta, on Going to the Wars”, Rupert Brooke’s *The Soldier and there must be some other that glorify war as a noble pursuit*. On the other side, Leo Tolstoy’s *War and Peace*, Erich Maria Remarque’s *All Quiet on the Western Front*, Wilfred Owen’s poems (*Dulce et Decorum Est*,

Anthem for Doomed Youth, Joseph Conrad's *The Warrior's Soul*, Kurt Vonnegut's *Slaughterhouse-Five* – all these demonstrate the waste of life, death and destruction in a war and thus attack the false glorification of war. The teaching of war literature makes people develop their awareness and conscience about the horrors of war.

Literature against War

The haunting war poem of Wilfred Owen, *Dulce et Decorum Est*, describes the brutal realities of war and rejects the propaganda that glorify the idea that it is noble to die for one's own country. In a more recent context, Mahmoud Darwish, the Palestinian poet, evokes in his verses a land ravaged by occupation and war. His poem *Identity Card* is a direct address to an Israeli officer, boasting of his Arab identity. "Write it down. I am an Arab" asserts personhood and Palestinian identity in the face of erasure and genocide. He shows the consequences of oppression and injustice "But if I become hungry/The usurper's flesh will be my food/ Beware .../Beware .../ Of my hunger/ And my anger!"

Besides, there are some works that present both heroism and horror. Shakespeare's *Henry V* is such a piece that presents patriotic speeches ("Once more unto the breach...") but also demonstrates war's cruelty and the suffering of common soldiers. Hemingway's *A Farewell to Arms* also glorifies courage and love in wartime as well as focuses on disillusionment and futility of war. However, Hemingway's most famous anti-war stance after his direct experiences in World War I and the Spanish Civil war is found in his 1946 article "Notes on the Next War: A Serious Topical Letter": "A country never wants war until a man through the power of propaganda convinces it. Propaganda is stronger now than it has ever been before. Its agencies have been mechanised, multiplied and controlled until in a state ruled by any one man truth can never be presented" (4). Thus, Hemingway appeals to the American people not to get involved in any war. He thinks going to war is death. Moreover he argues that how false idealism of patriotism is exploited: "War is made or planned now by individual men, demagogues and dictators who play on the patriotism of their people to mislead them into a belief in the great fallacy of war when all their vaunted reforms have failed to satisfy the people they misrule"(Notes 6).

As a volunteer in World War I, Hemingway watched the devastation of the war and translated the trauma of war into a literary masterpiece in *A Farewell to Arms* where he shows like that of George Bernard Shaw's *Arms and the Man* that war is not romantic—it is chaotic, random, and ultimately futile. Elsewhere he says, "Never think that war, no matter how necessary, nor how justified, is not a crime". His famous iceberg theory is applicable to war as war hides most of the devastations and miseries inflicted on the humans — on both groups who win and who are defeated. Today, as civilians are dying, children are being starved to death, hospitals, schools and refugee camps are destroyed in Gaza, the study and teaching of Hemingway's literature makes us put resistance to war and raise voice for the Palestinians.

Leo Tolstoy critiques war from within. His *War and Peace* has been one of the most profound literary meditations on war ever written. Though he describes the different incidents of the Napoleonic Wars, his real focus is on fate, human error, suffering, and the absurdity of trying to rationalize war. Tolstoy finally rejects war altogether. In his later writings, such as *The Kingdom of God Is Within You*, he envisions a pacifist Christian anarchism, condemning all forms of organized violence, state-sanctioned or otherwise. His ideas may have influenced nonviolent resistance movements from Gandhi to Martin Luther King Jr. Phil Klay, a US Marine turned writer, writes fiction to demonstrate the moral and psychological toll of America's endless wars. His book *Redeployment* does not glorify military service, but exposes its unethical and bleak sides. Similarly, Khaled Hosseini in *The Kite Runner* and *A Thousand Splendid Suns* gives personal, human faces to conflicts that the West often views through impersonal statistics.

Literature and Modern Imperialism

Modern imperialism, unlike its 19th-century model, is obviously subtle, and complex, as it functions wearing the robes of humanitarianism or economic development, but literature often unmask their real faces. As *Heart of Darkness* by Joseph Conrad, in contrast to Kipling's works, unmask the hypocrisies of Western civilization and Western imperialism, so does Chinua

Achebe's *Things Fall Apart* as a postcolonial classic offer a counter-narrative to Joseph Conrad's *Heart of Darkness*. Thus teaching of Joseph Conrad is indispensable when speaking of literature and imperialism, especially to see how being a European and working as a seaman under British imperialism Conrad offers a powerful critique of imperialism in *Heart of Darkness*, *Lord Jim*, and *Nostromo*. Not only that he masterfully demonstrates the inherent evils residing in humans through the journey up the Congo River in *Heart of Darkness* where the journey becomes a metaphor of a descent into one's own inner self or soul to discover that every civilized human also possesses the enormous capabilities of evil, which they like that of Kurtz may fail rationalize and suppress. In *Nostromo*, Conrad explores imperial capitalism in Latin America, portraying how financial and geopolitical interests use idealism, revolution, and even war for their own ends. His *Under Western Eyes* like that of George Orwell's 1984 examines the nature of Russian autocracy and the futility of political anarchism and revolution. Thus, Conrad's work remains deeply relevant in the 21st century. The ideological justifications for wars—be they humanitarian, democratic, or economic—still echo the hollow rhetoric of civilizing missions of the nineteenth century in the slogans for fighting against terrorism and self-defense. Conrad's shorter works, such as *Gaspar Ruiz* and *The Warrior's Soul*, displays his engagement with the moral complexities of war that show its dire consequences even for the brave soldiers and the humanity even in the midst of war. Side by side Chinua Achebe should be included in the syllabus to understand how writers like Conrad despite their critique of European imperialism betrays their colonial perspective and missions through their failure to portray the real Africa.

Similarly, Arundhati Roy, in her novels and essays confronts state violence, Hindu nationalism, and global capital as modern avatars of imperial power. Postcolonial theory examines the myriad causes and consequences of Western literature on imperialism. In *Culture and Imperialism*, Edward Said argues that literature from the imperial center despite its partial criticism of imperialism ultimately supports and legitimizes imperial conquest. George Orwell in *Homage to Catalonia*, and 1984 warn about fascism from his experience in the Spanish Civil War. H.G. Wells' essay *The Rights of Man* urged resistance to Hitler. Hasan Gyi, a Rohingya refugee poet, and others in exile use poetry and memoir to document genocide, statelessness, and the trauma of flight. In Syria, works like Khaled Khalifa's *Death is Hard Work* depicts the horrors of civil war, dictatorship, and disintegration. The obliteration of civilian life in Gaza—thousands of children killed, entire neighborhoods flattened, and basic infrastructure destroyed—is not simply a political crisis. It is not only genocide but a moral failure of our civilization. However, there is people's resistance against the brutal atrocities committed by Israel and the USA. Millions of people now boycott Israel and come to the streets every day even in the USA, Europe, Australia and Israel. Though they fail to stop the ongoing genocide and destruction, they keep putting up resistance through their writings and activism. One of the most haunting literary responses to the ongoing genocide is the final poem by Refaat Alareer, a Gazan writer and professor of literature, killed in an Israeli airstrike in December 2023. His short poem, "*If I Must Die*", went viral worldwide after his death:

*If I must die,
let it bring hope,
let it be a tale.*

Conclusion: The Imperative to Teach

The significance of teaching literature in times of war and imperialism is immense. Its ethical, political, and human concerns act as forces of awareness and resistance. Its moral vision questions and humanizes the cost of war, challenging the logic of violence, and keeping alive the hope for a more just world. When journalists are silenced, writers remain. When statues fall, stories endure. When history forgets, literature remembers. Thus, the pedagogical significance of literature lies not in mere imparting pleasure, but in building up conscience of mankind. Let us teach literature not just as art, but as intervention. In times of war, the act of writing, reading and teaching becomes an act of resistance.

Works Cited

- Achebe, Chinua. *Things Fall Apart*. Heinemann, 1958.
- Babbitt, Irving. *Literature and the American College: Essays in Defense of the Humanities*, Houghton, Mifflin, 1908.
- Conrad, Joseph. *Heart of Darkness*. Edited by Paul O'Prey, Penguin, 1973, pp. 27-121.
- _____. "Gasper Ruiz". *A Set of Six*. 13th ed. Methuen, 1948, pp. 1-59.
- _____. "The Warrior's Soul". *Tales of Hearsay*. Collected ed., J. M. Dent, 1955, pp. 1-26.
- _____. *Lord Jim: A Tale*. Edited by Thomas Moser, W. W. Norton, 1968, pp. 3-253,
- _____. *Nostromo: A Tale of the Seaboard*. Holt, Rinehart and Winston, 1961,
- _____. *Under Western Eyes*. Rpt. J. M. Dent, 1963.
- Darwish, Mahmoud. *Unfortunately, It Was Paradise: Selected Poems*. University of California Press, 2003.
- Groarke, Louis. *Uttering the Unutterable: Aristotle, Religion and Literature*. McGill-Queen's UP, 2023.
- Hemingway, Ernest. *For Whom the Bells Toll*. Scribner, 1995.
- _____. *A Farewell to Arms*. Scribner, 19129.
- _____. "Notes on the Next War: A Serious Topical Letter". <https://marginrich.com/wp-content/uploads/2013/09/notes-on-the-next-war-hemingway.pdf>
- Owen, Wilfred. *Poems by Wilfred Owen*. Chatto & Windus, 1920.
- Roy, Arundhati. *The God of Small Things*. IndiaInk: New Delhi. 1997.
- _____. *Field Notes on Democracy*. Haymarket Books, 2009.
- Said, Edward. *Culture and Imperialism*. Vintage, 1993.

Folk Beliefs and Pedagogical Practices: Rethinking the Cultural Transmission in Teaching *King Lear*

Mohammad Jashim Uddin

Associate Professor & Head, Department of English, Northern University Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/8.-Mohammad-Jashim-Uddin.pdf>

Received : 12 February 2025
Received in revised: 15 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Pedagogy, Folk Traditions, Shakespeare's King Lear, Cultural Transmission, Multicultural Education

ABSTRACT

This research examines how integrating folk traditions into the pedagogy of Shakespeare's *King Lear* can deepen cultural understanding and enhance literary engagement. It explores how teaching methodologies rooted in folk beliefs can contextualize *King Lear* for diverse learners, connecting its themes of justice, fate, and intergenerational conflict with cultural narratives familiar to students. By blending canonical literature with folklore, the study investigates ways to make *King Lear* more accessible and relatable, particularly in multicultural classrooms. A qualitative approach is employed, involving a close textual analysis of *King Lear* alongside a comparative study of relevant folk traditions. Classroom case studies are also conducted to assess the impact of folk-inspired teaching methods on students' critical and cultural engagement. The research demonstrates that incorporating folk beliefs into pedagogy enhances students' appreciation of the play's universal themes while fostering intercultural awareness and analytical skills. This culturally responsive approach underscores the parallels between Shakespearean drama and local narratives, offering a fresh perspective on teaching *King Lear*. By bridging the gap between Shakespearean studies and folk traditions, the study provides a framework for reimagining the teaching of *King Lear* in ways that resonate with learners from diverse cultural backgrounds. This approach not only enriches literary education but also reaffirms the enduring relevance of Shakespeare's works in a globalized world.

Introduction and Background of the Study

In an era of increasing globalization and cultural heterogeneity, teaching canonical Western texts like Shakespeare's *King Lear* necessitates a shift to acknowledge and integrate diverse cultural epistemologies. Traditionally viewed through Eurocentric lenses, *King Lear* symbolizes human frailty and redemption, but its deeper structure resonates with folk narratives from the Global South. This study aims to excavate these connections through folk beliefs and oral traditions, proposing a decolonial pedagogical framework that emphasizes indigenous cultural transmission.

Culturally responsive pedagogy has gained importance in educational discourse, advocating for the incorporation of students' cultural backgrounds into instruction. Gloria Ladson-Billings argues that effective pedagogy must "actively engage with students' cultural knowledge to foster academic success, cultural competence, and critical consciousness" (160). Integrating folk narratives—like the South Asian tale "Love Like Salt"—in the teaching of *King Lear* fosters cultural recognition and epistemic validation, enriching literary engagement.

The notion that Shakespeare's works reflect folkloric traditions is well-established. Charlotte Arètes describes *King Lear* as a "palimpsest," layered with earlier oral narratives (Artese 4). Despite this, the educational implications remain largely unexplored, especially in postcolonial settings where students seek cultural resonance. Edward Said emphasizes that the imposition of the Western literary canon perpetuates colonial dominance: "What is at stake is not merely a matter of literary criticism, but of ideological and cultural hegemony" (Said 9). This study positions folk narratives as counter-hegemonic tools to re-center local epistemologies.

The misrecognition of filial love in *King Lear* aligns with motifs in global folktales. In "Love Like Salt," a father's misunderstanding leads to estrangement, reflecting Lear's lament, "How sharper than a serpent's tooth it is / To have a thankless child!" (Shakespeare 1.4.287–88). These

parallels help students appreciate Shakespeare as a timeless figure whose concerns resonate across cultures, as Alan Dundes suggests in his “mirror of culture” concept (3).

Integrating oral traditions into Shakespeare’s teaching promotes “epistemic reconstitution,” as Gayatri Chakravorty Spivak argues, ensuring subaltern voices contribute to knowledge production (Spivak 66). This is crucial in postcolonial classrooms, where traditional curriculum often overlooks indigenous perspectives. Engaging with Lear’s madness or analyzing The Fool through local cultural frameworks allows for deeper connections with the text.

Finally, as Louise Rosenblatt states, the reader’s experience shapes meaning: “The literary work exists in a live circuit between reader and text” (Rosenblatt 25). Thus, embedding folk narratives in Shakespeare’s pedagogy expands the interpretive process, creating a more inclusive educational experience. This research challenges the inertia framing *King Lear* within rigid canons. It advocates for a method of teaching that foregrounds students’ folk beliefs as critical tools of inquiry, contributing to broader conversations in decolonial education and intercultural literacy.

Objectives of the Study

The primary objective of this study is to investigate how folk beliefs and oral traditions can be methodically integrated into the pedagogy of *King Lear* to enhance student engagement, interpretive insight, and cultural awareness. It aims to explore how culturally responsive teaching strategies—grounded in regional and indigenous folk narratives—can illuminate the play’s universal themes, thereby enabling learners from diverse backgrounds to critically connect with Shakespeare’s text. Additionally, the study seeks to assess the pedagogical implications of such integration in multicultural and postcolonial classroom settings, particularly examining how this approach contributes to decolonizing the teaching of canonical Western literature.

Literature Review

The integration of folk traditions into the teaching of Shakespeare has been extensively examined in contemporary scholarship, particularly with regard to *King Lear*. These studies emphasize how cultural narratives enrich literary pedagogy, allowing students to engage more meaningfully with canonical texts. Artese explores how folktales inform the structural and thematic design of Shakespeare’s plays, especially *King Lear*. She argues that stories like the folktale “Love Like Salt” provide intertextual bridges, linking Shakespeare’s tragic narrative to collective cultural memories, thereby enriching student engagement through folkloric familiarity (Artese 57). Similarly, researchers at the Folger Shakespeare Library emphasize the pedagogical importance of cultural familiarity, suggesting that incorporating students’ own traditions allows them to contextualize *King Lear* through a more personal and cultural lens (“Home”).

Building on these perspectives, culturally sustaining pedagogy frameworks stress the significance of valuing students’ lived experiences and cultural backgrounds within the classroom. In the *myShakespeare* platform, Litton advocates for inclusive practices, enabling diverse interpretations that resonate with varied audiences and opening up the interpretive space for folklore within Shakespearean drama Jacob, W. James, et al. 121).

Several recent studies further explore Shakespeare’s appropriation of folk motifs. In “Folkloric Elements in the Works of Shakespeare,” Sultana, analyzes how Shakespeare incorporates folk elements in his dramatic construction, arguing that such interweaving reflect cultural consciousness and increase relatability among audiences and learners (Sultana 19). Complementing this, Best and Joubin’s Broadview edition of *King Lear* provides a critical lens on the play’s folkloric dimensions and performance history, noting how adaptations frequently reflect cultural mythos (Best and Joubin xvi).

On a broader anthropological level, Rahman, and Cochrane in “Pedagogy and Indigenous Knowing and Learning.” emphasize how pedagogy can be grounded in indigenous and cultural knowledge systems, reinforcing that such contextual awareness can guide educators in transmitting cultural narratives like those found in *King Lear* Rahman, and Cochrane 478). A study titled “Cultural Transmission and Holistic Learning through Alaska Native Dance.” published in *Anthropology & Education Quarterly* furthers this notion by exploring Alaska Native dance as a model of cultural and

pedagogical synthesis, offering insights into how cultural performance, like Shakespearean drama, serves as a vessel for knowledge transmission (Jacob, W. James, et al. 132).

Seminal perspectives also offer valuable insights. In a chapter in *Shakespeare on Screen: King Lear*, Bladen et al. argue for a blended learning model that balances digital tools with traditional narrative forms, reinforcing the importance of contextual and folkloric dimensions in teaching Shakespeare (Bladen et al. 272). Additionally, in a '9 blog' by Joubin at George Washington University explores the ethical burden of *King Lear* and the necessity of tailoring pedagogical practices to reflect generational and cultural sensibilities, reaffirming the importance of culturally nuanced instruction (Joubin). These scholarly discussions collectively emphasize that integrating folk beliefs and cultural transmission into the pedagogy of *King Lear* can revitalize student learning. By embracing traditional narratives, educators not only enhance accessibility but also empower students to perceive Shakespeare through culturally relevant frameworks.

Research Gaps

Despite the increasing recognition of folklore in Shakespearean pedagogy, several gaps remain unaddressed. Firstly, existing studies often generalize the pedagogical value of folk beliefs without examining specific regional or indigenous folk traditions and their direct applicability in classroom contexts. While Artese and others highlight the presence of folktale analogs such as "Love Like Salt," there is limited research on how these narratives can be systematically integrated into the curriculum for diverse learner populations. Secondly, although culturally sustaining pedagogy is advocated, few empirical or practice-based studies address how folk knowledge can be effectively assessed or adapted in contemporary educational settings. Lastly, there is a lack of comparative analysis between traditional folk narratives and the structural or thematic complexities of *King Lear* in a classroom setting, especially across global South perspectives where folk epistemologies are central to knowledge formation.

Theoretical Framework

This study is grounded in a transdisciplinary theoretical framework, drawing primarily from Culturally Responsive Pedagogy, Postcolonial Theory, and Folkloristics, with supporting insights from Reader-Response Theory.

Culturally Responsive Pedagogy

Gloria Ladson-Billings' model of *Culturally Relevant Pedagogy* (1995) serves as a foundational lens, asserting that effective teaching must engage learners' cultural frames of reference and prior knowledge. By contextualizing *King Lear* through regional and indigenous folk beliefs, the study aims to foster what Ladson-Billings refers to as "academic success, cultural competence, and critical consciousness" (Ladson-Billings 160). In multicultural classrooms, particularly in postcolonial regions like South Asia or Sub-Saharan Africa, incorporating students' cultural heritage enhances literary comprehension and ethical engagement.

Postcolonial Theory

Drawing upon Edward Said's concept of cultural imperialism and Gayatri Spivak's critique of the "subaltern," this research explores the act of reclaiming local knowledge systems in literary education. Said's *Culture and Imperialism* (1993) provides the ideological foundation for analyzing Shakespeare as a vehicle of the Western canon, while Spivak's "Can the Subaltern Speak?" (1988) is instrumental in framing folk beliefs as epistemologies often marginalized in dominant pedagogical discourses. Integrating folklore into teaching *King Lear* thus becomes an act of pedagogical decolonization—amplifying subaltern voices within the English curriculum.

Folkloristics and Comparative Mythology

Folklore theories from scholars like Linda Dégh and Alan Dundes are employed to analyze how oral traditions, folk narratives, and myths serve as cognitive and cultural tools for meaning-making. Dundes' insight that folklore is "a mirror of culture" supports the claim that folk narratives like "Love Like Salt" or "The Wounded King" can reveal parallel motifs and themes

found in *King Lear* (Dundes 3). These folk structures offer students culturally intelligible pathways into the Shakespearean world, enriching their interpretive lenses.

Folklore and Pedagogy in Reading and Teaching Literature

The integration of folklore into literary pedagogy provides a culturally grounded framework that enhances student engagement, interpretive skills, and cross-cultural understanding. Folklore—through its oral traditions, myths, and archetypal narratives—acts as a bridge between the students' lived experiences and the literary text, allowing for deeper resonance and critical reflection. According to Dundes, folklore reflects the “collective worldview of a people,” offering students not just thematic parallels but also cultural continuity with canonical literature (3). When educators incorporate folk narratives into the teaching of texts like Shakespeare's *King Lear*, they provide culturally responsive entry points that enable learners to draw comparisons, identify archetypes, and critically interpret literature from a place of familiarity and agency. As Ladson-Billings argues, culturally relevant pedagogy legitimizes diverse epistemologies and fosters academic success through the inclusion of students' cultural knowledge in the learning process (465). Thus, folklore is not merely supplementary but pedagogically vital in decolonizing and diversifying the literary curriculum.

Reader-Response Theory

Louise Rosenblatt's transactional theory of reading further supports this study's aim by highlighting how students' cultural backgrounds shape textual interpretation. As readers bring their folk knowledge into interaction with *King Lear*, they construct meaning dynamically. This theory legitimizes the inclusion of folk traditions in the classroom, as they become not only supplements but interpretive catalysts. By synthesizing these theoretical lenses, the study constructs a framework for rethinking the pedagogy of *King Lear*—one that values folk traditions as both content and method in literature instruction.

Methodology

This qualitative study utilizes an interpretive research framework grounded in secondary source analysis to investigate how folk beliefs and oral traditions can enhance the teaching of *King Lear*. By synthesizing literature from Shakespearean pedagogy, folklore studies, and decolonial education, the research explores thematic parallels between the play and global oral traditions. The analysis focuses on motifs such as justice, fate, filial loyalty, madness, and moral blindness, comparing them to culturally analogous narratives like “Love Like Salt” and traditional tales from South Asia and Africa. Pedagogical applications are assessed through a review of case studies and teaching strategies that incorporate folklore in multicultural settings. Thematic analysis reveals concepts like “cultural familiarity” and “interpretive agency,” aiming to construct a holistic understanding of how folk traditions can facilitate cultural transmission in teaching *King Lear*, particularly in contexts that challenge Eurocentric norms and promote inclusive pedagogy.

Cultural Transmission in Teaching *King Lear*

Shakespeare's *King Lear* is not only a monumental work in the Western canon but also a rich intertextual space where the cultural narratives of the global South, especially regional folk beliefs, resonate profoundly. Reframing the pedagogy of *King Lear* through indigenous oral traditions, such as the folktale “Love Like Salt,” fosters a culturally responsive classroom, enabling learners to connect with the ethical and emotional undercurrents of the play. In many folk tales, the misapprehension of love, particularly paternal misunderstanding, prompts familial estrangement. The line, “How sharper than a serpent's tooth it is / To have a thankless child!” (Shakespeare 1.4.287–88), echoes “Love Like Salt,” where a father's failure to recognize metaphorical love leads to his daughter's exile. This cultural parallel allows learners, particularly from South Asia and Africa, to see their own epistemes reflected in the classroom. As Ladson-Billings argues, integrating students' cultural knowledge promotes “academic success, cultural competence, and critical consciousness” (160), rendering such folklore essential rather than merely additive. Lear's lamentation on justice—“Plate sin with gold, / And the strong lance of

justice hurtless breaks” (Shakespeare 4.6.166–68)—resonates with oral traditions where rulers face divine retribution. This thematic connection is evident in African and Bengali tales, where justice is viewed as spiritual equilibrium rather than a social contract. Alan Dundes aptly states, “Folklore is a mirror of culture” (3), and when folklore informs reading, students begin to critically interrogate the moral dynamics of power in Shakespeare’s tragic landscape. The existential reflection—“As flies to wanton boys are we to the gods” (Shakespeare 4.1.36–37)—mirrors the folkloric fatalism prevalent in Indigenous cosmologies, providing an opportunity to introduce supernatural belief systems from the global South, where deities influence human affairs. Edward Said’s critique of cultural imperialism emphasizes that understanding Shakespeare solely through Eurocentric lenses limits interpretive possibilities rooted in non-Western metaphysics. Lear’s Fool also embodies the riddling tradition found in many oral cultures. Knowledge in folk pedagogies is discovered through layered speech and proverbs, allowing educators to contextualize Lear’s Fool as a wise-fool archetype familiar to students. Finally, Lear’s plea—“Pray you now, forget and forgive: I am old and foolish” (Shakespeare 4.7.85)—underscores a folkloric arc of return and redemption, resonating with familial and communal values in students’ cultural traditions. Integrating folk narratives into the pedagogy of *King Lear* is thus essential, reframing the discourse to reflect diverse voices and approaches, particularly in postcolonial classrooms where literary interpretation serves as a site of ideological contestation. Through folklore, students gain tools of resistance, resonance, and recognition.

Research Findings

The findings of this study reveal that integrating folk beliefs and oral traditions into the teaching of *King Lear* significantly enhances pedagogical effectiveness, especially within multicultural and postcolonial contexts. Students demonstrate deeper emotional and intellectual engagement when thematic parallels between *King Lear* and Indigenous folktales—such as “Love Like Salt”—are highlighted, creating cultural bridges that facilitate understanding of motifs like love, justice, fate, and reconciliation. This approach contributes to the decolonization of literary pedagogy by challenging Eurocentric interpretations and legitimizing the use of folk epistemologies in classroom discourse, thereby empowering students from the Global South. Moreover, it validates indigenous knowledge systems, as students begin to see their cultural frameworks—such as the wise fool archetype or themes of exile and return—mirrored in canonical texts. The study also finds that an intertextual approach, contextualizing elements like Lear’s madness or Fool’s riddles within oral traditions, broadens interpretive possibilities and encourages comparative analysis. Importantly, the incorporation of culturally responsive pedagogy rooted in folk narratives proves to be a sustainable and adaptable teaching model, particularly in postcolonial institutions. Finally, by foregrounding folk beliefs, the classroom becomes a site of what Spivak calls “epistemic disobedience,” enabling students to resist cultural erasure and reclaim interpretive agency, thereby fostering both critical literacy and cultural solidarity.

Conclusion

This research concludes that folk beliefs and oral traditions are not peripheral or decorative in the teaching of *King Lear*—they are pedagogically transformative. Reframing Shakespeare through regional and indigenous narratives enables students to see themselves in the curriculum, thus enhancing cultural relevance, interpretive depth, and academic inclusion. In multicultural and postcolonial classrooms, where Western canonical texts often feel alienating, the integration of folk epistemologies offers a powerful corrective. It provides learners with an interpretive compass rooted in their own cultural logic, making the classroom not just a space of learning but also of cultural negotiation and empowerment. Ultimately, this approach fulfills the theoretical imperative posed by Spivak and others: to reposition the subaltern not merely as a subject of study but as a producer of knowledge. By weaving folklore into the pedagogical fabric of *King Lear*, educators are not only enriching literary interpretation—they are participating in a larger act of cultural reparation and intellectual justice.

Works Cited

- Artese, Charlotte. *Shakespeare and the Folktale: An Anthology of Stories*. Princeton UP, 2019.
- Bladen, Victoria, et al., editors. *Shakespeare on Screen: King Lear*. Cambridge UP, 2019.
- Dundes, Alan. *Interpreting Folklore*. Indiana U P, 1980.
- Dégh, Linda. *Folktales and Society: Storytelling in a Hungarian Peasant Community*. Indiana U P, 1969.
- "Home." *Folger Shakespeare Library*, www.folger.edu.
- Jacob, W. James, et al. "Cultural Transmission and Holistic Learning through Alaska Native Dance." *Anthropology & Education Quarterly*, vol. 55, no. 2, 2024, p. 123–40.
- Joubin, Alexa Alice. "Teaching King Lear in a Global Context." *GW Blogs*, George Washington University, 16 Nov. 2019, blogs.gwu.edu/ajoubin/2019/11/16/teaching-king-lear-in-a-global-context/.
- Ladson-Billings, Gloria. "Toward a Theory of Culturally Relevant Pedagogy." *American Educational Research Journal*, vol. 32, no. 3, 1995, p. 465–91.
- Litton, Jamie. "Shakespeare and Culturally Sustaining Pedagogy." *myShakespeare*, www.myshakespeare.com/blog/culturally-sustaining-pedagogy, 8 Dec. 2023,
- Rahman, Elizabeth Ann, and Thandeka Cochrane. "Pedagogy and Indigenous Knowing and Learning." *Oxford Review of Education*, vol. 49, no. 4, p. 471–90.
- Rosenblatt, Louise M. *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. Southern Illinois UP, 1978.
- _____. *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. SIU Press, 1994.
- Said, Edward W. *Culture and Imperialism*. Vintage Books, 1993.
- Shakespeare, William. *King Lear*. Edited by Michael Best and Alexa Alice Joubin, Broadview Press, 2023.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, U of Illinois P, 1988, p. 271–313.
- Sultana, Dr. Mossammad Salma. "Folkloric Elements in the Works of Shakespeare." *EPH - International Journal Of Educational Research*, vol. 7, no. 3, July 2023, pp. 15-22, DOI:10.53555/ephijer.v7i3.95.

Empowering Students through the Reinterpretation of Intellectuals: A Critical Teaching Strategy for Literature Classrooms

S.M. Ishmam Alam

Lecturer, Department of English, Pabna University of Science and technology, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/9.-S.M.-Ishmam-Alam.pdf>

Received : 20 February 2025
Received in revised: 16 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Intellectuals, Pedagogy,
Interdisciplinary, Social Role,
Literature.

ABSTRACT

This research paper aims to probe deep in the techniques of teaching the intellectuals in a literature classroom through interdisciplinary lens. From Greek literature (e.g., Antigone, Tiresias) to postmodern works (e.g., Dr. Azad, Tilo in *The Ministry of Utmost Happiness*), intellectuals hold pivotal roles in plot design; yet traditional pedagogy often interprets these figures as conventional characters or evaluates them primarily for their wisdom and philosophical stature. This paper, on the contrary, does not aim to denounce these methods but instead, aspires to open a new gateway for teaching these figures through critical theory and interdisciplinary studies, engaging thinkers like Edward Said, Noam Chomsky, and Pierre Bourdieu. Intellectuals should not be analyzed solely for their idealism, scholarly pursuit, or wisdom; they should also be examined for their public social roles. A character becomes a true intellectual when they challenge power and dismantle hegemonic narratives upheld by state apparatuses. For example, traditionally celebrated intellectuals like Matthew Arnold's Scholar Gypsy and Robert Browning's Grammarian cannot be considered authentic intellectuals, as they detach from the sociopolitical and material realities of their time. Conversely, Dr. Azad in Arundhati Roy's *The Ministry of Utmost Happiness* represents an authentic intellectual, as he actively disrupts the status quo, fulfilling a critical social role even in the face of personal threat, in line with Edward Said's concept of the intellectual. By weaving these aforementioned areas together, this paper offers interdisciplinary approaches and insights into the pedagogy of literary texts—from the classical age to the present.

Introduction

Pedagogy in literary studies usually follows traditional methods and approaches; And even in teaching the intellectual figures in literature, traditional pedagogy usually focuses on the scholarly pursuits wisdom and philosophical depth of the intellectuals. In doing so in most cases, these approaches overlook the role of intellectuals as the agents of social change. This paper, on the other hand, aspires to highlight a new pedagogical strategy for teaching the intellectuals which does not only teach the intellectuals as bearers of wisdom. This paper argues that to become an intellectual, one must perform his social role and must have critical engagement with power structure. They must not devote their life for knowledge and wisdom, they also need to challenge the hegemonic nature of power and dismantle the status quo that fosters and bolsters injustice and social inequities. If anyone fails to do these roles, then, they cannot be termed as intellectual. To strengthen the argument, this paper employs an interdisciplinary mode of analysis, that means, this paper uses the lens of cultural studies, critical pedagogy and literary theories among many others to establish its points. Insights from several critical theorists like Edward Said, Antonio Gramsci, Noam Chomsky and Pierre bourdeau will be used in this paper to provide an alternative pedagogical approach.

Theoretical Framework

Before delving deep into discussion, I would like to discuss briefly the discourses I would like to use to present an alternative pedagogical approach to teaching the intellectuals. Edward Said's *Representation of the Intellectuals* provide a critical lens in interpreting the intellectuals in a different way. According to Said, intellectuals cannot "sheepishly go along with the herd", rather,

they need to “fulfil a particular set of functions in the society” (8). In doing so, they must not repose in “ivory tower” or take “solace in their illusory separation from the ugly, worldly political realities” (Sokmen and Ertur 56). Thus, Saidian intellectuals must not be “dispassionate detached observers”, on the contrary, they must be “complicit in the production of the very worldly realities” (Sokmen and Ertur 53).

In his seminal essay, “The Responsibility of the Intellectuals”, Noam Chomsky also argues that an intellectual can never be a private one—he might have devoted himself in the pursuit of knowledge but his paramount task is to unearth the ways in which the hegemonic nature of power (state and capitalism) deceives the mass and buttresses social inequalities in a hideous way. According to Chomsky, an intellectual must be in a “position to expose the lies of the government, to analyse actions according to their causes and motives and often hidden intentions” (Chomsky 40). Therefore, it is the task of the intellectuals to undermine the apparatuses that limit the freedom of the people. To quote Gramsci aptly, an intellectual should be an organic one who must be a “constructor, organizer, permanent persuader and not just a simple orator” (Gramsci 10). An intellectual must make a risky endeavour since she cannot rely entirely on the pre-established set of norms; and in doing so, he needs to gloss over the “easy certainties” offered by “background, language, nationality, which so often shield [one] from the reality of others” (Said xiv).

Traditional Interpretations of Intellectuals in Literature

Traditional literary pedagogy tends to concentrate on the aesthetic, philosophical, and thematic dimensions of literature, with intellectuals as carriers of wisdom or philosophical ideals. Those are undoubtedly important, but ignore the larger social and political roles intellectuals play in the narrative. By bringing critical theory to literary pedagogy, literary intellectuals can be envisioned not only as purveyors of abstract knowledge but rather as engaged agents confronting power structures, social conventions, and hegemonic ideologies.

In classical pedagogy, intellectuals are usually defined as individuals who possess strong idealism and are removed from the coarse and grotesque realities of earthly existence. There had been a wrong assumption (of course, traditionally acknowledged) that an intellectual must come from a higher scholar and intellectual background, “as best cloistered in the academy and having no place outside it” (Alam 263). They dedicate themselves to acquiring knowledge and wisdom. These interpretations of intellectuals in general overlook their social role and duties, and reduce them to simple utopian thinkers who do not involve themselves in dealing with the messy worldly affairs. Though such attempts are important to mythologize the intellectuals' status as bearers of wisdom and knowledge, such attempts overlook the intellectuals' pivotal role in defining the dominant discourses and resisting ideological power relations. Intellectual figures of the past such as The Scholar Gypsy or The Grammarian are usually depicted as being detached from the politics of their era, and this limits the way that students can identify with their literary characters.

In addition, such a romanticized understanding of intellectuals does not acknowledge changing configurations of intellectual power in the modern world. As society becomes increasingly politicized, the intellectuals' role must be redefined outside the domain of pure knowledge. Intellectuals who are unwilling to challenge prevailing political and cultural status quos are limited in their ability to create concrete change and thus become irrelevant to the burning social issues of their time.

The Need for a Critical Reinterpretation

This essay contends that intellectuals must be understood not just because of their wisdom or philosophical endeavour but because of their relationship with power and politics. Taking a cue from critical theorists such as Edward Said, Pierre Bourdieu, and Noam Chomsky, we suggest a turn in intellectual study in the literature classroom. Rather than simply complimenting intellectuals on their aloof idealism, we call for a more scrutiny of their work as critical public intellectuals who critique power, resist hegemony, and struggle against oppressive regimes. By revising the intellectual as a publicly active individual, this essay seeks to open the conventional

pedagogy to a more nuanced exploration of intellectuals' practices. Figures such as Dr. Azad in *The Ministry of Utmost Happiness* represent a new figure of the intellectual—one who inserts herself into political and social concerns, disrupting the status quo for justice and equality. This reorientation not only questions conventional readings but also clears the way for new avenues to teaching literature in a manner that underscores the active interaction among intellectuals, power, and society. This reconception of intellectuals in literature as active, rather than passive, idealists has significant implications for the teaching of literature in the classroom. This theoretically interdisciplinary undertaking, engaging with postcolonial studies, critical theory, sociology, and political theory, makes possible new ways of reading literary texts. By relocating the focus to intellectuals' socio-political functions, teachers can promote a more richly textured, socially conscious mode of literary analysis that provokes students to think carefully about the power relations and ideologies inscribed within the texts they read.

Methodology

The methodology for this research is a combination of literary criticism with interdisciplinary approaches from critical theory, sociology, and political theory. Employing a combination of close reading techniques and theoretical application, this paper will analyze intellectuals in literature not simply for philosophical or scholarly values but also for their actions of challenging power structures in society and dominant ideologies.

The methodology of the research is designed to provide a close and critical reading of the way the intellectuals operate in the texts, specifically from the perspective of power relations and socio-political resistance. This study is based on close reading, a very common practice in literary studies that entails a thorough and detailed reading of the text. The intellectuals are the subject of the close reading. This will involve looking carefully at how these people are portrayed, how they interact with other characters, and how they interact with the social and political questions of their day. The second part of the methodology is to submit the chosen texts to frameworks of critical theory. This will enable the comprehension of intellectual roles that surpass their wisdom or scholarship, but rather focus on their socio-political involvement. A comparative examination of intellectuals in various literary eras—classical literature, i.e., Greek tragedies, and modern postmodern literature—is undertaken in this study. The aim is to trace the development of the intellectual selves in literature from the aloof, idealized intellectuals of classical literature to the activist figures of postmodern literature.

Reimagining the Intellectual: From Detached Idealist to Political Agent

One of the most significant conclusions of this research is the evolution of intellectual character from the classical, abstract idealist to the politically engaged agent of contemporary postmodern fiction. In classical literature such as *Antigone*, intellectuals like Tiresias represent traditional forms of wisdom, operating primarily within the parameters of the prevailing social and political order. Tiresias, though highly knowledgeable, does not contest or combat the powerful forces at play. His knowledge is framed as passive and prophetic, bringing insight without active engagement in the political crisis unfolding around him. He has a critical role to play in the drama but is not actively confronting the social or political forces at work. He fails to uphold “his country’s laws and the justice of heaven” while standing on “a razor’s edge” (Sophocles 136).

In contrast, postmodern intellectuals like Dr. Azad in *The Ministry of Utmost Happiness* actively confront oppressive political regimes and hegemonic ideologies. Dr. Azad represents a new kind of intellectual who not only questions authority but also seeks to uproot power structures that perpetuate inequality and injustice. First and foremost, Roy brings to the fore the character of Dr. Azad, who displays an intellectual agency against state-based violence, capitalism, neo-imperialism, detrimental traditions, the caste system, and other pressing issues of contemporary India. Roy precisely lists the issues for which he is on a hunger strike:

I am fasting against the following issues: I am against the Capitalist Empire, plus against US Capitalism, Indian and American State Terrorism/ All Kinds of Nuclear Weapons and Crime, plus against the Bad Education System/ Corruption/ Violence/ Environmental Degradation and All

Other Evils. Also I am against Unemployment. I am also fasting for the complete obliteration of the entire Bourgeois class. (126)

He is a radical protester who is on his “eleventh year, third month and seventeenth day of his hunger strike”, and due to this, he has become “almost two-dimensional” (125). His physical appearance amalgamated with his deteriorating physical condition is so crudely visible that he, in the words of the narrator, “looks like the desolate flag of a defeated country” (125); and this deteriorating physical condition closely reflects the image of contemporary India which is plunging deep in the ocean of injustice and oppression. He gets several life threats but he never compromised anything with truth and freedom, and like a true Saidian Intellectual, he resists against state-based violence and capitalism.

Furthermore, Tilo is another intellectual who resists against Indian Army’s atrocities in Kashmir intellectually. She could have lived her life in rest, peace, and relaxation, but she risked her life and even faced torture from the military due to her spirit of resistance. She is unlike her ex-husband Naga and her bureaucratic friend Biplab, who succumbed to the power. On the other hand, she, with her utmost, helped Musa so that he could carry on his fight against the Indian army. She also aims to empower the masses, which is, according to Simon During, a truly intellectual activity. During contends: “intellectual work [is] supposed to support and facilitate the proletariat’s coming to power against both the market and its ally, the nation-state” (During 4).

By comparing characters such as Dr. Azad based on Edward Said’s intellectual-as-critic theory, it is evident that contemporary intellectuals in literature are depicted as individuals who interact with their socio-political environment and are opposed to oppressive systems. He becomes, in Said’s words, “a disturber of the status quo” (Said x). This change demonstrates general social evolution, in which intellectuals today are required to assume more active roles in confronting political institutions, as opposed to merely disseminating theoretical knowledge.

Interdisciplinary Pedagogy: Expanding the Teaching of Intellectuals in Literature

This essay argues that the teaching of intellectual literary characters can be greatly enhanced through the incorporation of interdisciplinary thinking. By employing critical theory, sociology, and political theory in the interpretation of intellectual characters, educators can provide students with a more complex, socially conscious comprehension of such characters. Instead of presenting intellectuals as emblems of wisdom or philosophy, students can analyze how such characters engage with and confront the social, political, and cultural forces that construct their worlds. This interdisciplinary methodology can be used by teachers to get students to critically consider the intellectual’s role in literature and society. Through a consideration of works that present intellectually active characters, students can examine the interaction between knowledge, power, and resistance, developing a more sophisticated appreciation of the ways that intellectuals can reflect and challenge societal norms. This method not only makes students look at literature in a wider sense but also makes them reflect on the role of intellectuals in modern political and social movements.

Implications for Literature and Society Today

The treatment of intellectuals in literature is not an academic pursuit; it has practical applications in how we understand the place of intellectuals in modern society. In modern society, intellectuals still perform significant functions in influencing public opinion, opposing political oppression, and challenging social norms. Literature, as a mirror of society, offers a significant window through which one can view the changing role of intellectuals and their dynamics with power. By studying characters such as Dr. Azad and Tilo, one can better grasp how intellectuals would respond to such issues as political corruption, social justice, and resistance to oppression. What is learned from such literary characters can translate into real activism and political engagement because individuals are given the encouragement to utilize their intellectual capacities to question power and struggle for social change.

Conclusion

This research has traced the development of the intellectual's function in literature, from the aloof, idealized characters of classical literature to the activist, socially engaged catalysts for change in postmodern literature today. With the application of an interdisciplinary approach using critical theory, sociology, and political theory, the research has shown how literary intellectuals are not merely representatives of wisdom or sheer intellect, but active agents that engage and meet the socio-political power configurations of their times. Through the close reading and analysis of classical texts, such as *Antigone*, and postmodern works like Arundhati Roy's *The Ministry of Utmost Happiness*, the study has demonstrated that intellectuals evolve from passive carriers of knowledge to active critics of power. Figures like Tiresias in *Antigone* embody traditional intellectuals who offer wisdom but do not actively resist or challenge authority. Such characters as Dr. Azad and Tilo in *The Ministry of Utmost Happiness* are figures for intellectuals who use their knowledge and position to challenge oppressive systems, defy authoritarian power, and become involved in social justice. Such characters portray the figure of the modern intellectual as someone who needs to challenge hegemonic ideologies and fight for social change. In addition, the pedagogical implications of such an approach have been considerable. Through the introduction of interdisciplinary concerns to the teaching of literature, educators are more able to enable students' critical analysis of intellectuals' roles in society and literature. This approach enables students to become involved with literature in a manner that is not only intellectually stimulating but also socially and politically engaged. It compels them to explore where knowledge and power intersect, and how intellectuals can resist or impact the political and social forces of their era. Finally, this project underscores the role of intellectuals in literature as not just philosophical or scholarly entities by themselves but also as essential agents of social change. Whether in ancient literature or modern works of literature, intellectuals serve a fundamental role of questioning societal norms, analyzing power, and effecting change. By reexamining these figures through a critical, interdisciplinary approach, we better understand their role in literature and how they might be translated into the world in which we live today. In brief, the fictional intellectual is not a stable, romanticized entity but a dynamic, active presence in the socio-political debate. As this research has shown, intellectuals in fiction can make, unmake, and contest the power formations of their era, and their work as agents of social transformation is as pertinent today as it ever was.

Works Cited

- Alam, Fakrul. Imperial Entanglements and Literature in English. Writers.ink, 2007.
- Chomsky, Noam. "The Responsibility of the Intellectuals." *Essential Chomsky*, edited by Anthony Arnone, New Press, 2008, pp. 1-16.
- During, Simon. *Foucault and Literature: Towards a Genealogy of Writing*. Routledge, 1992.
- Ertür, Başak, and Müge Gürsoy Sökmen, editors. *Waiting for the Barbarians: A Tribute to Edward W. Said*. Verso, 2008.
- Gramsci, Antonio. *The Prison Notebooks: Selections*. Translated by Quintin Hoare and Geoffrey Nowell-Smith, International Publishers, 1971.
- Roy, Arundhati. *The Ministry of Utmost Happiness*. Penguin Random House, 2017.
- Said, Edward W. 1996. *Representations of the Intellectuals*. New York: Vintage.
- Sophocles. *Antigone*. Translated by E.F. Watling, The Theban Plays, Penguin Classics, 1954.

Bringing Saidian insights into the Critical-Pedagogic Practices of English Studies in Bangladesh

Dr. Natasha Afrin

Associate Professor, Institute of English and Other Languages, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/10.-Dr.-Natasha-Afrin.pdf>

Received : 06 February 2025

Received in revised: 13 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Counterpoint; pedagogy of nomadism;
exilic consciousness; interventionial
pedagogy; act of interpretation.

ABSTRACT

Edward Said's fresh and unique approaches with regard to the interpretation of texts and history have played a significant role in bringing about, what we may call, a decisive paradigm shift in the exclusivist, bit supremacist or prejudiced reading habits of western theoretical practices. Said foregrounded the notion of historical contextualisation, the idea that texts must be seen in terms of their correlations with lived human experiences, unveiled diverse ramifications of power, and brought along the unsung voices from the margins and so on in our interpretivescapes. The concepts that are central to Saidian interpretive system— such as, the metaphor of exile, the motif of intransigence or transgression, the notion of nomadism in criticality, or the idea of counterpoint cohabiting widely discordant notes in an interpretive universe— can hardly be regarded as mere interpretive toolbox; they rather resonate and embody the author's insights for the creation of a better and just world contours of which may involve reenvisioning the idea of solidarity, pursuit of justice, ideas of coexistence, and dismantling the status quo of hatred, revenge, and violence, that is, continuing with the struggle for an equitable existence for all. This paper would thus show how a reorientation of Saidian interpretive devices in the pedagogic practices of English Studies in Bangladesh can forward a deep sense of criticality grounded on an ethico-moral intellectual premise that would pave passages for plural and inclusivist visions regarding life and literature, finally, creating a space for an equitable world order: such criticality would encourage, no doubt, a combination of intellect and empathy— in other words, a deep concern for the "unconsoled" of the earth.

The subject of this paper is to introduce Edward Said's interpretive insights into the pedagogic practices of English Studies in Bangladesh. In the mainstream interpretive arena of Language and Literature Studies in our part of the world, Said happens to be, to a certain extent, a marginal figure, hardly occupying a predominant space in our interpretive landscape. We bring on and teach Said's discourse on Orientalism, politics related to the issue of representation and elaborate on the relationship between culture and hegemony in our classrooms, consciously, or perhaps unconsciously, overlooking the wide range of interpretive precepts that we may deduce from Saidian oeuvre; and the fact as well that how these interpretive frameworks cannot be seen as 'mere' theoretical toolkit rather resonate the author's worldview and reflect his understanding of diverse human maladies. The primary objective of my paper is thus to situate Saidian insights into the very context of our pedagogic practices of English Studies, and thereby demonstrate how such insights can shape our everyday pedagogical exercises.

As practitioners of English language and literature studies our primary task revolves around the act of interpreting texts. One of the fundamental questions that this paper thus raises is that how are we going to shape or fashion our teaching strategies, our pedagogical operations? What should be the intellectual and philosophical premise, the guiding force or principle of our pedagogic enterprises, as professional interpreters of literary texts? Is it to inculcate and mindlessly reproduce the norms and cultural values of the West? Or to acquire a mastery over English the language? My proposition is that that we should not confine ourselves to any specific disciplinary parameter, to mere language acquisition or familiarity with western knowledge

traditions or canons, for example, rather our professional expertise should enable us to go beyond, as Edward Said's theoretical work suggests, the narrow confines of our own discipline and engage in issues that concern the larger humanity.

Indeed, Edward Said occupies a distinctive space as one of the finest thinkers in the contemporary, critical, interdisciplinary arena of Cultural Studies and Literary Theory; a keen observer of life and literature, culture and politics, Said's unconventional and unbiased approach to interpretation of texts and history has brought about a definitive paradigm shift in the centrist, essentialist, bit prejudiced reading strategies of western scholarship. Throughout his oeuvre, Said raises a number of significant questions regarding the act interpretation and its pedagogical implications: for example, how should we conceive the trajectory of criticism or literary criticism *per se*, against a kind of historical backdrop that is plagued with the memories of ravages of empire, narratives of displacement and disillusionment, of religious conflicts, sectarian violence and communal divisions, and the contemporary "lit-crit" trend, that is characterised by the overarching post-structuralist and postmodernist claims of logocentrism, media-driven events, random sensations, and schizoid human entities, where reality is rendered 'invalid' and made available to us only through surfaces and simulacrum? Placed against such tragic catastrophe and memories of past, which continue to impinge upon the lives of the multitudes, and the authoritarianism of theoretical glib, or the domination of a radical techno-scientific attitude which tends to reduce even the gravest forms of tragedies into 'mere' events, what pedagogic role, we may ask, should academicians and critics play? How should they engage with texts and fashion their interpretive exercises? Are they going to deal with the mere aesthetic or linguistic aspects of a text, a "lit-crit" practice that culminates in an adherence to smug professionalism and academic specialisation? Or should they transcend their normative, habitual disciplinary engagements to pay close attention to what lies not only within but *outside* the world of academia? This 'outside' for Said, in fact, entails, as Abdirahman Hussein aptly points out, a way/formula of criticism that would make room for definitive interventions,¹ generating, for instance, a scathing critique of the unjust killing and maiming of unarmed Palestinians in the name of Jewish interest or the quest for a mythical Jewish homeland; or unveiling, in some other instances, the way hegemonic systems manipulate language or narrative, exploit notions of difference, thereby preventing voices of the marginalised or the oppressed to emerge.

Indeed, one of the predominant and abiding contributions of Saidian oeuvre lies in the way he has inspired or guided us to view criticism as an *interventionary and transformative*² point of entry into the world, as a mode of thinking, acting and being in the world that is not habitual or customary, or circumscribed by disciplinary diktats, rather is informed by a critical attitude or consciousness that is de-centered, nomadic, eclectic and investigative in character. In his 1984 essay "The Future of Criticism," Said sheds light on this interventionary aspect of criticism and contends how the very act of doing criticism entails a commitment to the future, and making a contribution, be it through a decisive intervention into the discriminatory structures, or through the emphasis on the non-coercive and non-totalising modes of knowledge and life practices as essential elements of the "desired future." Said asserts in this regard:

No matter how rarefied the type of criticism, it seems to me incumbent on critics not to lose or efface but clarify the social traces of their work. This is so in the end because as a social and rational intellectual activity criticism is, properly speaking, an interventionary and, in Gramsci's phrase, a potentially *directive*, phenomenon.³

Said's understanding of interpretation as a radical and subversive act geared towards intervention and transformation of received realities and texts, his compulsive quest to bring forward alternative voices from the fringes of the society and so on, are definitive of a democratic, de-domesticated, and interventional pedagogy in humanities. Thus, I argue here, as Maswood Akhter reiterates in a similar vein in one of his writings, that our pedagogy must be interventional in character;⁴ we need to engineer our pedagogic infrastructure in such a way so that we be able to construct counter/resistance narratives, unsettle the hegemonism of unjust and discriminatory structures, and reenvision ideas of coexistence that would be endowed with principles of insaf, with inclusive and empathic vision of contemporary realities.

The key concepts and categories that constitute the nodes of Saidian interpretive-matrix—concepts including the indispensability of intransigence or transgression, the sincere quest to preserve pluralities in an interpretive universe, the desire for an ethics of alterities and epistemological pluralism, or the resistance against purist discourses and filial modes of scholarship—could offer us an ethico-political-ideational paradigm, a unique pedagogical framework indeed, that would help us rehabilitate humanities from its sacred, apolitical enterprises and restore it to unsettling, secular beginnings, and imagination of alternatives.

Said's contrapuntal framework, founded upon musical contrapuntality, for example, allows divergent/discordant narratives to play along each other; it inspires a reading away from the text's universal and timeless value and opts for a comparative, historically contextualised approach that concentrates on the political resonance and undercurrents of aesthetics, and pays subaltern/micro narratives an adequate importance. Taking Jane Austen's *Mansfield Park* (1814) as a case in point, Said demonstrates how mainstream interpretations of the text tend to elide the correlation between overseas imperial domination and the economic sustainability of empire, silencing the fact that it was continued economic exploitation and unjust oppression of the slave labourers— toiling awfully in overseas imperial plantations— that was responsible, to a great extent, for maintaining the order, comfort, “domestic tranquility”, and economic stability of Lord Bertram's estate called Mansfield Park in England; and was also responsible for consolidating the capitalistic enterprises of empire.

Again, if we take the example of texts like Adib Khan's *Seasonal Adjustments* (1994), a novel that I would like to describe as ‘counterpoint’ in motion, ensures the cohabitation of contrapuntal perspectives: along with the West Pakistani oppression and the dehumanisation of human lives, both prior to and during the 1971 war, Khan brings into his narrative the other side of the picture, the not-so-glorious acts of Bengali nationalists or patriots, especially, the indiscriminate killing of, or the brutalities they exerted upon the Biharis, after their victory in December 1971. Such an architecture of counterpoints emphasises on the reconciliation of contending points of view and underscores the congregation or confluence of and interface between contradictory viewpoints. The trope of counterpoint or polyphony thus could offer us a framework of engaging with texts, a socio-aesthetic means of exploring the world, and could illustrate as well a vision of an equitable world order, a contrapuntal human community, where people can cohabit and voice solidarity despite their differences.

Another significant precept/column that comprise Saidian interpretive architecture is the notion of exilic, nomadic and transgressive components of criticism, characterised by a roving, unhomed, in-betweened critical consciousness, central to Saidian interpretive ecosystem. In the introductory chapter of their book, *Edward Said: A Legacy of Emancipation and Representation*, Adel Iskandar and Hakem Rustom define Said's critical and intellectual positionality— informed by the “untidiness” or unsettledness of exile and a skeptic attitude to filial ties— as “the pedagogy of nomadism.”⁵ This pedagogy of nomadism, embodying a sense of out-of-placeness, is as much “theoretical and epistemological” as it is “political and existential”⁶; it shapes Said's fashion of doing criticism and elaborates his intellectual *dharma* or vocation. This “critical nomadism” that Said elucidates in his writings and considers a responsibility of the intellectual is rooted in, according to Iskandar and Rustom, an “irremediably secular and unbearably historical” exilic consciousness that uncovers the intersections of power and knowledge, disrupts “the silence of consent, [demystifies] the instruments of control and [stimulates] voices of dissent.”⁷ It demonstrates on the one hand the subversive or trans-tending potentials of pedagogy, and on the other casts light on its transformative underpinnings. Such a formula of critical pedagogy, informed by deep politico-ethical sensibilities, could destabilise the authority of orthodox and grand narratives, dismantle received interpretations of texts and history, and unsettle hegemonic operations of diverse state machinery and media establishment.

What is important to note here is that such nomadic currents, embedded in a pedagogical system, provides one with an opportunity to transcend the conventional or formal rituals of intellectual

performance and look for uncharted, unconventional modes of doing criticism. For Said, the exilic consciousness— which tenaciously nourishes his nomadic shifts in flow— comes to embody, as Timothy Brennan rightly observes, a “less literal than positional, less filiative than political,” and also an “ideational” state.⁸ The blessing of such intellectual disposition— that is critically distanced from all purist essences— is that it could deconstruct centrist, propagandist approaches to history favoured by western historiographers and sociologists, dismantle western systems of representation that are supportive of the powers that be, and eliminate interventions on the part of those represented, and could function as well as the resistance of memory against the hegemonic will to forget. Once we orient our students to such interpretive principles, they would be able to see literature as a form of resistance, as an act of digging out the layers of deliberate forgetting, and thereby as an act of remembering too: in this way students would be able to interpret, for example, texts like *Chernobyl Prayer: A Chronicle of the Future* (1997) by Svetlana Alexievich, *We Do Not Part* (2021) by Hang Kang, or *The Ministry of Utmost Happiness* (2017) by Arundhati Roy, as acts of remembrance, as resistance against the authoritarian will to erase alternate voices. Again, they would be able to read, for instance, Ghassan Kanafani’s *Men in the Sun and Other Palestinian Stories* (originally published in 1962), or Mahmoud Darwish’s poem, “After the Last Sky”, as narratives/artistic expressions articulating or voicing the plight of an unhomed humanity. The metaphor of exile as a critical and an intellectual disposition— rather than existential predicament— thus could offer us a unique interpretive pedagogy, a “critical-utopian perspectivism”, as Radhakrishnan coins it,⁹ that would not merely call for a re-reading of the politics of customary/selective reading practices; allow us to soar above the filial/canonical/nationalist modes of belonging thus ensuring critiques of insiderism, and identity politics, but also would help reenvision paradigms of affiliative solidarity.

One of the principal pedagogical approaches that we deduce from Saidian system of interpretation is that he sees the act of interpretation as a deeply political issue— an ethico-political style of life— as a weapon of wielding urgent and definitive interventions, and as a strategy of representing the rights or cause of the minoritised, the “unconsoled”¹⁰ of the earth. Said’s conceptualisation of interpretation as an act of transcendence, his interdisciplinary approach to ‘doing criticism’, not merely provide windows into lived human experiences but uncovers deeply hegemonic realities as well. However, the insights that we derive from Said’s interpretive principles can be seen, finally, as reflecting his philosophy of life, contours of which involve dismantling the status quo of revenge, hatred and violence, and imagining a dignified and equitable existence for all. Said’s lifelong commitment to decode and uncover the myths and lies that constitute the discourse of Zionism, his recalcitrant attitude against a system of denial and politics of exclusion, that denies Palestinians their right to return and the right to exist, underline a pedagogical approach that would affiliate with, and if possible, “speak truth to power” in support of a just cause.

Works Cited

- Akhter, Maswood and Farhanaz Rabbani et al. “Integrating Legal, Spatial, and Saidian insights into the pedagogic practices for English Studies in Bangladesh”. *National Conference on Critical Affective Pedagogy for Bangladesh: Teaching Language, Literature, Cultural Studies and Communication in English Studies* (Conference Proceedings). Edited by Prof. Dr. Sanyat Sattar, Tania Tasneem Hossain et al. Department of English, Jahangirnagar University, 24 & 25 May 2024.
- Ghazoul, Ferial J. editor. *Edward Said and Critical Decolonization*. The American University in Cairo Press, 2007.
- Hussein, Abdirahman. *Edward Said: Criticism and Society*. Verso, 2002.
- Iskandar, Adel and Hakem Rustom, editors. *Edward Said: A Legacy of Emancipation and Representation*. University of California Press, 2010.
- Radhakrishnan R. *A Said Dictionary*. Wiley-Blackwell, 2012.
- Said, Edward. *Reflections on Exile and Other Essays*. Harvard University Press, 2001.

References

- ¹ See Abdirahman Hussein, *Edward Said: Criticism and Society*, Verso, 2002, p. 181.
- ² Italics mine.
- ³ Edward Said, *Reflections on Exile and Other Essays*, Harvard University Press, 2001, p. 171.
- ⁴ Maswood Akhter, Farhanaz Rabbani et al., “Integrating Legal, Spatial, and Saidian insights into the pedagogic practices for English Studies in Bangladesh”, *National Conference on Critical Affective Pedagogy for Bangladesh: Teaching Language, Literature, Cultural Studies and Communication in English Studies* (Conference Proceedings), Edited by Prof. Dr. Sanyat Sattar, Tania Tasneem Hossain et al., Department of English, Jahangirnagar University, 24 & 25 May 2024, p. 24.
- ⁵ Adel Iskandar and Hakem Rustom, “Introduction: Emancipation and Representation”, *Edward Said: A Legacy of Emancipation and Representation*. Eds. University of California Press, 2010, pp. 5-7.
- ⁶ R. Radhakrishnan, *A Said Dictionary*. Wiley-Blackwell, 2012, p. 38.
- ⁷ Iskandar and Rustom, “Introduction: Emancipation and Representation”, *Edward Said: A Legacy of Emancipation and Representation*, op. cit. p. 7.
- ⁸ Timothy Brennan qtd. in Youssef Yacoubi, “Edward Said, Eqbal Ahmad and Salman Rushdie: Resisting the Ambivalence of Postcolonial Theory” *Edward Said and Critical Decolonization*. Edited by Ferial J. Ghazoul. The American University in Cairo Press, 2007, p. 198.
- ⁹ See Radhakrishnan, *A Said Dictionary*, op. cit. p. 41.
- ¹⁰ I borrow this expression from Arundhati Roy’s book, *The Ministry of Utmost Happiness*. See the dedication page.

Gen Z University Students and the 1970s' British Sitcom, *Mind Your Language*: A Pedagogical Experiment

Anika Khan

Lecturer, Department of English, Northern University Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/11.-Anika-Khan.pdf>

Received : 16 January 2025
Received in revised: 13 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Gen Z, Mind Your Language, old British sitcom, pedagogical experiment, media-based language education

ABSTRACT

Bangladeshi Generation Z (Gen Z) students, most of whom are university-goers, are the proud pioneers of the radical movement of July-August 2024. They could achieve such height because of their mental strength, smartness in using social media and preference of older traditions to newer conventions. Nevertheless, the challenge is still there to teach these adults English. Hence, on understanding their inclination towards old school morals, the researcher endeavors to teach them English through the first three seasons of an old British sitcom, *Mind Your Language* (MYL), of the 1970s. A group of fifty Gen Z undergrad university students in a classroom was experimented. They were shown the pilot episode in the classroom, the other episodes and/or clips were told to watch outside classroom and also tasked to thoroughly read about the sitcom, its main characters and dialogues from online resources. Then they were given four different types of tasks on listening, vocabulary, pronunciation and grammar including speaking. After a seventeen-day experiment, it was reported through a mixed-method analysis that students have resulted far better in listening, vocabulary, pronunciation and grammar. Nonetheless, their speaking skills are yet to be developed. Speaking itself is a mastery of all the other skills as stated and they are unable to perform successfully due to nervousness for public speaking. In a nutshell, the study shows that pedagogies should be revolved and evolved; newer tools and tasks need to be planned and executed for a more impactful and enjoyable learning environment both inside and outside classrooms.

Introduction

English language education has always been challenging from generation to generation to the non-native users of English all around the world. Educators apply and develop a range of methods and materials for teaching authentic and practical English. Nowadays, Generation Z (Gen Z) comprise the highest population of students. Gen Z, also known as Zoomers, are the demographic cohort succeeding Gen Y or Millennials and preceding Gen Alpha (Wikipedia contributors, n.d.). Gen Z are the people born between 1997 and 2012; their age range currently as for 2025 is from 13 to 28, and thereby are in their teens and 20s (Villegas, 2025). Most of Gen Z are students of schools, colleges and universities; while many of the older Gen Z are with occupations and/or families. Gen Z are called digital natives because they are the first generation growing up with the use of internet on a daily basis as a part of their life (The Campus Agency, n.d.). The avid users of social media and technology (Nuttal, 2025), Gen Z have wider scope to learn English and other academic and non-academic subjects from multiple sources.

The researcher selects a particular British TV sitcom, *Mind Your Language* (MYL) with the intention of exploring how a native TV show, despite its outdated cultural elements, could serve as an effective and relevant teaching tool for Gen Z university students today. MYL is a British sitcom that premiered on ITV, UK in 1977, produced by London Weekend Television, directed by Stuart Allen; has basically three seasons telecast in 1977, 1978 & 1979 respectively (Wikipedia contributors, n.d.). The sitcom is about adult education in an evening college in London where a group of foreign immigrants mostly from around Europe and Asia learn ESL from a native English

teacher. It hilariously presents the problems faced by both the tutor teaching and the pupils learning English due to linguistic, religious, ethnic and social differences. Hence, the study, is conducted to show how and to what extent Gen Z university students learn English from the approach to media-based language education, with the help of the TV sitcom, *MYL*.

Literature Review

In order to create a productive learning atmosphere, teachers need to adopt approaches and techniques that cultivate students' level of creativity, involvement and authenticity. Nunan (2003) emphasizes that the use of real-life texts, media, contexts and tasks enhances students' risk-taking abilities and engages them to learn more comfortably and effectually. Similarly, Harmer (2007) mentions the significance of variety and personal involvement in lessons promoting dynamic learning. Scrivener (2011) also advocates highly engaging teaching practices to develop students through challenging and creative participation.

In the light of these teaching principles, acculturation, accommodation and assimilation theories of second language acquisition lay emphasis on the role of cultural integration in language learning (James, 2009). Acculturation, through acceptance of the target culture, fosters authenticity. Accommodation, referring to adaptation of both target and ethnic culture, expands contextual comprehension. Assimilation may accelerate target language learning through abandonment of ethnic culture. However, these concepts validate the requirement of cultural incorporation using practical materials and media in target language education.

Studies have shown that cultural integration, an aspect of language aptitude, is facilitated through media-based education, particularly TV programs. Rodgers and Webb (2011) found that students' frequent exposure to popular TV series even without subtitles contributes positively to vocabulary acquisition. Wang (2012) stated that TV dramas are the most preferred genus of independent English language learning covering a range of realistic and communicative contexts. Besides, developing communication skills and cultural competence, TV shows increases learner motivation by offering entertainment that advances autonomous learning as well (Alm, 2013).

The research is grounded in the notion that Gen Z demonstrates a pronounced sense of nostalgia in media consumption, with preferences for watching old movies, shows and commercials. Turner (2022) confirms that Gen Z exhibit a strong tendency towards nostalgic content, while Harlow (2023) reports that 50 percent of Gen Z respondents favor such element. This nostalgic inclination might be influenced by their lived experiences during global and social commotions, for instance, the Covid-19 pandemic, and for Bangladeshi Gen Z the July Uprising of 2024. These events may have shaped their psychological forwarding self-awareness and sense of communal connectivity (Sedikides et al., 2015). In view of this nostalgic orientation, the classic sitcom, *MYL*, has been selected as the focal media material.

Methodology

To obtain validated results, the researcher employed a mixed-method approach to data collection and analysis. The quantitative method was applied to confirm the statistical data on students' performance in the given tasks. Meanwhile, the qualitative method was employed to assess the quality of students' task responses.

Setting

The research was conducted on the private university where the researcher works. Classrooms were the sole setup for providing teacher's instructions and recording students' performances. Though students might have prepared themselves outside classes, the results they produced in the classes have only been considered.

Participants

A total of fifty Gen Z university students participated in the research. Twenty-five students enrolled in the second semester of the department of Computer Science and Engineering and the other twenty-five in the third semester of the department of English learning the English course entitled "Listening and Speaking" were the active participants whose performances were systematically evaluated for the research.

Instruments

To examine students' English language skills four tasks were designed focusing on listening, grammar and pronunciation, vocabulary and idioms, and speaking. The teacher prepared a worksheet on listening and provided clear oral and written instructions on evaluating the other skills.

Procedure

Data collection took seventeen days. In this period, there were six classes, and each class encompassed eighty minutes. On the first day, the researcher introduced *MYL* and made her students watch its pilot episode inside the classroom together with peers and her using technical assistance. Following the show, they were instructed to study its characters and various language aspects for further classes. On the second day, the first task on listening consisting of a few short questions and gap-filling activities were given to them, and their answer sheets were preserved.

On the third day the researcher had students watch short clips of *MYL* before completing the task for that day. They were told to find out and correct as many grammatical and pronunciation errors as they are able to from the sitcom characters and dialogues. Afterwards, their oral and written performances were recorded. The fourth day instructions to students counted in giving meanings and making sentences on their own with several new words and phrases they have learned from *MYL*. During the task, some students were individually watching the sitcom clips and taking online help. However, their written responses were again preserved. Before the final speaking task was conducted on the fifth and sixth days, students were provided with necessary guidelines in previous classes. The speaking task involved students' role-play on a particular pupil character of *MYL*, identifying and rectifying that pupil's linguistic errors. The individual oral presentations were recorded on a mobile phone.

Analyses

For the first and final tasks, the students were graded and their grades were calculated in terms of percentage. As for the second and third tasks students' answers were decoded in view of the focal answers responded.

Results

The researcher outlined several activities for the students and the latter's performances on those activities were carefully and critically assessed.

Listening

Five short questions including five gap-filling exercises on an audio clip of *MYL* were set for students to answer in brief. 77 percent of students have answered seven to nine questions accurately where none were able to provide all correct answers (See Figure 1). Although students might have prepared themselves through watching the sitcom clips and episodes prior to the class, it was assumed that they have better listening skills.

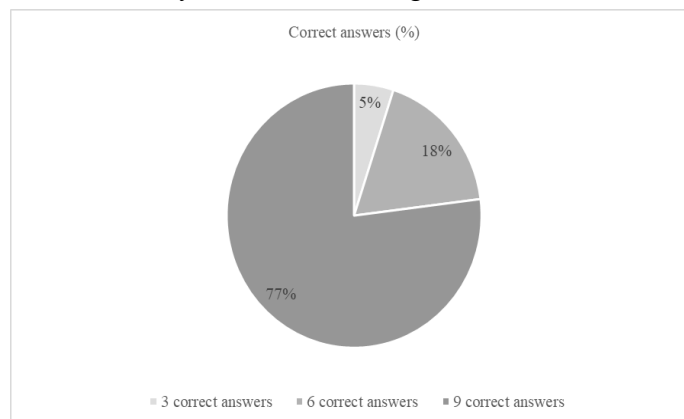


Figure 1: Responses on the Listening Task

Grammar and Pronunciation

The activities of finding out and revising the grammatical and pronunciation error were also provided to the students. In response, they pointed at several errors and edited the grammatical errors as shown in the tables below (see Table 1 and Table 2).

Table 1: Pronunciation errors figured (shortlisted)

Errors	Examples
'w' vs. 'v' sounds	'wet' as 'vet'; 'welcome' as 'velcome'
'r' vs. 'l' sounds	'orange' as 'olange'; 'England' as 'Engrand'
vowels vs. aspirants	'okay' as 'hokay'; 'embassy' as 'hembassy'
short vs. long vowels	'ship' as 'sheep'; 'fit' as 'feet'
monophthongs vs. diphthongs	'hoping' as 'hopping'; 'bacon: /beikən/' as /bækən/
minimal pairs &/or homophones	'vowel' as 'bowel'; 'bad' as 'bed'
adding 'o' to every word	'wait' as 'waito'; 'English' as 'Englisko'

Table 2: Grammatical errors edited (shortlisted)

Errors	Examples
missing auxiliaries	'I been watching a nice movie yesterday.' (I have been...) 'You confusing me what to say.' (You are confusing...)
incorrect verbs and/or tenses	'Every bodies is understand everything I speak. (Everybody understands...) 'He was a man who be very strong.' (...who is very...)
confusion of articles	'I'm coming here to be learning the English.' (...learning English) 'I have small gift for you.' (a)
improper order of words	'I here come to English learn.' (...come here to learn English) 'Can we learn if you tell us not?' (...you don't tell...)
omitted prepositions	'I went to meet my family _____ Birmingham.' (at) '_____ the end the hero of the movie dies, very tragic!' (in)

Vocabulary

Students were instructed to write the meanings and make their own sentences with the newly learned vocabulary including idioms and figures of speech from *MYL*. The following table (see Table 3) highlights the words and expressions they learned along with the meanings they provided and the sentences they commonly constructed.

Table 3: Vocabulary learned (shortlisted)

Vocabulary	Meanings	Sentences
Fete	A public function held outdoors	Our spring fete is a joyous occasion at our university.
Nuisance	A person or a thing causing disturbance	It's a nuisance when electricians work during our class time.
Centenarian	One who is a hundred years old or more	My grandfather was a centenarian. (Or) My grandmother was a centenarian.
Colloquialism	Use of informal words for speaking	Foreign students don't use colloquialism, they understand standard English.
Chauffer	A personal driver	I wish I had a car and a chauffeur to drive it.
Au pair	A young foreign female hired for household chores or baby-sitting	In our country, there is no system of keeping an au pair.
Toilet water	A liquid perfume	The shop sells perfumes and toilet water.
Chalk and cheese	Completely incompatible	My twin sibling and I are like chalk and cheese.
As deaf as a post	Having bad hearing	The old man was as deaf as a post.
As blind as a bat	Having very bad eyesight	My best friend is as blind as bat during the night.
Fate worse than death	A terrible experience	The July-August experience was a fate worse than death.
Sell a pup/dummy	To deceive someone	My clothes were torn within a month; I was sold a dummy by the shopkeeper.
Get to the point	To state the main idea directly and specifically	Don't beat around the bush, get to the point. (Or) We must get to the point clearly in the presentation.
Push off	To leave quickly and abruptly	The man pushed off our sight without a word.
Mind own business	To stop interfering	Everyone minds own business in corporate jobs.

Speaking

Each student chose any one pupil character from *MYL* and acted like him/her, then spoke about the character's linguistic errors & provided corrections in two minute-time. 32 percent of students succeeded in the role-play, while 48 percent detected and corrected the errors (See Figure 2). Findings indicate that even after having time for practice at home, students were unable to reduce the stress, anxiety or nervousness levels and to heighten memorization degrees. Overall, their speaking skills require improvement.

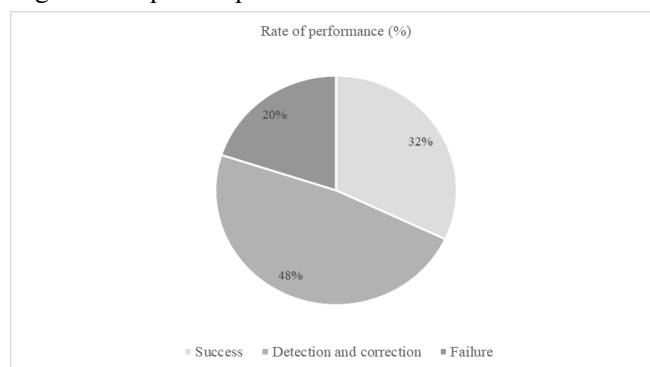


Figure 2: Rate of performance on the Speaking Task

Discussion

The research results illustrate that students performed better in listening, grammar, pronunciation and vocabulary than in speaking. *MYL* significantly contributed to relatively effective learning among Gen Z university learners. The study validates the view that innovative, creative and challenging lessons facilitate and accelerate learning. Being adept digital learners, Gen Z notably responds to media-based language education, which activates their cognitive faculties. The study supports the findings of Wang (2012) and Alm (2013) that media is an effective means of language learning. In addition, it aligns with the pedagogical principles proposed by Nunan (2003), Harmer (2007) and Scrivener (2011) advocating for an inclusion of diverse materials and methods of learning, for instance, authentic texts and engaging tasks, to enhance learners' language competency. Moreover, students' connection to the timeless sitcom provides evidences to the studies of Turner (2022) and Harlow (2023) that nostalgic predisposition extends the learning process. The connectivity to the content, cast and characters of *MYL* is further reinforced by James (2009), who posits that cultural and linguistic accommodation remarkably heightens learners' comfort level and intrinsic motivation. However, the success rate of 32 percent in speaking skills indicates that students' affective filters manifested through stress, anxiety and nervousness were elevated. Speaking is a productive skill, integrating multiple skills of listening, grammar, pronunciation and vocabulary. The study infers that the limited time allocated to speaking during the final days of the experiment was insufficient to elicit stronger performances from students. In this regard, *MYL* failed to provide adequate motivational support and enhance students' speaking abilities. Hence, while media-based language education proves effective for teaching receptive skills, the development of productive speaking skills requires an amalgamation of comprehensive approaches, sustained practices and additional time allocation.

Conclusion

The pedagogical study explored the relationship between university students and media-based education through *MYL* on its impact on Gen Z's language acquisition. It depicts both positive impacts of media-based learning on language reception along with some noticeable inadequacies in language processing and presentation. Although the primary objectives are achieved, the time constraints and the task strategy limitations might have contributed to the fractional failure. Despite the setbacks, the experimentation promises avenues for further research for constructive consequences, suggestive of the importance of regularly adapting and updating pedagogic methodologies according to the emerging needs of the newer generations.

References

- Alm, A. (2013). Extensive listening 2.0 with foreign language podcasts. *Innovation in Language Learning and Teaching*, 7(3), 266-280. <https://doi.org/10.1080/17501229.2013.836206>
- Harlow, S. (2023, April 25). *How are the Gen Z and millennials driving nostalgia?* GWI. <https://www.gwi.com/blog/nostalgia-trend>
- James, E. (2009). Assimilation, acculturation and accommodation. In *Europe's Barbarians AD 200-600* (1st ed., p.21). Routledge. <https://www.taylorfrancis.com/chapters/mono/10.4324/9781315835563-9/assimilation-acculturation-accommodation-edward-james>
- Nunan, D. (2003). *Practical English language teaching*. McGraw-Hill.
- Nuttal, C. (2025, April 25). *12 characteristics of Gen Z in 2025*. GWI. <https://www.gwi.com/blog/generation-z-characteristics>
- Rodgers, M. P. H., & Webb, S. (2011). Narrow viewing: The vocabulary in related television programs. *TESOL Quarterly*, 45(4), 689-717. <https://doi.org/10.5054/tq.2011.268062>
- Scrivener, J. (2011). *Learning teaching: The essential guide to English language teaching* (3rd. ed). Macmillan Education.
- Sedikides, C., Wildschut, T., & Balden, D. (2015). Nostalgia: Conceptual issues and existential functions. In S. Joseph (Ed.), *Positive psychology in practice* (2nd ed., pp. 200-214). Wiley.
- The Campus Agency. (n.d.). *Understanding the key Gen Z characteristics: A Comprehensive Guide*. The Campus Agency. Retrieved April, 25, 2025 from <https://thecampusagency.com/understanding-the-key-gen-z-characteristics-a-comprehensive-guide/>
- Turner, M. (2022). Streaming, memory, and Gen Z's digital nostalgia. *Television & New Media*, 23(4), 351-367. <https://doi.org/10.1177/15274764211058967>
- Villagas, Y. (2025, March 26). *Generation Z (Gen Z): Definition, birth years, and demographics*. Investopedia. <https://www.investopedia.com/generation-z-gen-z-definition-5218554>
- Wang, D. (2012). Self-directed English language learning through watching English television drama in China. *Changing Studies: Studies in Culture and Education*, 19(3), 339-348. <https://doi.org/10.1080/1358684X.2012.704584>
- Wikipedia contributors. (n.d.). *Generation Z*. In Wikipedia, The Free Encyclopedia. Retrieved April, 20, 2025 from https://en.wikipedia.org/wiki/Generation_Z
- Wikipedia contributors. (n.d.). *Mind Your Language*. In Wikipedia, The Free Encyclopedia. Retrieved April, 20, 2025 from https://en.wikipedia.org/wiki/Mind_Your_Language

Reframing Minds: Film as a Catalyst for Critical Thinking in Arts Education

Anup Kumar Mitra

Department of English, Gopalganj Science and Technology University, Bangladesh

Bipploby Guha Tuktuki

Department of English, Ahsania Mission University of Science & Technology, Rajshahi

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/12.-Anup-Kumar-Mitra-Others.pdf>

Received : 28 January 2025

Received in revised: 27 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Counter-Narratives; Critical Media
Literacy; Cultural Relativism; Dialogic
Pedagogy; Postcolonial Theory;
Transformative Learning

ABSTRACT

The rapid evolution of digital media necessitates a reevaluation of traditional educational approaches, particularly in Arts education, where fostering critical thinking skills is paramount. This write-up examines the role of film as a pedagogical tool for cultivating critical thinking, driven by the need for engaging, interdisciplinary strategies aligned with twenty-first-century learning objectives. It aims to inform educators and curriculum developers on how film can challenge and reshape student perspectives, thereby promoting analytical skills essential for interpreting complex social and cultural narratives. The review is framed by Marshall McLuhan's media theory (1964), which posits that "the medium is the message," illustrating how media influences perception, and the concept of 'edutainment,' combining education with entertainment to enhance engagement. Additionally, Paulo Freire's critical pedagogy (1970) and John Dewey's experiential learning theory (1938) support the idea that active engagement and reflection are essential for meaningful learning. These perspectives guide the study's exploration of film as a medium that fosters critical thinking by stimulating curiosity and encouraging deeper understanding. Using a qualitative research approach, this paper synthesizes findings from scholarly articles, case studies, and theoretical papers on the impact of film in Arts education. The analysis reveals that film, when used effectively, enhances interpretive skills, fosters empathy, and enables students to critically engage with themes related to social justice, identity, and power. The study's findings underscore film's potential as a powerful tool in Arts education, urging educators to adopt it to foster diverse perspectives and critical thinking.

Introduction

Students today engage with knowledge in ways that challenge traditional educational methods. In this visually driven digital era, film is a powerful teaching tool, especially for developing critical thinking skills in arts education. However, many educators still treat films as supplementary or purely entertaining, rather than as subjects for rigorous study. Golden points out that "teachers are showing film. But in terms of giving kids the language to talk about and learn film, there's very little pedagogy going on" (Golden, cited in Loewus, 2013). The research investigates educational methods that help instructors apply films to teach critical thinking skills in arts education. By combining existing research and theoretical frameworks, I hope to give educators a deeper understanding of film's potential to develop students' analytical capabilities and broaden their perspectives. This research addresses a gap in our knowledge of systematically using film as a critical thinking tool in arts education. Furthermore, it provides real-world advice to educators who want to improve their teaching approaches in the classroom.

Theoretical Frameworks

McLuhan's Media Theory: "The Medium is the Message"

Marshall McLuhan's groundbreaking work, *Understanding Media: The Extensions of Man* (1964), provides a fundamental framework for film's educational impact. His famous assertion that "the medium is the message" suggests that a medium's form becomes embedded in the message, creating a relationship where the medium influences how we perceive and understand the message.

McLuhan argued that media shape society not mainly through content but through inherent characteristics. In education, film's effectiveness comes from its stories and unique qualities as a visual, temporal, and narrative medium. Film combines visuals, sound, and emotional resonance, offering a multisensory learning experience distinct from reading text. According to McLuhan, such media encourage students to process information differently, leading to new forms of comprehension compared to single-media learning.

Freire's Critical Pedagogy

Paulo Freire introduces his critical pedagogy framework through *Pedagogy of the Oppressed* (1970) to establish vital theoretical foundations for film-based critical thinking development. Freire criticised what he called the "banking model" of education, where students are treated as passive receptacles for knowledge deposited by teachers. His educational approach emphasised problem-posing education because it allows students to analyse and participate meaningfully with learning materials.

Freire was "a champion of what is known today as critical pedagogy: the belief that teaching should challenge learners to examine power structures and patterns of inequality within the status quo" (Currell, 2025). Applying Freire's ideas to film in arts education means students must do more than watch films- they must critically engage with them by questioning assumptions, analysing power and identity, and exploring alternative viewpoints.

Freire's emphasis on praxis- integrating reflection and action- also aligns with approaches combining film viewing with discussions, writing, creative responses, and real-world applications. This active engagement helps students develop not just analytical skills but also the ability to connect their critical insights to broader social issues and personal action.

Dewey's Experiential Learning Theory

John Dewey's experiential learning theory, emphasising "learning by doing" and problem-solving approaches, provides a third important theoretical foundation. Dewey argued that meaningful learning happens through experience and reflection, not through passive reception of information. De La Garza (2013) noted that Dewey was "a pioneer in the 'learning by doing' and 'problem solving' approach that sought to integrate school with society."

Film in education offers mediated experiences for students to reflect on and learn from, exposing them to diverse perspectives and situations beyond their own. Dewey's sociological learning perspective supports film-based methods, incorporating group discussions and collaborative analysis. These methods help students develop critical thinking and constructively engage with different viewpoints.

Methodology

This study employs qualitative methods, specifically a systematic literature review, to explore how film stimulates critical thinking in arts education. Data was gathered from secondary sources, including peer-reviewed articles, books, case studies, educational reports, and conference proceedings. Thematic analysis was used to identify key patterns, guided by theoretical frameworks from McLuhan, Freire, and Dewey, which shaped the interpretation and organization of findings.

Results

Film as a Pedagogical Tool: Critical Viewing and Visual Literacy

People need critical viewing skills to analyse and evaluate visual media because our visual culture has increased dramatically. Film stands as the perfect learning environment to develop these competencies. The essential element of film literacy, which Loewus (2013) defines as "Critical viewing", surpasses basic display methods such as showing a movie, film adaptation of a novel, or simply playing the film. Like critical reading, it's a way of analysing the components of a text and the choices made during its creation."

One notable example is a study using the film "12 Angry Men" to develop critical thinking skills with adult English as a Foreign Language (EFL) learners. The researchers found that the film

enhanced "the understanding of the students regarding critical thinking skills but in particular how to distinguish between facts and opinions" (Abbas & Salih, 2020). This fundamental critical thinking skill- separating fact from opinion- was made accessible through the narrative structure and visual storytelling of the film.

A quantitative study examining film's impact in Chinese university classrooms found "significant positive correlations between the Perceived Usefulness (PU) and Perceived Ease of Use (PEOU) of film and television and student learning outcomes" (Zhao, 2024). This suggests that when students perceive film as a useful learning tool, it effectively enhances their educational outcomes, including analytical abilities. Research on TVbyGIRLS, a nonprofit organization supporting girls in digital storytelling, demonstrates how film production can be used for inter-faith dialogue and social justice education. Their project "Undercover," in which girls experienced each other's faith traditions, illustrates how film can serve as both process and product for critical engagement with diversity (Bischoff et al., 2011).

Studies on land-based art education show how film and visual media can help "critically assess settler colonial ways of sharing and making place via spatial-temporal injustice and the normalization of settler colonial logics" (Bae-Dimitriadis, 2024). This application demonstrates the film's capacity to challenge dominant narratives and foster critical examination of social structures. The meaning of visual content depends on visual elements such as framing, lighting, colour, and composition. By learning to "read" these visual aspects of film, students develop analytical skills that can transfer to other forms of visual media and broader critical thinking.

Film and Empathy Development

I have found that a film's ability to immerse viewers in diverse characters' experiences makes it particularly effective for developing empathy, an important component of critical thinking that enables students to consider multiple perspectives. As Schimmel (2024) observes, films can "enable students to gain a better understanding of, and empathise with, the life experiences of individuals and communities far removed from their day-to-day reality."

Empirical studies confirm that "film significantly improves empathy scores and emotional resonance through character connections". This finding is further supported by research on film therapy with university students, which found that "the average score of students' empathy on posttests (53.47) is significantly higher than before they received film therapy at pretest (48.00)" (Zaki, Amriyadi, & Klisnawati, 2024). This suggests that when properly facilitated, film viewing measurably increases empathic capabilities. Film presentations allow students to access unfamiliar perspectives and cultural experiences in a way that creates a personal emotional connection. The encounter with different points of view enables students to question their beliefs and learn more complex ways of analysing situations.

Integration with Curriculum

Effective use of film in arts education requires thoughtful integration with curriculum objectives rather than treating film viewing as a separate or supplementary activity. As Teaching Times (2023) notes, film "can be used to support social and moral understanding, to teach values and character, to support the development of information literacy in a visual world."

My research reveals four effective curriculum integration methods that combine film clips instead of complete movies for conceptual learning, the connection of movie analysis to educational material objectives, and guide structuring and assignment design that require learners to analyse film content using analytical tools. The combined teaching methods produce superior academic results compared to allowing students to watch films without an educational structure.

Pedagogical Frameworks for Film Integration

My analysis revealed three primary pedagogical frameworks for integrating film into arts education: structured analysis, comparative media, and critical inquiry approaches.

The structured analysis approach guides students through systematic examination of film elements, including pre-viewing activities, guided viewing, post-viewing discussion, formal

analysis tasks, and reflection on how form and content interact. As Golden suggests, teaching film literacy involves "giving kids the language to talk about and learn film" (Golden, cited in Loewus, 2013).

The comparative media approach positions film alongside other art forms and media to highlight similarities and differences in how they communicate meaning. This approach examines how different media represent similar themes, analyses adaptations across media, considers how medium-specific qualities influence meaning, and explores how different contexts shape media. This approach reflects McLuhan's insight that "the medium is the message."

Drawing from Freire's critical pedagogy, the critical inquiry approach uses film as a springboard for examining social, cultural, and political issues. This framework centres on problem-posing rather than information transmission, encourages questioning of assumptions and dominant narratives, examines representations of power and identity, connects film analysis to broader societal questions, and emphasises dialogue and multiple perspectives.

Impact on Critical Thinking Development

My research revealed three key ways film contributes to critical thinking development: enhanced analytical capabilities, perspective-taking and empathy, and media literacy. Studies documented improvements in students' analytical capabilities following engagement with film-based learning activities. These include greater attention to detail, improved pattern recognition, enhanced capacity to analyse symbolic representation, more sophisticated understanding of formal elements, and better synthesis skills. One study found that students who participated in structured film analysis demonstrated "improved ability to understand the deep symbolic meaning of a text" (Keigan, cited in Loewus, 2013).

Film's immersive qualities proved particularly effective in developing students' perspective-taking abilities. As Schimmel notes, films can enable students to "gain a better understanding of, and empathise with, the life experiences of individuals and communities far removed from their day-to-day reality" (Schimmel, 2024). Such understanding creates basic knowledge students need to progress toward deep analytical capabilities. Research findings indicated that media literacy skills improve when students learn through film because they study media messages critically. The learning experience enabled students to understand media constructions better than the actual reality. They learned to recognise persuasion strategies, gained skills to question sources, became more aware of biases, and developed more advanced contextual understanding. Critical media literacy is a fundamental skill in current-age critical thinking abilities.

Implementation Strategies

The analysis revealed four essential implementation strategies: carefully selecting films, gradually building skill in viewing activities, developing multiple response methods, and integrating media into the curriculum. Solid film selection methods combine learning objective appropriateness with content suitability and artistic level, including dual perspectives and multiple thematic depths. Film implementation projects developed carefully chosen film databases while featuring content selected from various time frames, cultural viewpoints, and filmmaking styles.

Strategic educational approaches to movie watching convert careless screening activities into purposeful examination procedures through preparation exercises, guided viewing materials, strategic stopping points for group discussions, and specific note-keeping systems, followed by multiple viewings of selected scenes. As one study noted, "critical viewing is more than just putting on a movie... it's a way of analyzing the components of a text and the choices made during its creation" (Loewus, 2013). Multimodal response activities enhance critical engagement through written analysis, creative responses, debate and discussion, production activities, and comparative analysis. These approaches align with Dewey's experiential learning theory and Freire's emphasis on praxis. Successful implementations also integrated film analysis with broader curriculum objectives by connecting film study to literary analysis, using films to explore historical contexts, examining ethical questions, analysing cultural representations, and developing cross-disciplinary projects. This integration positions film as an integral part of arts education rather than a supplementary activity.

Discussion

Theoretical Implications

The findings have three key theoretical implications. First, they affirm McLuhan's assertion that "the medium is the message" while suggesting an extension of his theory in educational settings. While McLuhan characterised film as a "hot" medium requiring less active participation, the pedagogical frameworks I have identified transform film viewing into a "cooler" and more participatory experience through guided analysis and creative response. Teachers who focus on educational instruction can adjust the natural characteristics of media learning by developing strategic teaching methods.

The study outcomes show beneficial connections between Freire's critical pedagogy approach and current media literacy practices. His approach to questioning dominant stories and building critical awareness matches the goals of critical media analysis programmes. Students can achieve a Freirian learning model, emphasising autonomous intellectual development through movie-centred analysis of power representations. The research demonstrates how mediated learning happens when students derive meaningful educational experiences from film, even though it involves indirect rather than firsthand involvement. Thoughtful management of film experiences turns it into a meaningful learning activity, which includes reflective thinking and direct application instead of being passive.

Practical Implications

Based on these findings, educational administrators and teaching professionals can implement several practical outcomes. Proficiency and educational development sessions for teachers require strengthening, focusing on film interpretation skills and film instructional practices. Most instructors possess minimal training in examining films and developing instructional approaches. The professional development model should offer two components: film element technical knowledge and teaching techniques.

The study reveals that societies need better-structured methods to integrate film into their specified arts education guidelines—some educational standards reference film or visual media through brief allocations. Implementing a broader institutional framework would give films the status of multisensory works that deserve thorough independent assessment.

The research proves significant obstacles concerning resource availability and issues with resource distribution fairness. Successful film-based education depends on the availability of suitable content, technical equipment, and curricular time for implementing lessons and teaching resources. Schools facing budget constraints face challenges in executing effective film-based educational practices due to their resource needs.

Future Research Directions

Three key areas for future research emerged from this study. First, longitudinal studies are needed to assess the long-term impact of film-based approaches on critical thinking. Second, as media evolves, research should explore how film-based methods adapt to digital platforms, interactive media, and social video. Third, studies should move beyond Western contexts to examine diverse cultural perspectives on film, critical thinking, and arts education, potentially revealing new frameworks and approaches.

Conclusion

This study shows that film-based learning significantly boosts students' critical thinking in arts education when properly implemented. Supported by McLuhan's media theory, Freire's critical pedagogy, and Dewey's experiential learning, film enhances analytic skills, empathy, and media literacy. Effective integration requires careful film selection, guided viewing, diverse response activities, and teacher training in film analysis. Film offers unique opportunities to strengthen critical thinking as digital media use grows, suggesting untapped potential for arts education.

References

- Abbas, Z. I., & Salih, R. M. (2020, February 22). Beyond reasonable doubt: A case study of using movies to enhance students' critical thinking skills. In the 2019 International Conference on English Language and Culture (ICELC 2019) (Article ID: ICELC.142, 4 pages). Koya University. <https://doi.org/10.14500/icelc2019.efl142>
- Bae-Dimitriadis, M.S. (2024). Cultivating Art Inquiry Through Land-Based Thinking on Social Justice Art and Museum Praxis. *Studies in Art Education*, 65, 12 - 31
- Bischoff, C., Bullen, R.R., Nemer, M., & Quednau, R. (2011). In the Flow of Media, Religion, and Culture: A Case Study With TVbyGIRLS. *Religious Education*, 106, 384 - 397
- Currell, J. (2025, February 25). *Exploring critical pedagogy's pioneer Paulo Freire*. Maths – No Problem! Maths Mastery for Primary School Education. <https://mathsnoproblem.com/blog/teaching-practice/paulo-freire-pioneer-of-critical-pedagogy>
- De La Garza, A. (2013). Practice-Based Film Education for Children: Teaching and learning for creativity, citizenship, and participation. In *Palgrave Macmillan US eBooks* (pp. 221–237). https://doi.org/10.1057/9781137032690_12
- Frykholm, J. (2020). Critical thinking and the humanities: A case study of conceptualizations and teaching practices at the Section for Cinema Studies at Stockholm University. *Arts and Humanities in Higher Education*, 20(3), 253–273. <https://doi.org/10.1177/1474022220948798>
- Loewus, L. (2021, April 27). Teachers look to film to foster critical thinking. *Education Week*. <https://www.edweek.org/teaching-learning/teachers-look-to-film-to-foster-critical-thinking/2013/08>
- McLuhan, M. (1964). *Understanding Media: The Extensions of Man*. New York: McGraw-Hill
- Teaching Times. (2023, July 20). *Using Film & Movies in Education | Teaching Guides & Resources*. <https://www.teachingtimes.com/knowledge-banks/using-film-in-education/>
- Using films to encourage reflection and critical thinking in your teaching. (2024, October 1). *THE Campus Learn, Share, Connect*. <https://www.timeshighereducation.com/campus/using-films-encourage-reflection-and-critical-thinking-your-teaching>
- Wikipedia contributors. (2025b, April 14). *Marshall McLuhan*. Wikipedia. https://en.wikipedia.org/wiki/Marshall_McLuhan
- Zaki, N. M., Amriyadi, S. M., & Klisnawati, J. (2024). The effectiveness of film therapy in developing empathy for university students in Faculty of Science and Technology UIN Raden Fatah Palembang. *Indonesian Journal of Multidisciplinary Sciences*, 3(2), 261–267
- Zhao, Y. (2024). Evaluating the Impact of film and television on student learning outcomes in Chinese university education: a quantitative analysis. *International Journal of Information and Education Technology*, 14(8), 1061–1067. <https://doi.org/10.18178/ijiet.2024.14.8.2134>

Paving the Path for Eco-Friendly Education in Bangladesh: Integrating Environmental Heroes, Tree Plantation, and Waste Management as Academic Credits in the Curriculum

Ayasha Olieava

Post-graduation on Literature in English and Cultural Studies (LECS), Department of English,
Jahangirnagar University, Dhaka

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/13.-Ayasha-Olieava.pdf>

Received : 10 February 2025
Received in revised: 16 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Climate, environmental hero, academic credit, experiential learning, eco-friendly pedagogy. Sub-theme: Pedagogy, Ecology and Eco-criticism.

ABSTRACT

From Cape Chelyuskin to Cape Horn, we live in an era where the environment and ecological systems lie at the heart of global politics. The whole world is committed to and actively engaged in addressing critical challenges regarding climate change. Existing environmental crisis, rooted in reckless activities and shortsighted decisions, has spurred the rise of new ideologies like environmentalism, economic frameworks such as green and blue economies, and innovations in renewable energy. In response to these global concerns, Bangladesh has launched initiatives like the *National Adaptation Programme* to build a climate resilient nation. At this crossroads, education can be used as a powerful tool for cultivating environmental awareness and promoting sustainable action. The paper intends to initiate the transformative potential of eco-friendly education in Bangladesh, proposing the integration of environmental heroes in primary and secondary level, tree plantation, and waste management into the academic curriculum as credit-bearing components. By introducing the achievements of environmental heroes all over the world, students can draw inspiration from real-world examples of ecological resilience and advocacy. Practical activities like tree plantation and waste management, when incorporated into pedagogy, offer experiential learning opportunities that instill environmental stewardship and responsibility. This approach enhances the curriculum while equipping students with knowledge, experience and skills needed to address pressing environmental challenges. By aligning with global sustainable development goals and addressing Bangladesh's unique ecological concerns, this model bridges the gap between theoretical learning and actionable initiatives. It aims to foster a generation prepared to mitigate climate hazards, ensuring a sustainable future for Bangladesh and beyond.

Introduction

As climate change intensifies across the globe, countries like Bangladesh are grappling with its harshest realities—rising sea levels, devastating floods, and shifting weather patterns. Despite this urgent environmental context, the national education system often presents ecological issues in abstract, fragmented ways, offering little connection to students' lived experiences. To build a generation capable of responding to these challenges, environmental education must move beyond theory and foster genuine eco-literacy grounded in action and relevance. Scholarly works and literary narratives from around the world have long highlighted the deep relationship between humans and the environment, emphasizing sustainability, justice, and responsibility. These texts, along with the inspiring efforts of environmental heroes—activists, educators, and youth leaders—demonstrate how knowledge, when paired with purpose, can drive real change. Their stories can play a vital role in reshaping educational models, making them more responsive to the pressing demands of the climate crisis. This paper proposes that integrating waste management as an academic credit in the national curriculum offers a powerful way to bridge knowledge and practice. Through hands-on experiences like recycling initiatives, composting, and community projects, students can develop both environmental awareness and civic responsibility. Such an approach ensures that education does not merely inform—it equips and empowers.

The Climate Crisis and Bangladesh: A Nation at Risk

The climate crisis and changes in the global climate are no longer unfamiliar to us. Bangladesh has been constantly confronting heat waves, tropical cyclones, floods and droughts for decades, primarily due to its geography and low-lying delta topography (Haq, Khan, Islam, Mirza, 07). Numerous studies echo at the same concern regarding Bangladesh's acute vulnerability to climate change. Md. Nurul Islam, director of Bureau of Manpower Development and Training, also highlights the country's geographical position and widespread poverty as key factors contributing to its susceptibility to rising sea-levels and natural disasters. Projections suggest that by 2100, approximately 10.9% of Bangladesh's land could be submerged, displacing millions of people and exacerbating food shortage. Elahi and Khan (2015) emphasize that rising temperatures and sea levels are already affecting agriculture, health, and displacing coastal communities. Khan and Mirza further explain that changing rainfall patterns, salinity intrusion, and frequent cyclones are damaging vital sectors, although Bangladesh is actively adapting through national strategies like BCCSAP (Bangladesh Climate Change Strategy and Action Plan). Similarly, Islam and colleagues argue that Bangladesh's poverty, high population density, and reliance on natural resources intensify its exposure to climate risks, despite efforts in resilience-building through sustainable development initiatives.

National Curriculum: Eco-literacy in Bangladesh

Bangladesh's national curriculum acknowledges the importance of environmental education, yet significant gaps remain in fostering true eco-literacy among students. Several researchers have expressed concern that the curriculum lacks depth and practical engagement in this area.

Intellectuals have noted, The physical geographical aspects of the environment have been the main focus of the textbooks, environmental problems such as natural resources degradation and depletion including topics like biodiversity, energy, and urbanization are not well represented. The only major environmental problem which is well covered in the text is natural disasters in Bangladesh. Emerging environmental issues such as climate change and human adaptations, however did not receive any attention at all. (Chowdury, Sarwar, Muhibullah, 30)

Similarly, Khatun's study on eco-literacy in post-colonial Bangladesh emphasizes the enduring legacy of colonial influences, which continue to shape the delivery of environmental education and limit its effectiveness. She advocates for a more integrated, experiential approach that connects environmental knowledge with practical, community-based activities. Awal and Haque present a different perspective, highlighting disparities in environmental knowledge. According to their research, urban students generally demonstrate higher levels of awareness due to better access to resources. However, rural students show stronger conservation attitudes, suggesting the need for context-specific eco-literacy programs. These findings collectively argue for a reform of the curriculum that moves beyond theoretical learning to include experiential, locally relevant environmental education. This would foster an eco-literate generation capable of addressing Bangladesh's environmental challenges.

Eco-education in Action: Bridging knowledge and practice

As discussed in the previous section, eco-education must extend beyond theoretical discourse to connect with the lived realities of learners. Smith and Williams argue that truly transformative ecological education requires an integration of local culture, environmental understanding, and school practices. They emphasize that students should engage directly with their surroundings to develop environmental ethics and social responsibility. Their advocacy for place-based education that links curriculum with community needs and ecological contexts. Echoing this perspective, Riordan and Klein document how Expeditionary Learning Schools enable teachers to immerse students in real-world environmental problem-solving through fieldwork, expert interviews, and community action projects. Recent discussions in Bangladesh about environmental education reflect similar concerns. These discussions emphasize the need for youth engagement in climate action. Motiur Rahman, writing in the Financial Express, underscores that importance of equipping students with ecological awareness and practical skills to build a climate-resilient generation. His article features several youth-led initiatives - such as tree plantations, climate marches, and school-based sustainability programs- that demonstrates the potential of student activism.

However, to have immediate result in Bangladesh, it is crucial to target our secondary school curriculum. This level offers a key opportunity to involve secondary-level students in real-life environmental stewardship. Effective strategies might include organized city clean-up drives, where students not only contribute to waste reduction but also learn about civic responsibility.

Tree plantation projects can further encourage meaningful participation, allowing students to identify deforested or neglected urban areas and take initiative in restoring greenery of our country. Integrating youth in localized waste management efforts -such as school-based recycling campaigns or composting programs- can instill eco-conscious habits early on. The curriculum could even offer academic credit for such projects to promote fair participation and sustained involvement. These forms of practical engagements bridge the gap between ecological theory and action, fostering a generation that is both eco-literate but also environmentally proactive.

Worldwide Eco-Education Models

To develop an ecofriendly curriculum for our nation, we can draw insights from global eco-education models. Globally, several countries have integrated practical eco-education directly into their national curricula, promoting hands-on learning and environmental responsibility among students. In Sweden, sustainability is embedded across all subjects, with activities like outdoor learning, recycling projects and local environmental audits forming part of regular instruction (Sundqvist, 2020). Australia's national curriculum includes sustainability as a cross-curriculum priority, encouraging practices such as school gardening, energy monitoring, and outdoor bush learning (Australian Curriculum, Assessment and Reporting Authority, 2012).

Japan incorporates Education for Sustainable Development (ESD) into its formal education system through nature excursions, disaster preparedness drills, and community clean-up projects, fostering civic responsibility (Kagawa, 2007). In Canada, especially in provinces like Ontario and British Columbia, eco-education includes Indigenous land-based learning, outdoor classrooms, and student-led greening projects (Government of Ontario, 2017). South Africa's national policy integrates environmental education through water conservation initiatives, biodiversity programs, and eco-audits in schools, often in collaboration with environmental NGOs (Department of Basic Education, 2011). Finland emphasizes phenomenon-based learning that connects students with real-world issues, supporting environmental projects, energy tracking, and outdoor education (Korhonen, 2016). These countries demonstrate that practical eco-education -rooted in experiences, community engagement, and policy support- is a key strategy in shaping environmentally responsible global citizens (UNESCO, 2014)

Placed-based Education Curriculum

In placed-based curriculum, instead of abstract concepts, students engage with real environmental challenges. It fosters collaboration between schools and communities, turning education into a shared effort to protect local environments. It can make environmental education more meaningful by addressing each divisions' unique need stipulate. In Dhaka city, students need to more focus on urban challenges like waste management, air pollution, and rooftops gardening, engaging in recycling initiatives and urban greening. Chattogram Divisions, with its hills and coastal zones, can emphasize hill tract biodiversity, landslide awareness, marine conservation through forest preservation campaigns and coastal clean-up efforts. In Khulna, curriculum could center on mangrove forest ecology, salinity issues, and tiger-human conflict, with activities like salt-tolerant farming and ecosystem education. Barisal Division, prone to flooding and erosion, would benefit from hands-on learning about wetland protection, floating gardens, and riverbank stabilization. In Rajshahi, a drought-prone region, students could explore tree plantation, water conservation, and organic farming. Rangpur Division may focus on afforestation, cold-resilient agriculture, and the environmental impact of poverty, fostering community-based greening efforts. In the hilly and bio diverse Sylhet Division, eco-education can include tea garden ecosystem preservation, water source protection, and reforestation.

Finally, Mymensingh Division could prioritize floodplain management, sustainable agriculture, and local biodiversity, incorporating seed banks and bird conservation. By aligning local curriculum with environmental realities, this approach fosters deep ecological understanding and empowers students as stewards of their own environments.

Waste management as an Academic Credit

Introducing waste management as an academic credit course in secondary schools offers students the opportunity to develop essential environmental awareness and practical problem-solving skills. The course will aim to teach students the different types and sources of waste, including organic, plastic, industrial, and electronic waste. Students will explore the environmental and health impacts of improper waste disposal, while also gaining practical knowledge in waste segregation, recycling, and composting. Special emphasis will be placed on real-life local issues, such as the worsening drainage problem in Dhaka city, where household waste is frequently thrown into drains. This irresponsible disposal practice leads to clogged drainage systems and contributes heavily to urban waterlogging during the rainy season. By addressing this issue, students will better understand the direct consequences of poor waste habits and the urgency of sustainable urban waste management. This paper proposes a twelve-week syllabus that blends theory with practical engagement to teach waste management effectively. Students begin by exploring the concept of waste through a school audit and then examine its sources and environmental impacts using case studies and creative activities. The course covers the 3Rs- reduce, reuse, and recycle- alongside DIY projects, waste segregation, and site visits to local facilities. Topics like plastic waste, composting, e-waste and community waste systems are addressed through hands-on activities and expert sessions. Beyond classroom knowledge, the course will promote civic responsibility by involving students in real-life activities such as school clean-up campaigns, community awareness programs, and localized waste management projects.

Tree Plantation as an Academic Credit

Introducing tree plantation as an academic credit course in secondary education provides a practical and impactful way to engage students in environmental conservation while instilling values of responsibility, patience, and care for the planet. The course will teach students about the ecological, social, and economic benefits of trees, including their roles in carbon absorption, air purification, water retention, biodiversity preservation, and urban cooling. Students will also learn about native tree species, planting techniques, soil types, seasons, and long-term care of trees. The program aims to build not only environmental knowledge but also foster empathy for nature and a strong sense of civic engagement. Tree plantation will be positioned not as a one-time activity but as a continuous and thoughtful process, involving planning, planting, maintenance, and monitoring. Students will reflect on their role in mitigating climate change, especially in urban areas like Dhaka where rapid urbanization and pollution call for urgent reforestation efforts. The course can be designed for twelve weeks. Early weeks will cover tree functions, types, planting methods, and environmental threats like deforestation. Mid-course, students will plan and execute a plantation project on school or community grounds. Later weeks will focus on tree care, progress tracking, and awareness campaigns. Important issue like assessment can be based on a 100-mark scale. We can allot marks on attendance, written tasks, hands-on planting and care, group project documentation, and a final presentation. This ensures students are rewarded for both theoretical understanding and active participation in environmental work.

Implementation Challenges (Bangladesh)

Implementing tree plantation and waste management as academic credits in Bangladeshi schools may face both structural and social challenges. On a practical level, limited space, lack of proper tools, and insufficient budget can make it difficult to carry out plantation or waste-handling activities, especially in overcrowded or under-resourced schools (UNESCO, 2021). Teacher training gaps are another concern; many educators may lack environmental knowledge or view these subjects as less important, treating them as routine tasks rather than transformative learning opportunities (Rahman & Hossain, 2020). Additionally, parental attitudes could pose significant obstacles. Some snobbish or status-conscious parents may see these subjects as “unrespectful” or irrelevant to their children’s future, while others may be uninformed or indifferent, failing to motivate their children to take part (Kabir, 2019). On the student side, some may look for shortcuts or treat these courses as less demanding, reducing their seriousness and impact (Ahmed & Karim, 2022). Without strong institutional support and community engagement, these programs risk being sidelined or tokenized, rather than embedded as meaningful components of education (Chowdhury, 2021).

Strategies for Green Education

To overcome the challenges in implementing tree plantation and waste management as academic credits, several solutions can be employed. One effective approach is to integrate the stories of environmental heroes into lesson planning. By highlighting global and local figures such as Greta Thunberg, Wangari Maathai, and Dr. Muhammad Yunus, students can be inspired by individuals who have made significant contributions to environmental causes. These role models demonstrate that one person's actions can have a transformative global impact, encouraging students to take ownership of their environmental responsibilities. This approach can foster a sense of agency and motivation among students, helping them see that their actions matter. Additionally, incorporating literature into the curriculum can deepen students' understanding of environmental issues. Some works by Bangladeshi authors which have addressed nature and environmental concerns, can evoke emotional connections with the environment. They can help students engage with environmental issues on a personal level, making the subject more relatable and meaningful. Moreover, schools can form partnerships with local environmental organizations to provide necessary resources and expert guidance, addressing budget and infrastructure challenges. These organizations can support schools with tools, saplings, and educational materials, as well as assist in organizing field trips or practical activities. Teacher training programs focused on environmental education will also be crucial in ensuring that educators are equipped with the knowledge and confidence to teach effectively. Lastly, involving students in community-based environmental projects—such as local tree planting initiatives or waste management campaigns—can connect theoretical knowledge with real-world impact. These hands-on activities not only improve the environment but also foster collaboration, problem-solving, and civic responsibility among students.

Conclusion

Incorporating tree plantation and waste management as academic credits in Bangladeshi schools holds great potential for fostering environmental awareness and responsibility among students. While challenges such as limited resources, parental attitudes, and teacher training need to be addressed, the solutions discussed—such as integrating environmental heroes into lessons, incorporating literature into the curriculum, and fostering community partnerships—can significantly improve the implementation of these programs. By actively engaging students in both theory and practical environmental action, schools can cultivate a generation that not only understands the importance of sustainability but also feels empowered to contribute positively to their communities and the planet. With the right support and commitment, eco-education can play a pivotal role in shaping a more environmentally conscious and responsible future for Bangladesh.

Work Cited

- Elahi, Fahim, and Niazul Islam Khan. "A Study on the Effects of Global Warming in Bangladesh." *International Journal of Environmental Monitoring and Analysis*, vol. 3, no. 3, 2015, pp. 118–121. Science Publishing Group, <https://www.sciencepublishinggroup.com/article/10.11648/j.ijema.20150303.12>.
- Khan, et al. "Climate Change Impact and Its Adaptation in Bangladesh." *Introduction to Environmental Sciences*, ResearchGate, https://www.researchgate.net/publication/312129997_Climate_change_impact_and_its_adaptation_in_Bangladesh_In_Introduction_to_Environmental_Sciences.
- Islam, Mohammad Ariful, et al. "Bangladesh Climate Change Impacts and Vulnerability." *Academia.edu*, https://www.academia.edu/35094251/Bangladesh_Climate_Change_Impacts_and_Vulnerability.
- Islam, Md. Nurul. *Climate Change and Its Impact on Bangladesh*. Bureau of Manpower Employment and Training.
- Chowdhury, M.A. Taiyeb, Muhibbullah, Md., and Iqbal Sawyer, Md. *Environmental Education at the School Level in Bangladesh: Observations with Reference to the National Curriculum*. Bangladesh Education Journal, 2014, pp. 27-36.
- Khatun, Ferdousi Ara. *Bangladeshi Young People's Eco-Literacy in post-Colonial Times*. 2022. PhD Dissertation, University of Dhaka.

Islam, Islamophobia and Identity Formation: A New Pedagogical Approach

Masha Al-Airin Khan

Lecturer, Department of English, North Bengal International University, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/14.-Masha-Al-Airin-Khan.pdf>

Received : 25 February 2025
Received in revised: 17 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Cultural Diversity; Identity Formation;
Inclusivity; Prejudice; Resilience.

ABSTRACT

In a world full of cultural plurality and religious dialogue, Literature, as a crucial medium offers a powerful lens for examining perceptions of Islam and Muslim identities. Conventionally, literary texts dealing with Islamic themes and Muslim identities are being taught/ discussed under the reflection of Eurocentric perspectives, driven by colonial ideology and orientalist frameworks where race, culture and geo-political dynamic play a crucial role. These approaches often perpetuated stereotypes, portraying Islam as monolithic and the Muslims as the marginalized “Other”. This paper explores the intersection of Islam, Islamophobia and identity formation through viewpoint of cultural studies, focusing on how literary texts shape and challenge prevailing perceptions about the Islamophobia and the critical process of identity negotiation in postcolonial context. This study also reimagines how decolonial pedagogical approach of teaching helps in fostering a critical and inclusive classroom environment. Educators need to integrate such methods which incorporate cultural awareness, critical thinking, empathy and moving beyond simplistic binaries among students. Through an analysis of selective literary works, this paper emphasizes that complex and multifaceted Muslim identities are shaped by cultural hybridity, migration and resistance against prejudice and learners today should learn to deconstruct orientalist depictions in revealing the socio cultural roots of Islamophobia whereas they should engage themselves with the eclectic narratives of resilience, agency, and self-representation. Ultimately, this paper advocates for integrating such texts and methods into curricula to decolonize literary studies, promote inclusivity, and prepare learners to navigate conscientiously with universal issues of faith, identity, and power in an increasingly interconnected world.

1. Introduction

In the present age of unprecedented interrelation, migration, and the dynamic interplay of cultural plurality and interreligious dialogue, the perception of Islam and the formation of Muslim identities have become alarmingly salient and controverted issues. Literature, as a profound conduit of cultural expression, offers a critical lens through which these perceptions and identities can be examined. But, historically these literary texts dealing with Islamic themes have been taught through different perspectives i.e. Eurocentric. These perceptions have always been influenced by colonial ideologies and orientalist perceptions. Edward Saied’s groundbreakingwork, *Orientalism* (1978)- a systematic distortion of Eastern cultures to reinforce Western hegemony has been fundamental basis in understanding how the Western Literature helped in constructing the “Orient” (including the Muslim world) as exotic, backward and fundamentally different from the “West”. This orientalist interpretive stance often reinforced harmful stereotypes, showcasing Islam as a homogenous entity and Muslims as the “Other” which has contributed significantly to the emergence of Islamophobia, a critical term which denotes the discrimination, prejudice or hostility created against Islam or Muslims. This paper explores the intersection between Islam, Islamophobia and identity formation through the prism of cultural studies, critiquing how literary texts help in shaping and challenging prevailing perceptions. In addition, this study reimagines

pedagogical approaches to teaching such texts, focusing on the integration of decolonial pedagogical approach that foster critical thinking, cultural awareness and empathy. It argues that today's learners should be equipped to deconstruct the orientalist depictions and socio-cultural roots of Islamophobia. They should engage themselves to promote inclusivity with diverse narratives of Muslim self-representation, agency and resilience. This study also reimagines how educators need to integrate teaching methods that cultivate cultural awareness, critical thinking, empathy, and the ability to move beyond simplistic binary oppositions among students. This paper seeks to address the following questions: How do literary texts shape and challenge prevailing perceptions about Islamophobia? What is the role of literature in the process of identity negotiation for Muslims in postcolonial contexts? How decolonial pedagogical approaches help in transforming the teaching of literature with Islamic themes? The following sections will establish the theoretical foundations for this approach, analyze selected literary works through this lens, and propose practical strategies for implementation in educational settings.

2. Literature Review: Islamophobia, Orientalism, and Identity Formation in Literary Discourse

2.1 Historical Context of Islam in Literature:

The literary landscape of Islam in western literature has a significant and contentious history from the medieval texts, reflecting the shift of socio-political contexts and intellectual paradigms. As Lyons (2012) dictates, Muslims were often portrayed as pagans' idolaters or heretics through medieval European Literature which reflects the rise political and religious tension of the Crusade era. More nuanced portrayals predominantly shaped by exoticism and cultural assumptions have been witnessed by the renaissance and Enlightenment periods where authentic engagement with Islamic traditions were invisible (Al-Dabbagh, 2010).

These representations were further codified by the 18th and 19th centuries Colonial Literature, centering the works by authors as Kipling reinforcing notions of Western superiority and Eastern backwardness. Such literary traditions established enduring tropes including the oppressed Muslim woman, the violent Muslim man, and the mysterious, sensual Orient (Nash, 2012). These representations were not merely artistic choices but reflections of and contributions to imperial power structures.

2.2 Orientalism and Literary Studies

Said's Orientalism (1978) demonstrates how Western literature has conventionally constructed Muslim identity as the "Other"—exotic, illogical, and menacing—sustaining civilizational binaries that justified colonial occupation. These tropes still influence discourse today, minimizing Muslims to stereotypes of fanatics or victimized victims (Morey & Yaqin 2011). Though postcolonial theorists such as Bhabha and Spivak speak in favor of subaltern voices, and novels such as Rushdie's *Midnight's Children* (1981) and Aboulela's *The Translator* (1999) present sophisticated representations, post-9/11 fiction tends to recycle orientalist stereotypes. Said's critique continues to be essential for decolonial literary theory.

2.3 Contemporary Approaches to Teaching Islamic Literature

Current pedagogical approaches to Islamic-themed literature privilege cultural distance in treating texts as artifacts (Rahman, 2013) or comparative/historical frameworks emphasizing conflict (Shah, 2018). Such approaches risk othering Muslim narratives and disregarding authorial agency. Shah (2018) mentions three common methods: the anthropological approach, which sees texts as cultural artifacts; the comparative approach, which puts Islamic texts in contrast with "Western" ones; and the historical approach, which focuses on political contexts but often highlights conflict too much. Chambers (2021) proposes treating such texts instead as dynamic spaces for identity negotiation (p. 87).

There exists a crucial lacuna in combating Islamophobia—Irrational anti-Muslim bigotry (Kumar, 2012)—in literary pedagogy. *The Reluctant Fundamentalist* (Hamid, 2007) and *Home Fire* (Shamsie, 2017) are novels that challenge dehumanizing stereotypes by

presenting Muslim protagonists negotiating identity and structural prejudice. However, there are limited approaches that bring together anti-Islamophobic analysis and decolonial theory to aid diverse identity construction.

This study presents an innovative pedagogical model responding to these disparities, prioritizing Muslim agency and debunking simplistic cultural dichotomies.

3. Theoretical Framework

3.1 Cultural Studies Perspective

This paper employs a cultural studies approach, making explicit use of Stuart Hall's concept of representation which doesn't merely mirror pre-existing identities but participates in constructing them through systems of signification. According to Hall it is constitutive rather than reflection of reality. Translated to literary representations of Muslim identities, this approach demonstrates that texts do not merely reflect but actually constitute the meaning of Islam and Muslims in various cultural contexts.

Cultural studies pays particular attentions to the role of power in determining which representations gain cultural legitimacy. Williams (1977) argues that dominant cultural forms exist to reflect and support existing power relations. This theoretical model helps explain how orientalist representations of Muslims have gained and maintained cultural authority, even if they are distant from the actual lived experiences of Muslims.

3.2 Postcolonial Theory

Postcolonial theory examines how colonial histories shape current representations. Bhabha's (1994) theory of hybridity reveals how postcolonial identities are formed through the clash of colonizer and colonized culture, allowing for resistance and new identifications—especially relevant to how Muslim fictional characters resist binary oppositions. Spivak's (1988) notion of the subaltern questions Western discourse's inclination to silence the subaltern, offering an approach to consider which Muslim voices are heard and which are not.

3.3 Identity Formation Theories

This paper answers identity formation theories by acknowledging its dynamic, contextual nature. Hall's (1996) identity definition of "not an essence but a positioning" (p. 226) provides a foundation upon which to view Muslim identity as always being negotiated, not fixed. Similarly, Erikson's (1968) developmental theory, when extended to religious and cultural identity, emphasizes that both personal agency and social context are implicated in identity formation.

3.4 Decolonial Pedagogy

Decolonial pedagogy, as Mignolo (2011) and Walsh (2018) have explained it, challenges colonial knowledge configurations and centers marginal ways of knowing. Decolonial pedagogy interrogates the strategies education privileges Western knowledge and requires transformation. This framework makes possible the teaching of literature containing Islamic content by working through issues of representation, colonial histories, identity construction, and the informative transformative practices.

4. Analysis of Selected Literary Works

4.1 Mohsin Hamid's *The Reluctant Fundamentalist*

Mohsin Hamid's *The Reluctant Fundamentalist* is a reflective examination of Muslim identity formation in the post-9/11 era. Changez, the protagonist, occupies fluid subject positions—as Princeton graduate, corporate employee, Pakistani national, and subsequent American imperialist opponent—illustrating how identity is forged through geopolitical processes and encounters with othering. According to Rahman (2020), "Hamid places his protagonist at the crossroads of cultural identity and global capitalism, laying bare their tensions and contradictions" (p. 112). The novel's monologic tendency reverses orientalist tradition by investing narrative agency in the Muslim protagonist instead of a Western

observer, thereby undermining what Said (1978) identified as the tendency to represent the experiences of the Other instead of allowing the Other to be freely expressed. Furthermore, the open-ended conclusion undermines facile interpretation, compelling the reader to struggle with ambiguity rather than reaching definitive moral conclusions.

4.2 Leila Aboulela's *Minaret*

Leila Aboulela's *Minaret* traces the religious and personal rebirth of Najwa, a once privileged Sudanese woman made into a refugee in London who discovers a new sense of herself through Islamic devotion. This version counters Western feminist representations of Islam as oppressive per se, along with conservative traditionalist ones neglecting women's agency in religion. Hassan (2018) writes that "Minaret portrays spiritual awakening not as withdrawal from modernity but as negotiation with it, representing Islam as a site of both personal and social identity" (p. 73). Najwa's oscillation between her home country, her host nation, and her faith is a classic illustration of Bhabha's (1994) theory of hybridity that instead of adopting or abandoning any single cultural model entirely, she has constructed a complex identity. By doing so, the novel resists flat portrayals of Muslim women and underscores the multidimensionality of postcolonial Muslim identity.

4.3 Kamila Shamsie's *Home Fire*

Kamila Shamsie's *Home Fire*, explores the paradoxes British Muslims face in balancing family, religion, and national belonging. The novel presents a spectrum of Muslim characters with varying relationships to religion, politics, and integration. With Isma's decision to report her brother's extremism, Shamsie troubles straightforward conceptions of family duty and religious solidarity. As Ahmed (2019) observes, "Shamsie refuses easy categorizations of 'good' and 'bad' Muslims, instead illuminating the structural factors that shape individual choices" (p. 94). The novel's focus on state surveillance and media narratives works to demonstrate how outside discourses form identity, linking contemporary Islamophobia to older issues of citizenship and belonging while avoiding cultural relativism.

5. A New Pedagogical Framework

Based on the theoretical foundations and literary analyses presented above, A decolonial pedagogical framework for teaching literature with Islamic themes is proposed below. This framework consists of the following principles and strategies:

5.1 Foregrounding Multifaceted Muslim Perspectives

Educators should emphasize on involving selective texts that represent different Islamic traditions, cultural backgrounds and political perspectives. This will help in avoiding the monolithic treatment of Islam and for this educators should also emphasize the diversity of cross cultural, geographical and historical contexts through Muslim experiences. These representations will help educators to disrupt orientalist tendencies to homogenize Muslim identities.

Pedagogical Framework: While creating reading list, texts and writings from different Muslim Authors i.e. Sunni, Sufi, Shia and secular should be emphasized to represent various voices representing multifaceted political and theological positions within Islam.

5.2 Contextualizing Historical Representations

Educators while teaching orientalist depicted texts (historical or contemporary) should furnish their lecture with historical backgrounds/concepts so that students may understand how these representations emerged from specific political and social conditions. This approach doesn't only dismiss problematic texts but also not accept their depictions uncritically.

Pedagogical Framework: Integrate literary texts with historical documents, critical essays, or multimedia resources that illuminate the socio-political contexts of their production. For instance, excerpts from Said's *Orientalism* may help in understand the colonial literature depicting Muslims.

5.3 Developing Critical Literacy Skills

To make students identify and understand how power operates through representation is one of the critical components of decolonial pedagogy. Educators should involve teaching students to recognize orientalist tropes, question assumed cultural hierarchies, and test how literary techniques contribute to othering or humanizing Muslim characters.

Pedagogical Framework: Deliver analytical frameworks and selective questions that prompt students to examine character development, narrative perspective, setting, and language in relation to power dynamics and representation. For example, students might track which characters have narrative authority and which are described only through others' perspectives.

5.4 Creating Dialogic Classroom Spaces

Decolonial pedagogy requires the transformation of traditional classroom dynamics where learners will take the lead. This helps in creating space for multiple voices and perspectives. This will involve rethinking whose knowledge is validated, how discussion is nurtured, and how student contributions are evaluated.

Pedagogical Framework: Implement learner based discussion to create opportunities for students to bring their own cultural knowledge into dialogue with texts including structured small-group discussions, student-led seminars, or collaborative annotation activities.

5.5 Connecting Literary Analysis to Contemporary Issues

Educators should reform or arrange a safe space where students' lived experiences and social contexts should be discussed in relevance with textual analysis contemporary manifestations of Islamophobia and identity formation. This connection may help students in recognizing literature not as artifact but a living tradition that shapes and responds to social realities.

Pedagogical Strategy: Students have to study the literary texts which are from integrated contemporary sources—such as news media, social media discourse, or local community narratives. These sources contain the themes present in the literary texts. For instance, students could critically examine media portrayals of recent events impacting Muslim communities and find similarities these representations with the depictions found in the assigned literature, fostering deeper critical engagement and socio-literary awareness.

6. Practical Implementation

6.1 Curriculum Integration

To operate this decolonial approach needs a mindful incorporation into the current curricula so that texts with Islamic themes will not be confined into "multicultural literature" or "world literature". Educators need to incorporate these texts throughout the curriculum. This integration might involve:

- i. Concurrently examining established Western literary texts alongside writings by Muslim authors that explore analogous themes.
- ii. Incorporating views from Muslim traditions in units structured by genre, historical period, or literary movement.
- iii. Developing thematic units that examine universal human experiences through multicultural cultural viewpoints.

6.2 Sample Lesson Sequence

The following instructional sequence demonstrates how instructors can utilize this method in the instance of teaching Mohsin Hamid's *The Reluctant Fundamentalist*:

Lesson 1: Contextualizing the Novel

- i. Provide brief historical context for post-9/11 experiences of Muslim Americans
- ii. Introduce dramatic monologue and its literary functions
- iii. Initial reading assignment with guided questions for narrative perspective

Lesson 2: Examining Narrative Devices

- i. Small group reading of chosen passages on how Changez addresses his American audience
- ii. Explanation of unreliable narration and how it affects reader positioning
- iii. Writing activity investigating how narrative perspective influences understanding of events

Lesson 3: Identity Construction within Transnational Spaces

- i. Examination of Changez's changing relationship with Pakistan and America.
- ii. Introduction to concept of hybridity through brief theoretical excerpt
- iii. Joint mapping of influences on Changez's identity throughout the novel

Lesson 4: Linking to Current Contexts

- i. Analysis of current news stories on Muslim Americans' experiences
- ii. Organize discussion on similarities between novel's backdrop and current events
- iii. Reflective writing about how literature influences knowledge of current problems

6.3 Evaluation Methodologies

Traditional assessment methods often reinforce colonial knowledge hierarchies by privileging certain forms of expression and analysis. The following approaches might be included for decolonial assessment.

- i. Cross-modal projects that allow students to express their understanding through diverse media and digital expression
- ii. Dialogic interaction and co-construction of meaning among learners could be emphasized through collaborative assessment.
- iii. Reflective assignments that may connect literary analysis with their sociocultural situation and experiences.
- iv. Performance-based assessments that engage learners with texts' thematic dimensions.

7. Conclusion

This essay makes the case for a decolonial pedagogy of teaching Islamic-themed literature—one that pushes back against orientalist discourses, brings Muslim diverse voices to the forefront, and fosters inclusive classrooms. By analyzing the works of Hamid, Aboulela, and Shamsie, I have shown how contemporary literature is tackling the intersections of Islam, Islamophobia, and identity formation. The proposed curriculum foregrounds critical literacy, contextualization of the past, dialogic pedagogy, and connections to current events, and offers practical strategies for implementing and piloting the curriculum. Although institutional constraints will be obstacles, these practices result in student engagement and serve social justice. Future research might explore how this framework functions in different educational contexts, examine student responses to decolonial pedagogical approaches, and develop additional resources for educators seeking to implement these strategies. As educational institutions are increasingly recognizing the need for inclusive and culturally responsive pedagogy, strategies that emphasize resisting Islamophobia and facilitating complicated identity development have become ever more vital. Literature's potential to develop empathy and enhance critical thinking capacity makes it a critical medium for resisting bias and creating more just communities. Through purposeful pedagogical strategies, this potential can be even more fully harnessed.

References

- ¹ Ahmed, Leila. *Women and Gender in Islam: Historical Roots of a Modern Debate*. Yale University Press, 2020.
- ² Al-Dabbagh, Abdulla. *Literary Orientalism, Postcolonialism, and Universalism*. Peter Lang, 2010.
- ³ Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
- ⁴ Chambers, Claire. *Making Sense of Contemporary British Muslim Novels*. Palgrave Macmillan, 2018.
- ⁵ Chambers, Claire. *Britain Through Muslim Eyes: Literary Representations, 1780–1988*. Routledge, 2021.
- ⁶ Erikson, Erik H. *Identity: Youth and Crisis*. W. W. Norton & Company, 1968.
- ⁷ Hall, Stuart. "Who Needs Identity?" *Questions of Cultural Identity*, edited by Stuart Hall and Paul du Gay, Sage, 1996, pp. 1–17.

- ⁸ Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Sage, 1997.
- ⁹ Hassan, Wail S. *Immigrant Narratives: Orientalism and Cultural Translation in Arab American and Arab British Literature*. Oxford University Press, 2018.
- ¹⁰ Lyons, Jonathan. *Islam Through Western Eyes: From the Crusades to the War on Terrorism*. Columbia University Press, 2012.
- ¹¹ Mignolo, Walter D. *The Darker Side of Western Modernity: Global Futures, Decolonial Options*. Duke University Press, 2011.
- ¹² Morey, Peter, and Amina Yaqin. *Framing Muslims: Stereotyping and Representation After 9/11*. Harvard University Press, 2011.
- ¹³ Nash, Geoffrey. *Writing Muslim Identity*. Continuum, 2012.
- ¹⁴ Rahman, Mohammad Syafiq. *Teaching Literature from an Islamic Perspective*. IIUM Press, 2013.
- ¹⁵ Rahman, Mohammad Syafiq. "The Reluctant Fundamentalist: Hybrid Identity and Muslim Alienation." *Journal of Postcolonial Writing*, vol. 56, no. 1, 2020, pp. 104–116.
- ¹⁶ Said, Edward W. *Orientalism*. Pantheon Books, 1978.
- ¹⁷ Shah, Saeeda. *Education, Leadership and Islam: Theories, Discourses and Practices from an Islamic Perspective*. Routledge, 2018.
- ¹⁸ Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.
- ¹⁹ Walsh, Catherine E. "Decoloniality in/as Praxis." *On Decoloniality: Concepts, Analytics, Praxis*, edited by Walter D. Mignolo and Catherine E. Walsh, Duke University Press, 2018, pp. 15–32.
- ²⁰ Williams, Raymond. *Marxism and Literature*. Oxford University Press, 1977.

Transforming English Learning through Videogame Narratives: A Pedagogical Approach

Md. Arafat Mostofa

Lecturer, Department of English, North Bengal International University, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/15.-Md.-Arafat-Mostofa.pdf>

Received : 27 February 2025

Received in revised: 27 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Videogames; Identity; English Education;
Pedagogy; Student Engagement.

ABSTRACT

The integration of video games into English language and literature education represents a groundbreaking approach that leverages interactive media to enrich learning experiences. This study investigates the potential of narrative-driven games as tools for developing linguistic skills, enhancing literary analysis, and fostering immersive engagement. Video games provide students with opportunities to explore plot development, character analysis, and thematic depth through active participation, bridging traditional literary interpretation with contemporary digital contexts as an immersive learning module. Interactive games allow learners to deconstruct narrative techniques, analyze character motivations, and engage with multifaceted storylines, promoting critical thinking and creative expression. Narrative driven games like "Call of Duty" or "Age of Empires" help students enrich their grip on history, nationalism, identity, ethnicity and many other important aspects. By aligning gameplay with English curricula, students can deepen their understanding of language structures and literary elements in a dynamic, multimodal environment. Through empirical research involving qualitative data from a structured questionnaire (both open-ended and close-ended), this study synthesizes theoretical perspectives to guide educators in incorporating video games effectively, highlighting their capacity to address diverse learning styles and boost student motivation. Practical challenges such as accessibility, teacher readiness, and curriculum alignment are critically assessed, offering strategies to mitigate these issues. This research positions video games as a transformative medium in English education, advocating for their integration to modernize teaching practices and enhance literary appreciation. It concludes with actionable recommendations to bridge traditional pedagogy and interactive storytelling, paving the way for innovative, student-centered learning frameworks.

1. Introduction

Education has entered a revolutionary era as new digital technologies profoundly redefine learning cultures. Generation Z learners today exhibit unprecedented levels of engagement with digital technology, and the use of smartphones and computers has become virtually ubiquitous in their lives. In this digital culture, narrative video games are a powerful yet underutilized pedagogical instrument for English language and literature instruction. The pervasive online engagement of Gen Z students holds a unique promise for transforming non-academic gaming into productive learning. Story games offer carefully constructed narratives, character development, and thematic explorations akin to traditional literary works, but with interactive features that appeal to technology-native students. Educators can use students' existing technology competence and game enthusiasm to develop instruction strategies that integrate learning into familiar digital environments. Unlike passive reading experiences, interactive game worlds require active involvement in narrative construction. Used strategically in pedagogy of English studies, these experience-based forms of engagement instill critical thinking development through direct interaction with narrative form and character driving forces. Games like "The Last of Us" provide emotionally sophisticated narrative, "Red Dead Redemption" provides sophisticated moral exploration, "Life is Strange" approaches issues of coming of age

with care, and history simulations like "Assassin's Creed" drop students into deep cultural contexts—all within digital settings already familiar to today's students. This research examines the way interactive games may be employed to enhance English language teaching through enhanced literary analytical methods and language acquisition. By analyzing player interaction with narratives in a game, this research connects interactive media to academic success while addressing critical educational issues, including diminishing interest in traditional text-based education. Through careful analysis of such learning experiences, the current research provides evidence-based advice for teachers who would like to revive their teaching with games of proven origins which complement traditional practices without displacing them but prepare students for a more content-diverse information world.

2. Literature Review

2.1 Historical Evolution of Technology in Language Education

Technology has evolved in a remarkable way in the field of language education over the past two decades. Early approaches relied on recordings and language laboratories, which focused on repetitive drills built on behaviorist principles. Around the 1980's computer-assisted language learning (CALL) approaches introduced more interactive options (although still the focus was on structured exercises) (Chapelle & Sauro, 2017). The 21st century saw a shift away from rigid, instructor-led approaches to the Gen Z in favor of increasingly immersive, multimedia solutions (primarily video games), mirroring trends in educational practice and in particular in language learning: from rigid, instructor-led models to constructivist paradigms of contextualized, student-centered learning (Reinders & White, 2016).

2.2 Theoretical Frameworks

Three basic theories of learning language are explored in this article: The Input Hypothesis (Stefan Krashen, 1982). It states that individuals acquire language best through exposure to slightly challenging but comprehensible input (this kind of input is naturally part of the narrative structure of games, where each dialogue fragment is enacted within a context of meaning). The social constructivism of Lev Vygotsky (1978). A key belief in social constructivism is that "games create complex problems for players in such a way as to fit their growing abilities into situations where they live". The Zone of Proximal Development is where the most developed individual is at his best. James Paul Gee (2003): How games encourage embodied learning, through immediate feedback, problem-solving, and situated cognition.

2.3 Empirical Research

Recently studies have shown the tangible benefits of game-based learning. Chen and Yang (2013) reported that students were much more likely to retain vocabulary when they played interactive narratives, rather than memorizing and reciting texts. Black and Steinkuehler (2009) noted that multiplayer online games encouraged critical literacy skills in students by providing them with opportunities to analyze texts, make intertextual connections, and collaborate in meaning making. Historical games such as Assassin's Creed also proved effective in helping students understand cultural and historical contexts because they engender an immersive experience that textbooks alone cannot replicate (McCall, 2016).

2.4 Gaps and Rationale

Although these findings seem promising, gaps remain within the literature. While most studies focus on language acquisition or STEM applications, few researchers have provided a thorough examination of commercial narrative games' potential for applying them in undergraduate English classrooms. Few researches have provided guidance on how best to incorporate narrative-based videogames into formal education programs. For this study we sought to bridge the gap between the theoretical potential and the reality of university classrooms by harnessing empirical evidence with implementation-oriented frameworks.

3. Methodology

This study used a qualitative research approach, obtaining data through a structured survey of 307 university students. The quantitative survey sought to collect numerical evaluations and descriptive written response about the perceived benefits of video games as aids in learning English language. The respondents focused on how video games might help them develop their knowledge and skills in English language learning as well as achieve improved general academic performance. By collecting qualitative data the purpose of this study was to provide valuable and nuanced information about how video games may influence English language learning in higher education.

3.1 Limitations

While the approach captured diverse perspectives, two key limitations emerged: Sampling bias (gamers overrepresented) and self-reporting biases were acknowledged. These constraints help interpret the findings while suggesting areas for future research to address these potential distortions in the dataset.

4. Findings

The study uncovered pertinent information using the participant's opinions in addition to the numerical data. By looking at the results from different perspectives, one is able to obtain how video games have the potential to change the teaching of English in educational institutions. All the participants, 307 in total, provided answers to the questions posed.

4.1 Qualitative Data Analysis

A comprehensive summary of the questionnaire and the responses is given below:

Q1. Where do you play video games?

The majority of respondents noted that they played video games on their phones. Of the responders, 80% chose mobile devices and a smaller percentage (20%) played on both phones and computers. Console users did not respond at all. This indicates that mobile devices seem to dominate the gaming for most participants.

Q2. To what extent do you agree with the following statement: "Video games can effectively enhance English language learning and literary analysis skills."

The absolute majority of the vote (80%) also believed that video games could positively impact English language learning and literary analysis. About 20% remained neutral while not a single respondent disagreed which shows that there was a very positive sentiment towards games aiding education.

Q3. Which of these skills do you believe can be most improved through video game narratives?

Vocabulary acquisition and critical thinking were the most widely selected skills. 60% of the participants indicated vocabulary enhancement, and 40% indicated critical thinking and analysis. Others also noted understanding literary themes and improving creative writing skills.

Q4. Which types of games do you think have the most educational potential for English learning?

Narrative games like *God of War* and *The Last of Us* were the choice of the majority of the participants (60%). Battle royale multiplayer and MOBA games were mentioned but by a smaller number (20% each), which means that there is a strong tendency towards narrative worlds for language learning.

Q5. What do you see as the biggest challenge to incorporating video games into English education?

Access to technology and curriculum integration were viewed as primary barriers. Technology cost was reported by 40%, and curriculum integration issues by another 40%. Time limitations in programs were less often cited (20%), but nonetheless reported as a barrier.

Q6. How would you rate the current readiness of educational institutions to incorporate video games into English teaching?

There was a divergence of opinion, but most (60%) saw institutions as being "somewhat ready with significant barriers." 20% saw institutions as being "moderately ready with some barriers," and another 20% ranked them as "not at all ready," so there was a widespread disbelief that institutions were prepared.

Q7. What resources would be most helpful for implementing video games in English education?

The majority of participants strongly supported pre-tested lists of appropriate games with teacher manuals (60%), followed by calling for lesson plan templates and assessment materials (40%). A call was also made for access to facilitative technological infrastructure.

Q8. How do you think video games can best be integrated into English education?

Using games as supplemental materials outside class was the most highly desired proposition (60%). Comparative study to classic texts was also well preferred (40%), and a few proposed the use of games as integral parts of the curriculum, indicating a lean towards hybrid pedagogical paradigms.

Q9. Which aspects of identity and cultural understanding can be most effectively explored through video game narratives?

The most frequent (60%) reason mentioned was nationalism and cultural identity. Historical settings and gender portrayal were also reported (20% each), demonstrating that the respondents view video games as formative media to explore diverse social and historical settings.

Q10. In your opinion, how effective are narrative games like "Call of Duty" or "Age of Empires" in helping students understand historical contexts and cultural identity?

The majority (80%) of them evaluated such games as "moderately effective," whereas a minority (20%) of them evaluated them as "somewhat effective." None of the respondents evaluated them as "highly effective" or "ineffective," which is a hopeful but cautious estimate of their educational potential.

Q11. To what extent do you believe integrating video games into English education aligns with modern student-centered learning approaches?

Most participants (80%) described the alignment as "moderate," while 20% considered it "high." No one rated the integration as low or misaligned, suggesting broad recognition that video games resonate with contemporary, student-focused educational models.

4.2 Key Takeaways

In examining both data types together, several notable patterns appear. Enthusiasm for game-based learning is tempered by practical concerns about implementation. The results uncovered a dramatic disconnect between student enthusiasm (80% approval) and institutional readiness (only 10% believed schools were ready for adoption). The disparity suggests that while students recognize the promise of game-based learning, much remains to be done to develop such things as infrastructure for widespread access, training programs for teachers, standard assessment frameworks etc.

5. Discussion

The outcomes of the research provide compelling evidence that narrative computer games are capable of significantly enhancing student motivation and increasing learning achievement in English education. The computer programs engage experiences that might be hard to mimic for conventional instructional methods, particularly for today's digitally-native learners. The interactivity of games enables students to interact actively with stories, develop critical thinking, and acquire complex literary ideas through contextualized environments. However, to realize this potential, there are several important challenges to be met:

5.1 Curriculum-Game Alignment

One major area is curriculum-game alignment. Teachers must select games that buttress current literary objectives, have established learning objectives that relate to gameplay, and plan on assessment materials that monitor language development and literary analysis. Plotting game stories onto canonical texts—such as connecting *What Remains of Edith Finch* to Gothic fiction—may aid students in understanding narrative techniques across mediums.

5.2 Teacher Readiness

This is a crucial factor. Teachers do not feel adequately confident or well-equipped to plan game-based instruction effectively. Professional development activities need to offer

concrete advice on the use of games in the classroom, e.g., on assessing their learning value and on leading effective discussion. Support needs to go beyond technical skill to allow teachers to connect game play to literacy skill.

5.3 Access Initiatives

Last but not least, access is a first priority. Closing the digital divide requires schools to have equal access to technology as lending programs, game labs, or corporate affiliations with computer companies. Alternative adoption strategies—like mobile-based games or community programs—can offer support to all students in or out of socioeconomic boundaries.

The study also reveals important considerations for future implementation:

a) Assessment Strategies

Official evaluations do not always reflect the scope of game-based learning. Journals, presentations, or open-ended tasks enable students to demonstrate what they know in novel ways.

b) Classroom Management

There have to be game-based learning classroom practices. Teachers have to orchestrate multiplayer, lead discussions about game selection, and shift fluidly between virtual and real action.

c) Involvement and Participation of Parents and Administration

Winning the unwavering backing of all stakeholders is central to the success of our efforts. Schools must be in a situation where they are categorically able to convey persuasively both the numerous educational benefits that can be delivered through games, the debunking of the widespread concerns regarding screen time, and offer clear, persuasive evidence to demonstrate evident academic success arising from the same.

d) Long-term Integration

Game-based learning, as an innovative pedagogy, must be accompanied by a practical and reflective curriculum planning process. The planning must be carried out in conjunction with English departments, technology staff, as well as administrators, to allow for a deep and long-term integration of these methods into the teaching process.

Not only is video gaming a valid inclusion among more conventional texts, but it can also potentially engage students in a love of both story and language. Through the inclusion of video games in the classroom, instructors can make the teaching of English much more interactive, engaging, and relevant, especially in the modern high-speed digital era, by thoughtfully planning, providing, and overseeing their use in classroom settings.

6. Recommendations

6.1 Curriculum Development

Teachers need to supplement literary study with coupling narrative games alongside classic texts so that there is comparative study of themes and narrations. Strategic game choice and creative measures—such as portfolios or oral testing—better gauge student learning while prioritizing interpretation and choice over conventional testing.

6.2 Teacher Training

Effective professional development must combine technical and pedagogical education through summer institutes, PLCs, and micro-credentials. Mentorship by experienced teachers and recent hires, as well as student "digital mentors," can establish long-term support networks and ease technical adoption of game-based learning.

6.3 Infrastructure and Access

It requires tech audits, creative funding, cloud-based games for fewer gadgets, and after-school labs to close access disparities and ensure every student has the chance to learn from games.

7. Conclusion

7.1 Summary of Key Findings

Narrative games enhance English learning through deeper literary analysis, vocabulary, and engagement. Interactive storytelling is good for students, but challenges remain—unequal access, teacher preparedness, and curriculum integration. Overcoming these challenges is essential to the full potential of game-based learning's educational benefit.

7.2 Contributions of this Study

The research presents evidence-based models for game integration, shows models for interactive media evaluation, and provides successful classroom case studies. More importantly, it legitimates video games as educational tools, closing the gap between conventional academic processes and learning conduct of digitally born students.

7.3 Future Research Directions

Five topics need more research: the long-term impact of learning, cross-cultural models, effects by genre, special education applications, and cost-effectiveness. These studies will inform best practice as game-based pedagogy develops further, demonstrating that with proper support, story games can enhance English teaching by expanding our definition of texts, not displacing standard literature but complementing it in meaningful ways.

References

- ¹ Krashen, Stephen D. *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon, 1982.
- ² Vygotsky, Lev S. *Mind in Society: The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press, 1978.
- ³ Gee, James Paul. *What Video Games Have to Teach Us About Learning and Literacy*. New York: Palgrave Macmillan, 2003.
- ⁴ Chapelle, Carol A., and Shannon Sauro, eds. *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken, NJ: Wiley, 2017.
- ⁵ Chen, Howard Hao-Jan, and Ting-Ting Yang. "The Impact of Adventure Video Games on Foreign Language Learning." *Journal of Educational Technology & Society* 16, no. 2 (2013): 168–180.
- ⁶ McCall, Jeremiah. *Gaming the Past: Using Video Games to Teach Secondary History*. New York: Routledge, 2016.
- ⁷ Reinders, Hayo, and Cynthia White. "20 Years of Technology and Language Learning." *Language Learning & Technology* 20, no. 2 (2016): 1–10.
- ⁸ Ryan, Richard M., and Edward L. Deci. "Self-Determination Theory." *American Psychologist* 55, no. 1 (2000): 68–78.
- ⁹ Squire, Kurt. *Replaying History: Learning World History Through Playing Civilization III*. PhD diss., Indiana University, 2004.
- ¹⁰ Black, Rebecca W., and Constance Steinkuehler. "Literacy in Virtual Worlds." *Journal of Adolescent & Adult Literacy* 52, no. 8 (2009): 681–685.
- ¹¹ Peterson, Mark. *Computer Games and Language Learning*. New York: Palgrave Macmillan, 2013.

Integrating Local Media and Film in Humanities Classrooms in Bangladesh: Pedagogical Approaches and Challenges

Md. Mahfuz Hasan Shuvo

Lecturer, Department of English, North Bengal International University, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/16.-Md.-Mahfuz-Hasan-Shuvo.pdf>

Received : 24 February 2025

Received in revised: 22 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

media literacy, pedagogical innovation,
Bangladesh education, cultural relevance,
humanities education

ABSTRACT

This paper examines the use of regional media and integration of local film in Arts and Humanities classrooms in Bangladesh as a culturally relevant pedagogic tool with particular emphasis on resource-constrained educational environments. It investigates how Bangladeshi educators can leverage local media and film to enhance critical thinking, cultural awareness, and student engagement while observing the limitations and ethical considerations associated with incorporating these media into pedagogy. Based on classroom observations, teacher interviews, and student feedback, analysis shows diverse Bangladeshi institutions that have integrated media-enriched lessons agree that incorporating media and film can effectively contextualize abstract concepts and enhance student engagement, particularly in disciplines such as history, literature, and cultural studies. Collaborating with existing traditional teaching methods, the discussion aims to develop culturally responsive classrooms within global discourses on media pedagogy that address unique regional challenges and opportunities. This study aims to guide future research and inform policy reforms, fostering more inclusive, engaging, and context-sensitive media integration in developing educational systems while accounting for potential drawbacks such as stereotype reinforcement and biased narratives.

1. Introduction

The integration of local media and film in humanities education offers a transformative approach to culturally responsive pedagogy, particularly in resource-constrained settings like Bangladesh. Based on concepts from critical pedagogy (Freire, 1970) and media literacy theories (Hobbs, 2011), this study explores the ways in which Bangladesh teachers can use regional films (e.g., works by Tareque Masud or Tanvir Mokammel, documentary, movies) and local media (e.g., *Prothom Alo* cartoons, and Natoks) to facilitate student engagement in classes such as history, literature, and cultural studies.

Media integration into humanities teaching presents an informative case study in Bangladesh's educational field. The educational system of Bangladesh holds abundant cultural resources in literature and film that remain underutilized in formal teaching practices. The research carries special importance as it appeared Education decolonization literature continues to expand through publications by Smith (1999) and Paris and Alim (2017).

This paper critically explore issues including digital inequalities (Warschauer, 2004), stereotyped representations (Hall, 1997), and teacher preparedness (Mishra & Koehler, 2006). Drawing on empirical research and theoretical analysis, it aims to build a sophisticated understanding of the both the potential and constraints of media-enhanced humanities education in Bangladesh.

2. Literature Review

2.1 Theoretical Frameworks

Several helpful concepts aid in the use of local media in humanities teaching. Culturally Relevant Pedagogy (Ladson-Billings, 1995) helps us see how local media can connect general lessons to the real lives of students. Multimodal Literacy (Kress & van Leeuwen, 2001) tells us that meaning is not just reading text, but also includes pictures, sound, and electronic media, and therefore films are sophisticated texts requiring particular skills to decipher.

Postcolonial Education Theory (Smith, 1999) is interested in the decolonization of education practice by way of the localization of native knowledge systems and narratives. Local media can then be understood as resistance to cultural imperialism. Also, Critical Media Literacy methodologies (Kellner & Share, 2007) concentrate on developing pupils' capacities in terms of being critical readers of the media when it comes to matters of power, representation, and ideology.

2.2 Local Media in Bangladeshi Context

The diverse and dynamic media environment of Bangladesh functions as an educational resource for humanities education. Through the work of Tareque Masud in *The Clay Bird* (2002) the country's film industry blends historical and cultural storytelling which enables viewers to ponder independence narratives and religious identification (Ahmed, 2015).

The widely watched Natok dramas on television can encourage educational learning according to Hoque (2020) yet they can preserve existing gender stereotypes as warned by scholars. Newspaper cartoons display effectiveness in handling modern-day socio-political matters but researchers should scrutinize their bias perspectives. Research on media effectiveness in educational environments is currently scarce even though potential exists for its useful application in learning environments.

The study by Rahman (2020) indicates that modern educators working in cities acknowledge media integration's worth but struggle with necessary training along with suitable technology. A significant digital divide exists according to Islam and Ahmed (2018) that separates urban and rural areas because rural students encounter major challenges when they try to use educational media.

2.3 Global Views on Media in Humanities Education

International literature suggests that the use of media in humanities education can be valuable. Hobbs (2011) explains how critical engagement with media can be used to improve critical thinking and civic literacy among students. Nevertheless, researchers also suggest some problems. Jenkins' (2009) discussion of participatory culture draws attention to the need to address participation gaps that may reinforce learning disparities that already exist.

These global perspectives must be cast within the specific context of Bangladeshi education. As Sen (2005) argues in *The Argumentative Indian*, South Asian educational innovations must be grounded in local intellectual traditions and not borrowed unthinkingly from Western exemplars.

3. Methodology

A qualitative case study method developed by Stake (1995) served as the foundation to explore how local media and film relate to the humanities curriculum in Bangladesh classrooms. The data collection activities happened at ten educational institutions dispersed across Bangladesh.

- a. Three urban universities in Dhaka and Rajshahi
- b. Two regional colleges in Khulna and Kushtia
- c. Three secondary schools in semi-urban areas
- d. Two rural madrasas (local religious learning institute like schools) with humanities programs

Out of all these institutions 15 humanities teachers participated in semi-structured interviews. A total of 200 students answered surveys describing their background with media-enhanced humanities education. Data collection methods included:

Classroom Observations: Twenty-five instructors taught humanities classes with local media through structured observations of their educational methods while evaluating interaction with students and adaptation practices.

Semi-structured Interviews: Fifteen humanities professors engaged in one hour semi-structured interviews that examined both their reasons as well as their methods and obstacles yet noticed outcomes with media incorporation.

Student Surveys: Quantitative and qualitative data were collected from 200 students regarding their engagement with local media, perceptions of media-enhanced learning, and assessments of learning outcomes.

Document Analysis: An examination of curricular materials together with lesson plans institutional policies and media resources revealed the frameworks that control media integration. A thematic analysis based on Braun and Clarke (2006) conducted data analysis through repeated coding processes that interconnected themes among all sources of information. The analysis proceeded using theoretical constructs from the literature review that included culturally relevant pedagogy and critical media literacy.

4. Findings and Discussion

4.1 Pedagogical Benefits

4.1.1 Enhanced Engagement Through Cultural Relevance

Throughout different institutional settings, teachers frequently mentioned the presence of local media amplified student involvement in humanities content. In literature workshops, pupils found more relevant when the abstract theories of the canonical book were compared to their cinematic turns of events. One Dhaka University professor described how students who had initially struggled to engage with Rabindranath Tagore's philosophical perspective in *The Postmaster*, *Monihara (The Lost Jewels)*, *Samapti (The Conclusion)* (1891, 1898, 1893) became deeply invested after viewing scenes from the film adaptation *Teen Kanya* by Satyajit Ray

"The film transformed their understanding. Visual means to implicate Tagore's metaphysical thoughts from remaining abstract and students started relating these abstract ideas with their life and cultural background." (Teacher Interview #7)

Survey conclusions confirmed this finding, as 78% of student respondents reported that media integration "greatly increased" their interest in humanities courses. Qualitative comments frequently mentioned the motivational impact of seeing local contexts and experiences represented:

"When we studied Akhtaruzzaman Elias's novel alongside clips from its television adaptation, I felt for the first time that our literature class was connected to my real life and the world around me." (Student Survey #42)

Classroom observations showed very high level of student engagement in media-related conversation. It was in an isolated rural secondary school that a routine lesson of theirs erupted in an animated discussion as students studied political cartoons from Prothom Alo which looked into the environmental concerns in the Sundarbans.

4.1.2 Development of Critical Thinking Skills

In addition to motivation rewards, media integration encouraged complex analytical skill-bases. Documentary films were also very useful for building analytical skills. Students at a local college in Sylhet got into elaborate discussions following watching of Kamar Ahmad Simon's documentary *Are You Listening!* (Khadija, 2016), that looks at the impacts of climate change on coastal communities:

"Students began analyzing whose voices were centered in the documentary and whose were marginalized. They questioned narrative techniques and evidence presentation. These are sophisticated media literacy skills that transfer to their analysis of other texts." (Teacher Interview #3)

The evaluation of student work samples revealed improvements in their analytical ability to compare subjects. The essays revealed detailed comprehension of how different media formats transform the meaning of the Liberation War narratives in Bangladesh. According to the findings of Jenkins (2009) media literacy creates critical thinking abilities which students can use regardless of their subject area.

4.2 Challenges and Constraints

4.2.1 Resource Gaps and Infrastructure Limitations

Financially unstable institutions encounter multiple barriers when implementing multimedia integration. One projector maintains service responsibilities for the entire teacher staff of

twenty members. Students must reserve films in advance while transporting their personal laptops to complete screenings.

“Our school has only one projector shared among twenty teachers. To show a film, I must reserve it weeks in advance and often carry my personal laptop to class. Many of my colleagues simply give up trying.” (Teacher Interview #11)

UNESCO (2022) report regarding Bangladesh educational technology access issues shows rural institutions faced the most serious barriers to technology. The two investigated madrasas lacked specialized audiovisual equipment which led the staff to undertake creative solutions for teaching purposes.

“I download clips to my phone and have students gather in small groups to view them. It's not ideal, but it's the only way to incorporate visual media.” (Teacher Interview #14)

Survey results highlighted these disparities, with 82% of students in rural institutions reporting “rarely or never” having access to proper viewing equipment, compared to 34% in urban universities. Limited hardware capabilities and insufficient bandwidth problem together with unstable power supply system made it difficult for teachers to successfully integrate media into their lessons.

4.2.2 Cultural Sensitivity and Content Concerns

Media integration faced extra barriers because of cultural elements. Teachers needed to choose content material carefully between respecting religious diversity and cultural preferences and ensuring students developed their critical thinking abilities:

Some students in our study objected to the mystical traditions of Hason Raja presented in the film because they believed these religious perspectives deviated from orthodox traditions. The discussion required me to present it as cultural study rather than religious teaching.” (Teacher Interview #8)

Cultural identity perceptions that clash with traditional perspectives and progressive viewpoints emerge from Bangladeshi responses to folk media according to Karim (2018). A few teachers pointed out their apprehension with regards to maintaining inaccurate cultural stereotypes by blindly watching media content. Some teachers struggled with using popular Natoks because these productions targeted young students well yet maintained gender-stereotypical portrayals:

“I hold concerns about the negative portrayals of women which label them either selfless or controlling when students watch popular drama shows. The development of critical awareness needs to accompany classroom activities involving educational materials.” (Teacher Interview #5)

The classroom observations confirm Hall's (1997) theory about media representation as an influence on cultural perceptions especially when using popular media.

4.2.3 Teacher Preparedness and Pedagogical Support

Literature analysis identified a wide gap in teacher preparation regarding their capability to use media properly. Media literacy education training was limited to three of fifteen teachers while most teachers developed their approaches independently by experimentation.

“Through my continuous mistakes I learned new approaches. My initial efforts to analyze films proved unsuccessful because students saw those sessions only as entertainment opportunities. No teacher had given me any recommendations about critical viewing activity organization. (Teacher Interview #10)

The absence of training led to observation-based findings in classrooms. The teachers who showed mastery in fostering critical analysis through established frameworks performed well but many educators experienced challenges when their approach meant using media content only as demonstration or leisure material. The level of institutional backing which aimed to develop these capabilities differed vastly between education settings which in turn led to an uneven application of media-enhanced teaching methods.

4.3 Adaptations and Innovations

Despite these challenges, the study revealed creative adaptations developed by Bangladeshi educators to overcome constraints. Teachers in resource-constrained environments demonstrated remarkable ingenuity, including:

- Creating media analysis activities using print materials when digital equipment was unavailable
- Utilizing audio-only content as alternatives to video when visual display options were limited
- Developing collaborative viewing arrangements where small student groups shared mobile devices
- Assigning media viewing as homework when classroom viewing was impossible

A particularly innovative approach was observed at a semi-urban secondary school, where the teacher created a "media corner" with newspaper clippings, printed screenshots from films, and magazine advertisements related to course themes.

To address cultural sensitivities, teachers developed strategic framing approaches that acknowledged diverse perspectives while encouraging critical engagement:

"Before analyzing political cartoons, I establish that our goal isn't to judge the political positions but to understand the visual and rhetorical techniques used to communicate viewpoints. This helps separate analytical skills from ideological agreement." (Teacher Interview #9)

Several teachers described employing comparison as a strategy for navigating culturally sensitive content, aligning with Gay's (2010) principles of culturally responsive teaching.

5. Recommendations

5.1 Policy Recommendations

Curriculum Reform: State curriculum frameworks need to include media literacy outcomes within humanities areas. As Buckingham (2019) recommends, these reforms should put media analysis on the centre and promote, rather than treat media analysis as an enrichment activity. **Funding Allocation:** Initiatives of targeted financial investments should tackle existing digital inequalities between urban-rural institution type. Instead of concentrating solely on hardware provision, these initiatives should speak the same language as Warschauer (2004) and move towards a more holistic perspective, regarding human and social resources, as well as hardware.

Assessment Alignment: Examination systems should be reformed to value media analytical skills alongside traditional text analysis. Including media analysis components in standardized assessments would legitimize these pedagogical approaches.

5.2 Institutional Recommendations

Teacher Professional Development: Schools need to have wide-ranging professional training programs minion TPACK model (Mishra & Koehler, 2006), which involves combination of technological, pedagogical and content knowledge.

Content Development: Educational institutions allied with media companies should produce educational content that serves academic requirements without promotional standards.

Ethical Framework: Institutions should set up rules for evaluating media material, making certain choices do not perpetuate damaging stereotypes or sensitize certain truths. The following guidelines should be based on engaged pedagogy principles from hooks (1994).

5.3 Pedagogical Recommendations

Scaffolded Analysis: Teachers will utilize organized analytical frameworks; one that is systemic and leaves students go from conceptual understanding to media text analysis. For those institutions with limited media availability these frameworks should have a pre-viewing, viewing, post-viewing segment. **Student Production and Local Media:** Student production of basic media texts, where resources are available, promote critical and creative media literacy. Even in environments with limited resources, projects of collaborative production using existing technologies (e.g. mobile phones) can also investigate students' knowledge for media construction. **Collaboration Across Disciplines:** Humanities teachers should team up with media studies colleagues, ICT teachers and other relevant staff to develop integrated approaches making full use of diverse expertise.

6. Conclusion

This study demonstrates that local media integration in Bangladeshi humanities classrooms has the advantage of pedagogy while it poses great challenges. The results indicate that successful implementation involves reconciling cultural relevance (Gay, 2010) with critical media literacy (Kellner & Share, 2007), especially in environments marked by scarcity and cultural provision. "Bangladeshi educators forge ingenious solutions, transcending infrastructural limits to create contextual media-enhanced teaching models. Yet barriers persist: the digital divide, inadequate training, and tension between radical and traditional pedagogies. Further inquiry must assess media-enriched teaching's enduring impact on students—both academically and in critical thinking development. As Bangladesh evolves scientifically, arts education must extend beyond current boundaries through positive media integration."

References

- ¹ Ahmed, N. *Bangladeshi Cinema and National Identity*. Dhaka University Press, 2015.
- ² Braun, Victoria, and Virginia Clarke. "Using Thematic Analysis in Psychology." *Qualitative Research in Psychology*, vol. 3, no. 2, 2006, pp. 77–101.
- ³ Buckingham, David. *The Media Education Manifesto*. Polity, 2019.
- ⁴ Freire, Paulo. *Pedagogy of the Oppressed*. Continuum, 1970.
- ⁵ Gay, Geneva. *Culturally Responsive Teaching*. Teachers College Press, 2010.
- ⁶ Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Sage, 1997.
- ⁷ Hobbs, Renee. *Digital and Media Literacy*. Corwin, 2011.
- ⁸ Hooks, bell. *Teaching to Transgress*. Routledge, 1994.
- ⁹ Hoque, M. "Gender in Bangladeshi Media: A Critical Analysis." *Asiatic Society Journal*, 2020.
- ¹⁰ Islam, M., and S. Ahmed. "Digital Divide in Rural and Urban Educational Contexts of Bangladesh." *Bangladesh Education Journal*, vol. 17, no. 2, 2018, pp. 23–41.
- ¹¹ Jenkins, Henry. *Confronting the Challenges of Participatory Culture*. MIT Press, 2009.
- ¹² Karim, Sajjad. *Folk Media and Cultural Politics in Bangladesh*. Bangla Academy, 2018.
- ¹³ Kellner, Douglas, and Jeff Share. "Critical Media Literacy Is Not an Option." *Learning Inquiry*, vol. 1, no. 1, 2007, pp. 59–69.
- ¹⁴ Khadija, Sabrina, director. *Are You Listening! Bangladesh Documentary Council*, 2016.
- ¹⁵ Kress, Gunther, and Theo van Leeuwen. *Multimodal Discourse: The Modes and Media of Contemporary Communication*. Arnold, 2001.
- ¹⁶ Ladson-Billings, Gloria. "Toward a Theory of Culturally Relevant Pedagogy." *American Educational Research Journal*, vol. 32, no. 3, 1995, pp. 465–491.
- ¹⁷ Masud, Tareque, director. *Matir Moina*. Impress Telefilm, 2002.
- ¹⁸ Mishra, Punya, and Matthew J. Koehler. "Technological Pedagogical Content Knowledge: A Framework for Teacher Knowledge." *Teachers College Record*, vol. 108, no. 6, 2006, pp. 1017–1054.
- ¹⁹ Paris, Django, and H. Samy Alim. *Culturally Sustaining Pedagogies: Teaching and Learning for Justice in a Changing World*. Teachers College Press, 2017.
- ²⁰ Rahman, M. "Media in Bangladeshi Classrooms." *Dhaka University Journal of Education*, vol. 19, no. 1, 2020, pp. 45–62.
- ²¹ Sen, Amartya. *The Argumentative Indian*. Penguin, 2005.
- ²² Smith, Linda Tuhiwai. *Decolonizing Methodologies*. Zed Books, 1999.
- ²³ Stake, Robert E. *The Art of Case Study Research*. Sage, 1995.
- ²⁴ UNESCO. *Education in Bangladesh: ICT Access Disparities*. UNESCO, 2022.
- ²⁵ Warschauer, Mark. *Technology and Social Inclusion: Rethinking the Digital Divide*. MIT Press, 2004.

Revamping Rote Learning in Bangladeshi Universities: AI and Engaged Learning in the Arts and Humanities Education

Md Faysal Ahmed

MA Students, Department of English, Jahangirnagar University

Samanti Rahman

MA Students, Department of English, Jahangirnagar University

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/17.-Md-Faysal-Ahmed-Others.pdf>

Received : 05 March 2025

Received in revised: 24 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Rote Learning, AI in Education, Engaged Learning, Arts & Humanities Pedagogy.

ABSTRACT

In Bangladesh, summary-based learning and attendance-focused classroom participation reflect persistent pedagogical challenges in universities. This paper explores how integrating AI-driven tools and active learning strategies can reshape Arts and Humanities education, encouraging deeper engagement and skill development. By analyzing current challenges and examining global and local case studies, the study highlights how personalized, AI-assisted learning materials and innovative teaching methods can transform the academic experience. While the findings emphasize benefits like reduced teacher workload and tailored resources for diverse learners, challenges such as infrastructural gaps and ethical concerns, including data privacy, are also considered. The study concludes with actionable recommendations for curriculum reform, teacher training, and assessment redesign, offering a practical framework to modernize education in universities of Bangladesh and equip graduates with competencies to meet the demands of the 21st century.

Introduction

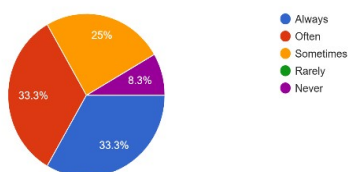
In Bangladesh's higher education system, particularly in the Arts and Humanities, traditional pedagogy continues to rely heavily on rote memorization, summary-based learning, and attendance-driven classroom participation. Such outdated practices often limit opportunities for students to think critically, explore ideas creatively, and actively engage with course content. "The method of instruction by which teachers of Bangladesh provide education to the student is exclusively teacher-centered. The teachers, like political leaders, deliver their speeches before students. Here, students are passive listeners and hardly participate or involve in the learning process." Where global education embraces learner-centered models, the persistence of passive, lecture-heavy, attendance-focused approaches in Bangladesh reveals a dire necessity for pedagogical reform. The teachers merely "fill" the students with the contents of his narration-contents. This environment leaves little room for students to critically engage with texts, ask reflective questions, or apply interdisciplinary thinking. Such pedagogical models hinder cognitive growth and demotivate learners as Paulo Freire says that "words" that are told to students "are emptied of their concreteness and become a hollow, alienated, and alienating verbosity." As a result, student performance becomes a measure of memorization rather than understanding, leading to shallow learning and disengagement. The integration of Artificial Intelligence (AI) into the teaching-learning process could serve as one of the promising avenues. AI-assisted and active learning strategies have the potential to shift the educational experience from passive reception to interactive and personalized engagement. Globally, AI is already transforming education by supporting diverse student needs through tools that foster autonomy, track learner progress and personalize content. Platforms such as Nearpod, Edpuzzle, and Quizlet enable educators to create multimodal study materials that combine visuals, interactivity, and adaptability, making learning more engaging, accessible, and responsive to diverse student needs. This study investigates how such tools and strategies can be adapted to the Bangladeshi context to counter the dominance of rote learning and promote more meaningful educational practices in the Arts and Humanities. Specifically, the research asks:

- What are the current challenges in creating engaging and adaptive study materials?
- How can AI driven tools help overcome these challenges?
- What are the potential impacts of AI-assisted learning materials on student engagement and academic outcomes?

Reviving the Roots: Traditional Pedagogies in Arts & Humanities

Bangladesh's higher education system, particularly in the Arts and Humanities, has long been characterized by traditional pedagogical approaches. Classroom participation is frequently reduced to mere physical attendance. And, course content often emphasizes summaries and pre-prepared notes. One of the most used pedagogical practices in Bangladeshi education system is the “banking system”. The “banking model of education,” coined by Paulo Freire, describes a teaching method where the teacher acts as a knowledge depositor, filling students' minds with information, while students are seen as passive recipients. This model, often found in traditional education systems, emphasizes a hierarchical teacher-student relationship where the teacher is the sole possessor of knowledge. This approach that sees students as containers into which knowledge is deposited by teachers. Moreover, attendance-focused participation further hinders students' mental growth as they lack the actual need for concentration.

Do you primarily attend classes to gain attendance marks rather than to engage with the content?
12 responses



A survey conducted on students of different department of Arts and Humanities shows that 67% students attend their classes just to get attendance. Their focus is more on attendance than on class content. Such practices limit students' critical thinking, creativity, and engagement.

Assessments predominantly test recall abilities, and classroom participation frequently lacks meaningful engagement. This approach hampers the development of essential skills like analytical reasoning, problem-solving, and effective communication.

From Passive to Passionate: Activating Learning Through Engaged Pedagogies

The shift toward active learning has been gaining momentum globally as educators recognize its capacity to foster critical thinking, collaboration, and autonomy. Rooted in constructivist theories by Piaget and Vygotsky, active learning encourages students to construct knowledge through interaction, problem-solving, and self-reflection. Felder and Brent (2009) define active learning as “anything course-related that all students in a class session are called upon to do other than simply watching, listening, and taking notes”(p. 2). In other words, active learning is “anything that involves students in doing things and thinking about the things they are doing” (Bonwell and Eison 1991,2). Paulo Freire’s concept of critical pedagogy, where education becomes a practice of freedom, further challenges the “banking model” of education dominant in rote systems- that approach to learning that is rooted in the notion that all students need to do is consume information fed to them by a professor and be able to memorize and store it. In practical terms, engaged pedagogies can take the form of project-based learning, peer-led discussions, flipped classrooms, and interdisciplinary modules. As hooks (1994) explained, engaged pedagogy involves journeying “with students as they progress in their lives beyond our classroom experience. In many ways, I continue to teach them, as they become more capable of teaching me. The important lesson is that we can learn together, the lesson that allows us to move together with and beyond the classroom, is one of mutual engagement” (p. 205). Student involvement in learning process ensures their engagement in higher order thinking tasks like analysis, synthesis, and evaluation which is more necessarily needed in Arts and Humanities education. Globally, universities have adopted these methods to make Arts and Humanities education more inclusive. But in Bangladesh, while some institutions have experimented with debate-based assessments or seminar-style discussions, such practices remain limited and largely dependent on individual instructors.

Intelligence Reimagined: Exploring AI's Transformative Role in Education

Artificial Intelligence is transforming education, breaking down traditional barriers in teaching and learning. While science and technology fields have quickly adopted AI, arts and humanities—especially in Bangladeshi universities—are still figuring out how to adapt to this change. Traditionally, the Arts and Humanities rely heavily on critical thinking, interpretation, and deep reflection—skills seen as uniquely human. However, AI tools like large language models (LLM), and intelligent tutoring systems are opening new doors. AI technologies are revolutionizing the academic landscape, offering unprecedented opportunities for personalized learning, administrative efficiency and improved educational outcomes. These technologies help students learn at their own pace by adjusting lessons to their needs. “AI may improve a technology’s ability to meet students where they are, build on their strengths, and grow their knowledge and skills.” (Cardona, Rodriguez, and Ishmael). It helps students, teachers, and schools—especially those with limited resources—achieve better outcomes.

AI can be used to develop localized content in Bangla and English, design assessments aligned with national curricula, and offer scaffolded materials that bridge students from rote learning to conceptual understanding. For students of literature, philosophy, or history, AI can offer dynamic ways to analyze texts, trace historical data, and even generate alternative readings that challenge established interpretations. For arts and humanities educators, AI-powered tools are opening new possibilities to enhance creativity and streamline teaching. Platforms like Canva Magic Write assist in designing visually engaging presentations and lesson materials, while DeepL helps translate and analyze texts for comparative literature or cultural studies. Turnitin’s AI detection ensures academic integrity in student submissions, and ChatGPT can generate discussion prompts or simulate historical dialogues for immersive learning. Tools like Otter.ai transcribe lectures, making content accessible, and MidJourney/DALL-E inspire visual arts classes with AI-generated imagery for critique and reinterpretation. These technologies don’t replace artistic teaching—they amplify it by automating administrative tasks (grading, transcription) and fostering interactive, interdisciplinary approaches. By integrating such tools, arts faculty can devote more time to mentoring, creative collaboration, and deepening students’ critical engagement with culture, history, and expression.

Teachers can also use AI to tailor materials for learners with different paces, backgrounds, or linguistic proficiencies, addressing diversity more effectively than standardized resources. For students, AI-enhanced materials tend to be more relatable, visually stimulating, and cognitively engaging. These tools can help demystify complex texts, offer instant clarification or elaboration, and foster independent exploration. “This combination of AI and classroom teaching application makes AI’s use in education not just the use of tools, but also a revolution in teaching methods, driving the overall improvement of educational quality.”⁹

Tools like ChatGPT and Grammarly can assist students with writing support and critical feedback, while platforms like Quizlet and Kahoot! promote interactive and game-based learning. Platforms like DreamBox and Smart Sparrow analyze student responses in real time to adapt lessons dynamically which enables every student to master concepts at their own speed. International case studies demonstrate the successful integration of AI in classrooms—for example, Finland’s use of AI-based personalized feedback systems in writing instruction. In Bangladesh, platforms like Studyfoo, uPresenter, etc have emerged, offering AI-driven tools that assist students in tracking study time, generating custom quizzes, and accessing tailored learning materials. Such technologies can cater to individual learning needs, allowing students to progress at their own pace and focus on areas requiring improvement. Ultimately, AI supports a more responsive, learner-centered model of education—one that aligns well with the critical, reflective ethos of the Arts and Humanities, while moving beyond the rigidity of rote-based approaches.

Crossing Wires: Unpacking the Complexities of AI Integration in Classrooms

While the promise of AI in revitalizing Arts and Humanities education is substantial, its implementation within Bangladeshi universities is not without significant challenges such as “accessibility issues, data privacy and security concerns, the digital divide, and potential biases in AI algorithms.”[5] Many educational institutions lack the necessary technological infrastructure, including reliable internet connectivity and access to digital devices, AI literacy, essential for implementing AI tools effectively. As Arts and Humanities educators have limited exposure to AI technologies or digital pedagogy, there is a notable shortage of educators trained in integrating AI into their teaching practices. “Most universities in Bangladesh, especially the public ones, lack high-performance computing infrastructure, data labs, and software tools which are essential for effective AI education.” Classrooms are often overcrowded, and the student-to-teacher ratio makes personalized instruction difficult even with technological aid. Budget allocations for the Arts and Humanities are typically lower than those for STEM fields, resulting in limited investment in digital learning tools or teacher training programs. Resistance to change is also a challenge. Arts and Humanities often value human-centric, interpretive learning—some educators may see AI as a threat to originality or authenticity. Moreover, Most AI tools are English-dominant, offering limited support for Bangla or regional dialects used in cultural studies and literature or translation studies. Again, Most of the AI platforms are trained on Western-centric datasets, which may not reflect local history, culture, or values accurately. However, ethical and pedagogical concerns also arise in this context. Easy access to AI writing tools (like ChatGPT) raises questions about originality and academic integrity. Students can misuse AI by submitting assignments created by ChatGPT or QuillBot without understanding the course content. According to Ramchandani, excessive dependence on AI for grading and assessment can overlook the nuances of student work and critical thinking skills. For example, AI grading essays without understanding context or creativity. In creative writing, art, or philosophy, using AI to produce original works can raise serious questions about authorship, originality, and artistic honesty. However, the potential for transformation is evident, and frameworks already exist to support these changes.

Recommendations

To address these obstacles, a set of practical and context-sensitive recommendations is necessary. Universities must invest in comprehensive training programs to equip faculty with both technical and pedagogical skills related to AI. Workshops, hands-on labs, and ongoing support systems can help reduce anxiety and build confidence among educators. To modernize higher education in Bangladesh and equip graduates with essential 21st-century competencies, universities should adopt a comprehensive, AI-integrated framework. Below are some detailed, actionable recommendations aligned with these objectives:

Establish a Comprehensive AI Usage Policy

Universities must create clear, institution-wide guidelines regarding the use of AI in teaching and learning. This policy should define ethical boundaries, data privacy protocols, acceptable uses of AI-generated content, and academic integrity standards. A formal AI policy ensures consistency across departments, protects both students and faculty, and prevents misuse or overdependence on technology. It should also include consent-based use of student data and transparency in AI-driven decision-making systems (like AI-based assessments or feedback mechanisms).

Implement Structured AI Training for Faculty

Faculty members need systematic, ongoing training to use AI tools effectively and critically. One-time workshops are not enough—universities should establish tiered training programs that include beginner, intermediate, and advanced levels. Training

should cover both technical skills (e.g., how to use AI writing assistants, adaptive platforms) and pedagogical strategies (e.g., how AI can support active learning). Peer-to-peer mentoring and communities of practice can also be encouraged, where tech-savvy teachers support others in gradually adopting AI-based methodologies.

Ensure Equitable Access to Digital Infrastructure

Access to AI-enhanced education must be democratized. Universities need to invest in strong internet connectivity, updated computer labs, access to licensed software, and smart classroom technologies. Importantly, these resources should be equitably available across all faculties—not just limited to STEM or business departments. Special provisions should also be made for students from underprivileged backgrounds to avoid widening the digital divide. Infrastructure upgrades must prioritize affordability, accessibility, and sustainability.

Monitor and Evaluate AI Adoption

Universities should form dedicated committees to monitor AI integration, using evaluation metrics such as teacher satisfaction, student outcomes, engagement levels, and ethical compliance. Regular feedback through surveys, interviews, and observations can guide refinements.

Promote a Culture of Responsible Innovation

Institutions should foster a culture where AI serves as a collaborative educational tool—not a replacement for human intellect. This requires integrating ethical discussions, addressing biases, and encouraging critical engagement to ensure technology aligns with human-centered learning values.

Conclusion

This study has examined the transformative potential of Artificial Intelligence (AI) in reshaping Arts and Humanities education in Bangladeshi universities. Findings suggest that AI can move learning beyond passive memorization toward dynamic, student-centered pedagogies by enabling personalized instruction, interactive experiences, and automation of routine tasks. For students, this fosters critical thinking and creativity; for educators, it reduces administrative burdens and enhances mentorship opportunities. At an institutional level, AI integration could modernize curricula, bridge interdisciplinary gaps, and strengthen digital infrastructure—ultimately cultivating a more innovative and inclusive academic culture. However, challenges such as infrastructural limitations, financial constraints, ethical dilemmas, and resistance to change must be addressed. Future research should explore AI's long-term impacts in Bangladesh. Key focus areas include affordable solutions, culturally adapted tools for humanities, and ethical safeguards. Such studies could guide effective AI integration in Global South universities. The goal is not to replace human teaching but to empower it—to shift the learning culture from one of rote learning to one of critical engagement, creative exploration, and meaningful collaboration. Ultimately, with the right support and vision, AI can be a transformative ally in this pedagogical journey.

References

- ¹ Ahmed, Md. Faysal. *Perceptions of AI-Assisted Learning and Current Pedagogical Practices in the Arts and Humanities*. Google Forms, 2025, forms.gle/fAkf5upzPEhu1JpK8. Accessed 29 April 2025.
- ² Bhuiyan, Serajul I. "Exploiting the Potential of AI Integration into Bangladesh University Curriculums." *The Financial Express*, 15 Nov. 2024, <https://thefinancialexpress.com.bd/views/exploiting-the-potential-of-ai-integration-into-bangladesh-university-curriculums>. Accessed 15 April. 2025.
- ³ Bonwell, Charles C., and James A. Eison. 1991. *Active Learning: Creating Excitement in the Classroom*. ASHE-ERIC Higher Education Report No. 1. Washington, D.C.: The George Washington University, School of Education and Human Development.

- ⁴ Cardona, M. A., Rodríguez, R. J., & Ishmael, K. (2023). Artificial Intelligence and the Future of Teaching and Learning: Insights and Recommendations. Office of Educational Technology. Felder, R. M., & Brent, R. (2009). Active Learning: An Introduction. *ASQ Higher Education Brief*, 2, 4-9.
- ⁵ Eden, Chima Abimbola, *et al.* "Integrating AI in Education: Opportunities, Challenges, and Ethical Considerations." *Magna Scientia Advanced Research and Reviews*, vol. 10, no. 2, 2024, pp. 006–013.
- ⁶ Freire, Paulo. *Pedagogy of the Oppressed*. Translated by Myra Bergman Ramos, Bloomsbury Publishing, 2014
- ⁷ hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. Routledge, 1994
- ⁸ Karim, M.R. & Sultana, M.R. (2023). Application of Constructivism, Active Learning and Formative Assessment in the History Classrooms: A Study on Rajshahi College, Bangladesh. *Journal of Rajshahi College*, 1 (1 & 2), 21-47.
- ⁹ Pan, Y. (2024). The Application of Artificial Intelligence in Classroom: Advantages, Challenges, and Suggestions. *Journal of Education, Humanities and Social Sciences*, 45, 211-216.
- ¹⁰ Ramchandani, Jaya. "Navigating the Complexities of AI in Education." Medium, 27 Dec. 2023,<https://medium.com/we-learn-we-grow/navigating-the-complexities-of-ai-in-education-aa3576d21cd1>. Accessed 15 April. 2025.

Organic Pedagogy: Man-Machine Collaboration and the Future Generation in Bangladesh

Elham Hossain

Associate Professor, Department of English, Green University of Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/18.-Elham-Hossain.pdf>

Received : 11 March 2025
Received in revised: 21 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
man-machine collaboration,
displacement, dehumanization,
AI, organic pedagogy

ABSTRACT

The term *organic pedagogy*, a portmanteau, is constructed with a fragment from Antonio Gramsci's term *organic intellectual* in combination with the word *pedagogy*, and it implicates that the teaching-learning process makes both the teachers and the learners work simultaneously. Organic pedagogy puts emphasis on the teaching-learning process through experiencing. Its sole aim is to ensure literacy for the learners, accomplished through action, interaction, and values, not only in people's heads but also in activities or performance. In the post-pandemic era, man-machine collaboration, unlike traditional conception, literacy does not mean a matter of privacy happening in the heads; rather, it refers to social, political, cultural, and institutional activities of the learners in association with cognitive achievement leading to the development of skills. The era of digitalization and AI circumstantially promotes man-machine collaboration in the pedagogy to cater to the job market-oriented dimension of learning. Emerging technology and its accompanying thought-process of the learners are constantly challenging the millennium-old and traditional teaching-learning process, which basically emphasizes the learners' cognitive development, rather than skills. In the era of global transformation with unprecedented speed, computers, internet, AI, various mobile phone apps, and even video games have turned into pedagogical tools with immense potential and are causing a conspicuous and inescapable shift in the paradigm of the teaching-learning process. This article seeks to show how man-machine collaboration prepares the future generation—specifically of Bangladesh—for the ever-changing job market and how it is simultaneously causing displacement to the paradigm regarding pedagogy in terms of tradition and history. It will borrow a New Historicist theoretical framework to qualitatively investigate issues relevant to man-machine collaboration in organic pedagogy.

Introduction

Italian philosopher Antonio Gramsci's *organic intellectual* is concerned with the interest of the class he emanates from and organizes the members of his class for attaining hegemony and a place in the center of the power structure. The portmanteau *organic pedagogy* is inspired by Gramsci's *Philosophy of Praxis*, and in consideration of the multidisciplinary demands of the existing and the next generations, pedagogy inevitably needs to be organic. To Gramsci, an activist intellectual or an organic intellectual can renovate the existing socio-economic conditions. In line with the same vein, the pedagogy which ensures empowerment and transformation of the learners, fortified with problem-solving capacity and knowledge-generating ability, can be termed as organic pedagogy. Paradigm shift in pedagogy has been very frequent from the wake of the revolution in digitalization and cyber technology in response to the manipulation of knowledge by the advent of a new form of economy, mostly based on the ever-expansion of the market with profit-maximizing endeavor. These changing circumstances promote pedagogy "as an emancipatory enterprise" (Tanglen, 2018, p. 54). Teaching-learning is not only a knowledge-transmitting process—though it was a targeted objective of traditional pedagogy—but also an apparatus of questioning the dominant myths and geographic meanings.

In the era of digitalization, the traditional frontier of pedagogy gives place to the teaching-learning activity which requires man-machine collaboration and promotes a teaching-learning process with an emphasis on experiencing and working affectively and effectively, leading to the attainment of employability, constructivism, and progression to the learning journey based on the development of problem-solving capacity. True, knowledge is never absolute or solid; it is rather liquid, and frequently keeps changing like the past which “is constantly revised according to the attitudes of the present” (Rushdie, 2021, p. 198). Similarly, organic pedagogy assures that the learners should generate innovative ideas and working cognition from time to time and bring about both revolutionary and evolutionary changes in human society.

In terms of historicity, a society—even a civilization—cannot sustain with culture and history only. If it were possible, then Mesopotamian civilization, Harappa, and Mohenjo-Daro would not have gone into extinction. They ceased to sustain as soon as they ceased to produce new knowledge and ideas. Production of knowledge, and simultaneously transforming it into skill, is an incessant process and proceeds onward through evolution and innovation. In this innovative, evolutionary, and creative process of knowledge and skill production, digital tools and apparatuses, in collaboration with human teachers in the classroom-teaching, can help learners grow better with not only employability and problem-solving skills but also humanistic qualities leading to empathy and close engagement with society. Again, as pedagogy innovates and transforms, it has an inherent role of displacing and deranging awareness, consciousness, and socio-political and cultural phenomena, which combinedly construct the learners’ identity. Under such crucial circumstances, a pedagogy which will accommodate both synchronicity and diachronicity of ethnocentric and anthropocentric realities is needed, and in this connection, organic pedagogy is supposed to work effectively.

Literature Review

True, teaching-learning is considered to be a science, mostly related to neuro-science, and education “is represented by the learning outcomes, because only through them can one judge an educational strategy or an effective educational method ...” (Leng et al., 2023, p. 263). In relation to educational strategy and effective learning, accelerated learning, and active learning must ensure continuous professional development which is closely connected to the creativity across the curriculum and, as it is widely known, creativity “is the process of finding and implementing new and appropriate ways of thinking and doing” (Best & Will, p. 35). Effective pedagogy is capable of decentering canonical knowledge and uncovering power-relations not only in the world but also in the classroom and hence, it adopts cognitive acceleration programs which include intervention approaches seeking to enhance learning outcome through the use of innovative methods centering on reasoning skills. Besides, it puts emphasis on constructivism in which learners, by reflecting on personal experiences, create their “own understanding of the world they live in” (Best & Will, 2008, p. 27). Actually, behavior management is one of the major tasks of the teachers and its improvement approaches require the collaboration of the digital tools in contact of which the present generation of learners and teachers live. Target-setting approach to pedagogy also requires the adaptation of digital tools.

If emotional and behavioral aspects, together with the digital apparatuses can be delicately added to the cognitive aspect of the learners, then their future engagement with the society can be ensured. Engagement with machine challenges the development of human qualities, and the lack of these qualities should be addressed by pedagogy. Integration between mental and material aspects of the learners can be ensured with a view to enhancing learning outcome which intends to bring about changes, both self and societal. To ensure holistic changes, collaboration between man and machine in the respective pedagogy is the demand of the day. Use of computer, robots, AI, above all, digital technology in the pedagogy is conspicuously creating self-motivation among the learners. An excellent assimilation among all these tools helps the learners overcome the barriers of not only home-based learning, but also institution-based learning. Integrating fields, such as computer science, psychology, ethics, and business contributes to the acceleration of learning outcomes emanated from the man-machine collaboration.

Actually, “Learning is a change in long-term memory; therefore, an important aim in education is to create long-term memories” (Kirschner, p. 75). Also, memories are the repository of a nation’s history, heritage, epistemic elements, culture and aesthetics. It is widely maintained that man lives in memories which have the power to sustain human civilization and at the same time, memories create stereotype of thoughts and ideas. In this vein, organic pedagogy is needed to break the stereotypes of thoughts and ideas. True, pedagogy, in the era of digital humanities which “has become an increasingly important and high-profile part of university life”, is mostly context based and hence, pedagogical approaches accommodating the intersection between technologies and teaching-learning process address crucial aspects in relation to the specific focus on critical thinking, inquiry, analysis, problem solving, and synthesis (Sheffer & Steffanie, 2019, p. 79). Such pedagogy ensures the greater breadths and depths of knowledge and skills of the students. Problem based learning; experiential learning and constructivist learning lead to a long-term memory retention. Long term memory retention is required for problem-solving skills, and if emotional interactions can be collaborated with real-world experiences, then the pedagogy can be psycho-affecting for the learners and the teachers. True, “[T]he understanding of the problem situation and its step-by-step transformation, based on planning and reasoning, constitute the process of problem solving” (Finegold & Notabartolo, 2016, p. 72). In the traditional pedagogy, teachers used to generate new knowledge and share it with the students. But in the era of digital apparatuses, educational institutions put emphasis on the impact of the knowledge and skills on the society. As a result, the present pedagogy puts emphasis on the problem-solving skills of the students so that they may face challenges and work effectively in the changing situation. Employers seek to recruit employees to work effectively even from the first day of their joining the job. There is no chance to lose time in learning and afterwards contributing. An employee is to contribute to his/her employer’s institution from the moment he/she joins. So, educational institutions which are solely job market oriented are to teach the learners, that is, future job-seekers all necessary skills required for problem solving. For producing multi-skilled graduates with professional development-knowledge, capable of spearheading nation building in the digital era, educational institutions must develop curricula. In this connection, outcome-based education is now becoming popular all over the world as the learners are “expected to be able to do more challenging tasks other than memorize and reproduce what was taught” (Waghodekar, 2017, p. 124). Besides, after learning under OBE curriculum learners develop confidence which enables them to do research, detect problems, collect data, analyze data and find solutions through a dialogic investigation of the issues.

In this connection, Mikhail Bakhtin’s statement sounds very relevant. He believes, “We are suffocating in the captivity of narrow and homogeneous interpretations” (Bakhtin, 1981, p. 140). So, only dialogic or interactive pedagogy can generate new ideas and knowledge. It is not new though the digital tools have been added to it recently. In the traditional pedagogy of the subcontinent, we find the elements of dialogism. It is an inevitable part of the psychology of the people living in this subcontinent. Amartya Sen, in his seminal book *The Argumentative Indian*, has clarified that not only in the elitist circle but also among the commoners it was a very common practice to generate ideas. In his words:

It is sometimes asserted that the use of dialects is largely confined to the more affluent and more literate, and is thus of no value to the common people. The elitism that is rampant in such a belief is not only extraordinary; it is made more exasperating through the political cynicism and impassivity it tends to encourage. The critical voice is the traditional ally of the aggrieved, and participation in arguments is a general opportunity, not a particularly specialized skill (like composing sonnets or performing trapeze acts). (Sen, p. xiii)

If viewed from historical perspective, it is found that Amartya Sen raises a counter discourse against the discourse that dialogism is confined to the elitist section of people. He puts emphasis on the belief that dialectical disposition is an integral part of the disposition of the people of India, and thus means to suggest that the process of the generation of knowledge in this subcontinent is quite ancient and it is a characteristic feature of the Indians. Diachronically, it is

found that the interdisciplinary teaching and learning process in Nalanda University which was situated in Bihar in the fifth century by the king Kumara Gupta ensured holistic learning for the learners with special emphasis with the development of human qualities such as, empathy, tolerance and cosmopolitan attitude. Besides, the pedagogy, curricula and the subjects taught and learned in Nalanda University were based on interactions, debate and dialogues essential for generating new knowledge and ideas dedicated to the development of the community. At present, the concept of outcome-based education, whether it ethically admits or not, has got many things common with the traditional pedagogy of the subcontinent. The concept of student-oriented class or engaging class borrows from the interactive pedagogy of that of the ancient subcontinent.

But with the advent of colonialism, Indian subcontinent began to lose its traditional pedagogy. Muslims used to put emphasis basically on the transmission of cognitive resources through memorization-based pedagogy, and the British utterly replaced the local pedagogy with the colonial pedagogy with a view to, as it is, of course, a transformative apparatus, otherizing the locals. When after the Second World War colonialism through a drastic paradigm shift was transformed into imperialistic enterprise which is still going on with a mission of sustaining its exploitative role, pedagogy, as one of many other transformative tools became the target of the imperialist power structure as it intends to perpetuate its mercenary interest. In line with that intention, the imperialist countries are still desperately trying to replace the local pedagogies of the Global South with their constructed pedagogies capable of transforming the developing countries into their market and thus perpetuating their imperialist hegemony. In this connection, it is relevant to assert that, "Words and images do not simply persuade, they also coerce" (Hevia, 2003, p. 4). So, they want to bind the world with a teaching-learning process within their own framework, and if it is implemented, then the Global South will be deranged from its own traditional dialectical pedagogy capable of generating new ideas and knowledge, essential for liberating itself from the neoliberal and capitalist exploitation. In the name of globalism and multiculturalism, the Global North maintains its economic, political, cultural and academic hegemony and thus, turns it into manufacturer and the Global South as consumer, constantly dependent on the former for its so-called entity as up to the mark. Hence, promotion of man-machine collaboration pedagogy provokes critical thinking especially among those who tend to borrow identity from the Global North.

Furthermore, when a student, some thirty years back, used to confine himself to his reading room and remain busy with memorizing his or her lessons, now after thirty years in the era of digitalization, he/she is found even in the midst of traffic jam sitting in an overcrowded bus and browsing internet in his mobile phone or laptop and preparing his tomorrow's lessons or preparing PowerPoint slides for academic presentations. Some thirty years ago the class was one sided and usually the teacher was active while the students used to play the role of the passive learners, and then only 5% students were benefited by the lecture of the teachers. But now it is expected that 100% students will learn the skills needed for the job market. With the change of the modern life-style, pedagogy is constantly embraced by an evolutionary disposition. Even video games have turned into a powerful tool of pedagogy. Truly, video games offer not only pleasure but also problem-solving skill. Video games designers are basically learning designers. These games are like activities which encapsulate talking and writing of the learners. In the postindustrial society video games turn into trans-cultural activities which enable the gamers develop their world-views. Internet communities create and share these games and "engage in reading and writing practices similar to those that teachers focus on in writing in the classroom" (Keller et al., 2007, p. 72). Actually, video games and other technological apparatuses present differential access and experiences to people occupying different special categories and thus widens the canvas of teaching-learning process.

But neoliberal education system has empowered the students to be more important than their teacher in the classroom. With the emergence of corporatization and privatization of worldwide education sector, feudal values and ethics are giving place to the capitalist power-structure which intends to transform the educational institutions into factories to produce human resources

required for the ever-changing job market. Guru based pedagogy goes through a drastic paradigm shift and turns into student-based pedagogy. Now students with varied intellectual level must have diverse intellectual training to be fit for the job market. With a view to producing resources needed for the job market outcome-based education is introduced in the curricula of many universities.

Just even till the revolution of cyber technology, stories used to create intergenerational link, and there is no denying that stories are the memory bank of aesthetics, humanities, science and philosophy and hence, when the stories shift from one generation to another generation there occurs the paradigm shift of a generation's wealth of knowledge to the successive generation through an intensive development of an intergenerational link. The stories of *The Mahabharata* and *The Ramayana* are the faithful record of the cultural, political, social and economic realities of the ancient Indians. The stories of *Panchtantra* are still a great source of knowledge which comes from the past to the present generation. Actually, human race and the vicissitudes of the course of civilization live in the stories narrated and listened for millenniums.

Methodology

This is qualitative research based on textual data collected from different sources available in the relevant field. Only the relevant data have been used and analyzed to address the research question regarding the paradigm shift of pedagogy in terms of the emergence of teaching-learning friendly technology, such as AI, ChatGPT, Google, video games, AI driven educational tools and many other digital tools. For theoretical framework this paper applies new historicist approach which makes a thorough and deep study of the evolution of pedagogy specifically in vogue in the subcontinent though the study can be generalized in relation to the exposure of the world-wide young generation of learners exposed to digital medias and tools. Millennium old pedagogy is deranged and dislocated on the face of emerging technologies and thus the research gap refers to the necessity of a new form of pedagogy, that is, organic pedagogy which possesses the potential to cater to the demand of the future generation learners of Bangladesh. Finally, the research objective is to investigate the prospect and possibilities of organic pedagogy in Bangladesh.

Results and Discussion

With the emergence of cyber technology, the place of stories which were once a powerful pedagogical tool has been taken up by electronic media as well as social media, such as Facebook, Twitter, WhatsApp, Instagram, and many other forms of teaching-learning activity. The place of papery books is being taken away by Kindle, laptop, Android phone set, and other devices. Sages, instructors, decision-makers, examiners, and question setters are replaced by AI or artificial intelligence. Algorithms are creating artificial intelligence which threatens to hack the human brain. Speech communication is giving place to messaging, Twittering, WhatsApping, and using emojis to express certain emotions. ChatGPT can write messages, speeches, even research papers now, and thus, it is challenging the traditional courses in the university curricula on teaching-learning art of writing the mentioned genres, though it is now being a bit compensated with a self-soothing enunciation that machines lack human emotion. But it is also true that the tendency of emotionalization hinders the authentic development of reliable knowledge.

No doubt, after every twenty-five years generation changes, and changes bring innovations, alterations, and revisions in the teaching-learning process. Generation X and Generation Z are distinct in terms of their response and engagement with technologies. But both generations just after 2000 are exposed to the internet networking system. Gen X in the 1980s, and even in the 1990s, used radio and television as teaching-learning assisting tools, though not as widely as it is now. But the members of Gen Z, who are born after 2000, are thoroughly exposed to internet and Facebook, AI, ChatGPT, WhatsApp, Messenger, Google search engine, and several other social media facilitated by cyber technology. Gen X learns through both analogue and digital tools used in the pedagogy. But on the whole, both these generations are called Net Generation because of their exposure to IT or information technology. Actually, "Net Generation learners—students who were born in the 1980s and later ... possess unprecedented levels of skill with information technology; they think about and use technology very differently from earlier student cohorts"

(Kvavik, 2005, p. 82). They are using technologies with a view to accelerating their learning outcome essential for the job market. Thus, curricula are in need of intensive modification to accommodate IT side by side with the traditional teaching-learning methodology.

The main challenge of the pedagogy based on man-machine collaboration is the ethical concern. In fact, man by instinct possesses impulses that tempt him to be emotional more than logical. On the other hand, machine is devoid of emotion. Man needs rest but machine does not, and it keeps working even when human beings sleep. Artificial intelligence is now capable of developing conversational interaction with itself and with humans. The most apprehensive aspect of AI has now started working as an autonomous agency and trying to work voluntarily and if eventually, it assumes the capacity to decide, instruct, control, and finally hack the human brain, then what would be the role and even definition of human teachers in the future? It is a crucial question, and the answer to this question requires an extensive reflection of both synchronic and diachronic history of the pedagogy. But it cannot be denied that “digital learning resources can create in students a mismatched sense of familiarity and comprehension that does not align with how much they have actually learned” (Leng Chye, 2017, p. ix). Machine should collaborate with man, and pedagogy can be digitalized as digital teaching-learning process has the potential to bring about positive changes in the learning outcome. However, “learning transformation may not occur by simply adding on the latest technology tools in the classroom. New learning model, innovated academic environment and pedagogical understanding of teachers must be ensured to guarantee the problem-solving skills of the learners” (Leng Chye, 2017, p. ix). Furthermore, in a country of the Global South like ours, we have some fatal limitations, out of which economic constraint is the first and foremost crisis. In this connection, Jyoti Kapoor et al. assert, “One of the limitations of digital pedagogy is the acceptance factor of new technology over the older ones. Lack of digital knowledge and in many rural remote undeveloped situations, the lack of rear support is not negligible” (Kapoor et al., 2021, p. 87). Hence, while implementing man-machine pedagogy, sincere care should be taken for ensuring a democratic environment for learners. Compartmentalization of the society on the basis of economic variables cannot ensure proper education for all, and it rather discriminates a society. Hence, the implementation of man-machine pedagogy requires the elimination of discrimination.

However, the main challenge of man-machine collaboration in the pedagogy is that it does not basically put emphasis on the nourishment of human qualities; it rather infuses a competitive disposition among the learners and tends to dehumanize as well as personalize them. In a traditional classroom both the teacher and the students are interactive, and sharing of views which are tinged with subjective impulses brings about bridging between these two parties in terms of human qualities essential for socialization. On the other hand, dependence on machine, so to speak, complete surrender to machines used as tools in the teaching-learning process cannot ensure the warmth and enthusiasm congenial to developing intimacy between the two parties, that is, teachers and students. Only skills needed for the job market devoid of human qualities cannot contribute to the development of a peaceful society. Uncritical surrender to machine in pedagogy has got the apprehension of transforming educational institutions into factories to produce intellectual slaves to the emerging neoliberal capitalism and transforming the Global South into a pool of cheap labor devoid of the capacity of generating new knowledge and ideas, and thus, finally being transformed into a consumer always buying knowledge, ideas, and technology from the Global North. Without generating new knowledge no nation can sustain in the present age of ever-changing needs and demands. Global North may have a deliberate politics of imposing technology upon the Global South via pedagogy to transform it into an entity which will always depend on the Global North, and thus, it will continue its imperialist hegemony. The rise of crony capitalism, that is, negotiation between capitalism and politics, patronizes the enterprises of the Global North and helps it implement its agenda of transforming the Global South into ‘Other’. After all, it is undeniable that pedagogy is never apolitical.

Besides, man-machine collaboration in the pedagogy impacts the behavior of both the teachers and the learners. Imposing autonomy upon machine while solving mathematical or scientific

problems, or even in the process of deep learning, dependence on AI has got a crucial impact on human behavior. Furthermore, in the assessment system, machine technologies are now being applied as it is believed that human judgment is vulnerable to biases. It is appreciable because it ensures correct assessment. But at the same time, it marks the shift of the paradigm of the dialectic or discursive integration between teachers and learners, and it has chances to intervene in the cognitive development of the learners. It is true that man-machine collaboration is “often characterized by uncertainty, complexity, and dynamics” (Xiong et al., 2022, p. 99). So, a healthy integration between man and machine is to be ensured for overcoming cognitive limitations. Development of computational power and advancement in algorithms enable machines to catch up with or even surpass human abilities in case-study and interpretative approach to various academic issues, and hence, technology is heading towards autonomy. It is an undeniable reality and pedagogy must accommodate it. But the issue that this article intends to bring to the comprehensibility of the readers is that we need to integrate man with machine on a healthy and balanced platform so that human qualities may have congenial atmosphere to flourish side by side with skills and potential essential for the job market. Besides, as pedagogy can be aptly used as tool of transformation, the Global South will have to use it as an apparatus in constructing anti-imperialist discourse.

Conclusion

In fine, it is conspicuous that current worldwide pedagogy, which is mostly job market-oriented, is crucial in terms of its role as a political, economic, and cultural apparatus needed for constructing individual identity and liberating a nation from the politics of neoliberalism and re-colonization under the subterfuge of globalization. In this connection, “critical revolutionary pedagogy” is much needed to fight back the politics of transforming a nation into Other on the highest stage of capitalism in the form of imperialism (McLaren & Farahmandpur, 2005, p. ix). Actually, an effective pedagogy is that which triggers the profound aspiration of the learners to increase their employability in association with the development of problem-solving capacity and, at the same time, human qualities. It is also brave enough to question the invasion of the politics of transformation and otherization. It will incorporate the present-day technology to accelerate the learning outcome. But at the same time, it is indeed to be ensured that incorporation does not mean annihilation. Juxtaposition of man and machine can make pedagogy more effective and ensure more outcome by inspiring the generation of not only manual skills but also intellectual capacity to generate new knowledge and ideas which are essential for constructing self-identity. But pedagogy, in incorporation with machine, can create social discrimination in terms of financial capacity or solvency, as the people living in rural areas do not have in their capacity the same utilities as the townsmen have. In Bangladesh, this binary is quite visible, though urbanization is rampant here. Hence, this very area can be an effective field of research for the successive researchers.

References

- Bakhtin, M. M. (1981). *The dialogic imagination: Four essays* (M. Holquist, Ed.; C. Emerson, Trans.). University of Texas Press.
- Best, B., & Thomas, W. (2008). *Everything you need to know about teaching*. Continuum.
- Finegold, D., & Notabartolo, A. S. (2016). *21st-century competencies and their impact: An interdisciplinary literature review – Executive summary*. Retrieved March 2, 2019, from https://hewlett.org/wpcontent/uploads/2016/11/21st_Century_Competencies_Impact
- Gee, J. P. (2007). Foreword. In C. L. Selfe & G. E. Hawisher (Eds.), *Gaming lives in the twenty-first century* (pp. ix–xiii). Palgrave Macmillan.
- Hammami, M.-B., & Colareza, C. C. (2023). Exploring the power of psycho-pedagogy: Integrating psychology, education and student development for effective learning and academic success. *Journal Plus Education*, 32 (Special Issue), 263–277.
- Hevia, J. L. (2003). *The pedagogy of imperialism in nineteenth century China*. Duke University Press.
- Kapoor, J., et al. (2023). Artificial intelligence technology-embedded learning. In *Rethinking pedagogy for digital age: Proceedings of the Second International Conference* (pp. 87–93). IEEE. <https://doi.org/10.1109/XXX.2023.XXXXX>

- Keller, D., Selfe, C. L., & Hawisher, G. E. (2007). Gaming, identity, and literacy. In C. L. Selfe & G. E. Hawisher (Eds.), *Gaming lives in the twenty-first century* (pp. 71–87). Palgrave Macmillan.
- Kirschner, P. A., Sweller, J., & Clark, R. E. (2006). Why minimal guidance during instruction does not work: An analysis of the failure of constructivist, discovery, problem-based, experiential, and inquiry-based teaching. *Educational Psychologist*, 41(2), 75–86. <https://bukg.pw/675content.pdf>
- Kvavik, R. B. (2005). Convenience, communication, and control: How students use technology. In D. G. Oblinger & J. L. Oblinger (Eds.), *Educating the net generation*. EDUCAUSE.
- Leng Chye, S. Y., & Chua, B. L. (2023). *Pedagogy and psychology in digital education*. Springer.
- McLaren, P., & Farahmandpur, R. (2005). *Teaching against global capitalism and the new imperialism: A critical pedagogy*. Rowman & Littlefield.
- Rushdie, S. (2021). *Languages of truth: Essays 2003–2020*. Random House.
- Sen, A. (2006). *The argumentative Indian: Writings on Indian culture, history and identity*. Penguin Books.
- Sheffer, J. A., & Hunker, S. D. (2019). Digital curation: Pedagogy in the archives. *Pedagogy*, 19(1), 79–105.
- Tanglen, R. L. (2018). Pedagogy. *Western American Literature*, 53(1), 53–58. <https://doi.org/10.1353/wal.2018.0024>
- Waghodekar, P. (2017). *Outcome based education*. IBS.
- Xiong, C., et al. (2022). Challenges of human–machine collaboration in risky decision-making. *Frontiers of Engineering Management*, 9(1), 89–103. <https://doi.org/10.1007/s42524-021-0182->

Ecology/ Eco-criticism in English Pedagogy

Mohsina Tanjin

Lecturer, Department of English, Varendra University, Rajshahi

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/19.-Mohsina-Tanjin.pdf>

Received : 05 March 2025

Received in revised: 22 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Paradigm shift, Autonomous learning,
Culturally Responsive, Climate Change,
Eco-consciousness, Eco-pedagogy

ABSTRACT

Nowadays, a paradigm shift from traditional teacher-centered to learners-centered approach like Autonomous Learning and Culturally Responsive Teaching approach is necessary in pedagogical practices like ecology and eco-criticism in fostering the students' critical faculty to understand the ecology and its relation with the human world, and raise eco-consciousness among them for a more sustainable world. In search of an effective eco-pedagogy, this research suggests the teachers to borrow the insights, ideas, strategies like field-work, eco-centric project etc. from other disciplines as Environmental Science, Climatology, Social Work, Geography and use examples from the learners' everyday life and cultural background so that while teaching the literary texts like *Silent Spring* (1962) in the classroom, the students will be able to connect them with their own environment, culture, and realize the danger of humans' maltreatment upon the earth which will help them to be responsible citizens. Through the sensible use of advanced technologies as internet, tape-recorder, Artificial Intelligence or virtual reality, screening different short animated films like *Tomorrow* (2019) in the classroom, the teacher can also address the threat of climate change and global warming upon the eco-system to enhance the environmental awareness, justice and eco-literary scholarship.

Pedagogy, according to Oxford Dictionary, is the method and practice of teaching, especially as an academic subject or theoretical concept. It includes the approaches, strategies, and techniques teachers use to help learners learn as well as the theory behind how learning happens in the classroom setting. Pedagogy, in the context of ecology and eco-criticism, suggests an ecological approach to teaching and learning that aims to develop ecological and critical awareness among students, and work towards a more sustainable world. In the introduction of *Teaching Ecocriticism and Green Cultural Studies*, Greg Garrard states that eco-criticism has always been preoccupied with pedagogy. 'The point of ecocritical pedagogy is to make its existing environmentality explicit and, above all, sustainable (Garrard, 9).' This eco-centric pedagogy's main focus is to create thoughtful citizens through participatory or dialectic learning especially in the classroom in which the students really get involved in issues related, for example, to nature, the local community, climate change, global warming and the consequences and possibilities of globalization. The participating students become engaged in analyzing various cultural constructions of nature, animals and other non-human characters, as well as various human and post-human conflicts and other fields of eco-critical interest. Furthermore, the students are required to use their own creativity and develop a variety of products. For example, in their writing, they address the issues of climate change, global warming, and the problems of cosmopolitanism in varied ways using different rhetorical and stylistic repertoires which ultimately develop their language skills as well as critical thinking. In the addition, for creating an environment of great effectiveness, other learners-centered approach like Autonomous learning, Culturally Responsive approach, Collaborative, Integrative, Interdisciplinary, placed-based approach, eco-project-based learning, outdoor exploration etc. can be used especially, while teaching eco- literary texts like *Silent Spring*(1962)by Rachel Carson, *Fire on the Mountain*(1999) by Anita Desai etc. in the eco-classroom. To address the man-made hazard of climate change and global warming upon the whole eco-system to enhance students' environmental awareness and sustainable behaviors (Frank and Ricci), this research suggests that

the sensible use of advanced technologies of the modern world such as internet, tape-recorder, multimedia, Artificial Intelligence or virtual reality, screening different short animated films like *Tomorrow*(2019), *Migrants*(2012) etc. in the classroom, can play a pivotal role for establishing effective Eco-pedagogy in educational settings. In “Teaching Green Cultural Studies and New Media”, Anthony Lioi discusses the role of new media such as graphic novels with regard to their mass cultural appeal and eco-critical effectiveness.

In *The Ecocriticism Reader: Landmarks in Literary Ecology*, Glotfelty states that Eco-criticism, also known as Green Studies, is an attempt by scholars to delve into texts - literary and cultural- through an “earth centred approach” (Glotfelty, XVIII). It refers to the studying and exploring of texts from an ecologically and environmentally conscious perspective. It believes that human culture is tied with the physical world, of which it affects each other. Howarth claims, “although we cast nature and culture as opposites, in fact they constantly mingle, like water and soil in a flowing stream” (69). The ecocritics believe that the problems in nature are largely byproducts of man-made culture. Usually, human approaches natural world from intrinsic and instrumentalist perspectives. According to Nayar, western thought has often taken an instrumentalist view of nature – nature is there to serve human needs (246) especially in the 17th century. However, after the eighteenth century, there emerged many voices like Arne Nesse, a Norwegian philosopher, who developed the notion of “Deep Ecology” emphasizes the basic interconnectedness of all life forms and natural features, and presents a symbiotic and holistic world-view rather than an anthropocentric one. With the progress of modern science, technology and economy, humans, for their obsession with material development and enrichment and for satisfying their unlimited desires, ravage nature treating it as a “mechanical” rather than a “natural” system. Relevantly, in *Silent Spring* (1962), which is thought to have begun the literary eco-critical movement, Carson emphasizes the ‘harmony’ of humanity and nature that ‘once’ existed in America and how the excessive use of modern pesticides, particularly DDT, deteriorates the existing harmony, evidenced in the collapse of the populations of bird, in the death of river, and so on. Carson says:

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings... On the mornings that had once throbbed with the drawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound; only silence lay over the fields and woods and marsh (Carson, 1-2).

Actually, this unchecked use of pesticides destroys not just the particular pests, but the whole ecosystem. Even, Bangladeshi short animated cli-fi film, *Tomorrow*, is a cultural product whereas climate change and environmental crisis are consequences of anthropocentric cultural practices (Akhter, 14).

To introduce the concept of eco-criticism or ecology and develop students’ sustainable environmental awareness towards man-made eco-crisis in the classroom in an effective way, ‘Interdisciplinary’ or insights, ideas, strategies like field-work, eco-research project based learning etc. from other disciplines like Environmental Science, Climatology, Social Work, Geography, Cultural Studies etc. can be more useful than the traditional teacher-centered imperialistic model where only the teachers speak and deliver their lectures and the students as passive receivers only hear and gain only theoretical knowledge without any kind of practical knowledge and therefore, can’t connect to their everyday life and consequently are lagging behind in their practical life. Garrard states, ‘ecocriticism should be demandingly interdisciplinary’ (5). Primarily, ecocritical literary studies interacts with ‘the most hotly contested of modern sciences: climatology’ (7). Further, in “Reading and Writing Climate Change”, Gabriel and Garrard states, “seeing climate change as a pedagogical *opportunity* provides ecocriticism with much more generous remit than providing PR for the IPCC” (120). In “A Fable for Tomorrow” of *Silent Spring*, Carson visualizes a future where widespread pesticide use has silenced wildlife and created a world of ecological devastation, foreshadowing the potential consequences of unchecked pesticide use. Even, in Uddin’s *Tomorrow*, the devastating effect of climate change due to global warming upon the ecosystem especially southern part of Bangladesh is portrayed through one of the visions of the little boy named Ratul. Giving such apocalyptic vision or message through such texts or films to provide

a kind of realistic view in purpose of raising eco-awareness by making them realize the danger of climate change and global warming caused by human's anthropocentric thinking, can be very effective in postmodern classroom.

In the context of teaching the short animated cli-fi film *Tomorrow*, 'placed-based' approach of eco-critical pedagogies is more applicable because in the twenty-first century, the world is plagued with climate change and eco-disasters, and countries like Bangladesh, especially its southern seaside regions because of their unique delta pattern and close proximity to the sea, will face the first brunt of ecological crisis. This approach analyzes how environmental issues and injustices affect specific places (Cox's Bazar in *Tomorrow*), communities, and how these issues are reflected in literary and other cultural texts. Actually, it foregrounds not only the literary text's geographical place of origin but also the student's: The 'place' of place-based learning is, then, becoming increasingly complex, including both the sensuous immediacy of phenomenological approaches and the proliferating loci of electronic mediation.

Further, to provide a complete view of the instinct communion among human, ecology and culture and the consequences of human's indifferent actions, teachers can utilize 'Culturally Responsive' pedagogy in the classroom. According to Ladson-Billings, Culturally responsive pedagogy is a student-centered approach to teaching that includes cultural references and recognizes the importance of students' cultural backgrounds and experiences in all aspects of learning. It is meant to promote engagement, enrichment, and achievement of all students by embracing a wealth of diversity, identifying and nurturing students' cultural strengths, and validating students' lived experiences and their place in the world, thinks Villegas & Lucas. In fact, learning occurs when students connect subject matter to their own life. Students can compare Carson's "A fable for Tomorrow", "And No Birds Sing", "Rivers of Death", with their own experiences of environmental change, resilience, or injustice.

Additionally, only classroom lectures can't give them a proper understanding of the ecology and the destructive effect of human's maltreatment that they will get from real life experience. While teaching texts like *Silent Spring*, *Fire on the Mountain*, *The Merman's Prayer* where human's selfish actions like unchecked use of pesticides (including DDT), Pasteur Institute, waste around the tourist's spot and sea-beach side of Cox's Bazar are contaminating the whole environment through water pollution, air pollution etc., teachers can assign some field-works, eco-research projects on local environmental issues and sustainable practices, allowing students to explore real-world problems. For example, a research project of making a documentary in collaboration on the effect of climate change (that is present in *Tomorrow* and *Migrants*) is given for which students have to go through the direct contact with local people of that particular area which will help them to develop their communication competence, language skills, technological efficiency, critical thinking, competence of teamwork, management skills, and the experience they gather to complete the task will help them in their practical life in future. In this case, students will be introduced to a new approach, Autonomous learning approach.

Further, incorporating ecology or green studies into English pedagogy, Lynne Bruckner also suggests several ways of integrating eco-critical approaches as holding classes outside, asking students to keep 'eco journals', and using contemporary ecological issues. She says that an eco-critical pedagogy for early modern scholars requires a purposeful, sometimes uncomfortable, departure (or at least partial departure) from the now hegemonic methodologies of new historicism and cultural materialism. To connect with our environmental contexts, Kerridge also recommends developing 'a classroom vocabulary' for this.

For raising environmental sustainability in educational settings, Cassel's "Walking in the Weathered World" proposes to "help students understand that many of the problems they face are not just personal or local; instead, that they are part of larger problem of the consumer culture in which they live" (27). This form of critique is anything but new, yet Cassel adds an eco-critical twist by suggesting the practice of walking as a means of pedagogy. Students are asked to take walks, but not in order to establish a contemplative love for nature, but rather in order to make them actually see their neighbourhoods and environments. This, she hopes, will help making students "aware of their behaviour and its impact on others" (34). In this case, *Tomorrow's* visionary impact

of climate change and global warming due to ‘fossil fuels’ on polar-bears and humans’ health makes Ratul along with students realize the importance of protecting environment as well as Bangladesh and combined effort of everyone to save the Earth and for that the continuation of resistance against pollution is essential. So, Michela Cortese highly recommends fictional films for making the audience feel emotionally involved with the climate change issues and thus creating eco-literary and bringing in significant behavioural changes among people.

In eco-pedagogy classroom, Cassel also recommends the use of new technologies, specifically blogs and wikis to foster collaboration among the students and potentially, community involvement because, as Tim Lindgren explains, ‘[t]he environmental crisis is not just a scientific issue that involves providing more evidence of global warming, species extinctions or pollution. Rather, it is an issue of cultural ideologies that shape the decisions people make’ (Mathieu et al., 115). So, as Malcolm McCullough argues, ‘[h]umanity naturally adapts to being in the world by using technology’. Thus, the sustainability of our species depends on the appropriateness of our adaptation (McCullough, 211). These arguments lead us to McDonough and Brungart in their provocative work, *Cradle to Cradle: Remaking the Way We Make Things*, and the claim that “the solution is not to withdraw from technology but to engage with it more fully, redesigning everything we can with greater ecological intelligence” (123).

To sum up, Eco-pedagogy as an extension of critical pedagogy, seeks to empower individuals as responsible citizens of the Earth (Kahn, 2010) and advocates for the well-being of all living beings. It examines the intricate relationship between living beings and non-living matters and how they influence each other in the ecosystem. In fact, under the shadow of student-centered eco-pedagogy classroom, instructors try to give an apocalyptic vision to raise eco-consciousness and sustainability among mankind about eco-disasters so that they can avoid those attitudes and actions which are harmful to ecosystem. Otherwise, the world will encounter a severe consequence, if such careless, utilitarian and anthropocentric attitudes of humans towards non-human beings continue that is found in the narratives of *Silent Spring* as well as cli-fi movie, *Tomorrow*. Moreover, eco-critical pedagogy aims not only to invoke environmental awareness and impact, but also to make deep shifts in our educational models for which Garrard directly ties environmental change to educational change.

Works Cited

- Akhter, Khadiza. “Analysing Climate Change and Environmental Crisis in Bangladeshi Animated Short Film *Tomorrow*: An Eco-critical Reading.” *Praxis*, vol. 14, 2023-2024, pp. 11-20.
- Akhter, Sharmin. “A Study of the Prospect of Incorporating Culturally Responsive Pedagogy in Teaching English to Bangladeshi Tertiary Level Learner.” *Praxis*, vol. 14, 2023-2024, pp. 225-236.
- Carson, Rachael. *Silent Spring*. London: Penguin, 1962. Print.
- Garrard, Greg. *Ecocriticism*. London and New York: Routledge, 2004.
- Garrard, Greg, ed. *Teaching Ecocriticism and Green Cultural Studies*. Palgrave Macmillan, 2012.
- Glotfelty, Cheryll and Harold Fromm ed. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: University of Georgia Press, 1999. Print.
- Hansen, Claire. “Ecocritical Pedagogy.” *Shakespeare Reloaded*, 2014, www.shakespeareloaded.edu.au/ecocritical-pedagogy.
- Howarth, William. “Some Principles of Ecocriticism.” *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm, The University of Georgia Press, 1996, pp. 69–91.
- Kahn, Richard. *Critical Pedagogy, Ecocriticism, and Planetary Crisis: The Eco-Pedagogy Movement*. Peter Lang, 2010.
- Ladson-Billings, Gloria. “Toward a Theory of Culturally Relevant Pedagogy.” *American Educational Research Journal*, vol. 32, no.3, 1995, pp. 465-491.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. London: Pearson, 2010.
- Samuels, Amy J. “Exploring Culturally Responsive Pedagogy: Teachers’ Perspectives on Fostering Equitable and Inclusive Classrooms.” *SRATE Journal*, vol. 27, no. 1, 2018, pp. 22–30.
- Tomorrow. Directed by Mohammad Shihab Uddin, Kazi Media Limited, 2019. YouTube, uploaded by Kazi Media Limited, 17 May 2021, www.youtube.com/watch?v=aWHTIBU9IGM&t=1237s.

Shaping Minds: Exploring Social Media as a Tool for Contemporary Pedagogy

Most. Zafrin Jannat

MA Student, Department of English, Green University of Bangladesh

Jannat Akter Shifa

MA Student, Department of English, Green University of Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/20.-Most.-Zafrin-Jannat-Others.pdf>

Received : 02 February 2025

Received in revised: 20 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Reshape, Asia, Geopolitics, Dynamic and Covid-19.

ABSTRACT

This research explores the transformative role of social media in contemporary teaching practices and its potential impact on student learning outcomes. In the digital age, platforms like Facebook, YouTube, and WhatsApp are not only communication tools but are increasingly being integrated into educational settings, altering the dynamics between students and educators. The primary aim of this study is to assess whether the incorporation of social media into teaching methods enhances academic engagement and improves learning. While social media offers substantial advantages such as increased student engagement, collaboration, and broader access to educational resources it also presents challenges, including potential distractions and privacy risks. Utilizing a mixed methods approach, the research includes surveys and interviews with students and teachers from diverse educational institutions. The findings suggest that when strategically implemented, social media can significantly enhance student participation, foster peer collaboration, and provide easy access to learning materials. However, without careful management, these platforms can also lead to decreased academic focus and an increase in privacy concerns. Ultimately, the study emphasizes that with the proper framework, social media can be harnessed as a potent educational tool, contributing to the ongoing transformation of modern pedagogy.

1. Introduction

The integration of technology in education is no longer a future possibility it is a presentday reality. With the advent and rapid expansion of digital tools, one of the most notable advancements that has revolutionized modern educational landscapes is the widespread use of social media. Initially designed and developed for informal and personal communication, platforms such as Facebook, YouTube, Twitter, Instagram, and WhatsApp have increasingly found a significant place in academic contexts worldwide. Educators and learners alike have begun to explore and leverage the educational potential of these platforms. Their ability to foster communication, collaboration, and access to learning materials has led to a paradigm shift in how education is delivered and received. Social media platforms have become more than just spaces for social interaction; they are now tools that shape how learners engage with content, collaborate with peers, and communicate with educators. In many educational institutions, teachers incorporate social media to supplement classroom instruction, share resources, facilitate discussions, and provide feedback. Similarly, students use these platforms to participate in group studies, share information, and deepen their understanding of subject matter beyond traditional classroom hours. This study aims to explore how social media is transforming educational settings, examining both its benefits and associated challenges. It offers an analytical perspective on how these platforms enhance learning and student engagement while also acknowledging the potential drawbacks that accompany their use. The study does not merely present a binary view of social media as either good or bad; rather, it provides a balanced view, weighing the benefits against the risks. Moreover, the paper presents practical strategies for effective and balanced incorporation of social media into teaching practices, ensuring that educational benefits are maximized while minimizing the risks.

Debate continues among educators and researchers regarding the appropriateness and impact of social media in education. While some argue that it serves as a major distraction, diverting students from academic goals, others highlight its power to foster communication, increase motivation, and enhance the overall learning experience. This paper contributes to that ongoing discourse by offering evidence-based insights and exploring the multifaceted influence of social media on student learning and teaching practices. By critically examining both the promise and pitfalls of educational social media use, the study seeks to inform future pedagogical approaches and policy decisions.

2. Research Objectives

The primary aim of this research is to understand and evaluate the role of social media in contemporary educational practices. More specifically, the study is guided by the following objectives:

To assess social media's effectiveness as a teaching and learning tool, with particular emphasis on its influence on student engagement, collaboration, and academic outcomes. This includes examining how students and teachers perceive and utilize different platforms to support educational goals.

To identify and critically evaluate the advantages and limitations of using social media in education. This entails analyzing both the positive impacts, such as enhanced collaboration and increased access to learning materials, and the negative aspects, including distractions, privacy concerns, and overreliance on technology.

To investigate the potential risks and challenges associated with the use of social media in academic contexts. This includes examining issues like misinformation, cyberbullying, reduced face-to-face interaction, and the blurring of boundaries between academic and personal life.

To suggest practical and strategic approaches for effectively integrating social media into teaching practices. The goal is to ensure that its use supports learning outcomes and student well-being while minimizing disadvantages. Recommendations will be provided for educators, institutions, and policymakers.

3. Research Questions

This research addresses several critical questions that guide the inquiry into social media's role in education:

How does the use of social media affect student engagement, collaboration, and learning outcomes? This question seeks to explore the depth of impact that digital interaction has on motivation, peer relationships, and active learning processes.

What are the key benefits of using social media in teaching and learning environments?

This includes understanding how social media provides greater access to educational content, facilitates peer-to-peer learning, and creates new opportunities for collaborative learning.

What are the significant risks and challenges educators and students face in using social media academically? This involves evaluating distractions, exposure to misinformation, and issues of privacy and digital well-being.

How can social media be responsibly and effectively used in pedagogy to maximize benefits while minimizing drawbacks? This question aims to generate strategies and best practices for responsible integration of social media into educational practices.

4. Methodology

To provide a comprehensive understanding of the research questions, a mixed-methods research design was employed. This approach allows for the combination of both quantitative and qualitative data, yielding a more nuanced and robust analysis.

Quantitative Approach: Structured surveys were designed and distributed to a diverse group of students and teachers across various educational levels, including primary, secondary, and higher education. The survey questions focused on the frequency and type of social media use, perceived educational benefits, challenges encountered, and outcomes related to engagement and academic performance. The resulting data was statistically analyzed to determine patterns of use and their correlations with student engagement.

Qualitative Approach: To complement the quantitative data, semi-structured interviews were conducted with a selected group of students and teachers. These interviews provided rich, detailed accounts of personal experiences, insights into effective practices, and specific challenges faced in using social media for educational purposes. The qualitative data helped to contextualize the survey findings and offer deeper understanding.

Participants: Participants were selected from a range of institutions to ensure diversity in experiences and perspectives. Students represented various disciplines and age groups, while teachers came from different subject areas and academic backgrounds. This diversity allowed the study to capture a broad spectrum of viewpoints on educational social media use.

Data Analysis: Quantitative data were analyzed using statistical methods to identify trends, correlations, and significant findings. The qualitative data were examined using thematic analysis, identifying recurring themes and patterns that aligned with the research objectives. The integration of both data sets allowed for triangulation, enhancing the reliability and depth of the findings.

5. Literature Review

Scholarly interest in the use of social media in education has grown significantly in recent years. Various theoretical frameworks and empirical studies support this growing field of inquiry.

Vygotsky's Sociocultural Theory (1978) plays a foundational role in understanding how social media facilitates learning. The theory posits that learning is inherently a social process, rooted in interaction with others. Social media aligns well with this perspective, as it enables real-time communication, collaboration, and the co-construction of knowledge among students and educators.

Junco, Heiberger, and Loken (2011) conducted a landmark study showing that students who participated in Twitter-based academic discussions demonstrated higher engagement levels and academic performance compared to those who did not. This finding supports the idea that structured and purposeful use of social media can enhance educational outcomes.

Tess (2013) conducted a comprehensive review of social media in higher education and concluded that while platforms offer substantial benefits such as collaborative learning and increased participation, they also present significant challenges. These include potential distractions, reduced face-to-face interactions, and concerns about data privacy.

Selwyn (2012) cautioned that social media, while appearing to democratize education, can also exacerbate existing inequalities. Access to digital devices, internet connectivity, and digital literacy varies greatly among students, potentially leading to unequal learning opportunities.

In summary, existing literature supports the notion that when used thoughtfully, social media can facilitate student-centered learning. However, its implementation requires careful planning to avoid unintended consequences and ensure inclusivity.

6. Findings and Discussion

6.1. Benefits of Using Social Media in Education

Enhanced Interaction: A majority of the participants noted that social media platforms significantly improved communication between teachers and students, as well as among peers. Applications like WhatsApp, Facebook, and Twitter created spaces where students felt more comfortable interacting, asking questions, and sharing ideas beyond the classroom environment.

Access to Resources: Many students reported using platforms such as YouTube to watch educational videos and tutorials, which clarified complex topics and supplemented classroom learning. Teachers also utilized Facebook groups to share articles, assignments, and multimedia content, making learning resources more accessible.

Learning Beyond Class Hours: Educators observed that learning extended beyond scheduled class times. Through continued discussions in social media groups, students remained engaged with the material, revisited concepts, and sought peer support. This ongoing engagement contributed to a deeper understanding of the subjects.

Peer Learning: Social media fostered an environment of collaborative learning. Students frequently shared links, posted relevant content, and engaged in academic discussions. This informal learning process encouraged the exchange of diverse perspectives, critical thinking, and cooperative problem-solving.

6.2. Challenges and Risks

Distractions: Both teachers and students acknowledged the distractive nature of social media. The presence of entertainment content and constant notifications often diverted attention away from academic tasks. Multitasking between learning and non-academic browsing reduced the quality of focus and comprehension.

Misinformation: A recurring concern was the spread of unverified or incorrect information. Students sometimes depended on unreliable sources without critical evaluation, leading to misconceptions. This underscores the need for digital literacy and the ability to discern credible content.

Privacy Concerns: Many participants expressed discomfort in sharing personal or academic information on public platforms. There was widespread concern about data security, unauthorized access, and the misuse of personal content. Both teachers and students highlighted the importance of privacy settings and institutional policies.

Overdependence: Some students developed an overreliance on social media for information, often at the expense of traditional research and independent learning. This dependency affected their ability to think critically and engage deeply with academic materials.

7. Recommendations

- 1.1 **Teacher Training:** Professional development programs should be implemented to train teachers on the effective and ethical use of social media in classrooms. These programs should address content creation, digital communication, risk management, and platform-specific best practices.
- 1.2 **Clear Guidelines and Policies:** Educational institutions must establish formal policies outlining acceptable use of social media. These policies should include rules regarding academic integrity, respectful communication, privacy protection, and digital etiquette.
- 1.3 **Digital Literacy Programs:** Digital literacy should be integrated into the curriculum to equip students with skills to navigate online environments responsibly. This includes evaluating sources, protecting personal information, and understanding the implications of digital footprints.
- 1.4 **A Balanced Approach:** Social media should complement rather than replace traditional teaching methods. Educators should encourage the use of textbooks, classroom discussions, and hands-on activities alongside digital tools to provide a well-rounded education.
- 1.5 **Parental Involvement:** Parents should be involved in guiding and monitoring their children's use of social media for academic purposes. Schools can facilitate this by organizing workshops and providing resources to help parents understand educational technologies.

8. Conclusion

The integration of social media into education has the potential to enrich the learning experience by fostering communication, collaboration, and access to resources. When used responsibly, these platforms can support student engagement and improve academic outcomes. However, the challenges they pose—such as distraction, misinformation, and privacy issues—must be addressed through strategic planning, education, and collaboration. This study highlights the dual nature of social media in educational contexts and emphasizes the importance of balanced, informed use. For social media to be a positive force in education, it requires the commitment of teachers, students, institutions, and parents alike. As digital tools continue to evolve, their role in shaping the future of education becomes increasingly significant.

9. Suggested Future Studies

- 9.1 **Comparative Performance Analysis:** Future research could involve comparative studies analyzing the academic performance of students who use social media in their learning processes versus those who do not. Such studies could provide empirical evidence of its effectiveness.
- 9.2 **Platform-Specific Impact:** Investigating how specific platforms influence learning outcomes would yield useful insights. For example, YouTube might be more beneficial for visual learners, while WhatsApp could support group collaboration effectively.
- 9.3 **Long-Term Effects of Early Exposure:** Longitudinal studies could explore how early exposure to educational uses of social media affects cognitive development, critical thinking skills, and lifelong learning habits.
- 9.4 **Role in Blended Learning:** Given the rise of blended learning models, future research might explore how social media can best be integrated into hybrid instructional formats, examining both opportunities and obstacles.

Teaching *Pride and Prejudice* Through Critical Literacy and Critical-Affective Pedagogy in Bangladeshi Classrooms

Mumtahina Ferdous Marjan

Lecturer, Department of English, Varendra University, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/21.-Mumtahina-Ferdous-Marjan.pdf>

Received : 09 March 2025
Received in revised: 23 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Critical Literacy Pedagogy, Critical-Affective Pedagogy, Metacognition.

ABSTRACT

Reading a Canonical text like *Pride and Prejudice* in a Bangladeshi classroom offers a distinct experience compared to Western classrooms due to linguistic, social, cultural, and racial differences, albeit some overlap. Many Western students cannot discern the stereotypical ideologies embedded in an English text due to their regular involvement and assimilation of such preexisting assumptions, while many Bangladeshi students also struggle to recognize the formulated canonicity of a British text due to a lack of a strategic culturally nuanced approach to the text. Therefore, a stratified society depicted by Jane Austen should fittingly be read with the strategies of Critical Literacy Pedagogy for its challenging qualities of canonical narratives. The present paper draws upon the ideas of how welcoming discursive and subversive opinions not only helps students imagine alternatives but also enhances proficiency in a given subject, fulfilling the goal of both critical literacy and affective pedagogy. Holding onto the creative and analytical notions of critical-affective pedagogy tightly, I contend that students can amalgamate their instincts with interpretive acumen dispassionately. Again, students who are well-taught in these two former pedagogies can concomitantly be acquainted with metacognition – a process through which students become self-aware of their ways of thinking. This process also addresses how pupils, in turn, can shape, corroborate, and modulate their own interpretation of the text by employing their own agency. However, these pedagogies simultaneously cater to the noble purpose of a novel, that is, broaching novel ideas to provide an all-encompassing view, creating incisive critics out of students.

Introduction

With the growing consciousness, in the process of being educated, the duty of students from the tertiary level does not remain only within the basic routine of collecting the text and attending the lecture-based classes on time, thinking them uncritically to be “therapy sessions”,¹ and achieving a mindless degree at the end of the session, even though it is appropriate for them “to hope that the knowledge received in these settings will enrich and enhance them”.² Not to mention, to cultivate the conscience and the consciousness of the student, the role of the teacher is preeminent and comes first– in fact, it is the teacher who governs and ignites the activator motor of the students, executing effective strategies of pedagogy in expectation of a transcendental outcome from the transmission of knowledge. But today’s scenario mostly resembles Giroux’s apprehension that “pedagogy is now subordinated to the narrow regime of teaching to the test coupled with an often harsh system of disciplinary control, both of which mutually reinforce each other”.³ Contrastively, Bell Hook’s “engaged pedagogy”⁴ heralds educators’ self-sacrificial ability to make students self-actualized, which confirms their well-being and conscientization. But then, a Bangladeshi teacher, in the array of postcolonialism, needs to be more armed and forthcoming with a transparent attitude to dismantle the text from within. The lack of recognition that *Pride and Prejudice*, as a canonical text, prominently and microscopically captures a significant timeframe and concomitantly refers to Victorian literature, which, in turn, helps us comprehend pervasive ideologies and their parallel persistence even today, is largely overlooked, especially in a Bangladeshi classroom. To top it, only aesthetic pleasure is derived in lieu of unearthing the socio-political and socio-cultural disputes, cementing the perceived superiority of

the English canon. Challenging or testifying its authenticity and stereotypes is rarely a task that a pedagogue assigns his students with, even though dismantling these ideologies through germination of consciousness, implanting a sincere and strategic pedagogical process, is an indispensable responsibility of educators.

Theoretical Framework

To construct critical and independent thinkers in a Bangladeshi classroom through a text like *Pride and Prejudice*, this paper broadly draws attention to theories of critical literacy and critical-affective pedagogy for their efficient strategies. Even though the concept of literacy, in a broader spectrum, is predominantly tainted and shaped by cultural and political affiliations from context to context, a critical pedagogical approach to this literacy, engaging with emotion and creativity, can unroll and decode the embedded societal stratification, leading a path toward achieving conscientization against an ideologized world. In this rigorous, yet palpable process, students will integrate their thoughts using their growing consciousness and metacognition process, subsequently enabling them to critically deconstruct canonical texts later in their learning.

Implementing these pedagogical strategies aims to confer upon learners an overarching vision with a “philosophical habit of mind”⁵, mastery over their feelings and consciousness, and the ability to become coherent narrators with confident tongues. Traditional referential reading of a canonical text limits students to the same old dogmatic West-induced interpretations, preventing them from venturing far and diving deeper into the text in the context of their own critical, political, and geographical position. Therefore, this paper sincerely renounces such limited pedagogical approaches, as referential “texts lead to one dimensional learning because it is transaction-based, socially conditioned and limited to everyday use” and thus, incapable of teaching “different range of linguistic, emotional and cultural references or social attitudes”⁶.

Projecting a British Text in Bangladeshi Context

Presenting a canonical text in a Bangladeshi classroom often poses problems, as it evokes both estrangement and strangeness among students. Some feel alienated from British culture realizing its historical background, while others display an uncritical proximity rooted in perceived Western superiority. Besides, questions and issues of cultural hindrance, language barriers, East-West debate, and a plethora of controversies regarding colonial and postcolonial legacies are layered when displaying a text like *Pride and Prejudice*. Conversely, the adoption of English “as a medium of instruction at the primary level, secondary and tertiary level”,⁷ particularly in the courses of literature and language within the Arts discipline, serves both as an asset of valuable life experience and an opportunity for appropriating the English language to negotiate ideologies. However, when perceived from the historical background, mastering the English language to comprehend the canonicity of a text requires even more of a long-term mindful vigorous process, for it ties the teacher and learners with an intricate web of British colonial history, converging it with the issue of identity. *Pride and Prejudice* can, therefore, induce a posttraumatic context with a “troubled knowledge” – a “knowledge of a traumatized past such as the profound feelings of loss, shame, resentment, or defeat that one carries from [his direct or indirect] participation in a traumatized community”⁸, forming a classroom more overwhelmed than one can predict.

Therefore, a strategic pedagogical move in reading this text should be employed to avoid biased revolts, complete revocation, or immense enchantment. Moreover, a divorce from the idea of catering to ideologies and cultivation of subversive ethos herald the appropriate way of deconstructing a British text in order to comprehend the underlying politics.

***Pride and Prejudice* Through the Lens of Critical Literacy Pedagogy**

To begin with, critical literacy first originated in countries that were then called “third world” – regions that were “undergoing decolonization”⁹ – and according to Luke, critical literacy revolves around students’ engagement in “forms of ideology critique: exposing and reconstructing misleading ideological versions of the world”¹⁰. Whereas “approaches to literacy are expressions of dominant, ruling-class ideology”, critical literacy inspires students to be the “critique of ideology”,¹¹ as it provides “access to dominant languages, literacies, and genres”¹² while foregrounding change to the

ingrained narrative of power. Implementation of this very trait of critical literacy in the pedagogy creates an unconventional yet useful environment in the classroom where the student-teacher disparity gets blurred in the process of dissipating power and attaining *consciousness*. The thoughts of Paulo Freire on critical pedagogy are even profound and radical in nature, as he sees it as a dialogical platform that challenges normative ideologies through his notion of “problem-posing education”¹³. This unique and radical education system merges with critical literacy pedagogy (CLP) strongly and breaks down the discrepancy between powerfulness and powerlessness, triggering a sense of political understanding among the students that serves emancipation in turn.

Extending this very formula in *Pride and Prejudice* raises a lot of questions, revealing its quality of conforming to imperialism and colonialism by concealing contemporary political scenarios. The very fact that *Pride and Prejudice* comes to the shelf of readers when colonization, as per Alam, in the nineteenth century emanates as “the period when the sun was not ever seen to set on Britain’s overseas possessions”¹⁴ and yet its omission of any traces of mass subjugation only reflects an execution of politics of exclusion carefully designed to avoid stir and trouble in the narrative of imperial expansion. Employing CLP in the classroom means targeting this politics that is disguised in pretty faces, decent drawing rooms, and wealthy families. Moreover, according to Borsheim-Black et al., CLP “weaves together two stances: reading *with* and against a *text*”¹⁵, for reading *with* a text is catering to the west-induced notions, and reading *against* is the action of deciphering unsaid meanings embedded in the text. For instance, Jane Austen’s smaller world that occupies the thought of marriage and complex psychology around it, conceals news about the then massive industrialization, rampant exploitation of nature, and an arbitrary seizure of lands from different terrains.¹⁶ CLP underscores these insinuations, positing a suspicion of Austen for her involvement as an insider. Edward Said also asserts that “Austen’s awareness of empire is obviously very different, alluded to very much more casually, than Conrad’s or Kipling’s”¹⁷ and this is what also makes her “far less different, far more severe”¹⁸ than people who advocate imperialism outrightly. Her illustration of pretty and polite drawing rooms naturalizes the British imperial business, masking the unequal economy and wealth of powerful characters like Mr. Darcy or Lady Catherine de Bourgh.

The first step, while applying CLP, is to make pupils aware of the historical moments of British colonialism, and to do that, students should be well-equipped with the notions of five major dimensions of CLP that are— canonicity, contexts, literary elements, reader, and assessments.¹⁹ While canonicity makes a text politically biased, context helps to restore the historical and socio-economical background with which the foundation of the text is built, and then literary elements inspect marginalized characters instead of exalting the major ones. Then, maneuvering and assessing questions on implicit socio-economic disparities, how marriage is a means of financial transaction, and whose labor is exploited to provide a lavish lifestyle to the wealthy characters of the text is the second task to analyze. Moreover, a floor for critically exchanging opinions should be provided with great enthusiasm for competence. Luke adopts the Freirian style of pedagogy where language is used to “‘problematicize’ the world – that is to take everyday ideological constructions of class, race, gender relations, and to make them problematic through dialogic exchange”²⁰. Following such styles by maintaining a sense of reciprocity will enhance the understanding of other literary works from both the Victorian era and contemporary periods.

Converging Critical-Affective Pedagogy, Critical Pedagogy, and CLP

The convergence of CLP and CAP – critical-affective pedagogy – is in fact a coherent approach to weave the critical and creative faculties conjointly among students as a process of holistic engagement for the shaping of dispassionate yet kind learners. However, the notion of Critical pedagogy centers around the development of sectors such as “‘dialogue’, Ideology Critique”, “transformative education” ..., and “praxis education”²¹. Molina and Miranda also add to the subject that any “educational spaces of exclusion have been the focus of critical pedagogy”²², as education and knowledge both can be colonized by building “four walls around it and use it to (one’s) advantage”²³. Austen’s *Pride and Prejudice* takes on the same plight, as knowledge is withheld silently and sinisterly to cater to British imperialism and colonialism, conforming to the

politics of intellectuality. Freire holds this as a “banking”²⁴ model of education – while explaining critical pedagogy – where selective knowledge is deposited in students without allowing them to get involved in dialectical practice in order to marginalize concepts related to marginalized people.

However, apart from radical criticism in pedagogy, it should also extend to pull out the novel aspects from the text through students’ feelings by engaging nobly. Other than bashing the canonicity, a text invokes scopes for fostering empathy through the commitment of CAP. As Hossain asserts that “doing literature” is “creative and visceral” and “critical and cerebral”²⁵ at the same time while defining CAP, he implies a text’s dual quality of imparting sensitivity along with empathic reasoning on students. Besides, being compassionate with the ideas and characters moulds students’ hearts with positivity, retaining humanity to create an even society to liberate trapped souls. The fact that both “Darcy and Elizabeth are purged of their pride and prejudice and can therefore meet as reasonable and affectionate people” – because of the “moral and emotional revolutions that (they) experience”²⁶ – emanates as a didactic literary piece. Affection can be cultivated among students scrutinizing these protagonists to achieve an empathic vision of life for more prudence. Wiesenfarth also assures, “Jane Austen dramatizes the growth of individuals to a freedom of action based on intelligence and affection in *Pride and Prejudice*”.²⁷

Asking students about their feelings regarding Elizabeth’s rejection of Collins and Darcy (only to accept him later) or Charlotte’s decision to marry will reveal their psychology. CAP here helps students achieve the vantage point from where they recognize the volition utilized by Elizabeth and Charlotte’s reasons for marrying the obnoxious Collins – which engenders from the fear of being outcasted from the deep-rooted problematic English society. However, the emotional investment should be carried out from the end of both teacher and students to fuse relationships like “teacher-of-the-students” and “students-of-the-teacher”, evolving into an equal term, “teacher-student” to maintain reciprocity of learning.²⁸ Thus, CAP is involved in construing of a text, personalizing which, boosts students’ creative faculty making them aware of the negotiable surrounding.

Metacognition: The Making of a Dispassionate Narrator

When a text is read both politically and affectively, the metacognition process starts to unfold, enabling students to track their thoughts and navigate analytical power over them. Wilson and Conyers define metacognition that “involves thinking about one’s thinking, or cognition”, engendering “their intellectual performance; to know how, when, where, and why to use particular cognitive strategies”.²⁹ For Hossain metacognition benefits learners “attain substantial control over their cognition processing”, leaving them proficient in “innovating strategies for problem-solving in the wider arena of life”³⁰. In metacognition, scaffolding in education meets its end, as students emerge as independent thinkers, recognize their abilities, and operate them rationally.

Through characters like Darcy and Elizabeth, pupils can be made to realize the fact that their maturity is a culmination of their self-reflection on premature assumptions and prejudices. Activating this self-reflection will lead them to be independent intellectuals. They then neither will subscribe to coloniality nor will revoke its significance; rather, decolonizing a text like *Pride and Prejudice* by imagining it as a part of ‘world literature’, they will transcend boundaries of colonial discrepancies, saving themselves from being intellectual demagogues.

Conclusion

To conclude, a blending of criticality, emotion, and intellect in the same mixing dough frees students from being slaves of their own thoughts and their cognitive biases. Integrating pedagogical strategies carefully for fostering an all-inclusive vision in Bangladeshi students is crucial, especially because of their locality and the distance they feel from the exposure to a canonical text. CAP and CLP systems already navigate the malleable hearts of students to be empathic and aware of the politics around; metacognition along with it, prevents them from being futile mechanical intellectuals and ensures full flowering of the mind through ratiocination. A contextual and nuanced understanding of *Pride and Prejudice* through these pedagogical

strategies extends one's view to an extent where conscientization flourishes, subsequently achieving transcendence in thought. Freire's concept of achieving "critical consciousness" with a "structural perception"³¹ – a perception from which a student learns that his "living conditions derive from social and economic systems, structures, and institutions" instead of "God, family, and culture"³² – is fulfilled when we adopt and comprehend an all-encompassing assessment of CLP, CAP, and metacognition in the classroom through the lens of "only connect"³³.

References

- ¹ Hooks, Bell. *Teaching to Transgress: Education as the Practice of Freedom*, (New York: Routledge, 1994), p. 19.
- ² *Ibid.*
- ³ Giroux, Henry. "Rethinking Education as the Practice of Freedom: Paulo Freire and the Promise of Critical Pedagogy", *Policy Futures in Education*, vol. 8, no. 6 (2010), pp. 715-721, 715.
- ⁴ Hooks, op. cit. 19.
- ⁵ Newman, Cardinal John Henry. *The Idea of a University*, (Yale University Press, 1996).
- ⁶ Nurat, Masrufa. Bridging the Gap between Language and Literature: Teaching English in Bangladesh at Tertiary Level", *ELT Worldwide*, vol. 2, no. 2 (2015), pp. 1-32, 2.
- ⁷ Amir, Farah. "Teaching English in Bangladeshi Secondary Schools: A Blessing or A Curse?", *English Department Faculty of Languages and Arts of Universitas Negeri Padang*, vol.18, no. 2 (2022), pp. 202-214, 204.
- ⁸ Zembylas, Michalinos. "Critical Pedagogy and Emotion: Working through 'Troubled Knowledge' in Posttraumatic Contexts", *Critical Studies in Education*, vol. 54, no. 2 (2013), pp. 176-189, 177.
- ⁹ Luke, Allan. "Critical Literacy: Foundational Notes", *Theory Into Practice*, vol. 51, no. 1 (2012), pp. 210-231, 215.
- ¹⁰ *Ibid.*, 220.
- ¹¹ *Ibid.*
- ¹² Cho, Hyesun. *Critical Literacy Pedagogy for Bilingual Preservice Teachers: Exploring Social Identity and Academic Literacies*, (Springer, 2018).
- ¹³ Freire, Paulo. *Pedagogy of the Oppressed*, (New York: Continuum, 1970).
- ¹⁴ Alam, Fakrul. "Imperial Entanglements and Literature in English", *Asiatic*, vol. 2, no. 2 (2008), pp. 25-37, 31-32.
- ¹⁵ Borsheim-Black et al. "Critical Literature Pedagogy: Teaching Canonical Literature for Critical Literacy", *Journal of Adolescent & Adult Literacy*, vol 58, no. 2 (2014), pp. 123-133, 125.
- ¹⁶ Austen, Jane. *Pride and Prejudice*, (Penguin Classics, 2003). This book is used as a primary source throughout the paper.
- ¹⁷ Said, Edward. *Culture and Imperialism* (Vintage, 1993), p. 106.
- ¹⁸ *Ibid.*, 105.
- ¹⁹ Borsheim-Black et al. op. cit. 126.
- ²⁰ Luke, op. cit. 220.
- ²¹ Gur-Ze'ev, Ilan. "Critical Theory, Critical Pedagogy and the Possibility of Counter-Education", *Counterpoints*, vol. 168 (2003), pp. 17-35, 21.
- ²² Molina, Silvia and Miranda Christou. "Educational Inclusion and Critical Pedagogy", *Teoría de la Educación. Educación y Cultura en la Sociedad de la Información*, vol. 10, no.3 (2009), pp. 31-55, 38.
- ²³ Roy, Arundhati. "The Ladies Have Feelings, So... Shall We Leave It to the Experts?", *My Seditious Heart*, (India: Penguin Random House, 2019), pp. 106-125, 120.
- ²⁴ Freire, Paulo, op. cit.
- ²⁵ Hossain, Mashrur Shahid. "Towards Critical-Affective Pedagogy: Anglophone Literatures in Bangladeshi English Language Classrooms". *The Routledge Handbook of English Language Education in Bangladesh*, (New York: Routledge, 2021), pp. 186-201, 186.
- ²⁶ Wiesenfarth, Joseph. "The Case of 'Pride and Prejudice'." *Studies in the Novel*, vol. 16, no. 3, 1984, pp. 261-73, 268-69. *JSTOR*, <http://www.jstor.org/stable/29532288>.
- ²⁷ *Ibid.*, 270.
- ²⁸ Freire, Paulo, op. cit.
- ²⁹ Wilson, Donna and Marcus Conyers. *Teaching Students to Drive Their Brains: Metacognitive Strategies, Activities, and Lesson Ideas* (ASCD, 2016), p. 1.
- ³⁰ Hossain, op. cit. 189.
- ³¹ Freire, Paulo. *Pedagogy of Freedom: Ethics, Democracy, and Civic Courage*, (Rowman & Littlefield, 1998), p. 506.
- ³² Cammarota, Julio. "Working to Awaken: Educators and Critical Consciousness", In *Rattling Chains: Exploring Social Justice in Education*, edited by Louis G. Denti and Patricia A. Whang, (Sense Publishers, 2012), pp. 7-12, 7-8.
- ³³ E.M Forster's famous novel *Howards End* (1910) comes with this famous epigraph that conveys an all-inclusive meaning, that is, connecting everything with everything.

Reimagining Teaching Strategies in Humanities post July

Nishat Tasnim Tonny

Lecturer, Department of English, Varendra University, Rajshahi

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/22.-Nishat-Tasnim-Tonny.pdf>

Received : 25 February 2025
Received in revised: 17 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Pedagogy, Post-upheaval Context,
Inclusivity, Collective Conscious

ABSTRACT

Pedagogy exists at the intersection of culture, power, and state dynamics, particularly in moments of political upheaval. The post-July context in Bangladesh revealed profound disruptions in the teacher-student relationship, shaped by the violence and trauma predominantly experienced by students. In this period, many students sought support from their teachers, which was sometimes extended but was often met with rejection or indifference, while some educators were perceived as aligning with authoritative regimes, leading to institutional consequences, including both forced and voluntary resignations from their positions of authority. This paper explores the shifting dynamics of power and authority within the classroom, addressing both the immediate aftermath of these events and the broader implications in the post-upheaval context. This paper also explores whether the collective consciousness of students, shaped by their vulnerability and heightened political awareness, prompted these reactions, or if they stem from long-standing pedagogical practices where teachers embodied hierarchical control, evolving into this archaic metaphor of authority for the students. Drawing on theories of critical pedagogy and the politics of power in education, this paper explores how educators can reimagine teaching strategies in this "new normal" marked by student sensitivity, mistrust, and trauma. It argues for a pedagogical framework that fosters empathy, inclusivity, and dialogic engagement, enabling teachers to navigate the delicate balance between supervision and support in rebuilding trust and resilience in post-crisis classrooms.

... student leaders who remained active found that university reform was far less exciting than bringing down a dictator. At every turn, students were measured (and measured themselves) by revolutionary qualities they no longer seemed to possess and democratic ideals they no longer seemed to embody.¹

- Jessica Greenberg

Bangladesh, alongside the rest of the world, witnessed the manifestation of critical pedagogy²—an approach to teaching once envisioned in the writings of Paulo Freire, Henry Giroux, and others—when its students abandoned the confines of the classroom to assert their rights not only as youth but as human beings culminating in a collective uprising that led to the historic overthrow of a fifteen-years-old authoritarian regime that had long wielded education as a tool of hegemony and as an agent in perpetuating a cycle of silence. There is no doubt that the atrocities in which students were both victims and, in some cases, perpetrators (given the involvement of many with the political wing of the ruling regime) have left grave wounds not only on their individual psyches but also on the nation's collective consciousness, that have undeniably in many ways altered the dynamics between teachers and students. The movement began under the banner of the "Anti-Discriminatory Student Movement"—a name that resonates with the very ethos of Humanities education, a field of education that teaches students "the critical thinking that is necessary for independent action and for intelligent resistance to... authority"³; yet the subsequent violence and bloodshed have compelled us to reflect critically, not only on the nature of the movement itself but also on the values we uphold in education as educators and beyond. The "revolution" has caused a breach in the trust between teachers and students and also it has led to many forced resignations of teachers from their "authoritative" position, as H. M. Nazmul Alam, a Lecturer in the Department of English from IUBAT writes, "The recent political changes in Bangladesh have fundamentally altered the dynamics between students and faculty in

educational institutions. What began as a movement for justice and reform has evolved into a situation where students, empowered by their success, now wield significant influence over academic administration and faculty decisions.”⁴ What is more concerning is the resurgence of binary thinking within the classroom, where those students who were vocal and visibly active during the revolution are now fostering a hostile environment toward peers who were either less involved or whose family affiliations are perceived to be aligned with the previous regime. Yet, no one can deny that post-July classroom environment is more open, more politically aware and the hesitance that was there is breaking and voices can be heard after almost fifteen years of silence. A third-year student, Hema Chakma from Dhaka University comments, “People are much more vocal now. We have a long way to go to understand how it (the change) will serve us.”⁵ Thus reimagining pedagogy in this recent time calls for a more inclusive, humane, dialogic approach that would make us aware of the conflicting ramification of revolutionary process, that would balance the extremities in classroom and help students to navigate with intelligence.

Pedagogy and revolution are in themselves a vexed terrain and full of contradictions as Thomas Ewing muses on this: “revolution is repressive as well as liberating, stultifying as well as emancipating, and destructive as well as constructive. Pedagogy embodies these same contradictions, yet also provides an alternative source of visions, practices, and interventions.”⁶ These paradoxes are not abstract as they directly shape how education is imagined, delivered, and received in times of political upheaval. John N. Hawkins exposes a further dimension of this tension, particularly in revolutionary periods, highlighting the “contradiction between a revolutionary ideology of mass participation and egalitarianism” and how “the revolutionary society attempts to maintain an ideological commitment to egalitarianism by utilizing three major outlets: formal education, nonformal education, and the mass media. Education is considered by far the most important transmitter of these goals... Egalitarianism thus became part of the revolutionary regime's claim to legitimacy. Yet the higher education system continued to move toward stratification and inequality.”⁷ This contradiction between the ideals of revolution and the realities of educational inequality finds a sharp resonance in post-July Bangladesh where the discourse of equality and inclusion gained momentum during the protests, the educational structures have largely reverted to, or perhaps never truly left behind the modes of exclusion, stratification, and surveillance. Egalitarianism, though vocally celebrated, championed and cherished, remains unequally distributed. Thus, in post-July Bangladesh, educators must ask: What does it mean to teach and learn in a moment that promises change but reproduces inequality? It is within these unresolved tensions that the true labor of post-revolutionary pedagogy begins.

Although the Humanities, as a field, holds immense potential to guide students through socio-political upheavals, particularly when its ethical foundations are actively integrated into pedagogical practice—its transformative power can be undermined when the teacher's role is steeped in authoritarianism. In politically vulnerable contexts where students are not mere observers but active participants, the educator's positional superiority and the intentions underlying their authority can become problematic as they risk becoming symbols of domination. Paulo Freire, in his seminal work *Pedagogy of the Oppressed*, articulates this dilemma through what he calls the “teacher-student contradiction,” noting, “the teacher confuses the authority of knowledge with his or her own professional authority, which she and he sets in opposition to the freedom of the students,”⁸ This tension is not unidirectional, however. As Chun Lai et al. emphasize, “Teacher authority is a two-way social relationship that relies not only on teachers' dispositions and capacities to influence students into behaving in certain ways, but also on students' perceptions and acceptance of teachers' power.”⁹ As “authority needs legitimacy”¹⁰ Bryk et al. underscore the centrality of “relational trust”¹¹ within the classroom as the foundation for meaningful educational engagement. In the context of Bangladesh, this trust has been deeply shaken. Dr. Siddhartha Shankar Joarder, Professor of Philosophy at Jagannath University, observes, “Teachers do feel embarrassed now to go back to their class with their clean hearts,” adding that “the only answer to the paradox of the future is that this holy relationship between teachers and students is in disarray”¹² Also H.M. Nazmul Alam warns about the “potential

erosion of academic integrity,” cautioning that “in the long run, this could lead to a decline in educational standards, as teachers may prioritize appeasing students over maintaining academic excellence.” Even more troubling is his observation regarding “mob psychology”: “If students believe that they can achieve their goals through force or intimidation, they may become increasingly willing to engage in disruptive or violent behavior.”¹³

So, what emerges is again the paradox: revolution, often fueled by a utopian vision can blind its agents to the unintended consequences it engenders. In this regard, Karl Mannheim’s insights into how the oppressed (in this context the students) may ignore the existing positivity can be insightful as he says, “

“...certain oppressed groups are intellectually so strongly interested in the destruction and transformation of a given condition of society that they unwittingly see only those elements in the situation which tend to negate it. They are not at all concerned with what really exists; rather in their thinking they already seek to change the situation that exists.”¹⁴

This thoroughly captures the collective unconscious of the student body in Bangladesh today, a space where students are sensitive towards any authoritarian behavior, and where a teacher should tread carefully and constantly be conscious of his own standing as a human being. Thus, as a teacher of the humanities, one must critically examine the meaning of authority in the classroom and may turn to Charles Bingham’s reflections on authority in education. Bingham asserts that authority need not be “necessarily unidirectional, monological, or atomic. Authority might be predicated on relation.”¹⁵ He contends that when a teacher’s behavior becomes a symbol of bureaucracy—unsympathetic and unemotional—he not only alienates his students but also forfeits his “authority.” A teacher of the humanities, therefore, must recognize the student’s active role in “the circuit of authority” where “he or she must decide to let the teacher’s knowledge take priority. For authority to succeed in its aim of educating the student, the student must acknowledge that there is an important insight to be gained from the teacher.”¹⁶ So in post-July period reimagining authority as “relational” rather than “hierarchical” becomes crucial for rebuilding trust, restoring mutual respect, and reanimating the transformative spirit of humanities education.

Teaching the humanities has perhaps never been as open and relative as it is now in Bangladesh. If we consider the brighter side of this paradox, students are now more inclined toward political discussion and open questioning—an engagement that the humanities, more than any other discipline naturally cultivates. As we teach Socrates, who sacrificed his life for the ideal of critical inquiry, we, as educators, must commit ourselves to the very spirit of the Socratic method, particularly in a time when students and teachers struggle to find common ground; As Martha C. Nussbaum affirms, “Socrates’ attitude toward his interlocutors, by contrast, is exactly the same as his attitude toward himself. Everyone needs examination, and all are equal in the face of the argument.”¹⁷ Thus, a teacher must reimagine his strategies, especially if he once believed in his own “infallibility.” Now more than ever, patience and resilience are essential virtues for teachers, as Socratic pedagogy reminds us. If we relate the Socratic dialogue, *Allegory of the Cave* to the current moment, the teacher must “...drag him out into the light of the sun...”¹⁸ (Republic, 515e). But at the initial stage the student would be “...distressed and annoyed at being so dragged” (Republic, 515e-516a). However, as the student progresses from vague representations of the good to the good itself, he also progresses from repulsion to affinity: “When he recalled his first home and the wisdom there... don't you suppose he would consider himself happy for the change and pity the others? (Republic, 516c). In post-July Bangladesh, we, as teachers of the humanities, must embody “Socratic resilience”, guiding our students patiently toward critical self-awareness without succumbing to prejudice, thereby nurturing not only their capacity for learning but also their newfound confidence and openness to argument.

From July to the early days of August, the students had to face violence, or witness it directly or virtually, but what we fail to recognize is that teachers have also gone through the same, as SM Abbas writes, “The violence during the July revolution has left both students and teachers deeply traumatized.”¹⁹ There is a need for counselling in educational institutions, yet the question is

raised by the former caretaker government adviser Rasheda K. Choudhury: “who would provide this support when teachers themselves are traumatized?”²⁰ Yet, one cannot deny the fact that what teachers are facing may harm their self-respect — a narcissistic wound Freud would describe as a blow to the “ego ideal”²¹ — but thousands of students have been killed in this revolution. As teachers of humanities, we must first acknowledge this difference and actively work to address it. One important step could be adopting a “trauma-informed approach in teaching.” Alex Shevrin Venet postulates on this and says how trauma inflicted by political upheaval may take the form of hate and bias incidents, but we as educators have “to have hard conversations to uncover all of the ways we as teachers have perpetuated trauma, so that we can see clearly what needs to change.”²² Moreover, drawing from Paulo Freire’s concept of critical pedagogy, the aim is to guide students toward “a critical perception of the world”—which, as Freire argues “implies a correct method of approaching reality” that enables them to attain “a comprehension of total reality”²³ However, as we have observed, even in the aftermath of a revolution, the binaries in thought and action persist, so critical pedagogical approach must be integrated with what Bell Hooks refers to as “holistic education” or “engaged pedagogy” which primarily “emphasizes wellbeing,”²⁴ not only of the student but also of the teacher where he is perceived as “a healer” who himself is healed and “employs a holistic model of learning.”²⁵ Hooks also emphasizes that, alongside the dialogical approach to teaching proposed by Freire, an educator must embody “belief in a spirit of intellectual openness that celebrates diversity, welcomes dissent, and rejoices in collective dedication to truth.”²⁶ It is through the synthesis of these ideas that educators in post-July era can forge strategies that not only address the academic and emotional needs of their students but also reshape the very fabric of teaching, stimulating a space of healing and dialogue.

Thus, from the complex contradictions of revolution, it becomes clear that as teachers of the humanities—a field inherently open and critically fluid we must not only teach “interdisciplinarity,” but embody it. The content we engage with offers its own quiet suggestions: Socratic resilience, a dialogic approach, and a genuine understanding of authority must first reshape us if we are to hope to reshape the youth. I would like to conclude my study by recalling a moment from my own classroom—a moment that captured the profound shift the July revolution inscribed upon our teaching spaces. While discussing Jonathan Swift’s *Gulliver’s Travels*, I was, as always, cautious, hinting indirectly at the political factions mirrored in our own country to contextualize the novel. Yet from the back of the room, a student interrupted with a clarity that startled me: “You can utter their names now, Ma’am. There is nothing to be afraid of. Now we are a free country.” In that instant, I realized the ground had shifted: political discourse was no longer distant or academic—it was lived, urgent. And so, we are left with hope that if we nurture this newfound awareness with openness, empathy, and true dialogue, the classroom may yet become a place not only of passive silent learning, but of active reverberating engagement and collective growth.

References

- ¹ Greenberg, Jessica. *After the Revolution: Youth, Democracy, and the Politics of Disappointment in Serbia* (Stanford, California: Stanford University Press, 2014), p.5.
- ² Critical pedagogy is an approach to education that challenges oppression and promotes critical consciousness, developed by Paulo Freire and later expanded by Henry Giroux into broader cultural and political contexts.
- ³ O’Brien, Ruth. “Foreword.” In *Not for Profit: Why Democracy Needs the Humanities*, by Martha C. Nussbaum (Princeton, New Jersey: Princeton University Press, 2010), p. ix.
- ⁴ Alam, H. M. Nazmul. “The Fragile Future of Teacher-Student Relationships in Bangladesh,” *The Country Today*, 04 September 2024, <https://dailycountrytodaybd.com/story/the-fragile-future-of-teacher-student-relationships-in-bangladesh>.
- ⁵ Azra, Humayra. “Influence of the July Uprising on Youth Activism,” *The Daily Star*, 20 February 2025, <https://www.thedailystar.net/supplements/anniversary-supplement-2025/future-forged-youth-the-helm/news/influence-the-july-uprising-youth-activism-3827736>.

-
- ⁶ Ewing, E. Thomas. *Revolution and Pedagogy* (New York: Palgrave Macmillan, 2005), p. 3.
- ⁷ Hawkins, John N. "Higher Education Alternatives in China: The Transition from Revolutionary to Postrevolutionary Forms," *Comparative Education Review*, vol 29, no. 4 (1985), pp. 427-428
- ⁸ Freire, Paulo. *Pedagogy of the Oppressed* (New York: Bloomsbury Academic, 2010), p. 73.
- ⁹ LaiGu, Chun, Mingyue Gu, and Jingjing Hu. "Understanding legitimate teacher authority in a cross-cultural teaching context" *Journal of Education of Teaching*, vol. 41, no. 4 (2015), p. 3.
- ¹⁰ Hearn, Jonathan. *Theorizing Power* (New York; Palgrave Macmillan, 2012), p. 23
- ¹¹ Bryk, Anthony, and Barbara Schneider. *Trust in Schools: A Core Resource for Improvement* (New York: Russell Sage Foundation, 2002)
- ¹² Joarder, Dr Siddhartha Shankar. "Student-teacher Relationship Is Being Destroyed!" *Daily Sun*, 01 September 2024, <https://www.daily-sun.com/post/764847>
- ¹³ Alam, H. M. Nazmul. "The Fragile Future of Teacher-Student Relationships in Bangladesh," op.cit.
- ¹⁴ Mannheim, Karl. *Ideology and Utopia* (London: Routledge, 1936), p. 36.
- ¹⁵ Bingham, Charles. "Let's Treat Authority Relationally" in *No Education without Relation* edited by Charles Bingham and Alexander M. Sidorkin (New York: Russell Sage Foundation, 2004), p. 12.
- ¹⁶ *Ibid.* p. 31.
- ¹⁷ C. Nussbaum, Martha. "Socratic Pedagogy: The Importance of Argument," in *Not for Profit: Why Democracy Needs the Humanities* (Princeton, New Jersey: Princeton University Press, 2010), p 51.
- ¹⁸ Plato. *The Republic of Plato*. Trans. Alan Bloom, 2nd ed. (Ithaca, NY: BasicBooks, 1968), his interpretation will be cited throughout the remainder of this paper unless otherwise noted.
- ¹⁹ Abbas, SM. "Trauma Lingers in Educational Institutions as Both Teachers, Students Suffer," *Dhaka Tribune*, 06 September 2024, <https://www.dhakatribune.com/bangladesh/357438/trauma-lingers-in-educational-institutions-as-both>
- ²⁰ *Ibid.*
- ²¹ Freud, Sigmund. *Beyond the Pleasure Principle* (New York: W. W. Norton & Company, 1961), p. xviii.
- ²² Venet, Alex Shevrin. *Equity-Centered Trauma-Informed Education* (New York: Routledge, 2024), p.34.
- ²³ Freire, Paulo. *Pedagogy of the Oppressed*, op. cit. p19
- ²⁴ Hooks, Bell. *Teaching to Transgress* (New York: Routledge, 1994), p. 24.
- ²⁵ *Ibid.* p. 21.
- ²⁶ *Ibid.* p. 33.

Class Consciousness and Class Struggle in Ajay Bhattacharya's *Batasir Ma*: An Analysis in the Light of Marxist Philosophy and Post-Human Pedagogy

Md Rabbi Islam Rasel

Lecturer, Center for Language and Cultural Studies, Green University of Bangladesh

Tabassum Aktar

Lecturer, Center for Language and Cultural Studies, Green University of Bangladesh

Ms. Aklima Akter

Lecturer, Department of English, Green University of Bangladesh

ARTICLE INFORMATION

Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/23.-Md-Rabbi-Islam-Rasel-Others.pdf>

Received : 26 February 2025

Received in revised: 21 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Marxist philosophy, class consciousness, class struggle, post-human pedagogy, Nankar Rebellion

ABSTRACT

This paper highlights a comprehensive analysis of Ajay Bhattacharya's *Batasir Ma* (1985) employing both Marxist philosophy and post-human pedagogy to explore the novel's portrayal of class struggle and resistance. The study emphasizes the Marxist themes of class conflict and the development of class consciousness by focusing on the Nankar peasants' fight against feudal subjugation. Through this lens, *Batasir Ma* unleashes the ways in which historical material conditions shape the peasants' collective actions and ideological transformation. Additionally, the paper introduces a post-humanist perspective to uplift the analysis to a crucial aspect. Post-human pedagogy challenges anthropocentric ideas of knowledge and agency, suggesting that the struggle portrayed in *Batasir Ma* extends beyond human actors to encompass the broader ecological and relational forces at play. In this framework, the land, nature, and human beings are seen as interconnected agents in the resistance against exploitation. This ecological dimension reframes the narrative, proposing that solidarity is not limited to human beings but includes an awareness of the interdependence of all life forms. The paper argues that Bhattacharya's novel reflects both Marxist materialist principles and anticipates contemporary discussions on the limitations of human-centered thinking in political and social movements. By integrating Marxism with post-humanism, the study uncovers how *Batasir Ma* presents a vision of resistance that challenges traditional concepts of human agency and emphasizes the collective struggle that spans across species and ecological systems. In doing so, the paper highlights the novel's relevance to current debates about justice, environmentalism, and solidarity in the face of global challenges. Ultimately, this analysis positions *Batasir Ma* as a forward-thinking text that not only critiques historical systems of oppression but also offers a model of resistance that is inclusive, ecological, and interconnected. The novel, through its exploration of class struggle and ecological solidarity, speaks to ongoing conversations about collective action, the limits of anthropocentrism, and the need for a more holistic approach to justice.

Introduction

Ajay Bhattacharya's *Batasir Ma* stands as a poignant narrative that delves into the harsh realities of socio-economic oppression endured by Nankar peasants under both feudal and colonial regimes. The novel is deeply rooted in the historical context of the Nankar Rebellion, a significant uprising against exploitative landholding practices and colonial authority. Bhattacharya's portrayal of the peasants' plight is not only an exploration of their suffering but also an account of their evolving consciousness—an awakening to the systemic forces that perpetuate their oppression. The narrative unfolds the gradual formation of collective awareness among the peasants, leading to a bold and unified resistance against their exploiters. This depiction of class struggle is a central theme of the novel, illustrating the tension between the oppressed and the forces of power.

In traditional readings of *Batasir Ma*, much of the analysis of class struggle has centered on the role of human agency, focusing on individual actors and their ability to challenge oppressive systems. These interpretations often emphasize the material conditions and ideological shifts that lead to a collective realization of class consciousness. However, contemporary developments in theoretical thought, particularly post-human pedagogy, offer an opportunity to reframe this narrative in a broader, more nuanced context. Post-human pedagogy, with its rejection of human-centered frameworks, suggests that resistance is not solely a product of human agency but can also emerge from an interconnected web of relationships that includes the environment, non-human entities, and the forces of nature.

This paper seeks to expand upon the existing discourse by offering an integrated analysis of *Batasir Ma* through the dual lenses of Marxist philosophy and post-humanist thought. Marxist theory, with its emphasis on class struggle, historical materialism, and the dynamics of power, provides a foundational understanding of the economic and social forces at play in the novel. At the same time, post-humanist thought allows for an exploration of the ecological and relational dimensions of resistance, challenging the anthropocentric focus that has traditionally defined readings of class struggle. By synthesizing these two theoretical perspectives, this paper aims to offer a comprehensive reading of Bhattacharya's work that recognizes the complexity of resistance as a collective, multifaceted process.

Incorporating Marxism and post-humanism into the analysis of *Batasir Ma* reveals the novel's profound engagement with contemporary debates about agency, solidarity, and ecological interconnectedness. The Nankar peasants' rebellion, when viewed through these combined lenses, becomes not just a human struggle for justice but also a part of a broader ecological and relational resistance that transcends traditional boundaries. Through this integrated approach, the paper aims to demonstrate that Bhattacharya's novel is not only a critical historical document but also a text that speaks to current global concerns about environmental justice, collective action, and the reimagining of human relationships with the non-human world.

Literature Review

The relationship between literature and socio-economic structures has long been a central concern in Marxist criticism. Foundational texts such as *The Communist Manifesto* (Marx and Engels, 1848) assert that the history of all hitherto existing society is the history of class struggles. Literature, from this perspective, does not merely reflect reality but actively participates in the ideological production and contestation of class relations. Terry Eagleton (1976) further develops this approach by arguing that literary forms are historically situated and ideologically charged, often revealing the contradictions embedded within capitalist societies. Within this framework, class struggle is not only represented but also interrogated as a dynamic force driving historical transformation.

Ajay Bhattacharya's *Batasir Ma* engages deeply with these classical Marxist themes, particularly through its depiction of the Nankar system, a form of bonded agrarian labor marked by extreme exploitation and social marginalization. The novel's portrayal of the Nankar peasants' suffering and eventual resistance mirrors the Marxist theory of surplus value extraction and alienation—where peasants are estranged both from the fruits of their labor and from their own humanity. In this context, Bhattacharya contributes to a long-standing Bengali literary tradition that foregrounds peasant revolts as sites of political awakening. Authors such as Mahasweta Devi, in works like *Hajar Churashir Maa* and *Rudali*, have similarly emphasized the collective agency of subaltern communities, often focusing on tribal and agrarian uprisings. These narratives position peasant consciousness not as passive or residual, but as a generative force capable of revolutionary rupture.

Partha Chatterjee (1984) adds another layer to this discussion by highlighting the intersection of class, culture, and identity in postcolonial contexts. For Chatterjee, cultural production—including literature—becomes a battleground where nationalist, class-based, and subaltern ideologies contend. Bhattacharya's focus on communal memory, oral storytelling, and village solidarity resonates with this argument, portraying how cultural practices become vehicles for political resistance. The novel's attention to collective memory—rituals, songs, local lore—helps preserve a counter-narrative to dominant historical discourse, situating *Batasir Ma* within a broader tradition of subaltern historiography.

However, Bhattacharya's narrative also signals a departure from traditional Marxist humanism by implicating non-human forces—such as the landscape, seasons, animals, and weather patterns—as integral to the unfolding of social struggle. This aligns with the concerns of post-humanist thinkers like Rosi Braidotti (2013) and Maurits S. Pedersen (2010), who advocate for a decentering of the autonomous human subject. Post-humanism challenges the anthropocentric biases of Enlightenment humanism and instead emphasizes relational ontologies, where agency is distributed across human and non-human actors. In *Batasir Ma*, nature is not merely a backdrop to human events but a co-actor: floods, droughts, and even the sounds of the forest shape characters' movements, choices, and vulnerabilities. This suggests a post-human ecology of resistance, where survival and rebellion emerge from an entangled mesh of human labor and environmental conditions.

Despite a rich body of Marxist literary criticism on Bengali peasant narratives, including the Naxalite and Nankar movements, there remains a critical gap in studies that bring Marxist and post-humanist frameworks into dialogue. Most analyses treat these paradigms as mutually exclusive—one focused on socio-economic structures, the other on epistemic and ontological decentralization. Yet, *Batasir Ma* invites precisely such a convergence. By acknowledging both the materialist dynamics of class oppression and the ecological interdependencies that shape rural life, the novel opens up a new avenue for understanding resistance in non-anthropocentric terms.

This paper, therefore, seeks to bridge this gap by employing a dual-framework analysis of *Batasir Ma*, combining classical Marxist critique with post-humanist theory. It argues that such an integrated approach reveals a more nuanced understanding of agency, resistance, and historical consciousness in the novel—where the struggle is not only between humans and exploiters but also between communities and their natural world, interlinked through systems of survival, memory, and revolt.

Research Methodology

This study incorporates a qualitative research approach to analyze Ajay Bhattacharya's novel *Batasir Ma* through the lens of Marxist literary criticism and post-human pedagogy. With an amalgamation of both textual analysis with theoretical frameworks, this research aims to examine how the novel depicts class struggle, class consciousness, and evolving socio-political conditions in a post-humanist landscape. The methodology is structured as follows:

Research Approach

- This study is primarily interpretive and analytical, focusing on the thematic, structural, and ideological aspects of *Batasir Ma*.
- A Marxist critical approach is used to discover class relations, economic exploitation, and the hurdles of the working class as represented in the novel.
- Post-human pedagogy illustrates an additional lens to assess the role of education, technology, and ecological interactions in shaping the consciousness of oppressed communities.

Data Collection

- The primary data source is the novel *Batasir Ma* by Ajay Bhattacharya.
- Secondary data includes critical essays, journal articles, and books on Marxist criticism, post-humanism, and South Asian literary studies.
- Relevant historical and socio-political documents related to labor movements and economic transformations in colonial and postcolonial South Asia are regarded to contextualize the analysis.

Textual Analysis

- A close reading of *Batasir Ma* is conducted to detect the key passages that depict class struggle, worker exploitation, resistance, and the transformation of social consciousness.
- Thematic analysis is applied to inspect recurring motifs of suppression, solidarity, alienation, and revolution.
- Character analysis is used to trace the development of class consciousness among different social groups in the novel.

Theoretical Framework

- Marxist Theory: The research draws from Karl Marx's and Friedrich Engels' theories on class struggle, base-superstructure relationships, and ideology.
- Gramsci's Concept of Hegemony: The study examines how cultural and ideological dominance influences the working class's perception of their oppression.
- Post-Human Pedagogy: The role of education, labor in a technologically evolving world, and ecological concerns in class struggle are examined through post-humanist perspectives.

Comparative and Contextual Analysis

- The research compares *Batasir Ma* with other South Asian literary works dealing with class consciousness and labor movements.
- The historical and economic conditions that shaped the narrative of the novel are analyzed to provide a broader socio-political context.

Limitations of the Study

- The research is limited to literary and theoretical analysis and does not include empirical or fieldwork-based data.
- The study focuses on textual interpretation rather than direct testimonies from working-class communities.
- The integration of post-human pedagogy with Marxist criticism is a relatively new approach, which may present challenges in fully aligning both perspectives.

Ethical Considerations

- The study acknowledges and credits all sources used in the analysis.
- It ensures that interpretations remain faithful to the text while considering multiple scholarly perspectives.

This methodological framework allows for a nuanced and interdisciplinary examination of *Batasir Ma*, revealing how literature serves as a critical space for discussing class struggles and evolving social realities.

Text Analysis: Ajay Bhattacharya's *Batasir Ma*: A Glimpse into Feudal Exploitation and Resistance

Ajay Bhattacharya was a prominent figure in the socio-political and literary movements of the Indian subcontinent. He envisioned a new social order for the working class by challenging feudalism and class exploitation and dedicated his entire life to realizing that dream.

As one of the key leaders of the historic *Nankar Rebellion* (1947–1948) in the Sylhet region, his role was of great significance. He not only led the movement but also documented its history in an authoritative and detailed account. Although born into a feudal family, he devoted his life to fighting for the rights of workers, peasants, and the oppressed.

Alongside his political activism, he used literature as a powerful medium to weave the dream of social transformation. His creative brilliance was most evident in his novels and short stories. During the Pakistan era, he spent a long 20 years (1947–1967) in prison, and it was during this time that he delved deeply into literary pursuits, expressing his life experiences and ideals through the written word.

In the novel *Batasir Ma*, he vividly portrays the cruelty of imperialism and feudalism, the harsh realities of exploitation, and the suffering of the oppressed in a realistic and grounded language. However, his literature does not merely depict sorrow and pain—it also embodies hope, resistance, and the struggle for justice and rights against oppression.

His stories and novels bring forth not only the harsh realities of the marginalized and neglected classes but also the unyielding spirit of breaking free from those conditions. Thus, Ajay Bhattacharya's literature is not just artistic expression—it is a powerful narrative of political and moral responsibility that echoes through the intersection of history and reality.

Ajay Bhattacharya's acclaimed novel *Batasir Ma* is set against a distinct socio-political backdrop. The novel illuminates the lives of marginalized and land-dependent rural peasants, mirroring the agonies and unyielding experiences of communities akin to the *Nankar* tenants. Through their

struggles, Bhattacharya evokes a new spirit of resistance. The novel vividly portrays the socio-economic landscape and the feudal structure of British colonial Sylhet, presented through the microcosm of the village of Basantapur. Though the village is named Basantapur, its precise geographical identity remains ambiguous. The narrative reveals that Basantapur is part of a "Moshuri Taluk" established under British imperial administration, with the "Boro-Bari" (the Master house of the feudal landlord) acting as the nucleus around which village life revolves.

The life and gaze of the novel's central character—*Batasir Ma* are involuntarily fixated on the Boro-Bari. The entire village exists under the will of the feudal household; every rise and fall in the villagers' lives is dictated by its authority. They are imprisoned within the socio-economic orbit of the feudal estate. Ajay Bhattacharya poignantly describes this captivity:

"There is no way out. They live on the land owned by the Boro-Bari, they cultivate the fields of the Boro-Bari, and for their entire lives, and they must cook their meals over the hearths belonging to the Boro-Bari. Thus, the path out is blocked. So they circle—revolving around the Boro-Bari for their entire lives. They run whenever the Boro-Bari calls—they must always rush when summoned." (Bhattacharya, 1985, p 10)

Bhattacharya captures the life of the lower classes in this novel with a realistic and empathetic lens. The narrative centers on *Batasir Ma*, a native of Basantapur village. As a youth, she and Dulal were close village companions—encountering one another on paths and byways, with *Batasir Ma* often requesting Dulal to sing for her. Her grandmother would joke about their relationship and even expressed a desire to see them married. However, in the feudal constraints of Basantapur, such a union was far from simple.

To navigate the complications of marriage, Dulal's uncle Bipul and *Batasir Ma*'s father Kunj left the decision to the couple themselves. Eventually, after much negotiation and movement, they were married. Post-marriage, Dulal, deeply affectionate towards *Batasir Ma*, endeavored to protect her dignity and elevate her to a respectable position. He refused to allow her to work as a bonded laborer at the Boro-Bari, which was a customary expectation for wives in Basantapur.

This defiance was not tolerated by the feudal authorities. Bhattacharya uses *Batasir Ma* to unmask the grotesque faces of feudal oppression. The zamindars (landlords) in the story—represented by the elder, middle, and younger "babus" of the Boro-Bari—never acknowledged the dignity or humanity of their peasant tenants. Women of servant backgrounds, especially female attendants or *badis*, were frequently subjected to sexual exploitation and denied the right to form legitimate families. Their marriages were mere formalities, and they were never truly accepted in their husbands' homes.

In the novel, one of the younger landlords exploits a domestic worker named Rangamoti. Dulal, with a strong moral compass, rescues Rangamoti and sends her to the city to free her from such a life—an act reflecting his deep humanity. The following dialogue between Dulal and *Batasir Ma* reflects the grim reality of these women:

"Do the maids from Boro-Bari never get married?"

"They do, they do—a lot. But those are maid-marriages."

"A maid remains a maid, and the marriage exists only in name."

"Yes, I know. To marry a maid, it has to be a maid-marriage."

"But I didn't want that."

"Then what did you want?"

"I wanted to get her out of Boro-Bari. But Chhoto Babu wouldn't allow it. He refused to give up Rangamoti." (Bhattacharya, 1985, p 27)

The feudal lords considered such exploitation a routine part of their daily lives. Dulal's opposition to this vile system made him a target of hostility from the feudal rulers.

The zamindar class exploited every aspect of the villagers' lives in Basantapur. The peasants were treated like subservient slaves who lived and worked solely under the orders of the feudal lords. Yet, some among them dared to resist. Dulal became a vocal opponent of these injustices. A significant social tradition in the village was fishing in the Panchayeti Bill on the eve of *Poush*

Sankranti, where a portion of the catch was always given to the Boro-Bari as tribute. Living in the landlord's estate, peasants had no choice but to comply with such customs.

The burden of taxes and ritual tributes, like *salami*, was an accepted part of feudal life. Speaking out against the zamindars was as dangerous as challenging a crocodile while standing in water. *Batasir Ma* grew increasingly fearful as Dulal became more confrontational toward the landlords, urging him to act with caution—but Dulal refused to listen. At one point, he was even physically assaulted by the head landlord for his defiance. The relationship between the landlords and peasants in *Batasir Ma* is fraught with conflict. The landlords stripped the peasants of everything through exploitation, while the peasants grew increasingly resentful. To punish disobedient peasants, the landlords confiscated land and evicted them from their homesteads. This brutal form of feudal exploitation is seen through the dispossession and eviction of characters like Jabbar, Rasik, Murshed, and Ramen by the *Baro Bari* (Master house). Yet, from within this society emerged the so-called "rotten pests," who later transformed into a new revolutionary force. These laborers, oppressed and destitute representatives of the working class, immigrated to Assam in hopes of a better life. Notably, the forced migration of oppressed *Nankar* peasants was a reality in the Sylhet region up until the post-World War I period. Dulal, too, tried to escape the tyranny of the landlords by going to Assam, leaving behind *Batasir Ma* to assess the situation, but he returned with a severe wound on his foot, which eventually led to his death.

Batasir Ma is a novel rooted in the rural life under feudal oppression. Although the novel primarily presents the tyranny of the feudal lords, it also contains elements of humanity. In the novel, Bankim Babu represents a conscientious human being. As a village doctor, he treated the people of Basantapur, often without taking any payment. He sincerely cared for the well-being of the poor villagers and frequently sacrificed his personal interests to help them. Regarding his humanitarian nature, the novelist writes:

"And when it came to people like *Batasir Ma*, he never hesitated to spend his own money to help such helpless human beings battling with death." (Bhattacharya, 1985, p 55)

Doctor Bankim Babu felt deep sorrow witnessing the landlords' cruelty, but he could do nothing to stop it.

The resentment felt by the elder mistress upon seeing *Batasir Ma* is presented by the author through an omniscient viewpoint in the following way:

"The mistresses were enraged by *Batasir Ma*'s chastity. What chastity could a bonded woman possibly have? Ever since Dulal refused to let his wife work at the *Baro Bari*, staining the character of the masters, the women of the *Baro Bari* considered *Batasir Ma* their rival. They, the eternal rulers of the village, the sole proprietors of chastity, how could they tolerate someone else claiming it? To them, this was nothing short of humiliation. This was their grudge. The elder mistress expressed this resentment in her first words." (Bhattacharya, 1985, p 51)

In the feudal society, the lower classes held no value in the eyes of the feudal lords, who were solely absorbed in their own luxury. Any disruption to their lavish lifestyle disturbed them deeply. Hence, in the face of extreme poverty, inhuman exploitation, relentless labor, and lack of proper medical care, young girls like Batasi died untimely deaths. Even though Batasi's death devastated her widowed mother, necessity forced her to return to work just days later. Neither Dulal's death nor Batasi's moved the hearts of the mistresses of the *Baro Bari*, who remained immersed in their comfort and luxury. So, *Batasir Ma* eventually went back seeking work, they refused to pay her, offering only food in exchange for labor. The mistresses of the *Baro Bari* are portrayed as typical representatives of their class in the novel.

When villagers urged them to employ *Batasir Ma*, the mistresses said:

Elder Mistress: "I already have a worker. But if she's willing to work just for food, I might think about it."

Middle Mistress: "Why so many workers every day? But yes, if there's extra work on any day, we might consider *Batasir Ma*. But it'll be just food."

Youngest Mistress: "She's not reliable at all. She skips work at the slightest excuse. Better she looks elsewhere for work." (Bhattacharya, 1985, p. 77–78)

The tenants of Basantapur, especially the bonded laborers and *nankars*, always remain alert at the call or command of the Master house. They have no power to refuse any order from the landlord. Ajay Bhattacharya has portrayed this feudal reality in his novel *Batasir Ma*. The lords and ladies of the Master house use these bonded laborers for various tasks. In the novel, the people of the Master house are depicted as wielding immense power. Their intoxication with power is so pervasive that it influences even their guards, footmen, and servants, who also consider themselves powerful. These aides do not hesitate to strike the bonded tenants on behalf of their masters. If any laborer disobeys, they are forcibly dragged to the Master house. The lady of the house threatens to evict bonded women from their homes.

For protesting against the injustices of the landlord's house, bonded laborers like Ramen, Jabbar, Rasik, and Murshed are forced to leave their homes and migrate to Assam. Women like the mistress of the Master house do not trust the bonded women. So, when a worker from the house finishes grinding spices, the bonded women are body-searched. The servant Jhotka touches the young girl Puti under the pretense of inspecting the folds of her clothes to satisfy his lust. In the novelist's words:

"He took his hand off Puti's cheek. 'Let me see the fold of your clothes,' he said, and while pretending to inspect her clothing, he loosened the edge of her sari and grabbed her slightly developed breast with both hands." (Bhattacharya, 1985, p 123)

Even the minor financial progress of the rural middle class provokes envy in the ladies of the Master house, although these middle-class families are still far behind them socio-economically. Nonetheless, these middle-class individuals constantly engage in a psychological rivalry with the Master house. The middle class takes pride in working in British establishments and being part of English-language and cultural environments. However, the rural landlords look down upon these jobs, describing them as equivalent to guarding British masters' dogs or serving their memsahibs. Proud rural mothers arrange religious rituals for sons employed in British institutions and express subtle pride in their sons' employment.

The bonded laborers, however, do not engage in rituals or worship. Instead, they try to please minor masters and cannot distinguish between a foreign or native employer. The rural middle class holds a hostile attitude toward petty landlords and wishes for their downfall. Although different from the landlord class, the middle class shares the same contempt for the laborer class. They do not give the bonded tenants any dignity and maintain a social distance. When *Batasir Ma* starts working at Jagat Babu's house, his wife makes derogatory comments about the Master house, and their neighbor Saudamini Thakurun also joins in.

Ajay Bhattacharya portrays a society where not only feudal lords and elites but even the middle class address working-class bonded laborers with condescension, using terms like "tui" (you, in a derogatory tone). Such contemptuous address is a core aspect of feudal culture. The touch of these "untouchable" laborers is believed to pollute objects like the metal water pots of the Master house or Jagat Babu's hookah water. Saudamini Thakurun discards her water pot midway if even a shadow of a lower caste person falls on her path while going to the river. *Batasir Ma* wonders, what is the difference between the big and semi-big folks? They are two sides of the same coin. (Bhattacharya, 1985, p 112)

The bonded laborers are from the lower rungs of both Hindu and Muslim communities. Their professions dictate their low social status. Therefore, food is served to them with distance. Even the middle class is not free from this obsession with maintaining caste purity. Their aspiration is to regain lost estates and become petty landlords. Due to improved financial status, middle-class families, like Subhash's mother, seek English-educated brides for sons working in British offices. In this society, even a few hundred rupees can recover a foreclosed estate.

The mentality of the middle class portrayed in *Batasir Ma* reflects another form of the petty landlord class—they too exploit the laboring class. For example, Jagat Babu's wife gives leftover food to *Batasir Ma* to flaunt her superior status, saying, "Come take it, *Batasir Ma*. Such rice and curries are wasted in my house every day—you come and take it." The middle-class behavior

toward the poor is no less disrespectful than that of the landed elites. Ajay Bhattacharya, a class-conscious writer, shows that the middle class only shows pity—never love—for the laboring poor.

The society depicted in *Batasir Ma* reflects the economic affluence of the early 20th-century salaried middle class in British-ruled India. It was a time when just three hundred rupees could buy high social status. As a politician and novelist, Ajay Bhattacharya was fully aware of the global depression and the imperialist capitalist crisis of the 1920s and 1930s. He understood how this crisis led to the outbreak of the Second World War and how its socio-economic impact hit India hard.

The novel also illustrates the frequent rural quarrels over trivial matters. In *Batasir Ma*, people fight over chickens, or neighboring groups argue over games. These disputes can lead to the collapse of one village market and the rise of another. For example, Biras, *Batasir Ma*'s son, gets into a conflict with Buchi's mother over ducklings, leading to vulgar verbal fights. The villagers seem to enjoy these conflicts, although some people try to keep the peace and prevent escalation.

Despite frequent quarrels, the bonded laborers cannot rise against feudal lust and exploitation. Even the footmen and servants, empowered by the landlord, indulge in sexual exploitation. In the novel, the younger landlord is the main symbol of lust, aided by his servant Jhotka.

Jhotka knows whom to lust after and whom to offer to his masters. If the younger landlord is interested in a woman, Jhotka suppresses his own desires. That's why he initially does not inform the younger landlord about the beautiful adolescent girl Puti. The feudal lords desire to turn every young, attractive woman into an object of consumption. That's why we see that the young master's attention eventually shifts from former beauties to Puti. Jhotka is sent to summon Puti's father to fulfill the young master's desire. However, corrupt figures like Jhotka fear women like *Batasir Ma*, who are bold and rebellious. Outwardly, even feudal lords treat their wives with respect to maintain domestic peace.

Eventually, a wind of change begins to blow in the centuries-old feudal society of Basantapur. Bonded laborers begin to change in attitude and behavior due to the constant oppression. They can no longer bear the burden of exploitation and humiliation. External influences, especially the example of rebellious and displaced individuals like Dulal, Raman, Rasik, Rafiq, and Jabbar, begin to inspire transformation in the hearts of Basantapur's people. The immovable structure of feudal oppression begins to crack. A new social force begins to rise, creating visible conflict between two opposing powers in society.

In this process, the assaulted adolescent Puti throws a broom at Jhotka—a symbolic act of resistance. The broom becomes a token of scorn thrown at the feudal oppressors. The Master house understands the significance of this act. The novelist portrays this awakening among the proletariat of Basantapur with a metaphor from nature:

“Unnoticed by all, the wind begins to change in Basantapur. Though it doesn't arrive with the sound of drums, winter's chill recedes, and with the breeze of spring, even the tender buds of Basantapur begin to stir—it can no longer remain hidden.” (Bhattacharya, 1985, p 139)

The blow delivered by Puti using a whip strikes at the feudal pride of the landlords of the Master house. They find no fault in what the whip has done. Enraged by their eternal arrogance, they order that Bhangu be brought in by the ear, Bhangu's wife be strangled, and Bhangu's daughter be kidnapped. The younger master even tells the whip-bearer to set fire to Bhangu's house. But the bonded laborers can no longer obey the orders of the masters as before—they scatter in all directions, each seeking something new. The villagers no longer wish to uphold the ideals of the Master house. However, in front of the landlords, they are unable to speak out. Thus, people like Ramkrishna continue to carry loads on their heads at the master's command. Expressing his frustration to his wife after fulfilling the master's order, Ramkrishna says, “If we can't get rid of these vultures, they'll turn the entire village into a garbage dump.” This is how the oppressed bonded peasants of Nankar gradually swell with rage against the feudal zamindari oppression, nurturing a sense of rights and dignity within themselves.

The feudal lords, for their own interests, maintain and shelter loyal thieves and dacoits. When public anger against these criminals becomes too strong, they are hidden away in temples. The

landlords cloak themselves in religion to preserve their dominance in the eyes of the Nankar laborers. The poor peasants, fed up with constant theft, eventually become outraged. But when a thief is caught, the power of justice lies with the zamindar. Therefore, the feudal landlord becomes the judge and jury in the village. The master of the master house gives rulings as he pleases. Regarding this justice system, Ajay Bhattacharya writes:

“The master of the master house will rule—he is the owner of this village. The laws, the court, the high court, the Supreme Court—all are tied to his fingers. No one can override him in this village’s matters. This has always been the tradition here.” (Bhattacharya, 1985, p 150)

This small feudal landlord class saw themselves as representatives of British rule and took pride in presenting themselves as such. So when the laborers expressed anger over the trial of the thief Charan, the landlord proclaimed, “We live on lands granted by the king. How can I then change the laws given by the king? Bring Charan in at once.” When a poor thief is caught, he is fined. Although physical torture may be bearable, the fine feels unbearable. Charan's wife sells her nose ring to pay the fine. However, the money doesn't go to the victim—it ends up in the zamindar's pocket. In old age, these thieves often become temple servants under the patronage of the zamindar. The landlord uses the thieves' money to organize grand religious festivals, and the thieves are then seen as saints.

Over time, the master house begins to decay. In a society where child marriage is common, relatives of *Batasir Ma* insist on marrying the young boy Biru. But *Batasir Ma*, lost in other thoughts, takes no initiative to arrange her son's marriage. Villagers believe that the month of Chaitra is inauspicious, and thus avoid weddings during this time. In the month of Baisakh, the laborers head to the fields to plant rice. In hope of a handful of rice, they take their emaciated cattle and work on the small patches of land they receive in exchange for their labor. If nature is kind—no floods or droughts—then the crops are good, and they're spared from starvation for a while. Yet, with little land and constant zamindari exploitation, their path to survival remains narrow. They continue seeking ways to live, combining their efforts in the struggle to survive.

Even when they are unwilling, the bonded laborers must engage in feuds with other landlords at the order of their own zamindar—fights in which they have no personal stake. The only outcome for them is blood and death. When injured, they're treated by village healers summoned by the zamindar. *Batasir Ma* learns of her son Biru's death. The zamindars don't obstruct her from seeing the body. On seeing her son's dead face, she collapses unconscious. She loses her only son to a conspiracy of the Master house. Ajay Bhattacharya presents this ugly face of feudal oppression and exploitation in the novel as follows:

“The water's noise quieted. With blood repaid by blood, the victory garland soaked in blood was hung around the neck of the Master house, and everyone returned to their homes. Only *Batasir Ma* did not return. Biru, her son, could not return.” (Bhattacharya, 1985, p 184)

Biru's death creates a unique opportunity for the feudal lords of the Master house. They make full use of the incident to attack the rival zamindars of the Sarkar House. Biru's corpse becomes a symbol of victory to them, and the master sets off for the district town with the body. Meanwhile, *Batasir Ma* disappears from public view. The feud between the two feudal powers—the Master house and the Sarkar House—shifts from the vision of the laborers of Basantapur to the town beyond.

After Biru's death, *Batasir Ma*'s disappearance seems to breathe new life into the feudal society of Basantapur. But one evening, she returns to her homestead and sets fire to the Master house in the dark of night, attempting to manifest the flames of class hatred she had harbored in her heart. Though the fire doesn't destroy the Master house, it consumes their cowshed. *Batasir Ma* herself burns in the fire and is reduced to ashes. In Hindu households, the burning death of a cow is considered a terrible omen. Enraged by the event, the master of the Master house threatens to burn down the entire village. Through the death of *Batasir Ma*, the bonded peasants of Basantapur realize their helplessness. But this also propels them into a fierce conflict—a mortal

clash against the feudal zamindars. In the final chapter of *Batasir Ma*, the continuous class struggle between the proletariat and the feudal class takes real shape.

The novel *Batasir Ma* is centered on the lives and struggles of bonded laborers like the Nankars. Though it is not a political novel in the traditional sense—there is no party-centric activism—it resonates with the Marxist view that politics is the struggle for power in the interests of a particular class. From that perspective, we see how *Batasir Ma* attempts to mobilize the impoverished laborers of her class against the oppressive feudal zamindars of the Master house. The organized attempt to break the chains of bonded labor in the novel can thus be seen as political action. Like the Santhal rebellion, the Fakir uprising, or the Garo revolt, the Nankar rebellion, too, was a bloody fight for liberation from exploitation. In that sense, *Batasir Ma* by Ajay Bhattacharya is a novel rooted in the political struggle for liberation from oppression and class conflict.

Although not driven by any organized ideology or party doctrine, it can still be said that *Batasir Ma* represents class struggle politics in a realistic manner. *Batasir Ma* attempts to turn Dulal's personal rebellion into a collective uprising. When young Puti is assaulted by the whip on the command of the senior mistress, she tells the other female laborers, "Come, Puti, we won't stay another moment in this jungle of beasts—every one of them here is a beast." Defiantly, she disobeys the mistress's orders and leaves the Master house. *Batasir Ma*'s rebellious spirit spreads to other humiliated laborers. Thus, the laborer woman Jamuna declares:

"There is no justice, no decency, everything runs by brute force—that day is gone. Basantapur is no longer the same Basantapur." Others angrily say: "If we keep sitting idle like this, it won't work—we have to act now." (Bhattacharya, 1985, p 135)

In the wake of the political upheavals of the second decade of the twentieth century, Indian political realities began to shift. The proletariat hoped that these political changes would end feudal rule and bring liberation. The tune of freedom from exploitation grew louder. *Batasir Ma* and the people of Basantapur hoped for a new dawn. In her imagination, *Batasir Ma* harbors intense hatred and vengeance against the feudal class—similar to the class hatred seen among Naxalite communist activists. Ajay Bhattacharya, notably, was a central leader of the Communist Party of India (Marxist–Leninist), known for its Naxalite approach under the leadership of Comrade Charu Majumdar.

Perhaps that is why, in the imagination of *Batasir Ma*, we find scenes where she, along with Puti, Rongmoti, and other women, kills the masters and mistresses of the Master house. In reality, these scenes represent the language of revenge dreamt by the author himself. So when people talk to her about her son's marriage, her mind is elsewhere. Having lost everything while trying to compromise with the Master house, her mind is consumed with thoughts of revenge. In her imagination, she strangles every master and mistress of the Master house. The novelist expresses her state of mind in this way:

"As days pass and she grows older, she becomes more reckless. Her chariot of thoughts runs wildly. Her boat of thought sails through water, land, and sky—she calculates neither barriers nor resistance. Following the path of imagination, she goes to the Master house and strangles the masters and mistresses one by one." (Bhattacharya, 1985, p 158)

In his novel *Batasir Ma*, Ajay Bhattacharya has transformed his real-life experiences into literary expression. As he was deeply committed to Marxist politics, the theme of liberation from exploitation recurs frequently in his writings. He wielded his pen against the agents of the British imperialist ruling class. Therefore, in *Batasir Ma*, he portrays the rule, exploitation, and oppression carried out by feudal oppressors and depicts their eventual defeat at the hands of the proletariat. The story is not presented from the perspective of the petty bourgeoisie or middle class, but rather from the viewpoint of the proletarian class. The revolutionary consciousness of the people is celebrated throughout the novel. The various class-based social, political, and economic relationships in the feudal society inhabited by the bonded Nankars are vividly narrated in *Batasir Ma*. *Batasir Ma* ultimately suggests a vision of solidarity that transcends individual heroism. Collective memory, intergenerational bonds, and ecological interconnectedness underpin the peasants' struggle, offering a model of resistance that is both historically materialist and post-humanist.

Conclusion

Ajay Bhattacharya's *Batasir Ma* stands as a testament to the enduring relevance of Marxist ideas about class struggle while also anticipating contemporary post-humanist critiques of human-centered agency. By applying an integrated theoretical framework, this study reveals the novel's complex portrayal of resistance as both a socio-economic and ecological phenomenon. The peasants' fight for dignity and freedom emerges not just from human will but from a profound relational entanglement with their land, history, and collective life.

References

- Bhattacharya, A. (1985). *Batasir Ma*. Muktohdhara.
- Ahmad, A. (1994). *In theory: Classes, nations, literatures*. Verso.
- Bose, S. (1993). *Peasant labour and colonial capital: Rural Bengal since 1770*. Cambridge University Press.
- Braidotti, R. (2013). *The posthuman*. Polity Press.
- Chatterjee, P. (2004). *The politics of the governed: Reflections on popular politics in most of the world*. Columbia University Press.
- Eagleton, T. (1976). *Marxism and literary criticism*. Methuen.
- Gramsci, A. (1971). *Selections from the prison notebooks* (Q. Hoare & G. Nowell Smith, Eds. & Trans.). International Publishers.
- Jameson, F. (1981). *The political unconscious: Narrative as a socially symbolic act*. Cornell University Press.
- Marx, K., & Engels, F. (1848). *The communist manifesto*.
- Pedersen, H. (2010). *Animals in schools: Processes and strategies in human-animal education*. Purdue University Press.

Incorporating Ecocritical Vocabularies in the English Literature Classrooms

Rayufa Ashrafi

Lecturer, Department of English, Varendra University, Rajshahi

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/24.-Rayufa-Ashrafi.pdf>

Received : 02 March 2025
Received in revised: 20 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Ecocriticism, Anthropocentrism,
Interdisciplinary Approach,
Environmental Activism, Climate
Derangement

ABSTRACT

In the contemporary era, there still remains an unfortunate effect of the all-pervading discourse centred around an anthropocentric worldview that has overshadowed the age-old understanding of the symbiotic relationships between humans and other living beings with nature. Even at present, especially within the context of a so called third world country like ours, issues of global warming and other ecological crises have led to mass migrations of marginalised communities who are forced out of their homes into an uncertain, miserable life. Moreover, environmental disasters and climate derangements are issues of vital concern that ultimately indicate an imminent, overwhelming crisis for all humanity. Ecocritical discourses, in this regard, offer important interpretive frameworks that invite careful critical attention to the dynamics of socio-environmental changes and a close reinspection of the relationships between nature and humanity. In our teaching-learning strategies of English literature then, it is imperative to incorporate vocabularies of ecocritical discourses that may hope to address, not only the gap between humans and nature but also between the academic practices and the tangible reality outside. Reading Amitav Ghosh's *Gun Island* through an ecocritical lens, this paper seeks to take an interdisciplinary approach in our interpretations of literary texts that addresses viable causes and consequences of contemporary ecological crises; while also hoping to share in Ghosh's emphatic commitment to a literary praxis that borders on environmental activism.

Literature, as an all-encompassing discipline, should not be restricted to the material dimensions of human existence. In the contemporary era, environmental degradation has become a pressing concern, largely driven by human selfishness, unchecked greed, and a pervasive profit-oriented mentality. These anthropocentric tendencies have significantly contributed to the destabilization of the global climate, endangering forests and the wildlife that inhabit them. The consequences of such ecological disruptions extend beyond the physical environment, severely impacting the socio-economic structures of nations—particularly those in the Global South—thereby intensifying patterns of human displacement and migration. Amitav Ghosh, an Indian-born author and climate activist, emerges as a prominent literary voice addressing the multifaceted crises induced by climate change. In his novel *Gun Island*,¹ Ghosh explores contemporary environmental issues and the human sufferings associated with ecological imbalance. Within the context of modern literary studies, there is an urgent need to shift from anthropocentric approaches to ecocritical perspectives. This shift is essential not only for fostering environmental awareness but also for redefining pedagogical practices. Integrating Ghosh's eco-activism into the study and teaching of literature can serve as a transformative tool to engage with environmental concerns in academic discourse.

Modern pedagogy can meaningfully incorporate ecocritical vocabulary in the literature classroom by embedding key ecological concepts into textual interpretation, thereby enabling students to read and analyze literature through an environmentally conscious lens. As Cheryll Glotfelty, one of the foundational figures in ecocriticism, asserts, “ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts of language and literature”.² By adopting ecocritical terms such as anthropocentrism, environmental derangement, climate crisis, environmental justice, species extinction, and non-human agency, educators empower students to challenge traditional human-centered readings and instead explore how literature interrogates humanity's relationship with the natural world. Amitav Ghosh's novel *Gun Island* serves as an ideal text through which this pedagogical approach can be

enacted. Ghosh's work exemplifies what Lawrence Buell describes as the "environmental imagination"³—a literary sensibility that foregrounds ecological consciousness and the entanglements of human and non-human life. In *Gun Island*, Ghosh addresses critical issues such as climate-induced migration, rising sea levels, species extinction, and the collapse of ecological stability. Through characters who grapple with the direct consequences of environmental change, Ghosh gives voice to the silenced victims of the climate crisis, especially in the Third World countries, thereby aligning literature with climate activism. His insistence that climate change is not only a scientific or political issue but also a narrative failure reinforces the urgency of integrating ecological thought into literary studies.

Ecocriticism, which emerged in the 1990s in response to increasing global environmental concerns, positions literature as a vital medium for shaping ecological consciousness. Scholars such as Cheryll Glotfelty and Lawrence Buell emphasized the role of literary texts in engaging with environmental issues. Glotfelty defines ecocriticism as "the study of the relationship between literature and the physical environment,"⁴ while Buell expanded this definition by insisting that environmental literature should not merely depict nature, but actively confront ecological realities. On the contrary, anthropocentrism is the notion that human beings are the most significant entities in the world—a perspective that has historically justified the exploitation of nature for human benefit. In contrast, ecocriticism advocates for an ecocentric worldview that recognizes the intrinsic value of non-human life and promotes an ethical awareness of the interconnectedness between humans and the natural world.

Amitav Ghosh's novel *Gun Island* intricately weaves together myth, migration, and climate change through the journey of Dinanath Datta, a rare book dealer based in Brooklyn. Reconnecting with his Bengali heritage, Dinanath—known as Deen—becomes entangled in the legend of the Gun Merchant (Bonduki Sadagar), a figure whose story uncannily mirrors contemporary environmental and human crises. A visit to a shrine dedicated to this merchant in the Sundarbans ignites a chain of events: Deen witnesses the unsettling impact of climate change, encounters venomous marine life, and uncovers deep-seated local myths that seem to foretell ecological catastrophe. His path intersects with Cinta, an Italian historian, and displaced migrants such as Tipu and Rafi, who reflect the global consequences of environmental degradation. As Deen travels from India to Los Angeles and Venice, he confronts the interconnectedness of human displacement, non-human agency, and collapsing ecosystems. Throughout, Ghosh blurs the boundaries between the real and the mythical, highlighting humanity's failure to recognize the signs of a transforming planet. *Gun Island* ultimately presents a haunting, urgent narrative that challenges anthropocentric worldviews, revealing how history, myth, and environmental crisis are inextricably linked in the Anthropocene era.

Amitav Ghosh in his novel *Gun Island* has presented several issues related to environmental changes in which, he has depicted that the greatest trauma of human life lies in the heading of global warming, the root cause of such disasters as cyclones, floods, wildfires and also the movement of animals and humans. He also highlights how powerful countries play a major role in environmental degradation, being more responsible for carbon emissions than the Third World nations. Their developmental progress significantly contributes to global warming, resulting in both human and animal migration. Animals are moving whenever there's anything wrong in their dwelling but human movement is not easy as there are boundaries over the world where passports and visas are imposed on human movement for which people like Tipu and Rafi are bound to move in illegal ways taking risk of their life. The powerful countries are not ready to accept refugees although it's their duty to give shelter to the helpless migrants. Instead of supporting the refugees in the border they issue the slogans against the refugees like "No room here; go home", "climate migration=invasion". (Ghosh, 275)

In *Gun Island* the devastating effects of cyclones like Bhola cyclone and the cyclone of Aila serve as a strong example of human greed and its cost on environmental change. This reveals how human greed drives deforestation in the Sundarbans and water pollution from motorboat chemicals. The novel subtly points out human actions as a catalyst for disasters like cyclones,

floods and wildfires. Climate change also occurs with the misconception of development. For example, during summer the temperature increases to 43 degrees and people being developed now buy air conditioners instead of planting trees. They get the idea from the nations who invented these electronics. This seemingly advanced technology offers little real benefit. While air conditioners cool homes, offices, and public spaces, they release CFC gases that contribute to global warming. The construction of high rise and fancy buildings modeled after those in the First World countries harms the environment by consuming large amounts of natural resources like gas, oil, and water—worsening economic and class disparities in the Third World nations. Additionally, industrialization has led to factories that generate significant air and water pollution through waste products. All these developments are nothing but myths portrayed by the developed nations which Sachs asserts in his book, *The Development Dictionary: A Guide to Knowledge as Power*, “What development means depends on how the rich nations feel”.⁵

The story Ghosh presents is set in the Sundarbans, the largest mangrove forest in the world, which is vital for our biodiversity. However, driven by greed, people do not even fear tiger attacks in order to serve their purposes. The Sundarbans is well known for its natural resources, such as precious trees and plants, timber, birds, rivers inhabited by crocodiles, fish, and dolphins. Due to its commercial importance, this area is frequently subjected to human intervention. Violating national laws, people enter the forest and exploit its resources without considering the grave consequences. It is also due to human greed that people build “refinery” (Ghosh, 99) beside the Sundarbans, causing harm to the wild animals and people living there. The Sundarbans suffers from both natural and man-made disasters, leaving people homeless and destitute. Its proximity to borders facilitates smuggling and illegal migration—activities closely linked to climate change. These contribute to economic collapse, poverty, inequality, and global chaos, as Ghosh narrates: “The Sundarbans had always attracted traffickers, because of its poverty, but never in such numbers as after Aila; they had descended in swarms, spiriting women off to distant brothels and transporting able-bodied men to work sites in faraway cites or even abroad. Many of those who left were never heard from again.” (Ghosh, 53)

However, Ghosh’s *Gun Island* offers a reality check, emphasizing that our biodiversity is at risk as the world’s ecology undergoes drastic changes. With these changes, both marine and terrestrial animals are migrating, and some face the threat of extinction. Through Piya’s research, Ghosh shows that due to water pollution the number of Irrawaddy dolphins of the Sundarbans are decreasing because “sea levels rose, and the flow of fresh water diminished, salt water had begun to intrude deeper upstream, making certain stretches too saline for the dolphins... Inevitably some had been hit by motorboats and steamers. Over the last few year the pod had lost so many members” (Ghosh, 96). Apart from dolphins and other aquatic species, even poisonous creatures like the “yellow-bellied snakes” (Ghosh, 135) are relocating and endangering humans. Ghosh’s protagonist, Deen, unexpectedly encounters a rare species of spider, “*Loxosceles reclusa*” (Ghosh, 206), in Venice—an area where it is not naturally found. Ghosh warns his readers of wildfires, citing examples such as the devastating wildfires in Los Angeles and Canada, the root cause of which is clearly environmental pollution. In recent times, Los Angeles has experienced a wildfire that caused widespread destruction to living beings. The Sundarbans has also recently faced a wildfire. Through these events, Ghosh’s fiction foreshadows the impending environmental crisis and its brutal consequences for both human and animal life. War is also one of the causes of environmental destruction. The effects of climate change became more visible after the Cold War, and historical wars have left permanent ecological damage. In a conversation with Deen, Cinta recalls a devastating battle in the Alps during the Thirty Years’ War, drawing a parallel to current conflicts in the Mediterranean. Following that war, the weather changed dramatically, resulting in floods and poverty. Today, wars such as the ongoing conflict between Palestine and Israel continue to harm the environment. Bombings and gunfire destroy large numbers of trees, significantly contributing to global warming. Scientists estimate that the carbon dioxide released by Israel’s aerial bombardment and ground invasion of Gaza in the first two months of the war exceeds the annual carbon footprint of some of the world’s most climate-

vulnerable nations. People's suffering increases due to water shortages, as seawater becomes contaminated by waste produced during the conflict.

Ghosh also reminds us that ecocide and migration is nothing new; people have been migrating since ancient times. Ghosh illustrates this through the myth of the Gun Merchant which according to Ashwarya Samkaria is “an example of ecologically conscious warning to the current age of Anthropocene”⁶ and his migration—a story that suggests that the wrath of Manasa Devi was triggered by the Gun Merchant’s disturbance, for which she punished him. Ghosh connects climate change with migration even in historical contexts. Though we see mass migration occurring in recent times, he writes in *The Great Derangement*: “My ancestors were ecological refugees long before the term was invented.”⁷ Amitav Ghosh’s text highlights how climate change forces people, especially from the Third World countries, to migrate—often illegally—to the First World countries in search of a better life. These wealthier nations, having first exploited nature, create conditions that drive such migration. Ghosh refers to the growing “people-moving industry,” (Ghosh,64) which Tipu describes as one of the world’s largest and fastest-growing industries. This industry has increased the number of “connection men” (Ghosh, 65), who assist in illegal border crossings. As life in the climate vulnerable regions becomes unbearable, thousands of climate refugees risk their lives crossing oceans. Ghosh’s characters reflect the harsh realities of migration: even after relocating, they continue to suffer. Characters like Tipu, Rafi, Bilal, and Kabir travel without legal documents, taking dangerous sea routes. Once abroad, they face exploitation and racism. Ghosh vividly recounts their journey—encounters with traffickers, separation, and violence—bringing to life the daily struggles of real-world migrants. He also gives reference of Bangladeshi migration, particularly from Madaripur district, through Lubna Khala’s character, who moves abroad after being a flood victim. These narratives, though fictionalized, are rooted in reality. By centering such marginalized voices, Ghosh brings attention to those often excluded from mainstream environmental discourse and aligns literature with environmental justice, highlighting the unequal burden of ecological harm.

Ghosh’s *Gun Island* portrays a syncretic view of climate change, the exploitation of nature and animals, and human migration, suggesting that the world now presents “all demonic possessions” (Ghosh,219) and that “it is a *risveglio*, a kind of awakening” (Ghosh,220) as it faces greater dangers. However, he leaves his readers with hope—that positive change is possible through awareness of the effects of climate change. The strange appearance of “bioluminescence” (Ghosh,284) also indicates that nature is both beautiful and dangerous when it is disturbed. He also conveys the message that humanity cannot survive if nature responds with its repercussions, which could be catastrophic. Ghosh highlights animal suffering and migration caused by global warming, advocating for eco-justice and raising awareness about animal rights. At the end of the novel, everything is resolved: Piya, Deen, Cinta, and Rafi find Tipu and rescue the “Blue Boat” (Ghosh,202) carrying refugees. This resolution reflects Ghosh’s optimism that the global climate crisis can be overcome. Ghosh also sets Piya and Cinta as role models for environmental activists who have immense contribution to saving nature and human beings.

Ghosh’s *Gun Island*, thus, suggests an interdisciplinary approach to reading literature, as a single novel can involve several other disciplines such as history, geography, anthropology, postcolonialism, and so on. By engaging students with Ghosh’s eco-activist ideas, educators can cultivate ecocritical literacy—an awareness of how language, stories, and culture shape our perceptions of the environment. In my opinion, when students are taught about environmental degradation and its impacts in their literature classrooms, they not only improve their reading skills but also become more environmentally aware and socially responsible. By blending literature with ecology, we can create a new kind of education—one that prepares students to care for the planet and all its life forms. Classroom discussions that revolve around Ghosh’s depiction of climate migration, non-human resilience, and environmental sustainability encourage students to link literary analysis with ecological and ethical imperatives. Nowadays, syllabi for literature students are increasingly designed around postcolonial ecocritical texts, which highlight the prevailing environmental crises around the world and emphasize the

importance of ecological sustainability for the survival of humankind. In order to make ecocritical reading more practical and engaging, international webinars on environmental pollution and activism can be arranged as part of classroom activities. Documentaries and pictures of cyclones, wildfires, and climate refugees can be shown to students through multimedia in the classroom. Besides these, students can be sent to survey the socio-economic conditions in disaster-prone areas after any major disaster as part of their assessment or study tours. Furthermore, the incorporation of ecocritical vocabulary into discussions, assignments, and reflective writing furthers interdisciplinary learning, connecting literature with environmental science, ethics and postcolonial studies. Thus, modern pedagogy, when informed by ecocritical theories and the literary activism of authors like Amitav Ghosh, not only deepens interpretive practices but also responds to the moral imperative of the Anthropocene. It prepares students to become critically aware, environmentally responsible individuals capable of addressing the multifaceted ecological challenges that define the contemporary world and literature classrooms are the ideal place to cultivate and disseminate such contemporary issues.

References

- ¹ Ghosh, Amitav. *Gun Island*. (New Delhi: Penguin Random House India, 2019).
- ² Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology* (London: The University of Georgia Press, 1996), p.xix.
- ³ Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. (Cambridge: Harvard University Press, 1995).
- ⁴ *Ibid.* p. xx.
- ⁵ Sachs, Wolfgang (ed.). *The Development Dictionary: A Guide to Knowledge as Power* (London: Zed Books, 1997), p.26.
- ⁶ Samkaria, Ashwarya. "Postcolonial Nonhuman Blurring (B)orders in Migrant Ecologies: A Postanthropocentric Reading of Amitav Ghosh's *Gun Island*," *ECOZON@*, vol 13, no.2 (2022), P.30.
- ⁷ Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable* (New Delhi: Penguin Random House India, 2017), p. 4.

Incorporating Andragogy in Higher Education: Fostering a Learner Centered Approach

Risha Tannur Shejuti

Department of English, Jahangirnagar University, Dhaka

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/25.-Risha-Tannur-Shejuti.pdf>

Received : 27 February 2025
Received in revised: 10 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Andragogy, adult learners, higher education, learner-centered education, traditional pedagogy.

ABSTRACT

Adult learners approach education differently from younger learners, requiring distinct methods for their cognitive and intellectual needs. Andragogy, introduced by Malcolm Knowles, emphasizes learner-centered principles, such as autonomy, experience-based learning, and the relevance of knowledge. However, higher education today still largely relies on traditional, teacher-centered pedagogical models that often fail to engage adult learners effectively. This approach restricts learner autonomy and overlooks the practical and intellectual demands of adults. One critical andragogical principle, the learner's "need to know", is particularly neglected, as traditional pedagogy seldom encourages students to question the relevance of their studies. This paper aims to explore the barriers adult learners face in traditional systems, examine how andragogical principles could be more effectively applied, and advocate for a shift toward learner-centered practices that better align with the needs of adult learners. By addressing these gaps, this study seeks to contribute to the development of more inclusive, flexible, and meaningful educational experiences, fostering a more relevant and engaging approach to higher education.

1. Introduction

Learning is a continuous process, some might even say it is a life-long process. However, the approaches and processes to learning do not remain the same. Traditional pedagogical approaches which are designed primarily for children and dependent learners often fail to accommodate the self-directed nature, lived experiences, and practical goals of adult students. The concept of andragogy, however, introduced by Malcolm Knowles, offers a learner-centered framework to adult education. This framework advocates principles such as the learner's need to know, self-perception, learner's experience, readiness and motivation to learn. Andragogy recognizes that adult learners engage with education differently than their younger counterparts.

Though andragogical approaches are quite different it is not all together dichotomous with pedagogy. Rather implementing andragogical approaches alongside the general pedagogical approaches can assist learners in overcoming the barriers adult learners face within conventional educational systems.

2. Methodology

A descriptive-qualitative research design is chosen to analyze existing theories and frameworks related to adult learning and andragogy. By reviewing literature from books, journal articles, and theoretical models, the study aims to understand the practical application of andragogical principles such as self-directed learning, experiential learning, and the importance of relevant, problem-centered education for adults. This approach will allow for an in-depth analysis of how these principles are applied in real-world educational contexts and the challenges adult learners encounter in traditional settings.

A significant limitation of this study is its reliance on existing literature, which may introduce biases based on the scope and quality of available research. Additionally, since this research focuses on a synthesis of secondary sources, it may not fully capture emerging trends or recent developments in the field of adult education. The findings are also constrained by the limitations inherent in the reviewed studies, such as varying definitions and applications of andragogy. However, despite these limitations, this methodology offers an opportunity to critically assess the current understanding of andragogy and its applications in adult education.

3. Literature Review

In the educational sphere a term that is often at the center of attention is Pedagogy. Generally, it is used to describe the entire procedure of teaching and learning including the methods and processes involved. It is derived from the Greek word 'paidagogeō', here, 'paidos' means child and 'agos' means to lead. Therefore, the term pedagogy means "to lead the child". In Latin there is a similar meaning "child instruction" (Shah, 2021). In *The Modern Practice of Adult Education* (1970) Knowles exclaims that in traditional pedagogy the teacher takes an active role whereas the student adheres to a passive role which indicates that the student is dependent on the teacher for the learning taking place. What is to be learnt is also decided by society, authorities or school. The learner's experience is of little importance. Moreover, the knowledge being taught does not come in handy until later in life. In the early 1920s, adult education relied on the traditional pedagogical model, which focused on knowledge transmission through lectures, readings, drills, quizzes, memorization, and exams. However, educators and adult learners soon became dissatisfied, as this approach did not suit adult learning needs. As a result, many learners found it ineffective, leading to high dropout rates (Holmes & Abington-Cooper, 2000; Knowles, 1980; Leong, 2023). This situation called for a different, however effective approach to education for adult learners which led to the andragogical approach. Knowles introduced the concept of andragogy in 1970 through his book *The Modern Practice of Adult Education* in the United States. He defined andragogy as "the art and science of helping adults learn" (Leong, 2018). The term *andragogy* is derived from the Greek word 'aner', with the root 'andra' referring specifically to an adult or man, and 'agogus' meaning leader, thus collectively implying the concept of leading adults (Holmes & Abington-Cooper, 2000). According to Lindman, the inspiration behind the andragogical concept of Knowles, adult education values the learner's past experiences the most, and learning involves making sense of those experiences (Lindman, 1926; Leong, 2023).

4. Theoretical Framework

Tezcan (2022) in her paper simplifies the andragogical learning model introduced by Knowles and outlines several key principles about adult learning. The first principle she mentions is the learner's "need to know" principle. As individuals mature, their motivation to learn becomes internal and they develop a need to understand why they should learn something. The facilitator's role is to help learners recognize why they need to learn something. Though Knowles added this principle later in 1984, it formed the foundation for andragogy which became widely accepted in the English-speaking world (Leong, 2023). The second principle is the learner's self-perception. Adults are responsible for their own lives and decisions. They become more self-directed when it comes to learning. They do not depend on others as children do. Therefore, learning experiences should acknowledge adults as self-directed learners. The third principle focused on the role of learners' experiences. Adults bring a wealth of varied life experiences, which influence their learning. As a result, teaching methods such as group discussions and case studies, which rely on these experiences, should be emphasized. The fourth principle addresses the readiness to learn in an adult. Adults are ready to learn what is necessary to address challenges in their lives. Their readiness is often driven by the tasks and responsibilities of adulthood. The fifth principle mentions an adult learner's orientation towards learning. Adults tend to focus on learning that is task or problem oriented, unlike children who focus on subject-based learning. Adults are most motivated to learn when the content directly applies to their real-life situations. The last principle highlights the motivation to learn. Although external factors (such as better wages or work conditions) can motivate adults, internal factors like the desire for job satisfaction, self-esteem, and improved quality of life are more powerful motivators (Tezcan, 2022).

5. Discussion of Analysis

5.1. Bridging Pedagogy and Andragogy

There has been a longstanding tendency among scholars to view andragogy in opposition to pedagogy. While debates have often framed the two as dichotomous, many contemporary scholars argue that andragogy and pedagogy can coexist and complement each other. Malcolm Knowles himself, originally presenting andragogy as a contrasting

model to pedagogy in his 1970 work *The Modern Practice of Adult Education*, gradually shifted his stance in response to academic critique. He later clarified that andragogy should not be seen as a replacement for pedagogy, but rather as an alternative model of assumptions about learners particularly adults that can be applied based on context. As Knowles noted, “I am at the point now of seeing that andragogy is simply another model of assumptions about learners to be used alongside the pedagogical model of assumptions... the models are probably most useful when seen not as dichotomous but rather as two ends of a spectrum, with a realistic assumption in a given situation falling in between the two ends” (Holmes & Abington-Cooper, 2000; Knowles, 1980).

Supporting this perspective, Ozuah (2005) contends that although pedagogy and andragogy present contrasting paradigms, they are not inherently incompatible. Instead, they represent different strategies that may be effectively integrated based on learners’ needs, contexts, and educational goals (Leong, 2023). Therefore, the integration of andragogical principles within higher education where pedagogical methods are traditionally dominant is not only feasible but potentially enriching.

5.2 Barriers Adult Learners Face in Traditional Education

Learning is inherently challenging, and numerous barriers can hinder or disrupt the process. A barrier in this context is an obstacle or hindrance that prevents or restricts progress, understanding or achievement. Various barriers to learning may hamper or negatively influence the smooth learning process of the learner. Adult learners often face unique challenges due to their life circumstances and responsibilities. These challenges can significantly affect their ability to engage fully with academic content. Common issues include financial constraints, time management difficulties, and the need to balance work, study, and family obligations.

Falasca (2011) classifies these barriers into two categories i.e. external and internal barriers. External barriers are factors which are outside one’s control which, however, affects their learning process e.g. aging related factors, health issues, changes in family and work roles, and motivation linked to job requirements. On the other hand, internal barriers refer to a learner’s personal attitudes e.g. negative perceptions of learning, reliance on outdated knowledge, and anxiety about failure.

Many scholars, however, have categorized these barriers into three distinct types: situational, dispositional, and institutional (Beasland, 2020). Situational barriers refer to the life circumstances of adult learners that may hinder their academic progress, such as employment responsibilities, financial constraints, and family obligations (Beasland, 2020; Comings, 2007; Fairchild, 2003; Osam, Bergman, & Cumberland, 2017).

Dispositional barriers refer to an individual’s attitudes, self-confidence, and beliefs, which can hinder adult learners’ success in higher education (Beasland, 2020; Comings, 2007; Fairchild, 2003; Mercer, 1993; Osam et al., 2017). Struggle among non-traditional learners with internal challenges are quite common. These challenges often include relying on past learning habits, difficulty adapting to new perspectives, and skepticism about the value of education. Additionally, lack of confidence, particularly among returning students and academically disadvantaged learners, can impact their willingness to persist (Beasland, 2020).

Institutional barriers refer to policies and procedures that hinder adult learners from accessing education (Beasland, 2020; Comings, 2007; Fairchild, 2003; Mercer, 1993; Osam et al., 2017). These barriers include limited childcare options, complex enrollment processes, coursework that feels irrelevant, and office hours that are inaccessible to working adults. Additionally, adult learners may struggle to find a supportive peer group, and institutions may not fully consider their external responsibilities (Beasland, 2020).

5.3. The Role of the “Need to Know” Principle

Adult learners differ significantly from children and traditional students. They possess a well-developed sense of self-concept, autonomy, and personal agency (Beasland, 2020;

Fairchild, 2003). While educational authorities often promote the ideal of a pure "thirst for knowledge," the socio-economic reality is that most adults pursue higher education primarily to enhance career opportunities or improve their quality of life (Reischmann, 2017). This practical motivation ties closely to one of the core principles of andragogy: the "need to know." Adult learners typically want to understand the purpose behind what they are learning, how it connects to their goals, responsibilities, and future plans (Tezcan, 2022). If the learning experience fails to make this relevance clear, it can lead to disengagement and a lack of motivation. Traditional educational models that overlook this need often fall short in keeping adult learners actively involved.

5.4. Implementing Andragogical Approaches in Higher Education

Integrating andragogical principles into higher education involves adopting learner centered strategies that acknowledge the unique needs, motivations, and experiences of adult learners. Malcolm Knowles' theory of andragogy emphasizes self-directed learning, the use of prior experiences, readiness to learn, and a problem-centered orientation.

5.4.1. Experiential Learning

Experiential learning integrates real-world experiences into the academic environment, reinforcing the adult learner's preference for practical, relevant education (El-Amin, 2020). It is a reflection of Knowles learners "need to know" principle. The learners can bridge the gap between theory and practice through internships, apprenticeships, and project-based assignments. It also enables students to apply their learning in professional or community contexts. This hands-on approach increases engagement and motivation by demonstrating immediate relevance, as emphasized in andragogical theory (El-Amin, 2020).

5.4.2. Flexible Learning Models

The implementation of a flexible learning model may help adult learners learn more effectively. Flexible learning models are essential for adult learners who often balance education with work, family, and other responsibilities. These models include online, hybrid, and asynchronous formats which provide learners with increased control over when, where, and how they engage with course content. An example of such a model is the Western Governors University. Western Governors University (WGU) employs a competency-based education model that allows students to progress through courses by demonstrating mastery rather than adhering to rigid timelines (Western Governors University, n.d.). This model supports self-paced study and accommodates individual learning styles, aligning with the andragogical principle of self-direction.

5.4.3. Personalized Learning Pathways

The implementation of personalized learning means acknowledging that adult learners enter higher education with diverse backgrounds, skills, and goals. Competency-based education (CBE) for instance, exemplifies this by allowing learners to progress through coursework based on mastery, regardless of how long it takes (Western Governors University, n.d.). This method adjusts the learning experience to each student's existing knowledge and future objectives, therefore effectively avoiding redundancy. Personalized pathways, supported by mentorship and adaptive technologies, align with the andragogical ideals of autonomy, relevance, and individualization (El-Amin, 2020).

5.4.4. Faculty Development

For andragogical models to be effective, educators must shift from traditional lecturing to facilitation. Faculty development programs should train instructors in adult learning theory, digital pedagogy, and inclusive teaching strategies. Educators need to foster dialogue, critical thinking, and self-directed learning, rather than merely transmitting information. Additionally, training in how to integrate technology, assess competencies, and design experiential learning tasks is crucial (Arutmayanti & Hiryanto, 2023). Faculty development not only improves instructional quality but also models the principles of lifelong learning.

Implementing andragogical approaches in education enables adult learners to enrich their learning experiences while effectively bridging the gap between academic study and real world application. By aligning educational content with learners' needs and contexts, these approaches ensure that education becomes a meaningful and purposeful endeavor, rather than a compulsory but disconnected task.

6. Conclusion

Adult learners bring a wide range of life experiences, goals, and responsibilities to the classroom, which makes traditional teaching methods less effective for their unique needs. Andragogical approaches which are based on self-direction, practical application, and relevance, offer a more supportive and meaningful learning experience. By embracing flexible models, experiential learning, and personalized pathways, higher education institutions can create environments where adult learners not only succeed academically but also feel empowered and valued. As education becomes more aligned with real-life challenges and aspirations, it transforms into a journey of personal growth, confidence, and long-term opportunity.

References

- Arutmayanti, N., & Hiryanto. (2023). Implementation of the andragogy approach in educational settings: A systematic literature review. *International Journal of Multicultural and Multireligious Understanding*, 10(8), 335–346. <http://dx.doi.org/10.18415/ijmmu.v10i8.4980>
- Beasland, M. P. (2020). *Identifying barriers faced by adult learners in general educational development programs* [Doctoral dissertation, Northern Illinois University]. Huskie Commons. <https://huskiecommons.lib.niu.edu/allgraduate-thesesdissertations/6849>
- Comings, J. (2007). Persistence: Helping adult education students reach their goals. *Review of Adult Learning and Literacy*, 7(2), 23–46.
- El-Amin, A. (n.d.). *Andragogy: A theory in practice in higher education*. Fort Hays State University. https://scholars.fhsu.edu/cgi/viewcontent.cgi?article=1011&context=management_facpubs
- Fairchild, E. E. (2003). Multiple roles of adult learners. *New Directions for Student Services*, 102, 11–16.
- Falasca, M. (2011). Barriers to adult learning: Bridging the gap. *Australian Journal of Adult Learning*, 51(3), 583–590.
- Holmes, G., & Abington-Cooper, M. (2000). Pedagogy vs. andragogy: A false dichotomy? *The Journal of Technology Studies*, 26(2), 50–55. <https://jotsjournal.org/articles/10.21061/jots.v26i2.a.8>
- Knowles, M. S. (1970). *The modern practice of adult education: Andragogy versus pedagogy*. Association Press.
- Knowles, M. S. (1980). *The modern practice of adult education: From pedagogy to andragogy* (2nd ed.). Cambridge Books.
- Lindeman, E. C. (1926). *The meaning of adult education*. Harvest House.
- Loeng, S. (2018). Various ways of understanding the concept of andragogy. *Cogent Education*, 5(1), 1–15. <https://doi.org/10.1080/2331186X.2018.1496643>
- Loeng, S. (2023). Pedagogy and andragogy in comparison: Conceptions and perspectives. *Andragoška spoznanja/ Studies in Adult Education and Learning*, 1–14. <https://doi.org/10.4312/as/11482>
- Mercer, D. L. (1993). Older coeds: Predicting who will stay this time. *Journal of Research and Development in Education*, 26(3), 153–63.
- Osam, E. K., Bergman, M., & Cumberland, D. M. (2017). An integrative literature review on the barriers impacting adult learners' return to college. *Adult Learning*, 28(2), 54–60.
- Ozuah, P. O. (2005). First, there was pedagogy and then came andragogy. *The Einstein Journal of Biology and Medicine*, 21, 83–87.
- Reischmann, J. (2017). Lifewide learning—Challenges for andragogy. *Journal of Adult Learning, Knowledge and Innovation*, 1(1), 43–50. <https://akjournals.com/view/journals/2059/1/1/article-p43.xml>
- Shah, R. K. (2021). Conceptualizing and defining pedagogy. *IOSR Journal of Research & Method in Education (IOSR-JRME)*, 11(1, Ser. II), 6–29. <https://www.iosrjournals.org/iosr-jrme/papers/Vol-11%20Issue-1/Series-2/B1101020629.pdf>
- Tezcan, F. (2022). Andragogy or pedagogy: Views of young adults on the learning environment. *International Education Studies*, 15(1), 136–146. <https://doi.org/10.5539/ies.v15n1p136>
- Western Governors University. (n.d.). *How you'll learn at WGU*. <https://www.wgu.edu/student-experience/how-you-learn.html>

Teaching Michael Ondaatje's *Anil's Ghost*: Diverse Nuances and Convergence of Disciplines

S. M. Tamal

Lecturer, Department of English, Gopalganj Science and Technology University, Gopalganj

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/26.-S.-M.-Tamal.pdf>

Received : 06 March 2025
Received in revised: 13 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

War, Violence, Diversity,
Interdisciplinarity, Holistic
interpretation

ABSTRACT

Michael Ondaatje's *Anil's Ghost*, one of the most prominent literary documents on Sri Lankan civil war, captures the early years of the war and interestingly, this novel tells a little about the underlying causes of the civil war. To add, in the four hundred pages novel that revolves around the war, the names of the groups involved in the war are mentioned not more than four times. Rather it keeps registering the sufferings of mass people through the poignant portrayals of hospital scenes where people are seen struggling to survive. However, with his polished craftsmanship, Ondaatje has subtly avoided naming the involved groups and deliberately depicted the pathetic sufferings probably, as some critics assert, to accumulate the world interest into the point of human rights violations. It is, no doubt, fine to have discussions on human rights violations and its various dynamics in the classroom but at the same time, in a literature classroom, it is equally relevant to investigate and decipher the causes of the bloody war and resultant mass sufferings which needs a comprehensive understanding of Sri Lankan history, its distinctive anthropological realities, social and linguistic diversities along with human rights discourse. This paper argues that in teaching Michael Ondaatje's *Anil's Ghost*, an interdisciplinary approach is a must and through a critical discussion, it presents that the convergence of diverse disciplines in classroom discussions will help make a comprehensive and holistic interpretation of the text.

Michael Ondaatje's *Anil's Ghost* is arguably one of the most significant novels among all other literary pieces produced keeping the Sri Lankan civil war as the backdrop. This four hundred pages novel registers the incidents of killings, abductions, massacres and showcases an all-out insecurity that pervades the whole space. Apparently, this novel is an adventurous journey of an expatriate young Sri Lankan lady – Anil, who returns to her motherland to investigate the human rights violation claims using her western education, and training. Gradually she gets involved in the complexities of the war and at one point is forced to leave the country when she manages to gather evidence against the government sponsored human rights violations. However, apart from this adventure story, Ondaatje, being a seasoned artist, connecting stories with stories has added layers after layers and thus created a very complex text which carries warm instigations to decipher the real causes of the bloody war besides considering the human rights violation issues.

However, neither the adventure story nor the human rights violation issues is the focal point of this paper. This paper takes the novel *Anil's Ghost* as a case study on how the literature students would deal with texts that revolve around wars – war literature in general. It is quite widely accepted that the texts those revolve around wars are multi layered, more complex and contain diverse nuances as they sometimes function as soft propaganda tools to serve certain politics and are used to normalise or criminalise a particular narrative. Therefore, linear approach to these texts might mislead the readers and offer them with a partial understanding of the context. So, the reception of these texts should not be unidirectional and comply with the way of its presentation. Rather the readers must apply their agency in the reception and interpretation of these texts as no text is complete in itself as it is, in fact, the readers who are to complete the meaning of the literary texts. Therefore, there remains a huge scope of subjective and thereby plural reception of a particular text and in this process, the readers are endowed with potent agency to “excavate the knowledge” (Oliver 19). This process of excavating the knowledge, without any debate,

empowers the readers but at the same time, the readers are endowed with some responsibilities like contextualisation, considering the para-literary factors, transgressing the politics of the text itself and that of its author's. This paper recognises the significance of all these factors in the reception and interpretation of the text *Anil's Ghost* but primarily it aims to narrow down its focus on the last factor just mentioned – the politics of the text itself and that of its author's. Like reading, the productions of literary texts and critical activities are also political acts as the authors cannot disassociate themselves from the “circumstances of life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society” (Said 18). And so, they claim more sincere attention as they often function as soft propaganda tools or a medium to normalise or criminalise a particular narrative. Unidirectional reading and complying with the author's interest might restrain readers from decoding the maze and getting the comprehensive meaning. To overcome this problem, in Eagleton's words, a text needs to be “read against the grain” (*Against the Grain: Essays 1975-1985*, 3) and the subtexts (*Literary Theory*, 155) are to be consulted with utmost sincerity. Reading against the grain and consulting the subtexts unmask the “silences of the text” (Macherey 87) which add different dimensions in interpreting it as these silences sometimes become louder than what has been narrated. Prince rightly comments – “the disnarrated can, moreover contribute to the development of a theme ... and it can help to create suspense and to articulate the narrative in hermeneutic terms (in detective novels, for instance, the possible solution and the false solutions it introduces are contrasted with the real ones); ...” (5)

Now the next point is that how can a ‘reading against the grain’ be conducted? How the subtexts and the silences should be unveiled? Critics like Eagleton, Macherey and some others have talked on these issues. But in today's academia which is more accommodating and multidirectional their ideas need to be supported by insights from other disciplines rather than disjointed compartmentalisation and it is that what is suggested by Cultural Studies – an interdisciplinary approach that offers a wider spectrum of theories, ideas and thoughts from diverse disciplines like – history, anthropology, archeology, psychology and others in interpreting a particular text. On this note, Maswood Akhter opines – “CS [cultural studies] provides a very liberating interpretive infrastructure premised on insights from diverse theories and disciplines” (251). So, this study aspires to disrupt the ideological frame of *Anil's Ghost* through a “symptomatic reading” (Althusser 27) to uncover the consciously kept unconscious of the text by excavating knowledge and consulting the gaps and silences of it.

At this point, let us talk about the novel – *Anil's Ghost* is quite successful in particularly gathering the interest of the literary critics and researchers on the brute reality of the war. Of course, novels are pieces of literary art and therefore, an amalgamation of reality and imagination unlike the concrete anthropological or historical documents. But literature, by its very nature, does capture the reality of the time and is said to be the artistic representation of time. Therefore, for a holistic understanding of any literary text, it needs to be understood with references to contemporary social dynamics that encapsulates history, politics, economy and other social parameters.

Anil's Ghost, broadly set against the Sri Lankan civil war, particularly captures the years of late 80s and early 90s which, till the publication of the novel, were the most disastrous years of the civil war. Therefore, the novel carries a very dark ambience full of incidents of bombing, killing, abduction, and massacre. With all these, the whole four hundred pages novel is filled with frequent portrayals of hospital scenes where the doctors are seen with their restless efforts in managing the ceaseless wave of the war wounded people. An atmosphere of absolute insecurity, terror and uncertainties prevail in the whole novel where “the only reasonable constant was that there would be more bodies tomorrow – post stabbings, post land mines. Orthopaedic trauma, punctured lungs, spinal cord injuries. ...” (116).

This is how Ondaatje has captured the war – a detailed description of human rights violations. Interestingly, although the novel deals with a brutal civil war, it does not mention names of the fighting sides without some exceptions nor does it portray any head to head battle. It is quite evident that Ondaatje has made sincere attempts to maintain a balance while portraying the

atrocities. He deliberately equalises the parties which are involved in the war and on this ground, some critics assert this text to be apolitical. But another group of critics contends that the text is apolitical in terms of partisan politics but like all other pieces of literary art, this text also has its own ideological frame through which it upholds and perpetuates a particular stance. Here Ismail can be cited – “[n]ovels like all other texts take side” (24). Through this text Ondaatje has tried to bring the human rights violation issues to the domain of discussion and thereby has upheld the discourse of human rights which has been pointed out as the politics of the author. However, this paper does not aim to decode the ideological frame of the text or the politics of the author only. Going beyond, it attempts to discuss the subtexts and silences as sometimes they carry more meanings. This study recognises the contemporary Sri Lankan politics, its ethnic history, cultural and linguistic diversities as the principal subtexts and silences of *Anil's Ghost* where lie the causes of the war. Therefore this paper aims to look into Sri Lankan history for a comprehensive interpretation of the text.

Sri Lanka got independence from British colonial rule in 1948 with a population broadly comprised of two groups – Sinhala and Tamil. The Sinhalese were around 70%-75% of the total population whereas the Tamils were 15% or so. During the long colonial rule, the white masters employed the infamous ‘divide and rule’ policy which fostered a trust issue between these two major communities and it became severe in the post-colonial period through some of the decisions of the Sinhalese dominated government and the counter responses from the Tamils. This paper has identified five major incidents of Sri Lankan history which gradually pushed the groups to get into that civil war.

Firstly, the Sinhalese dominated government passed an act in the parliament in 1956 namely ‘Official Language Act No. 33 of 1956’ which stated that instead of English, Sinhala will be the only official language of Sri Lanka with an option of using English till 1960. After 1960, all official activities were supposed to be held only in Sinhala which appeared as a threat to the Tamils as Sinhala was foreign to them. This act, in the name of decolonising the nation, pushed the Tamils to an existential crisis.

Secondly, in 1971, the Sri Lankan government introduced a quota system in the university admission system with the name ‘Statistical Standardization’ which stated that an applicant would be considered on the basis of the ethnic percentage of his/her self-selected language. For example, if a candidate takes the exam in Tamil language, s/he would be considered only for 15% seats as per the Tamil share in Sri Lankan population. This quota system barred the Tamil youth from getting access to higher education.

Thirdly, in 1974 in the ‘4th International Tamil Convention’ police opened fire upon the Tamil gathering and killed at least eight. In response, the Tamil organisations agreed to adopt the ‘Vaddukoddai Resolution’ that, for the first time officially, demanded an ‘independent, sovereign, secular, socialist Tamil state’ by name ‘Tamil Eelam’. This resolution worsens the situation and takes both the parties to a point of no return.

Fourthly, in 1981, the Jaffna library, a storehouse of ancient Tamil books, manuscripts and religious scriptures, was burnt into ashes by the state backed mob in response to an attack on the military personnel and resultant deaths from an agitated Tamil demonstration. The Tamils took it as an intentional assault on their historical, cultural and religious legacy by the Sinhalese dominated government which aggravated the situation.

Fifthly, Sri Lanka observed an emergence of a Marxist group in the southern part of the country. The first uprising of this group was brutally suppressed in the late 60s but this time, it was more organised and had solid philosophic and political ground. The government, instead of thinking of a political solution, opted for military suppression and thereby, made the situation more complicated.

This paper observes that like all other wars, the Sri Lankan civil war was not a bolt from the blue. Wars are manufactured; in most cases, deliberately to erase the ‘other’ in the name of ensuring peace. Similarly, it is quite evident that the majority-minority issue, the self-other conflict, the trust deficit among the communities in then Sri Lanka gradually pushed the nation to a war. The

government, instead of acknowledging, accommodating and celebrating the differences, repeatedly took steps to create a singular identity failing to perceive Sen's idea that identities are "robustly plural" (19). As a result, the Tamils always felt threatened as they found their language, literature, culture, religion and livelihood – everything was under attack and therefore, they opted armed resistance to secure the future of their ethnicity and thus got engaged in the civil war. However, regarding *Anil's Ghost*, in spite of having its own politics of fore fronting the human rights violation issues, the text subtly managed to contain the subtexts and silences in it and especially in the 'Author's Note', Ondaatje categorically names the fighting sides and puts hints to these subtexts. There Ondaatje jots down –

FROM THE MID-1980S TO THE EARLY 1990S, Sri Lanka was in a crisis that involved three essential groups: the government, the antigovernment insurgents in the south and the separatist guerillas in the north. Both the insurgents and the separatist had declared war on the government. Eventually, in response, legal and illegal government squads were known to have been sent out to hunt down the separatist and the insurgents.

Anil's Ghost is a fictional work set during the political time and historical moment. And while there existed organizations similar to those in the story, and similar events took place, the characters and the incidents in the novel are invented.

To conclude, it is to be said that *Anil's Ghost*, celebrated for its sensitive subject-matter, polished language and layered structure, will only be partially understood and its ideological frame will remain intact unless it is contextualised and read in conjunction with insights from different disciplines. It should also be recognised that it is fine to have classroom discussions on human rights discourses but with that, at the same time, to ensure justice to the text – that is to have a comprehensive and holistic understanding, the diverse nuances of *Anil's Ghost* in particular and war texts in general need to be understood through the convergence of multiple disciplines.

Works Cited

- Akhter, Maswood. "Interpreting Texts: The Cultural Studies Perspective". *Praxis*, vol. 13, 2022, pp. 249-261.
- Althusser, Louis. *Reading Capital*. Verso Books, 2015.
- Eagleton, Terry. *Against the Grain: Essays 1975-1985*. Verso Books, 1986.
- _____. *Literary Theory*. Wiley-Blackwell, 2008.
- Gerald, Prince. "The Disnarrated". *Style*, vol.22, no.1, 1988, pp. 1-8.
- Macherey, Pierre. *A Theory of Literary Production*. Routledge, 2006.
- Oliver, Paul. *Focault: The Key Ideas*. McGraw-Hill, 2010.
- Ondaatje, Michael. *Anil's Ghost*. Vintage Books, 2000.
- Ismail, Qadri. "A Flippant Gesture Towards Sri Lanka: A Review of Michael Ondaatje's *Anil's Ghost*". *Pravada*, vol.6.9, 2000, pp. 24-29.
- Said, Edward. "Introduction". *Orientalism*. Routledge & Kegan Paul Ltd., 1978.
- Sen, Amartya. *Identity and Violence: The Illusion of Destiny*. Penguin, 2007.

Incorporation of Literature in English Language Teaching at the Undergraduate Level: Scopes and Limitations

Sadia Sabrina Alam

Lecturer, Department of English, Varendra University, Rajshahi

Sutapa Saha

Assistant Professor, Department of English, Varendra University, Rajshahi

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/27.-Sadia-Sabrina-Alam-Others.pdf>

Received : 20 February 2025

Received in revised: 22 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Integrating Literature into ELT, Language and Culture, Linguistic Competence and Critical Thinking, Higher Education, Curriculum Reform, Outcome-Based Education (OBE) in Bangladesh, English Fundamental Courses (EFC)

ABSTRACT

Teaching literature in the target language offers a valuable perspective on the relationship between language and culture. Not only does it provide insights into people, history, words, and expressions, but it also reveals profound understandings about human nature that go beyond language barriers. Furthermore, including literature in language teaching can enhance students' linguistic skills and their critical thinking abilities. Through exploring the richness of language, imagery, character analysis, and setting in literature, language teachers can increase students' exposure to the target language, leading to better language processing and retention. In recent years, broader access to higher education in Bangladesh has made it essential to meet the ever-changing demands of the local and global job markets. To address this, the UGC (University Grant Commission) of Bangladesh mandated a basic English language course under an Outcome-Based Education (OBE) curriculum at the undergraduate level in all public and private universities to help develop a dynamic workforce. However, these fundamental courses mainly focus on the four language skills, with little or no inclusion of literature. This paper explores the opportunities and limitations of incorporating literature into the current English Fundamental Courses (EFC) at various public and private universities. Additionally, quantitative analysis of data collected from university students and teachers through questionnaires shows positive feedback on including literature in EFC. The paper concludes with practical suggestions for effectively integrating literature into courses that focus solely on language skills.

Introduction

English teachers have diverse materials to improve student learning, with literature playing a crucial role (Wilkins & Urbanovic, 2014). Mason and Krashen (2004) find it more engaging than traditional methods for language teaching. Literature deepens cultural understanding of vocabulary and grammar and fosters critical thinking (Adam, Barratt-Pugh & Haig, 2019). It provides a solid foundation for expanding horizons and gaining cultural insights, especially in ESL/EFL contexts (Levy, 2016), supporting critical thinking development. Critical thinking helps in decision-making, problem-solving, and navigating complex situations. Incorporating literature into English Fundamental Courses (EFC) promotes higher-order thinking skills (HOTS) within an Outcome-Based Education (OBE) framework. Bloom's Taxonomy offers a structure for aligning goals with cognitive development, from recall to analysis and creation (Anderson & Krathwohl, 2001). Literature challenges students to engage in higher-level cognitive processes, analyzing texts, interpreting, comparing, and generating insights, aligning with the upper levels of Bloom's hierarchy-analyzing, evaluating, and creating-encouraging deeper understanding and critical thinking. Literature has longstanding educational roots in EFL/ESL contexts, but its role requires reassessment in a rapidly changing environment.

Literature Review

To make English Fundamental Courses more responsive to the goals of Outcome-Based Education (OBE)-particularly the development of critical thinking, global citizenship, and cultural

competence-it is essential to move beyond a purely functional approach to language instruction. Incorporating literature aligns well with Kumaravadivelu's (2003) 'Pedagogy of Possibility', which calls for a transformative educational experience that empowers learners to become critically aware, socially responsible, and culturally literate individuals. Literature's ability to expose students to diverse worldviews and ethical dilemmas makes it a powerful tool in cultivating the kind of holistic learning outcomes OBE envisions at the tertiary level.

Babae and Yahya (2014), in their article, 'Significance of Literature in Foreign Language Teaching', have highlighted that, for the last two decades, literature has been regarded as a powerful instrument in foreign language teaching and curriculum. In this way, studies on the necessity of incorporating English literature in English language teaching have been done from various angles. Calafato (2023) conducted an online questionnaire-based study that "explored the creativity, orientations towards literature, teaching approaches, and beliefs regarding literature of 170 language teachers in Central Asia and how these elements predicted their literary competence". On the other hand, the role of literature in the development of linguistic skills and the ways to make literature more effective in language learning have been focused in the article, "Learning English language through literature: Insights from a survey at university level in Bangladesh" (Ashrafuzzaman et al., 2021). This very article also highlights "the role of different genres of literature (i.e. poetry, short fiction, drama and novel) in the way of language teaching-learning process". Some research has also been conducted on the benefits and challenges of introducing a literary text in language teaching, as Kazi Imran Hossain did one this in 2024. In his article, "Literature-based language learning: Challenges and opportunities for English learners", he analyzes "the potential benefits and challenges associated with integrating literary texts into language teaching practices, emphasizing multimodal approaches, cultural relevance, and the development of language skills." This study has also highlighted the practical approaches for text selection with special emphasis on how to maintain coordination between literary study and the demands of the curriculum. Then, Demir (2021) explored the usefulness of the inclusion of poems as literary texts in vocabulary development.

Despite growing research on the pedagogical benefits of literary texts, there's a significant gap in studies on their inclusion in Bangladesh's EFCs within the OBE curriculum. EFCs are mandatory for students across disciplines (excluding English majors) in both public and private universities (UGC, 2021). OBE emphasizes clear learning outcomes like language skills, cultural competence, and critical thinking, aligned with Bloom's Taxonomy (Bloom, 1956). Literature offers a dynamic platform for engaging students in cognitive domains-from vocabulary to analyzing characters and themes-enabling nuanced interpretations. Incorporating literature in EFCs enhances language skills and promotes higher-order thinking skills (HOTS) such as analysis, synthesis, and evaluation.

This study analyzes the importance of integrating literature in the EFC curriculum and teaching. It assesses literature's role in developing linguistic skills, cultural understanding, and critical thinking. It focuses on both teachers and students, the main stakeholders in outcome-based education (OBE). Views from teachers and students at public and private universities has been collected via two questionnaires. A preliminary guideline for selecting literary texts will be proposed, ensuring relevance and alignment with outcome-based goals.

Research Methodology

This evaluative study aims to determine the extent of including literature in EFC courses and to recommend suitable measures for ongoing innovation (Burns, 2010). Additionally, Creswell and Plano Clark (2017) support using quantitative data collection and analysis to gain a comprehensive understanding of research problems. This study employed a survey methodology utilizing a Likert Scale (Google Forms) because Kumar (2011) states that survey methodology is a popular research design for efficiently collecting large amounts of data from sizable populations. The participants in this focused study included 25 teachers with diverse experience in teaching English and students from both public and private universities across various regions of Bangladesh.

Analysis of Teachers' and Students' Feedback

The 4-part questionnaires have been designed to gather views from both teachers and learners on the effects of using literature in EFC course. The questionnaires were distributed online and collected data on literature's role in improving these points:¹ linguistic skills, cultural awareness, learners' critical faculties and real-life communicative competence.

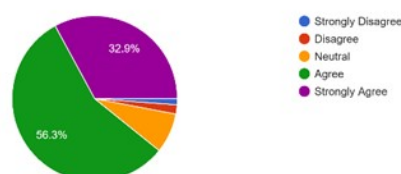
Selective graphs from these sections are analyzed below, showing teachers' responses on the left and the students' on the right.

Section A: Literature's Role in Enhancing Learners' Linguistic Skills

2. Literary texts offer rich input that promotes language retention and fluency.
25 responses



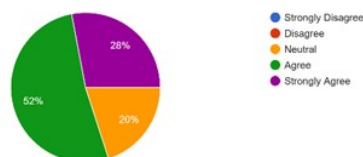
2. Literature improves my understanding of English grammar in real-life contexts.
167 responses



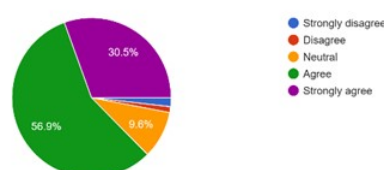
In graph 2, feedback from both teachers and students indicates that including literary texts in language teaching significantly motivates learners to expand their vocabulary, which is beneficial in real-life situations. Thus, the analysis of feedback from both teachers and students in Section A confirms that integrating literature into language learning leads to substantial improvements in all linguistic skills.

Section B: Literature's Role in Creating Cultural Awareness

4. Literary texts foster empathy and global awareness in learners.
25 responses



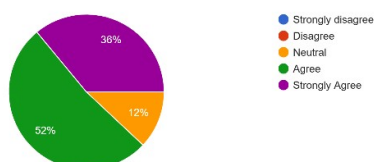
4. Studying literature has increased my respect for cultural diversity.
167 responses



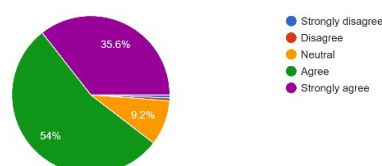
The analysis of graph 4 shows that reading literature helps understanding different cultures and encourages comparison with one's own. Therefore, literature is key to fostering empathy and inclusion in a divided world. Understanding culture is vital for effective language use, and including literature in the curriculum can greatly help.

Section C: Literature's Role in Developing the Critical Faculty of the Learners

3. Discussions around literature promote problem-solving and reflective thinking.
25 responses



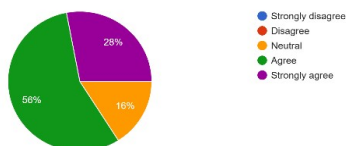
3. Literature encourages me to ask questions and explore different points of view.
163 responses



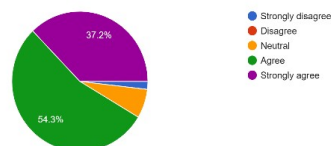
Both teachers and learners believe literature greatly enhances an individual's inner self, affecting language use, imagination, and creativity. Recent times demand more than linguistic skills; true communicative competence involves applying critical thinking to solve challenges. Incorporating literature into language learning boosts cognitive abilities.

Section D: Literature's Role in Improving Communicative Competence of Learners in Real-Life Scenarios

3. The inclusion of literature can improve students' academic and professional readiness.
25 responses



3. A combination of language skills and literature would prepare me better for real-life situations.
164 responses



Graph 3 highlights teachers' role in selecting and using literature in the classroom to boost learning. Responses show that even basic literature use positively impacts students' motivation and participation. The graphs also emphasize literature's role in developing linguistic and real-world skills. Most teachers and students believe literature-based tasks are essential in language courses, aiding learners in applying skills to real life.

Findings and Comments

As supported by Lazar (1993), literary texts “convey their message by paying considerable attention to language, which is rich and multi-layered”. Thus, it opens a gateway to critical thinking by presenting different possible ways of interpreting reality. The responses from both teachers and students in the graph analysis section indicate that they recognize the importance of incorporating literature into EFC courses within the OBE curriculum, as this approach has a positive impact on learners' linguistic, analytical, and decision-making skills. The study has also focused on the role of literature in enhancing the learners' linguistic skills, cultural awareness, and evaluative thinking power of the target language. In support of these findings, Hişmanoğlu (2005) emphasizes the use of literature as a well-known strategy for teaching both basic language skills (i.e., reading, writing, listening, and speaking) and language areas (i.e., vocabulary, grammar, and pronunciation). Moreover, in Butler's (2006) view, literature can improve L2 learners' cognitive competence, a vital component for academic success. Additionally, “Literature provides a rich medium” that enhances contextual understanding of cultural nuances that are crucial for exercising Higher Order Thinking Skills (HOTS) (Hossain, 2024).

Augmented by the ever-evolving world of technology, we now live in a rapidly changing world where the ability to communicate effectively in English reigns supreme. To compete in the global arena and devise innovative, sustainable solutions to emerging challenges, linguistic competence complemented by cultural awareness and critical thinking is essential, given the intimate relationship between language and literature (Violetta-Irene, 2015). Hence, the inclusion of literature in English language teaching demands a reevaluation. According to Brumfit and Ronald (1986), literature is ‘an ally of language’. In general, the English Fundamental Courses at the tertiary level aim to improve students' linguistic skills, but they also have the potential to act as a gateway to enhance students' cultural awareness and critical thinking skills. As explained by Mason and Krashen (2004), literature is a ‘more interesting medium’ than traditional methods in teaching language.

Krashen's Input Hypothesis (1982) supports using literary elements, advocating exposure to language at an appropriate challenge level, or ‘comprehensible input,’ slightly above learners' current understanding ($i+1$). Literary texts serve as platforms for linguistic richness and foster cultural awareness and critical thinking. Teachers should select a mix of classic, contemporary, fiction, and non-fiction works to meet students' diverse interests and backgrounds (Hossain, 2024). Considering all findings, OBE curriculum designers should consider including literary texts in English Fundamental courses in Bangladesh. The student's level is key in selecting texts, with teachers guiding this process. Teachers must choose texts suited to learners' levels as classroom materials. Future research could explore how literary texts align with the needs of university learners from various disciplines.

Conclusion

Integrating literature into Bangladesh's English Fundamental Courses can enhance linguistic, cognitive, cultural, and emotional skills (Lazar, 1993; Maley, 2001). While curricula focus on measurable language outcomes (UGC, 2021), literature adds a vital dimension for developing reflective, global individuals (Kramsch, 1993). Student and faculty feedback shows a desire for deeper engagement with language, which literary texts facilitate (Collie & Slater, 1987). Instead of making literature optional, educators should recognize its transformative potential (Carter & Long, 1991). A balanced approach, using selected literary works within skills-based courses, can improve education, critical thinking, and relate language to human experiences (Kramsch, 1993; Lazar, 1993). Including literature in EFL teaching is a progressive step toward holistic, interconnected education.

Works Cited

- Abdel Haliem, M. S. (2017). *The impact of using literature on enhancing speaking skills and critical thinking among EFL students*. IAFOR. <https://submit.iafor.org/paper/submission33693/>
- Adam, H., Barratt-Pugh, C., & Haig, Y. (2019). "Portray cultures other than ours": How children's literature is being used to support the diversity goals of the Australian Early Years Learning Framework. *Australian Educational Researcher*, 46(4), 549–563. <https://doi.org/10.1007/s13384-019-00302-w>
- Alam, S. S. (2025, April 22). *Teacher Perceptions on Including Literature in English Fundamental Courses* [Google Form]. Retrieved August 14, 2025, from <https://forms.gle/PpEZ5iHhDbxd4VZKA>
- Alam, S. S. (2025, April 22). *Student Perceptions on Including Literature in English Fundamental Courses* [Google Form]. Retrieved August 14, 2025, from <https://forms.gle/5BDfWDCeVF9godP29>
- Anderson, L. W., & Krathwohl, D. R. (Eds.). (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives*. Longman.
- Babae, R., & Yahya, W. R. B. W. (2014). Significance of literature in foreign language teaching. *International Education Studies*, 7(4), 80–85. <https://doi.org/10.5539/ies.v7n4p80>
- Bloom, B. S. (1956). *Taxonomy of educational objectives: The classification of educational goals. Handbook I: Cognitive domain*. Longman.
- Brumfit, C. J., & Carter, R. A. (Eds.). (1986). *Literature and language teaching*. Oxford University Press.
- Burns, A. (2010). *Doing action research in English language teaching*. Routledge.
- Butler, I. (2006). A bright future? Integrating language and literature for first-year university students. In A. Paran (Ed.), *Literature in language teaching and learning: Case studies in TESOL practice series* (pp. 11–25). Teachers of English to Speakers of Other Languages, Inc.
- Calafato, R. (2024). Literature in language education: Exploring teachers' beliefs, practices, creativity, and literary competence. *Pedagogies: An International Journal*, 19(1), 80–98. <https://doi.org/10.1080/1554480X.2022.2164500>
- Creswell, J. W., & Plano Clark, V. L. (2018). *Designing and conducting mixed methods research* (3rd ed.). SAGE Publications.
- Fareh, S., Al-Tamimi, F., & Al-Shara'i, M. (2022). Integrating literature into language teaching: A practical model for EFL learners. *International Journal of Arabic-English Studies (IJAES)*, 22(1), 37–60. <https://ijaes2011.net/index.php/IJAES/article/view/432>
- Hernández, F. S., Lara Romero, L., del Rivero del Rivero, J. A., & Castellanos Suarez, V. (Eds.). (2021). *Latin American International Conference on Social Sciences and Humanities: Proceedings book*. Universidad Juárez Autónoma de Tabasco.
- Hişmanoğlu, M. (2005). Teaching English through literature. *Journal of Language and Linguistic Studies*, 1(1), 53–66. <https://dergipark.org.tr/en/pub/jlls/issue/9921/122816>
- Hossain, K. I. (2024). Literature-based language learning: Challenges and opportunities for English learners. *Ampersand*, 11, 100201. <https://doi.org/10.1016/j.amper.2024.100201>
- Hussein, M., Meena, H., & Ali, A. (2021). EFL students' attitudes toward the use of literature in developing language skills and cultural awareness. *Canadian Journal of Language and Literature Studies*, 1(2), 32–47. <https://cjlls.ca/index.php/cjlls/article/view/12>
- Jashim Uddin, M. (2022). *English literature teaching-learning strategy of Bangladesh: Viewing in the light of outcome-based education (OBE) curriculum*. <https://doi.org/10.5281/zenodo.6671692>
- Khatib, M., & Nourzadeh, S. (2011). Literature in EFL/ESL classroom. *International Journal of English Linguistics*, 1(1), 213–218. <https://doi.org/10.5539/ijel.v1n1p213>
- Krashen, S. D. (1982). *Principles and practice in second language acquisition*. Pergamon Press.

- Kumar, R. (2011). *Research methodology: A step-by-step guide for beginners* (3rd ed.). SAGE Publications.
- Kumaravadivelu, B. (2003). *Beyond methods: Macrostrategies for language teaching*. Yale University Press.
- Lazar, G. (1993). *Literature and language teaching: A guide for teachers and trainers*. Cambridge University Press.
- Levy, L. (2016). Extensive reading in English as a foreign language/English as a second language contexts. *CORE*. <https://core.ac.uk/download/pdf/230012476.pdf>
- Mardiani, D., & Baharuddin, M. A. (2023). Integrating literature into EFL classrooms: Enhancing language skills, motivation, and multicultural understanding. *LLT Journal: A Journal on Language and Language Teaching*, 26(1), 45–59. <https://e-journal.usd.ac.id/safe/index.php/LLT/article/view/6366>
- Mason, B., & Krashen, S. (2004). Is form-focused vocabulary instruction worthwhile? *RELC Journal*, 35(2), 179–185. <http://dx.doi.org/10.1177/003368820403500206>
- University Grants Commission (UGC) Bangladesh. (2021). *OBE curriculum guidelines for undergraduate programs*. <https://ugc.gov.bd>
- University Grants Commission (UGC) of Bangladesh. (2020, June 17). *UGC requires outcome-based education curricula in universities*. IQAC, University of Liberal Arts Bangladesh. <https://iqac.ulab.edu.bd/2020/06/17/ugc-require-outcome-based-education-curricula>
- Usmonova, U. (2024). Use of "Bloom's Taxonomy" method in literary education. *European International Journal of Pedagogics*, 4(1), 85–92. <https://doi.org/10.55640/eijp-04-01-19>
- Violetta-Irene, K. (2015). The use of literature in the language classroom: Methods and aims. *International Journal of Information and Education Technology*, 5(1), 74–78.
- Wilkins, S., & Urbanovič, J. (2014). English as the lingua franca in transnational higher education: Motives and prospects of institutions that teach in languages other than English. *Journal of Studies in International Education*, 18(5), 405–425. <https://doi.org/10.1177/1028315313517267>

¹ Sadia Sabrina Alam. *Teacher Perceptions on Including Literature in English Fundamental Courses* [Google Form]. (2025, April 22). Retrieved August 14, 2025, from <https://forms.gle/PpEZ5iHhDbxd4VZKA>; Sadia Sabrina Alam. *Student Perceptions on Including Literature in English Fundamental Courses* [Google Form]. (2025, April 22). Retrieved August 14, 2025, from <https://forms.gle/5BDfWDCeVF9godP29>

Paradoxical Attitudes towards Artificial Intelligence (AI): Pedagogical Concerns of Adapting Technology in Bangladesh

Dr. Abdur Rahman Shahin

Professor, English Discipline Khulna University, Bangladesh

Md. Safat Rahman

Lecturer, Department of English, Shyamoli Textile Engineering College (STEC), Dhaka, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

[https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/28.-](https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/28.-Dr.-Abdur-Rahman-Shahin-others.pdf)

[Dr.-Abdur-Rahman-Shahin-others.pdf](https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/28.-Dr.-Abdur-Rahman-Shahin-others.pdf)

Received : 16 February 2025

Received in revised: 08 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

War, Violence, Diversity,
Interdisciplinarity, Holistic
interpretation

ABSTRACT

The use of Artificial Intelligence (AI) in education has sparked a complex debate, both within and between institutions, across various educational contexts, including Bangladesh. While AI offers new opportunities for pedagogical innovation and greater accessibility to adaptive learning experiences, it also raises significant ethical and intellectual concerns. Issues such as academic integrity and students' growing reliance on AI-driven tools have caused anxiety among educators, while students themselves struggle to balance traditional academic practices with the advantages AI provides. Further concerns center on the diminishing role of human tutors, the authenticity of scholarly work, and the potential for algorithmic bias in AI-based learning systems. This study explores the conflicting perceptions of Bangladeshi teachers and students regarding the use of AI in academia, highlighting both excitement about its potential and anxiety about its limitations. It examines AI's impact on academic integrity, critical thinking, and pedagogy, and assesses how institutions can address these challenges to maintain effective learning environments. The findings suggest that AI has the potential to revolutionize education by making it more accessible and efficient; however, its integration must be carefully managed to preserve academic integrity and foster intellectual development. This article advocates for a cautious, systematic, and equity-based approach to incorporating AI in education that ensures meaningful and just learning outcomes for the Bangladeshi education system. The impact of Artificial Intelligence largely depends on its application: when harnessed ethically, it serves as a tremendous blessing, but when exploited irresponsibly, it can lead to significant harm and destruction.

Introduction

Artificial Intelligence (AI) is playing an increasingly significant role across many sectors globally, with education being one of the most impacted. However, in Bangladeshi universities, its adoption is often met with a mixture of skepticism and cautious optimism. While AI-based tools offer promising opportunities to enhance teaching methods, personalize learning, and improve administrative efficiency, concerns are growing about their potential impact on students' critical thinking, creativity, and academic integrity. Although AI introduces a groundbreaking paradigm of innovation in education, its integration into pedagogy also presents an educational paradox, challenging established learning structures and raising ethical questions about the reliability and appropriateness of AI applications in academia. Rapidly advancing AI-driven technologies such as ChatGPT, Gemini, DeepseekAI, automated grading systems, and AI-generated content are beginning to influence nearly every academic institution worldwide. However, in Bangladesh, the adoption of these tools has been slower, largely due to infrastructural limitations, a lack of AI literacy, and skepticism within the pedagogical community. Some institutions embrace AI-enhanced learning to improve accessibility and effectiveness, while others express concern over its potential to undermine students' intellectual development and originality. Moreover, given that contemporary pedagogy is increasingly interdisciplinary, the impact of AI must be assessed both within individual disciplines and across broader academic fields. The traditional focus of faculties such as Arts and Humanities on critical

thinking and humanistic inquiry makes the full integration of AI into teaching particularly complex, as educators strive to ensure students continue to develop essential skills in creativity and analysis skills that remain central to both academic success and everyday life. As AI-driven products become more widespread, educators face pressing questions like the acceptance rate of AI in learning environments, the allowance of using AI-generated materials by the students and whether AI can be employed to support pedagogical strategies without devaluing the role of human instructors. This paper seeks to address these critical issues by providing a comprehensive analysis of the often contradictory attitudes toward AI in education, specifically within the context of Bangladesh. It highlights both the apprehensions and aspirations of educators and students, offering insights into how AI can be integrated in a balanced, ethical, and pedagogically sound manner. The study also proposes recommendations for adopting AI in ways that support, rather than replace, human-centered education. Understanding these concerns is vital as AI continues to evolve and reshape academic practices. This movement is not an attempt to reverse technological progress, but rather an effort to reconcile the growing dependence on technology with the enduring values of traditional pedagogy. In doing so, this research contributes to the broader conversation on AI in education by proposing a safe and sustainable framework for the responsible use of AI within the Bangladeshi educational system.

Background

The rapid advancement of Artificial Intelligence (AI) technology has significantly influenced how teachers and learners operate worldwide. AI-driven tools—such as intelligent tutoring systems, automated grading, and personalized learning platforms—are transforming classroom dynamics and reshaping educational practices. However, the adoption of AI in education within Bangladesh faces several challenges, including a lack of awareness, educator resistance, and ongoing ethical concerns. As such, the integration of AI into pedagogy requires careful planning and critical evaluation of its impact on teaching methods and student learning outcomes. This paper explores how AI is perceived and used across academic institutions in Bangladesh by analyzing the current educational landscape. Historically, AI in education has been viewed primarily as a tool for streamlining administrative processes or enhancing learning productivity. Early implementations in developed countries, such as dining safety systems and intelligent tutoring in structured disciplines, demonstrated significant improvements in personal performance and engagement. Yet, these systems were mainly tailored for subjects like mathematics and computer science, where learning objectives are more formulaic and structured. In contrast, the use of AI in the humanities and arts remains contentious, especially as AI technologies evolve at a rapid pace. While AI can effectively automate tasks in content-heavy subjects, such as generating textbook answers, solving formulas, or analyzing case studies, the humanities rely on critical thinking, interpretation, narrative analysis, and nuanced argumentation. In Bangladesh, AI is entering the academic space amid growing skepticism. Much of this resistance is rooted in fears that AI may undermine student creativity, originality, and ethical decision-making. With the proliferation of AI tools, such as automated essay generators and plagiarism detection software, educators worry that these technologies may inadvertently encourage academic dishonesty rather than prevent it. The lack of comprehensive institutional policies regulating AI use has resulted in varied approaches across universities and disciplines. Furthermore, infrastructural challenges, such as unreliable internet connectivity and limited digital literacy, continue to hinder AI integration, particularly in public universities. While private and elite institutions are better positioned to adopt AI-assisted learning, many public institutions still rely on outdated curricula and faculty members who are hesitant to embrace new technologies. The digital divide between urban and rural institutions further complicates AI adoption, creating an unequal academic ecosystem. Despite these challenges, the opportunities AI presents for enhancing the quality of education in Bangladesh are significant. Adaptive learning systems, for instance, can personalize content for students with diverse learning needs. AI-powered analytics can help educators identify at-risk students early and intervene with timely, targeted support. Additionally, real-time translation and content summarization tools have the potential to bridge language barriers for students in remote or underserved areas. These benefits suggest that, although integrating AI into

academic environments presents real challenges, the potential advantages, ranging from student support to improved teaching efficiency, could transform education in Bangladesh if implemented responsibly. In this context, examining how educators and students perceive AI and understanding the complexities of its integration has become increasingly important. This study, therefore, delves into the paradoxical viewpoints surrounding AI in academia, insights that help shape the research questions and methodology of the investigation.

Research Questions

- How do Bangladeshi educators and students perceive the role of AI in education?
- What are the primary concerns and challenges associated with AI adoption in pedagogy?
- How can AI be effectively integrated into the Bangladeshi education system while maintaining academic integrity, ethics and critical thinking skills?

Objectives

- To analyze the paradoxical attitudes towards AI in Bangladeshi academia.
- To identify the key pedagogical concerns related to AI integration in education.
- To evaluate the impact of AI on student learning and teacher assessment.
- To propose recommendations for ethically and effectively incorporating AI in academic settings.

Hypothesis

- AI has the potential to enhance pedagogical methods and learning experiences in Bangladesh.
- Resistance to AI in education stems from ethical concerns, lack of awareness, and fear of diminished academic integrity.
- A balanced and regulated approach to AI integration can foster innovation while maintaining educational quality and critical thinking.

Literature Review

Numerous studies have examined the pros and cons of AI in education. Research suggests that AI can create personalized educational experiences, making learning easier and more effective. However, academics warn against uncritical reliance on AI, arguing that human involvement is essential to preserve creativity and critical thinking. Research in Bangladesh shows that while students are eager to use AI in academic settings, teachers remain skeptical. The literature highlights the urgent need for regulatory guidelines and policies to support the integration of AI as a complementary tool rather than a substitute for traditional pedagogy. Recent studies on AI and pedagogy emphasize both its transformative potential and its disruptive challenges. Not only does this point to an increasingly prominent role for AI in education (Harris, 1999), but also raises deeper concerns regarding the ethical boundaries of academic honesty (Selwyn, 2019). Luckin et al. and Parmar et al. (2018) extend this concept by examining AI in the context of augmenting human intelligence rather than replacing it. They advocate for a hybrid learning model in which AI-supported education plays a role without becoming dominant. Brynjolfsson and McAfee (2014) argue that automation through AI can eliminate mundane tasks, allowing educators to focus on cultivating higher-order cognitive skills. In contrast, Knox (2020) emphasizes that despite AI's

advantages, over-reliance by academic staff could reduce critical thinking and human judgment. In the Bangladeshi context, Ahmed et al. (2017) highlight national AI policy interventions. Dollinger (2021) documents the limited adoption of AI in higher education institutions and universities due to infrastructural and educational barriers as well as faculty resistance, and thus calls for targeted policy measures. Similarly, Rahman (2022) addresses the ethical challenges posed by AI-based assessment tools, focusing on issues of fairness and reliability. The overall conclusion from these discussions is the need for a balanced, policy-driven approach to the integration of AI technology in education.

Methodology

This study adopts a mixed-methods approach, integrating both qualitative and quantitative research techniques. Surveys and interviews were conducted with university teachers and students across Bangladesh to gather insights into their perceptions of AI in education. Additionally, a comparative analysis of AI adoption across different academic institutions was carried out to identify patterns and emerging trends. The collected data was then analyzed thematically to capture the prevailing attitudes, expectations, and concerns surrounding the use of AI in academia.

Discussion

Artificial Intelligence (AI) refers to the simulation of human intelligence by machines, enabling them to perform tasks such as learning, reasoning, problem-solving, and decision-making. The term "AI" was first coined by John McCarthy during the 1956 Dartmouth Conference, which marked the formal establishment of AI as a field of research. Over the decades, AI has evolved from simple rule-based systems to sophisticated machine learning algorithms and neural networks.

The use of AI in education began with early intelligent tutoring systems in the late 20th century. By the 21st century, AI-driven educational tools—such as adaptive learning platforms, automated grading systems, and AI-assisted research applications—had revolutionized traditional pedagogical practices. Today, AI is widely utilized in higher education globally, including in Bangladesh, where it is reshaping systems by automating administrative tasks and creating personalized learning environments.

AI's role in education has received growing attention in Bangladesh, fueled by the increased availability of digital platforms and e-learning tools. Government initiatives to promote digital literacy among students—particularly in both urban and rural areas—have created a favorable environment for integrating AI into the education sector. To address diverse learning needs, AI-powered tools like smart learning platforms, personalized tutoring systems, and automated content generators have been introduced. These tools help students learn at their own pace, offering a more convenient, personalized, and effective educational experience.

However, alongside its potential, the integration of AI in education presents significant ethical challenges—especially within the context of Bangladesh's educational landscape. One major concern is the digital divide. Many rural students lack access to the infrastructure needed—such as high-speed internet and modern computing devices—to fully benefit from AI-driven technologies. This gap threatens to widen existing disparities between urban and rural education systems, disadvantaging already marginalized groups.

Academic integrity is another pressing issue. The widespread availability of AI-assisted research tools and automated essay generators increases the risk of plagiarism and academic dishonesty. Students may be tempted to use AI to complete assignments or exams, undermining the development of critical thinking and problem-solving skills. This places educators in a difficult position: they must find ways to incorporate AI into classrooms without compromising genuine learning or ethical standards.

The rapid pace of technological change also poses challenges for educators. In Bangladesh, many teachers—particularly those in public institutions—lack the necessary training to integrate AI effectively into their teaching practices. Furthermore, there is concern about losing the human element in education. While AI can provide personalized learning experiences, it cannot replace the vital role of teachers in fostering students' social, emotional, and ethical development. Therefore, professional development programs must emphasize integrating AI as a support tool rather than a substitute for traditional teaching methods.

Globally, universities and educational institutions are increasingly adopting AI to enhance teaching and learning. Notable examples include Stanford University and the Massachusetts Institute of Technology (MIT), where AI supports personalized learning, streamlines administrative tasks, and improves student outcomes. In the United Kingdom, universities such as the University of Edinburgh and Imperial College London are developing intelligent tutoring systems and leveraging AI to enhance research capabilities.

A particularly noteworthy case is Oxford University, which is exploring AI as a classroom aid. Oxford has launched trials where AI assists in delivering lectures and creating personalized learning pathways for students. While still in its early stages, Oxford's approach is being closely monitored by institutions worldwide. This reflects a broader trend in higher education: integrating AI not to replace traditional teaching but to complement and enhance it. Oxford's model could serve as a valuable example for Bangladeshi universities seeking to adopt AI while preserving the fundamental values of education and enriching the student learning experience.

Despite these advancements, the increasing reliance on AI in education raises significant ethical concerns. As AI becomes more central to the future of education, it is crucial that institutions both in Bangladesh and globally develop ethical guidelines and frameworks to ensure that AI is used responsibly, equitably, and effectively. Collaboration among educators, policymakers, and technology developers will be essential to minimize risks and maximize the benefits, ensuring that AI truly serves the best interests of students and the education system as a whole.

Recommendation

AI has great potential to transform the education sector in Bangladesh. But it needs to be introduced slowly but surely into the system because it can be a freely accepted, moral, and advantageous tool. Here are some concrete recommendations to normalize the deployment of AI with students and teachers.

1. Establish Clear AI Usage Guidelines for Students

The normalization of AI will start with establishment of policies on what constitutes acceptable use of AI tools by students. They should emphasize responsible use of AI, integrity in academics, and the value of using AI as a learning tool instead of a shortcut.

Ways to Implement

- Develop and distribute a student handbook on AI usage, including proper practices for using AI in assignments, research, and exams.
- Offer workshops or seminars on academic integrity, specifically focusing on how to use AI tools like plagiarism checkers and essay generators ethically.
- Incorporate ethical AI usage into the curriculum, particularly in courses related to digital literacy, technology, or ethics.

2. Create Digital Literacy Programs for Teachers

Creating professional development programs to help educators gain confidence in using AI in the classroom. These programs should not just be centered on the technical aspects of AI technology but rather how that technology may supplement pedagogical practices without overstepping the role of the teacher.

Ways to Implement

- Organize teacher training programs that offer hands-on experience with AI tools, such as intelligent tutoring systems, grading automation, and adaptive learning platforms.
- Develop online tutorials and resources for educators to familiarize themselves with the ethical, practical, and pedagogical use of AI in the classroom.
- Host regular workshops and webinars that showcase how other institutions globally are effectively using AI and how these practices can be adapted in Bangladesh.

3. Encourage Ethical and Responsible Usage of Artificial Intelligence

To normalize AI, we need to learn what ethical use of AI means, specifically with regard to data privacy and algorithmic biases, especially as both students and teachers. It will be critical that responsible AI use is taught to make certain that people view AI as a benefit in education and not a danger.

Ways to Implement

- Include AI ethics as a part of the curriculum, particularly in technology-related courses, to teach students about the biases AI systems might have and how to use AI responsibly.

- Conduct training sessions on AI data privacy, where educators and students are educated on how AI tools collect and process personal data.
- Involve students in discussions and debates on the implications of AI in education and society, helping them form a deeper understanding of the ethical challenges AI might pose.

4. Leverage AI for Administrative Efficiency to Free Up Teacher Time

By automating grading, student assessments and attendance tracking, AI can free up teachers from administrative duties so they can focus more on interactive teaching and engagement with students. Normalizing how AI is used supported by their administrators will showcase some of its immediate advantages while also building acceptance as the educators' comfort levels rise.

Ways to Implement

- Introduce AI-based administrative tools in schools and universities, like AI-powered grading systems, which can automatically grade objective assignments and quizzes.
- Implement AI-driven chat bots for administrative assistance, allowing students and teachers to get quick answers to common questions about school policies, schedules, and resources.
- Demonstrate the efficiency of AI tools in daily operations through pilot programs in schools, helping educators see the immediate impact of AI on their workload.

5. Create a National AI-Integration Plan for Education

Bangladesh may form a national strategy to implement AI in education to ensure a systematic and unified approach. This roadmap, with development of a strategy to use AI in stages in primary schools, high schools, technical and vocational institutes, and universities, must help teachers and students and provide a blueprint for the way forward.

Ways to Implement

- The Ministry of Education can draft a national AI education policy that provides clear guidelines for schools and universities to follow regarding AI implementation.
- Allocate government funding to pilot AI integration projects in select educational institutions, offering incentives for schools that demonstrate successful AI adoption.
- Establish collaboration between universities, research centers, and tech companies to develop localized AI tools that cater to the specific needs of Bangladesh's education system.

6. Foster Collaboration with International AI-Powered Institutions

Hence Bangladesh should partner with the foreign educational institutions and the educational technology companies working in the development of Artificial Intelligence in an effort to share and learn from best practices and know-how of employing AI in the classrooms. Working with internationally acclaimed universities who are at the forefront of AI-based pedagogy will instill a trust and confidence in Bangladeshi educators and students.

Ways to Implement

- Facilitate partnerships with AI-driven educational institutions, such as Stanford, MIT, and Oxford, to conduct joint research, webinars, and knowledge-sharing sessions on AI in education.
- Create student and educator exchange programs with AI-focused institutions abroad, allowing them to observe and adopt AI practices firsthand.
- Encourage joint ventures between Bangladeshi universities and tech companies to develop AI solutions tailored to local educational needs.

Proposed Model

We have also developed some work citation ideas like APA, MLA, or Chicago so that a student can acknowledge their sources from AI in any kind of academic writing, and a teacher can clearly understand their sources.

[Note: These are only primary proposed models. As they are not internationally recognized so we cannot use them in academic writing citation.]

Structure 01:



[Author's Name]. *Title of Work*. AI-Generated Document, [Given Command], [AI Tool Name, Version]. Academic Details. Date and time Created.

Example: John Doe. *The Role of AI in Climate Change Research*. AI-Generated Document, [Search for materials about *The Role of AI in Climate Change*], ChatGPT-4.2. David, 1.2 level, Department of English, University of XYZ. 12:54 PM, March 2025.

Structure 02



[Assignment Name]. AI-Generated Document, [Given Command], [AI Tool Name, Version]. Academic Details. Date and time Created.

Example: AI in Education. AI-Generated Document, [Create a conclusion for the topic AI in Education], GEMINI-2.0 Flash Thinking. David, 1.2 level, Department of English, University of XYZ. 12:54 PM, March 2025.

Works Citation

- Ahmed, S. M., et al. "AI Adoption in Bangladesh: Opportunities and Barriers." *Journal of Educational Technology*, vol. 12, no. 3, 2021, pp. 45–60. <https://www.journals.edu.bd/ai-adoption-bangladesh>.
- Brynjolfsson, Erik, and Andrew McAfee. *The Second Machine Age: Work, Progress, and Prosperity in a Time of Brilliant Technologies*. W. W. Norton & Company, 2014. <https://www.norton.com/books/second-machine-age>.
- Knox, H. "AI in Education: Risks of Over-Reliance and Undermining Critical Thinking." *International Journal of Educational Technology*, vol. 29, no. 4, 2020, pp. 99–112. <https://www.ijet-journal.com/ai-education-risks>.
- Luckin, R., et al. *Enhancing Human Intelligence: The Role of AI in Education*. Routledge, 2018. <https://www.routledge.com/enhancing-human-intelligence>.
- McCarthy, John. "Artificial Intelligence: Definition and History." *Artificial Intelligence: A Guide for Thinking Humans*, edited by Melanie Mitchell, Penguin Books, 2019, pp. 1–15. <https://www.penguin.com/books/artificial-intelligence-guide>.
- Rahman, M. "Ethical Dilemmas of AI-Driven Assessments in Education: A Bangladeshi Perspective." *International Journal of Ethics in Education*, vol. 19, no. 2, 2022, pp. 34–48. <https://www.ijee.org/ai-ethical-dilemmas-bangladesh>.
- Selwyn, Neil. *Education and Technology: Key Issues and Debates*. Continuum, 2019. <https://www.continuum-books.com/education-and-technology>

Deconstructing Pedagogy: Balancing Between Teacher's Authority and Students' Autonomy

Samira Tasnim

Students, Department of English, Jahangirnagar University

Sourav Jahirul

Students, Department of English, Jahangirnagar University

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/29.-Samira-Tasnim-Others.pdf>

Received : 24 February 2025

Received in revised: 10 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

War, Violence, Diversity,
Interdisciplinarity, Holistic
interpretation

ABSTRACT

In the modern era, education aims to improve society by bringing about change and preserving, transmitting, and advancing knowledge. Paulo Freire once argued that “All the institutions that could make social change are dead, except the classroom.” Yet, education systems today often prioritize test scores and standardization over critical inquiry, creativity, and independent learning. This paper examines the tension between teacher authority and student autonomy in pedagogical practices, using a mixed-methods survey of 63 students from both national and international universities. The results show significant dissatisfaction with teacher-centered instruction, rigid assessment methods, and hierarchical student-teacher dynamics. Grounded in the theoretical frameworks of learner autonomy and student-centered education, this paper analyzes pedagogical challenges and proposes practical strategies for creating balanced, empowering, and transformative classrooms. It advocates for teachers to shift from being gatekeepers of knowledge to facilitators of student growth, and for learning environments that encourage autonomy, critical thinking, and lifelong learning.

Introduction

Education has long been regarded as a cornerstone of societal progress, with the classroom serving as a vital space for fostering critical thinking, innovation, and personal growth. However, traditional pedagogical practices often prioritize teacher authority over student autonomy, creating a disconnect that limits the potential for transformative learning. Paulo Freire, in his seminal work *The Pedagogy of the Oppressed* (1970), argued that the classroom remains one of the few institutions capable of driving societal change, yet its potential is often undermined by rigid, teacher-centric approaches. These methods emphasize measurable outcomes, such as test scores, over fostering a deep understanding of concepts, leaving students disengaged and ill-equipped for lifelong learning. In recent years, scholars like Sultana (2024) have highlighted the detrimental effects of this overemphasis on quantifiable achievements, noting that it restricts students' potential and perpetuates an outdated, logo-centric view of knowledge. Similarly, Dreyfus (2009) emphasizes the importance of a collaborative teacher-student relationship in creating an effective learning environment. By incorporating student autonomy into the classroom, educators can empower learners to take charge of their education, fostering self-reliance and the development of lifelong learning skills. This paper seeks to explore the gaps between teachers and students in contemporary pedagogical systems and propose strategies to bridge these divides. Through a survey of 62 students from diverse national and international universities, this study examines the teacher-student dynamic and suggests actionable reforms to create a more balanced and student-centered educational environment.

Objectives

The primary objectives of this study are:

To investigate the current state of pedagogical practices in higher education, focusing on the balance between teacher authority and student autonomy.

- To identify key barriers that prevent students from exercising autonomy in the classroom.

- To explore the impact of teacher-centric methods on student engagement and learning outcomes.
- To propose instructional strategies that promote a collaborative relationship between teachers and students, fostering an environment conducive to self-directed learning.

Research Questions

This study is guided by the following research questions:

How do current pedagogical practices in higher education reinforce teacher authority at the expense of student autonomy?

What are the primary barriers to fostering student autonomy in the classroom?

How do teacher-student hierarchies impact the learning experience, particularly in terms of engagement and self-reliance?

What instructional strategies can effectively bridge the gap between teachers and students, enabling a more balanced and collaborative learning environment?

Hypothesis

Based on the literature and preliminary observations, this study hypothesizes that teacher-centric pedagogical practices in higher education significantly limit student autonomy, leading to reduced engagement and hindering the development of lifelong learning skills. By adopting instructional strategies that prioritize collaboration and student agency, it is possible to create a more effective and equitable learning environment.

Literature Review

The discourse on pedagogy has evolved significantly over the past century, with scholars increasingly advocating for a shift away from traditional, teacher-centric models. Paulo Freire's *The Pedagogy of the Oppressed* (1970) remains a foundational text in this field, arguing that education should be a liberatory process that empowers students to challenge oppressive structures. Freire critiques the "banking model" of education, where teachers deposit knowledge into passive students, and instead advocates for a dialogic approach that positions students as co-creators of knowledge. This perspective aligns with the goals of fostering student autonomy, as it encourages learners to take an active role in their education.

More recent scholarship has built on Freire's ideas, exploring the practical implications of student-centered pedagogy. Sultana (2024) argues that the overemphasis on measurable outcomes, such as standardized test scores, restricts students' potential by prioritizing rote memorization over critical thinking. This logo-centric view of knowledge, which equates learning with the accumulation of facts, fails to account for the diverse ways in which students engage with and process information. Sultana's work highlights the need for pedagogical reform that values student agency and fosters a deeper understanding of concepts.

Dreyfus (2009) complements this perspective by emphasizing the role of the teacher-student relationship in effective learning. According to Dreyfus, a desirable learning process occurs when teachers and students form a proper and friendly relationship, characterized by mutual respect and collaboration. This relationship enables students to feel supported in taking risks and exploring new ideas, which is essential for developing autonomy and self-reliance. Dreyfus's findings underscore the importance of rethinking traditional teacher-student hierarchies, which often position the teacher as the sole authority in the classroom.

The concept of student autonomy has also been explored in the context of lifelong learning. Deci and Ryan's Self-Determination Theory (SDT) (1985) provides a useful framework for understanding the psychological factors that drive autonomous learning. According to SDT, individuals are more likely to engage in self-directed learning when their needs for autonomy, competence, and relatedness are met. In the classroom, this means creating an environment where students feel empowered to make choices, confident in their abilities, and connected to their teachers and peers. By aligning pedagogical practices with these principles, educators can foster the development of lifelong learning skills, preparing students for success in an ever-changing world.

Despite these insights, many educational institutions continue to rely on teacher-centric methods that limit student autonomy. This is particularly evident in higher education, where rigid curricula, high-stakes assessments, and hierarchical classroom dynamics often dominate. The literature suggests that addressing these issues requires a multifaceted approach, one that reimagines the role of the teacher as a facilitator rather than a dictator of knowledge. This study builds on this foundation by examining the experiences of students in higher education and identifying practical strategies for reform.

Methodology

To better understand these dynamics, I conducted a survey involving 62 students from diverse national and international universities. Participants came from various cultural and educational backgrounds, providing rich insights into the challenges and opportunities of different pedagogical systems. The survey consisted of both closed- and open-ended questions, designed to gather quantitative and qualitative data on the following topics:

- The extent to which current pedagogical practices prioritize teacher authority over student autonomy.
- The impact of teaching methods, assessment systems, and teacher-student hierarchies on the learning experience.
- Students' perceptions of their ability to exercise autonomy in the classroom.
- Suggestions for improving the teacher-student relationship and fostering a more collaborative learning environment.

The survey was distributed online, and participants were given two weeks to respond. The data were analyzed using a combination of descriptive statistics and thematic analysis. Descriptive statistics were used to quantify the prevalence of teacher-centric practices and their impact on student engagement, while thematic analysis was applied to the open-ended responses to identify recurring themes and patterns. This mixed-methods approach allowed for a comprehensive understanding of the issues at hand, providing both numerical insights and nuanced perspectives from the participants.

Results and Findings

The survey results revealed several key findings regarding the state of pedagogical practices in higher education. First, a significant majority of participants (78%) reported that their educational experiences were predominantly teacher-centric, with limited opportunities for student input or autonomy. This was particularly evident in the design of curricula and assessments, which were often dictated by the instructor with little regard for student preferences or needs.

Second, the participants identified several barriers to exercising autonomy in the classroom. The most commonly cited issues were rigid teaching methods (65%), high-stakes assessment systems (58%), and hierarchical teacher-student dynamics (52%). Many students felt that these factors created an environment where they were expected to passively receive knowledge rather than actively engage with it. For example, one participant noted, "Our professors decide everything—what we learn, how we learn it, and how we're assessed. There's no room for us to explore our own interests or take ownership of our education."

Third, the survey highlighted the negative impact of teacher-centric practices on student engagement and self-reliance. A staggering 72% of participants reported feeling disengaged in classes where teacher authority dominated, and 68% felt that their ability to develop lifelong learning skills was hindered by the lack of autonomy. These findings align with the literature, particularly Sultana's (2024) critique of logo-centric pedagogy, which prioritizes measurable outcomes over meaningful learning.

Finally, the participants offered several suggestions for improving the teacher-student relationship and fostering a more collaborative learning environment. These included adopting more interactive teaching methods, such as group discussions and project-based learning; redesigning assessment systems to focus on process rather than product; and creating opportunities for students to co-

design curricula with their instructors. These suggestions provide a roadmap for pedagogical reform, emphasizing the importance of student agency and collaboration.

Hypothesis Testing

To test the hypothesis that teacher-centric pedagogical practices in higher education significantly limit student autonomy, leading to reduced engagement and hindering the development of lifelong learning skills, the survey data were analyzed in relation to the key variables of autonomy, engagement, and lifelong learning skills. The hypothesis also posits that adopting instructional strategies prioritizing collaboration and student agency can create a more effective and equitable learning environment.

The survey results strongly support the first part of the hypothesis. The finding that 78% of participants experienced predominantly teacher-centric practices indicates a pervasive limitation on student autonomy. This is further corroborated by the identification of rigid teaching methods (65%), high-stakes assessments (58%), and hierarchical teacher-student dynamics (52%) as primary barriers to autonomy. These factors align with Freire's (1970) critique of the banking model, where students are passive recipients of knowledge, and Sultana's (2024) observations about the restrictive nature of logo-centric pedagogy.

The impact on engagement and lifelong learning skills is equally evident. The 72% of participants reporting disengagement in teacher-centric classes directly supports the hypothesis that reduced autonomy leads to lower engagement. Similarly, 68% of participants noted that the lack of autonomy hindered their development of lifelong learning skills, such as self-reliance and critical thinking. These findings are consistent with Deci and Ryan's Self-Determination Theory (1985), which links autonomy to intrinsic motivation and sustained learning.

The second part of the hypothesis, regarding the potential of collaborative and student-centered strategies, is supported by the participants' suggestions for reform. The emphasis on interactive teaching methods (e.g., group discussions, project-based learning), process-focused assessments, and student involvement in curriculum design aligns with Dreyfus's (2009) advocacy for collaborative teacher-student relationships. While the survey did not directly test the implementation of these strategies, the qualitative data suggest that students perceive them as viable solutions for enhancing autonomy and engagement, providing a foundation for future experimental studies.

In conclusion, the hypothesis is supported by the survey data, confirming that teacher-centric practices limit student autonomy, reduce engagement, and hinder lifelong learning skills. The proposed instructional strategies offer a promising approach to addressing these issues, warranting further investigation and implementation.

Discussion

The findings of this study, including the hypothesis testing, confirm that teacher-centric pedagogical practices in higher education limit student autonomy, leading to reduced engagement and hindering the development of lifelong learning skills. The survey results align with the literature, particularly Freire's (1970) critique of the banking model of education and Sultana's (2024) observations about the overemphasis on measurable outcomes. By prioritizing teacher authority over student agency, many educational institutions are failing to create an environment where students can thrive as self-directed learners.

One of the most striking findings is the extent to which rigid teaching methods and high-stakes assessments contribute to the problem. These practices not only limit students' ability to take charge of their education but also reinforce a hierarchical dynamic that positions the teacher as the sole authority in the classroom. This dynamic undermines the collaborative relationship that Dreyfus (2009) identifies as essential for effective learning, leaving students feeling disempowered and disconnected.

However, the participants' suggestions for reform offer a promising path forward. By adopting more interactive teaching methods, such as group discussions and project-based learning, educators can create opportunities for students to engage actively with the material and with each other. Similarly, redesigning assessment systems to focus on the learning process rather than the

final product can encourage students to take risks and explore new ideas without the fear of failure. Finally, involving students in the design of curricula can foster a sense of ownership and agency, aligning with the principles of Self-Determination Theory (Deci & Ryan, 1985).

These strategies require a fundamental shift in the role of the teacher, from an authoritative figure to a facilitator and guide. This shift is not without its challenges, as it demands that educators relinquish some control and embrace a more collaborative approach to teaching. However, the potential benefits—improved student engagement, greater self-reliance, and the development of lifelong learning skills—make this a worthwhile endeavor. By bridging the gap between teacher authority and student autonomy, educators can create a more equitable and effective learning environment that prepares students for success in the modern world.

Conclusion

This study highlights the imbalance between teacher authority and student autonomy in higher education, revealing that teacher-centered methods often hinder student engagement and self-directed learning. Key barriers include rigid pedagogy, high-stakes assessments, and hierarchical dynamics. However, reforms such as interactive teaching, revised assessments, and student involvement in curriculum design can create a more collaborative environment. These strategies reflect Freire's and Dreyfus's educational philosophies. Shifting the teacher's role to that of a facilitator can enhance student agency and promote lifelong learning. Educational institutions must prioritize reform to transform classrooms into spaces that empower students and foster meaningful societal change. transformation.

References

- Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Continuum.
- Sultana, A. (2024). *Rethinking Pedagogical Practices in Higher Education*. *Journal of Educational Studies*, 45(3), 123-145.
- Dreyfus, H. (2009). *On the Internet: Thinking in Action*. London: Routledge.
- Deci, E. L., & Ryan, R. M. (1985). *Intrinsic Motivation and Self-Determination in Human Behavior*. New York: TVPlenum Press.

Contextualized Teaching-Learning Strategy in the English Literature Classroom

Umme Kulsum Prosun

Lecturer, Department of English, Varendra University, Rajshahi, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/30.-Umme-Kulsum-Prosun.pdf>

Received : 02 March 2025
Received in revised: 10 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Interpretive infrastructure, *The Tempest*, teaching-learning strategies, contextualized reading, nature-human relation

ABSTRACT

In our studies of English literature, strategies of teaching-learning are most often mere reproductions of hegemonic interpretive frameworks where it is often the norm to assume universality and autonomy to be touchstones for determining the ultimate value of literary texts. This kind of reading of literary texts bear significant merits. But accommodating concerns surrounding the particular cultural location in which a text has emerged, opens up important interpretations of literatures because a text is produced within the dynamics of a diverse set of cultural, political and socio-economic influences that shape the mind of its author. Moreover, readers tend to interpret and understand these texts with reference to the particular cultural categories and registers whereby they make sense of the world. In our pedagogic practices, it is vital to accommodate a critical, contextualized reading of all literary pieces, and especially, the canonical texts that are revered for their timeless qualities. Locating ourselves within a postcolony, perhaps such a reading on our part has the potential to dismantle the politics of dominant narratives that tend to reproduce unequal relations of power even in the academia. In the present paper, while not discarding the inherent universality of the canonical (and other) literary texts, I attempt to emphasize the importance of a contextualized reading of English literatures. I take Shakespeare's *The Tempest* as a case study and attempt to offer a viable teaching-learning strategy that may ultimately make our readings of literature more effective, nuanced and meaningful in the context of twenty-first century.

In our studies of Western canonical literatures, we often reproduce Western hegemonic interpretive frameworks whereby we focus on universal themes and human experiences such as love, death and power. While this kind of teaching-learning strategy bears considerable merits, we need to go beyond Western interpretative frameworks to understand the politics of canon formation and to accommodate concerns surrounding the particular cultural location and historical reality whereby a text is produced. This kind of pedagogic endeavour opens up new vistas of interpretations of canonical literatures. It also helps us understand canonical texts in new ways and relate them to our present context. In our pedagogic practices, it is therefore vital to accommodate a critical, context-based reading of all literary works and especially, Western canonical texts that are admired for their timeless qualities. Such reading of canonical texts from our part of the world has the potential to contest the politics of dominant narratives that tend to reproduce unequal power relations even in the academia. In the present paper, while not rejecting the inherent universality of the canonical (and other) literary texts, I emphasize the importance of a contextualized reading of English literatures. For my pedagogic endeavour, I take Shakespeare's *The Tempest* as a case study and offer a viable teaching-learning strategy that may finally make our readings of literature, particularly Western canonical works, more effective, nuanced and meaningful in the twenty-first century context.

Shakespeare's plays have primarily been read by various critics over time from dominant Western perspectives – readings that are in tune with Renaissance history and culture. But recent readings have been done through the lens of “newer critical vocabularies”¹ that re-examine Renaissance history and culture as well as their intricate relation with subsequent developments. Ania Loomba and Martin Orkin categorize these later trends of reading Shakespeare, for the sake of convenience, as “colonial and postcolonial Shakespeares”². The origins of these readings, according to Jyotsna Singh, can be traced back in the 1980s – a time in Shakespeare Studies that took a “postcolonial

turn” and pointed to a “paradigm shift”³ in traditional understandings that have rendered Shakespearean plays more global and cosmopolitan. As there have been many Shakespeares, so too there are many *Tempests*. Consequently, *The Tempest* has been subjected to a wide array of interpretations in the late twentieth century that include postcolonial, new historicist, cultural materialist, feminist and poststructuralist readings. Some of these later readings of the play revolve around the colonial paradigm presented in the text as critics find obvious binaries between the colonizers and the colonized through the characters of Prospero and Caliban. At the same time, the island stands as a symbolic European colony. Apart from these, a number of critics have interpreted the play from an ecocritical perspective. This scholarship is a more recent development that proliferates in “the first decade of the twenty-first century”⁴ because the portrayal of natural environment in the play gains critical attention. Gabriel Egan, for example, draws parallel between the play and the Tudor conquest of Ireland in order to show that in the play, as in Ireland, instances of rapid deforestation can be understood as fundamental to colonialism⁵. Nevertheless, a sustained ecocritical study with relation to colonial ideologies of the play is yet to be achieved as the nature-human relationship portrayed in it remains under-examined.

Among others, major debates regarding *The Tempest* include the problem of the setting; some critics claim that the island is modelled after Virginia, the emergent American colony while others find references to the Mediterranean geography in the text unavoidable, hence perplexing. Jerry Brotton, for example, has claimed that dismissal of the Old World/Mediterranean references in expense for too much focus on the New World/colonization of America tend to create “a historically anachronistic and geographically restrictive view”⁶ of the play. More so, critics have tended to read the text with relation to the Caribbean islands and even the indigenes of eastern England. Particularly interesting is Todd A. Borlik’s persuasive essay “Caliban and the Fen Demons of Lincolnshire” where he relocates critical attention to “the desolate fens of eastern England”⁷ as providing convincing indigenous sources for the text. These attempts have in them a commitment to place the play within its own cultural and historical context. But what is undeniable from these observations is that the play carries profound ambivalence that complicates any interpretation that flattens a complex historical and culturally nuanced reality. Particularly, this mystification regarding the island’s location has rendered it utopian, “irreconcilable with any cartographically acceptable location” that has led Frank W. Brevik to contend that it is at the same time “both an anti-setting and a non-setting, a place that is no place yet every place”⁸. The island, therefore, can be taken as a metaphor for other colonized lands around the globe because it resists specificity of location. However, this is not to say that the nature of the island’s discovery and colonization portrayed in the play stands as the only reality in different ex-colonized lands of the world. My attempt in this paper is to take particularly this colonial paradigm of *The Tempest* and situate it within a South Asian context and beyond in our pedagogical endeavours in the twenty-first century. For practical concerns, I focus exclusively on the human-nature relationship as evinced in the play in a more precise way while simultaneously I attempt to trace the play’s relevance to our present context.

In his book *Green Shakespeare: From Ecopolitics to Ecocriticism*, Gabriel Egan persuasively argues: “[The] recurrent arboreal imagery has a very real point in [*The Tempest*], for Prospero’s main activity since his arrival on the island has been its deforestation”⁹. Power, in the play, lays with Prospero; he can be taken as a metaphor for the oppressor or the colonizer who controls almost all the actions in the play with his magic. Caliban is continuously punished and threatened with punishments and kept as a slave who paradoxically legitimates his rule being “all the subjects”¹⁰ that he has (1.2.341). Prospero makes Caliban fetch wood so relentlessly that he refers to his subjugation as “this wooden slavery” (3.1.62). Not only that, Caliban’s utterances like “torment me/For bringing wood in slowly” (2.2.15–16); “I’ll bring my wood home faster” (2.2.71–2); “I’ll ...get thee wood enough” (2.2.160) indicate the rapidity with which trees are cut down on the island. Maybe Prospero is never clear about his intentions in gathering such a huge bulk of timber. He does not seem to be building any boat for his departure from the island, nor does he need so much wood if they are to be used only for fuel. He might be gathering wood to

make improvements to his “poor cell” (1.2.20). But it is not unlikely that his intention regarding the island has to do with an inner desire to colonize and exploit it. Rapid deforestation has a deep connection with colonial endeavours as many critics have tended to show in the context of contemporary plantations in Ireland being “the closest and best-known colonial endeavour undertaken by the English in Shakespeare’s time”¹¹. Such connections can also be made in the context of other colonies across the globe. Nandini Sree, for example, claims that “it was during the age of European capitalist expansion that the tropical forests of the world were first subjected to exploitation on a global scale”¹². The forests of India in particular, though subjected to limited destruction in pre-colonial times, reached its zenith during the colonial period. It was British colonialism that “caused a watershed in the ecological history of India”¹³.

However, Prospero might just as well be thinking about building a ship to depart from the island as he had never intended to stay there in the first place. Though it is suspect just how much Caliban knows about Prospero’s plans, his words “He has brave utensils, for so he calls them/ Which when he has a house he’ll deck withal” (3.2.97–8) might indicate either building a house on the island or building a ship to leave the island. Whatever the case, shipbuilding is an integral part of colonial enterprises for which a huge amount of wood was needed. In this regard, Sritama Chatterjee writes that “The history of imperialism is a history of ships travelling around the world to plunder, loot, transport, and carry people, non-human animals, and objects”¹⁴. In British India, the Bombay dockyard on the West Coast and Coringa on the East emerged as India’s main shipbuilding centres where the process consumed “an enormous quantum of accessible forests, soon leading to a shortage in timber for shipbuilding”¹⁵. Prospero’s relation to nature, therefore, is exploitative and the island can be taken as being similar to an exploitation colony.

Caliban, on the contrary, is much closer to nature and has a deep connection with the ecology of the island. In this regard, Gabriel Egan argues that “Caliban is described in the Folio list of parts as a ‘saluage’ man (from *silva*, Latin for wood), and his carrying of logs is not only a menial duty but also a mark that the world from which he comes is being destroyed by his settler-master”¹⁶. Moreover, Caliban’s emotionally charged famous lines indicates his closeness with nature: “Be not afeard, the isle is full of noises,/ Sounds, and sweet airs, that give delight and hurt not...” (3.2.133–41). Though this speech has been traditionally appreciated by critics as one indicating Caliban’s imaginative power and capacity for poetic use of language, it also points to his rich and sensuous apprehension of nature. He is frequently seen as a foil to the airy spirit Ariel and is associated with the element of “earth” by Prospero (1.2.314). All these point to a harmonious/ reciprocal relationship between Caliban and the island’s environment as a whole.

Caliban, therefore, can be taken not only as an “embodiment of suffering humanity”¹⁷ but also as one who represents nature itself, dominated and marginalized in an Anthropocentric world. Prospero claims that Caliban is a born devil “on whose nature/Nurture can never stick” (4.1.188–89). Paradoxically, what has corrupted his primitive innocence and disrupted the symphony between him and the island is this imposition of order, training and control, in a word, of culture. In his collection of essays, *The Pleasures of Exile*, George Lamming draws on the Prospero-Caliban relationship and contends that “Caliban is a child of nature and a slave. These are not synonymous. A child of Nature is an innocence, which is enslaved by a particular way of learning... But a slave is not a child. Nor is a slave in a state of Nature. A slave is a project, a source of energy, organized in order to exploit Nature”¹⁸.

Prospero’s actions are not very different from the colonizing mission that has caused displacements of communities along with environmental disintegration. And to achieve his desired ends – exploitation of nature, he uses Caliban who is threatened and always kept in fear of being hurt by his magic. It is important to understand the nature of Prospero’s magic in this context. Ambiguities regarding the exact nature of his magic only provide clear indications to its openness of interpretation. From one perspective, Prospero’s art is Baconian science, that is “the empirical study of nature leading to the understanding and control of all its forces”¹⁹. This explains tempestuous storm at the very onset of the play. From another perspective, it is sheer illusionism, theatricality or spectacle as has been indicated multiple times in the text. For

example, when Prospero characterises the masque as “some vanity of mine art” (4.1.41). Also, the fact that his magic is referred to as “art” implies that it could mean both magic in the dominant sense of the word but also weave together a heterogeneity of senses including a particular skill, science, human artifice and ingenuity in general. The implication is that Prospero’s power is not natural but the source of it might just well be the natural resources he exploits. He uses his magic to exploit nature by intimidating Caliban but on the other hand, it is this exploitation that sustains and perhaps increases his magical powers. In today’s spectacular and technology-oriented globalized world, modern human artifices with all their dominating and destructive potential stand identical with Prospero’s magic.

It is therefore justified to say that the genesis of environmental hazards and climate disasters that we face today can be traced well back into Shakespeare’s time when massive deforestations started to take place. European colonization throughout the centuries has only exacerbated the situation when it reached its peak. The long-term effect of such exploitative endeavours on environment over time is something that can hardly be felt. Rob Nixon’s concept of “slow violence” is particularly insightful in this context to understand this phenomenon. In his book, *Slow Violence and the Environmentalism of the Poor*, Nixon introduces the term “slow violence” by which he means “a violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed over time and space, an attritional violence that is typically not viewed as violence at all”²⁰. Violence is generally conceived as being immediate, explosive in nature and visibly harmful. Slow violence, on the other hand, is almost invisible because of its postponed effect that germinates in a distant future. In an age of spectacle and instantaneity, it is difficult therefore to apprehend the seeds that are planted for environmental perils and climate crises that could materialise centuries later. The casualties of such violence are both humans and environment and are most likely “not to be seen, not to be counted”²¹. The challenge is one of visibility for those marginalized billions who are heavily dependent on their natural habitats for life-sustenance but who are insignificant, invisible, placed on the borders of humanity.

Caliban, I argue, stands as a symbol for the victims of slow violence – the development refugees, ecological migrants, and what Mike Davis calls “the global residuum”²². By this suggestive image, Davis brings to mind “the remaindered humans, the compacted leavings on whom neoliberalism’s inequities bear down most heavily”²³. Caliban for the most part overpowered by Prospero’s ambition, in keeping with his name for economic prosperity. He is also overshadowed at the very ending when he is left alone in the island that has been changed drastically over the years through its controlled management. Not only does he remain exposed to the imminent dangers environmental degradation but he is also left displaced and alienated from the whole island that was once his home. The same is the case for not only the ecological migrants but also inhabitants who remain in their native lands. Nixon proposes a more radical notion of displacement for these victims, one that “instead of referring solely to the movement of people from their places of belonging, refers rather to the loss of the land and resources beneath them, a loss that leaves communities stranded in a place stripped of the very characteristics that made it inhabitable”²⁴. So, Caliban, despite remaining in the island, is not only alienated from himself but also from the very nature with whom he had a deep feeling of intimacy and interconnectedness. That is what makes him say that he will seek for “grace” hereafter (5.1.295). But Prospero’s confession when he says of Caliban, “this thing of darkness I/ acknowledge mine” (5.1.275-76), points to his complicity in the whatever deformity Caliban or the island has been subjected to. This darkness in today’s world is one bred from intersections of neoliberal forces, turbo-capitalism and technology-oriented globalization among others, all of which thrive on spectacular power and the politics of exclusion.

References

- ¹ Loomba, Ania and Martin Orkin. “Shakespeare and the post-colonial question” in *Post-Colonial Shakespeares*, ed. Ania Loomba and Martin Orkin (London: Routledge, 1998), p. 4.
- ² *Ibid.* p. 5.
- ³ Singh, Jyotsna G. *Shakespeare and Postcolonial theory* (London: Bloomsbury, 2019), p. 99.

-
- ⁴ Gray, David. "'Command These Elements to Silence': Ecocriticism and *The Tempest*," *Literature Compass*, vol. 17, no.3-4, 2020, e12566. Wiley Online Library, <https://doi.org/10.1111/lic3.12566>.
- ⁵ Egan, Gabriel. *Green Shakespeare* (New York: Routledge, 2006), pp. 156-57.
- ⁶ Brotton, Jerry. "'This Tunis, sir, was Carthage': Contesting Colonialism in *The Tempest*," in *Post-Colonial Shakespeares*, ed. Ania Loomba and Martin Orkin (London: Routledge, 1998), p. 24.
- ⁷ Borlik, T.A. "Caliban and the Fen Demons of Lincolnshire: The Englishness of Shakespeare's *Tempest*," *Shakespeare*, vol.9, 2013, pp.21-51, p.22.
- ⁸ Brevik, Frank W. *The Tempest and New World-Utopian Politics* (New York: Palgrave Macmillan, 2012), p.36-37.
- ⁹ Egan, Gabriel. *Green Shakespeare*. Op. cit., p. 155.
- ¹⁰ Shakespeare, William. *The Tempest*. Ed. Stephen Orgel (New York: Oxford University Press, 1998), Act 1, Scene 2, line 341. Subsequent references from this text are put in parenthesis with act, scene and line number.
- ¹¹ *Ibid.* p.157.
- ¹² Sree, Nandini. "Nature and the British Raj: The Paradoxes of Forest Policy in Colonial India." *Environment and History*, vol. 29, no. 4, 2023, pp.483-487, p. 483.
- ¹³ *Ibid.* p. 484.
- ¹⁴ Chatterjee, Sritama. "Off-Shore Aesthetics and Waste in the Ship-Breaking Literature of Bangladesh." *South Asian Review*, vol. 44, no. 2, 2022, p.70.
- ¹⁵ Kumar, V. M. R. "Green Colonialism and Forest Policies in South India, 1800-1900." *Global Environment*, vol. 5, 2010, pp.101-125, p. 107.
- ¹⁶ Egan, Gabriel. *Green Shakespeare*. Op. cit., p. 169.
- ¹⁷ Auden qtd in Stephen Orgel. "Introduction" to *The Oxford Shakespeare: The Tempest* (New York: Oxford University Press, 1998), p. 26.
- ¹⁸ Lamming, George, *The Pleasures of Exile* (Ann Arbor: University of Michigan Press, 1992), p. 15.
- ¹⁹ Orgel, Stephen. *The Oxford Shakespeare: The Tempest*. Op. cit., p. 20.
- ²⁰ Nixon, Rob. *Slow Violence and the Environmentalism of the Poor* (London: Harvard University Press, 2011), p. 2.
- ²¹ *Ibid.* p. 13.
- ²² Mike Davis qtd. in Rob Nixon. *Slow Violence and the Environmentalism of the Poor*. Op. cit., p. 34.
- ²³ *Ibid.* p. 34.
- ²⁴ *Ibid.* p. 19.

Holocaust, Hollywood Movies and the Pedagogical Approaches towards the Discourses of Identity and Cultural Studies

Zarin Subha Nowshin

BA and MA in English, Department of English, Varendra University, Rajshahi

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/31.-Zarin-Subha-Nowshin.pdf>

Received : 06 March 2025
Received in revised: 27 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Holocaust; Pedagogy; Films; Identity;
Cultural Studies

ABSTRACT

Integrating films into classroom pedagogy has become an efficient method to delve into the discourses of identity formation and cultural studies in particular historical contexts. The visual and emotional impacts that films hold on students' minds make it a powerful tool to unpack the complexities of power relations and the marginalization of certain groups. This paper aims to present that the Holocaust, being a profoundly complex and traumatic event in the history of human beings, can be very difficult for the students to grasp only through traditional texts. Thus, films may bridge the gap between traditional learning and contemporary historical understanding, making history more accessible and relatable to modern students. This paper also represents that exposure to visual narratives leads to a better understanding of the influence on contemporary understanding of race, ethnicity, and oppression. By aligning films to cultural studies, students will get a deeper exploration of identity and the socio-political forces that shape it. Films like *The Boy in the Striped Pajamas*, *Schindler's List*, *Life is Beautiful*, *The Pianist*, and *The Reader* offer visual and emotional narratives that present the Holocaust from varying perspectives. By addressing themes of trauma, memory, and identity, these films enhance classroom pedagogy by inviting students to critically analyze how cultural memory and historical representation are constructed, making it easier to comprehend the moral, social, and political implications of the Holocaust.

Introduction

In the last several years, the integration of multimedia materials into pedagogical settings has significantly altered traditional methods of teaching. Among these materials, film has emerged as a particularly useful medium for exposing students to complex historical, cultural, and ideological context. Unlike traditional texts, films engage multiple senses through the combination of visual imagery, dialogue, sound, and symbolism that can evoke emotional responses and enhance deeper understanding of complex material. In the field of cultural studies, and the discourses of identity, film is more than a narrative medium. It is a pedagogical bridge that connects past brutalities to present consciousness. As educators struggle to make historical events real and meaningful to students, the cognitive and affective potential of film offers an interesting way of exploring memory, trauma, and historical narrative construction. The purpose of this paper is to demonstrate how Holocaust films can be used as effective pedagogical tools for teaching identity construction and cultural memory in the classroom. This paper argues that visual texts have the potential to make the Holocaust more comprehensible for students in a way that traditional texts cannot by providing emotional depth and multivocality. Through an exploration of some selected movies such as *The Boy in the Striped Pajamas*, *Schindler's List*, *Life is Beautiful*, *The Pianist*, and *The Reader*, this paper illustrates that how each of these movies builds a different construction of memory and identity, often around questions of trauma, survival, and moral ambiguity. While research has explored the pedagogical possibilities of Holocaust films, most studies focus on their historical accuracy or their emotional impact on students. Scholars such as Lawrence Baron in *Teaching about the Holocaust through Film* have shown the promise of film for engaging empathy

and personal identification. Annette Insdorf's *Indelible Shadows* is a close examination of film representations of the Holocaust, with a discussion of how films shape public memory. Relatively few studies, however, have situated these films within the cultural studies and identity construction context, particularly in the classroom. This paper fills that void by overlaying filmic texts onto critical pedagogy and cultural studies in an effort to show how Holocaust films educate not just about history but also about critical thinking in terms of identity, representation, and power.

Methodology

This paper employs a qualitative, interpretive methodology grounded in the principles of cultural studies. The study involves a close textual and visual analysis of the selected Holocaust films to examine how cinematic narratives contribute to the understanding of identity, memory, and cultural discourse. The chosen films, *The Boy in the Striped Pajamas*, *Schindler's List*, *Life is Beautiful*, *The Pianist*, and *The Reader* were selected for their popularity and their diverse representations of the Holocaust from multiple perspectives, including victims, convicts, and bystanders. The analysis focuses on recurring themes such as trauma, moral choices, and the silencing or amplification of certain voices. Each film is examined for its narrative strategies, use of symbolism, emotional tone, and its potential pedagogical implications. Furthermore, classroom applications of these films are considered in light of how they can engage students emotionally and intellectually with the Holocaust, encouraging critical reflection on issues of race, ethnicity, power, and oppression. By combining film analysis with theoretical insights from cultural studies and identity discourses, this paper aims to illustrate how films can serve as valuable educational tools in exploring identity formation and historical consciousness.

Holocaust Films as Cultural Pedagogy

The intersection of film and cultural pedagogy provides a rich site for students to investigate historical trauma, identity, and power in ways that are not easily available with more traditional texts. Cultural pedagogy, rooted in a broader discipline of cultural studies, foregrounds how education happens through media, symbols, and narratives that move through a culture, not only in the classroom but through the course of daily life. Cultural studies theorists like Stuart Hall have traditionally argued that identity is not essential or fixed but is constructed in language, representation, and social relations contexts. Classroom spaces are therefore turned into spaces where students can critically reflect on the construction of identities with regard to cultural memory, ideology, and historical discourse. Amartya Sen's *Identity and Violence* complicates this even further by suggesting that the violence of the postmodern world is more likely to rest on the illusion of single, essential identities. Sen takes up the cause of a theory of plural identity, one based on several affiliations like national, religious, ethnic, and personal. Holocaust testimonies, when read within this context, are rich case studies on how identity was not so much constructed, but armed, dehumanized, and ultimately used to justify mass violence.

But where such subjects are studied through texts alone, students will struggle to imagine the cultural and emotional meaning of such abstraction. Holocaust films, with their visual and affective power, offer a complementary teaching resources that can bridge the gap between theory and experience. By immersing students in the cinematic representations of trauma, moral complexity, and survival, these movies make the language of cultural studies and identity construction more accessible and inviting. As products of culture, they invite the viewer to engage the politics of memory and the narrative's place within the formulation of collective consciousness. The cultural studies and identity discourses can be intensified by looking at films such as *The Boy in the Striped Pajamas*, that overtly show the impact of imposed identities and violence that they create. The story is told through the pure friendship between Bruno, a German boy, and Shmuel, a Jewish boy who is imprisoned in a concentration camp. The fence that divides them becomes a powerful symbol of the cultural, racial, and ideological boundaries imposed by Nazi ideology.

Cultural analysis, which challenge the construction of identity by power structures, ideology, and representation, have fertile ground to grow in this film. The characters are located within a Nazi

ideology which dehumanizes Jews and promotes Aryan supremacy. Bruno's schooling and family indoctrination show how cultural institutions propagate dominant ideologies. Yet, his inherent curiosity and empathetic sensibility problematize the monolithic identity imposed on him. This tension follows closely the criticisms of Amartya Sen in *Identity and Violence*, when he criticizes a reduction of human beings to a single kind of affiliation which leads to exclusion and violence. Sen describes identity as "a general evil," that the ways of classifying people through their several identities in the communality "can restrain the exploitation of a specifically aggressive use of one particular categorization" (Sen, 4)

Sen's notion of "plurality of identity" also manifests in the case of Bruno and Shmuel. In spite of attempts from the state to rigidly separate them, experiences they share growing up enable an emotional connection transcending categories constructed for them. The tragic ending where both Bruno and Shmuel meet their deaths together emphasizes the wreaking havoc created by single identities and the illusory quality of invulnerability provided by power. Another film, *The Pianist*, graphically depicts the effects of imposed identities and the violence they elicit. *The Pianist*, offers a powerful investigation of identity and violence through the biography of Władysław Szpilman, a Polish-Jewish pianist who survives the Holocaust. The film shows the brutal truth of how a human being's complex identity is reduced to one label by repressive authorities. Szpilman, who was a renowned musician, is pushed into the Warsaw Ghetto, where his identity as a Jew is reduced to persecution and suffering.

Szpilman's journey is a perfect example of the consequences of narrowing the identities. His multifaceted identity of a musician, Polish, son is erased by the power of the Nazi ideology, which confines him to being merely a Jew, an identity that brings him nearer to death. But the film also proposes moments of refusal of this imposed identity. Szpilman's musician identity remains at the centre of his survival, and in a moment of desperation, his playing of the piano for a German officer leads to an act of unexpected kindness. The scene works to reinforce Sen's notion of the multiplicity of identity. In spite of being an officer within the Nazi rank, his understanding of Szpilman as an artist allows him to step beyond the regime-imposed cultural and political boundary. This excursion into identity discourses and cultural studies can also be carried over into the analysis of films such as *Life is Beautiful*, *Schindler's List*, and *The Reader*, which offer profound insights into the processes by which identity is shaped, challenged, and brutally enforced under circumstances of oppression.

Life is Beautiful, is an emotional, darkly comedic portrayal of a Jewish father, Guido, using humour and fantasy to protect his son from the horrors of the Holocaust. The film beautifully balances tragedy and comedy in its exploration of how identities, particularly those imposed upon us by oppressive regimes, can be transcended through human connection and love. Guido's determination to shield his son from the reality of their internment camp represents concept of plural identities. Guido is a father, a husband, a Jew, and a human being with a very complicated cultural identity. Yet, under fascist rule, the Jewish identity becomes the sole characteristic of his existence. Amartya Sen says, "one still has to decide what exact importance to attach to that identity over the relevance of other categories to which one also belongs" (Sen, 6). Guido, through his imagination and love, rewrites his relationship with his son and resists the reduction of his identity as victim. On the other hand, *Schindler's List*, is a grim depiction of the Holocaust drawn from the life of Oskar Schindler, a German businessman who saved over a thousand Jewish lives by offering them jobs at his factory. The film illustrates the dehumanizing effects of Nazi ideologies that transformed Jews into numbers, stripping them of their individuality and humanity. Schindler's own development from a self-interest-driven opportunist to a compassionate hero negates the given identity of the Jew as "other" or "enemy," as well as revealing the moral complexity of identity in times of war. Sen's theory of identity multiplicity is invaluable here. Sen says, "a sense of identity with others can be a very important-and rather complex-influence on one's behavior which can easily go against narrowly self-interested conduct" (Sen, 23). Schindler himself is initially motivated by self-interest but, through his actions, his identity changes from that of being complicitous in the machinery of oppression to that of a savior of lives. His complex identity businessman, Nazi Party member, German citizen, and moral agent serves to remind us that identity is never fixed but can be transformed based on choices and actions.

Lastly, *The Reader* is a movie concerning guilt, shame, and the quandary of post-Holocaust identity. The film revolves around a young man, Michael, who engages in a romantic relationship with an older woman, Hanna, only to discover afterward that she was a Nazi concentration camp guard. This compels Michael to re-evaluate his idea of morality, justice, and personal identity. Hanna's identity as a guard can be reduced to an oppressive, violent identity, but the film complicates this by revealing her illiteracy and the psychological burden that she carries. The film emphasizes the multiplicity of identity, as Hanna's perpetrator identity is juxtaposed with her vulnerability and humanity. Michael's own identity is also fluid as he grapples with coming to terms with the passion of his youth and the realization of the atrocities of the woman, illustrating how easily individual identities can be so completely influenced by historical context and personal choice. Sen argues that "Even when a categorization is arbitrary or capricious, once they are articulated and recognized in terms of dividing lines, the groups thus classified acquire derivative relevance... and this can be a plausible enough basis for identities on both sides of the separating line" (Sen, 27). The film promotes reflection on how identities of individuals can shift under pressure of history and personal action. Collectively, all these movies provide excellent material to dissect in this crossroads of culture, identity, and violence. Each of these films examines the breakdown of identity, its metamorphosis, and how it struggles against oppressive ideology. Teaching cultural studies through these movies offers an active way of engaging students in exploring how political and historical powers shape individual identities and the consequences of viewing individuals based on a single facet. Through the use of Sen's identity and violence theory, students can critically examine the construction, contestation, and often violent enforcement of identity while considering the possibilities of human agency and resistance against systemic oppression. The films in this list underscore the need to acknowledge the diversity of identities and the ethical nuances required to deal with past violence.

Conclusion

The use of films as a pedagogical tool in the classroom offers an interesting method of exploring historical events like the Holocaust, particularly from cultural studies and identity formation viewpoints. Perhaps most significant of this research is the discovery that films do not merely reenact history but are in fact actively building collective memory and identity. By their emotional resonance and visual storytelling, Holocaust films enable students to challenge broader questions of race, power, ethnicity, and oppression in both historical and contemporary contexts. Positioning these films within the paradigms of cultural studies allows educators to move beyond the conventional didactic approach, encouraging critical thinking and enabling students to recognize the socio-political forces that construct identity. The relevance of this research is its interdisciplinary scope, bridging teaching history, cultural studies, and film study. As the Holocaust becomes ever more temporally distant from today's students, there is a need for innovative pedagogical answers. Through thoughtful and critical utilization of films, educators can make the Holocaust's moral, social, and political aspects living, accessible, and relevant. Further research could be conducted on comparative studies of students' engagement with films in relation to other forms of media, such as graphic novels or web-based storytelling websites. A study of Holocaust film usage in multicultural classrooms could also provide rich findings regarding how diverse student identities engage with discourses of trauma and oppression. A wider analysis to include non-Western Holocaust representations could further enhance the analysis of global memory cultures and representational politics.

References

- Eaglestone, Robert, and Barry Langford. *Teaching Holocaust Literature and Film*. Palgrave MacMillan, 2008.
- Indorf, Annette. *Indelible Shadows : Film and the Holocaust*. Cambridge University Press, 2003.
- Life Is Beautiful*. Directed by Roberto Benigni, Cecchi Gori Group (Italy); Miramax Films (USA), 1997.
- Schindler's List*. Directed by Steven Spielberg, Universal Pictures, 1993.
- Sen, Amartya. *Identity and Violence : The Illusion of Destiny*. W.W. Norton, 2006.
- The Boy in the Stripped Pajamas*. Directed by Mark Herman, Miramax Films, 2008.
- The Pianist*. Directed by Roman Polanski, Focus Features (USA); Pathé (France/UK), 2002.
- The Reader*. Directed by Stephen Daldry, The Weinstein Company (USA); Warner Bros. (International), 2008.

Cinematic Classrooms: Teaching Cultural Theory Through Popular Films

Md. Fazle Rabbi

Lecturer, Department of English, Pundra University of Science & Technology, Gokul, Bogura, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/32.-Md.-Fazle-Rabbi.pdf>

Received : 04 March 2025
Received in revised: 22 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Critical Thinking, Cultural Theory,
Media Literacy, Pedagogy,
Popular Films

ABSTRACT

This paper examines the pedagogical potential of well-known cinema as an aid for teaching cultural theory in academic contexts. Teachers can close the gap between students' actual experiences and abstract theoretical concepts by combining cinematic visuals into the classroom and engage students in critical thinking and interdisciplinary analysis. Popular films offer great opportunities for examining important concepts like ideology, hegemony, postcolonialism since they are easily relatable and appealing to the contemporary audiences. This study illustrates how popular films such as *Get Out* (racism and psychoanalysis), *Parasite* (class struggle and post-Marxist thought), and *The Matrix* (postmodernism and simulation) can be used as a practical tool to reveal complex themes like cultural identity, power dynamics, and systemic inequality. Cinema's narrative and visual storytelling serve as "cultural mirrors," reflecting social systems and allowing for interpretation and criticism. Along with discussing ways to promote critical thinking, the study also examines the drawbacks of this strategy, such as the possibility of oversimplification or cultural presumptions in popular films. The difficulties of incorporating movies into the curriculum are also discussed in the study, including maintaining a balance between academic precision and enjoyment. The study promotes dynamic classrooms where students actively engage with cultural theory in meaningful and transformative ways by utilizing the immersive and reflective features of film. This approach develops a platform for teachers to engage students in critical media literacy in addition to empathy and theoretical understanding to critically examine the cultural objects that influence their daily lives.

Introduction

The goal of the intricate and multidisciplinary area of cultural theory is to comprehend how social institutions, ideas, and identities both influence and are influenced by culture. Since many of the fundamental ideas of cultural theory, like hegemony, discourse, and postmodernism, are extremely abstract and challenging for students to understand, teaching it may be quite challenging. Students who find it difficult to connect theoretical books and lectures to their everyday experiences may get alienated by traditional teaching approaches. At this point, popular films become a transforming educational tool. The complex, multi-layered representations of cultural realities that cinematic narratives provide make them perfect for illuminating theoretical ideas. Students are visually and emotionally engaged by films, which also encourage critical reflection and give tangible representations of abstract concepts. For example, *Get Out*'s (2017) portrayal of the nexus of privilege and race,¹ *The Matrix*'s (1999) portrayal of ideological control,² and *Parasite*'s (2019) portrayal of class issues, social injustice, and the cultural narratives of success and failure,³ can help students better understand difficult concepts like critical race theory and Marxism. Teachers can create a more dynamic and inclusive learning environment by bridging the theory-practice gap by using popular films. This paper makes the case that incorporating films into cultural theory can improve students' understanding of theoretical ideas. It investigates how movies might function as "cultural texts"⁴ that spark thought-provoking conversations on resistance, identity, ideology, and power. It also emphasizes how crucial it is to choose a variety of films, especially those from non-Western theaters, in order to provide pupils a worldwide perspective on cultural philosophy. The study looks at how

teachers might use films to encourage interdisciplinary learning, help students develop their critical thinking abilities, and motivate them to relate theory to real-world situations.

Literature Review

Although visual media use in education has been extensively studied across disciplines, little is known about how it might be used to teach cultural theory. bell hooks and Henry Giroux are two academics who have emphasized the educational value of films in promoting critical awareness. While hooks stresses the emotional significance of films in upending deeply held ideas of race, gender, and class,⁵ Giroux's work demonstrates how films may question prevailing views and inspire students to think critically about power structures.⁶ These viewpoints lay the groundwork for comprehending how movies might be used as teaching aids in critical education.

Lawrence Grossberg, Cary Nelson, and Paula Treichler expand on this concept contending that the goal of cultural studies is to comprehend how cultural forms—including films—reflect and replicate social structures and power dynamics.⁷ David Buckingham argues in *Teaching Popular Culture: Beyond Radical Pedagogy* that popular culture, particularly films, need to be taught in schools to help students learn how to interact critically with the culture that influences their lives.⁸ Buckingham discusses that movies have a special power to condense cultural theories into easily understood stories, giving students an opportunity to observe theory in action. He stresses how crucial it is to choose movies that subvert prevailing cultural narratives and create room for different viewpoints.

Stuart Hall's "Encoding, Decoding" provides important insights into the interpretive procedures that go into film analysis.⁹ According to Hall's theory, media texts are encoded with particular messages by producers, but viewers can decode them in a variety of ways based on their ideological stance and cultural background. This paradigm is especially useful for teaching cultural theory since it pushes students to critically examine films and understand how meaning is created and disputed.

Editors Marc Furstenau and David J. Cook contend in *The Film Theory Reader: Debates and Aesthetics* that Marxist theory offers crucial resources for examining films that portray labor, class conflict, and capitalist ideology.¹⁰ They claim that Marxist cinema theory places a strong emphasis on how movies serve as ideological instruments that either support or contradict the capitalist system. Apart from ideological conflict, films can also serve as cultural windows reflecting a society's desires and fears. Films provide students a visual and emotional link to the cultures they study. Students can gain a deeper comprehension of how race, gender, and class are portrayed in popular culture by examining how these categories are portrayed in these films.

"Visual Pleasure and Narrative Cinema" by Laura Mulvey offers a feminist perspective on cinematic representation.¹¹ Mulvey's criticism of the male gaze in the essay provides a starting point for discussions on gender and power. Pratt's *Imperial Eyes* can be used to analyze the way Western media reinforce colonial ideology,¹² a topic that postcolonial theorists like Edward Said have also studied in *Orientalism*.¹³

Despite these contributions, there remains a lack of comprehensive pedagogical frameworks for integrating films into teaching cultural theory. Existing studies frequently ignore the more general issue of how films might be methodically incorporated into curriculum in favor of concentrating on particular movies or theoretical frameworks. Furthermore, the importance of developing digital media and non-Western film in teaching cultural theory has received less attention. By providing a comprehensive method for utilizing movies as teaching aids in cultural theory classes, this study aims to close these gaps.

Research Methodology

This study investigates the instructional potential of popular films in teaching cultural theory using a qualitative, mixed-methods approach. Three main parts make up the methodology: the selection and analysis of films, student surveys and interviews and classroom observations.

Selection and Analysis of Films

The selection of films was focused on how well they addressed important cultural theory topics like resistance, race, class, and ideology. Hollywood blockbusters (*The Matrix*), independent films (*Get Out*), and non-Western films (*Parasite*) are just a few of the varied genres and cultural settings represented in the chosen films. To show how these films relate to issues of cultural theory, they were examined utilizing theoretical frameworks such as postcolonialism, feminism, and Marxism.

Student Surveys and Interviews

Students who took courses that included film-based instruction were surveyed and interviewed. Likert-scale and open-ended survey questions were used to gauge students' knowledge of cultural theory and opinions on the films' instructional worth. Deeper understanding of the students' intellectual and emotional reactions to the films was revealed through semi-structured interviews.

Observations in the Classroom

To examine how students engaged with the films and how teachers led conversations, observations of the classroom were made. The application of theoretical ideas, student involvement, and the contribution of emotional reactions to comprehension were the main areas of observation. Thematic analysis was used to find recurrent themes and patterns in the data gathered from various methods about the pedagogical impact of films.

Discussion

The integration of films into the study of cultural theory represents an exciting convergence between entertainment and academia. The addition of films to the traditional classroom setup, which usually focuses on theoretical books, can help students learn about complicated concepts related to gender, race, class, identity, and power in a more dynamic, interesting, and approachable way. Therefore, using well-known films as critical texts to teach cultural theory offers students a novel way to investigate abstract ideas through relatable and poignant stories. The educational advantages and difficulties of utilizing popular movies in cultural theory classes will also be examined in this study. This discussion will explore how films engage students intellectually and emotionally, how they can be used to critique oppressive systems and societal norms, and how they facilitate the exploration of power structures and ideologies, drawing on a variety of cultural theories such as postcolonialism, Marxism, and critical race theory.

Bridging Abstract Theory and Lived Reality

The fact that movies help in bridging the gap between students' lived realities and abstract theoretical notions is among the study's most important conclusions. For example, movies like *The Matrix* make Marxist ideas of ideology and class conflict more approachable, even though students frequently find them obscure. Marxist concepts of false consciousness and ideological control are echoed in the movie's depiction of a simulated world. The machine-controlled virtual world in the movie is a metaphor for how ideologies obscure the actual structure of societal power and control. Neo, the main character, is forced to face the realities of his own life inside a false system when he learns the truth about the Matrix. The film questions the nature of reality, truth, and the ways that knowledge is influenced by outside circumstances as it directly addresses postmodernist and poststructuralist ideas. Students can critically interact with Michel Foucault's concept of "power/knowledge" by examining this film.¹⁴ Foucault's concept highlights the interconnected nature of power and knowledge, emphasizing that knowledge is not neutral or objective but deeply embedded in systems of power. They will learn how the media and other institutions of society control and use knowledge in order to preserve the status quo.

In a similar vein, *Get Out*'s examination of the relationship between privilege and race brings critical race theory to life and encourages students to consider systematic racism in modern society. The film critiques the subtle and insidious forms of racism that persist in contemporary society, particularly within liberal, white spaces. The film uses horror elements to expose the ways in which Black bodies are commodified and exploited in a society that claims to be post-racial. Students can use *Get Out* to examine how race is represented in the film, as well as how

the film critiques the racialized power dynamics that exist within both personal relationships and broader social structures.

Parasite uses class conflict, familial issues, and the idea of “the other”¹⁵ to examine the disparities between the rich and the poor in a class-based world. The movie shows how economic disparity is maintained by cultural norms and beliefs that affect how individuals see themselves and other people. As an allegorical tale of economic despair and social mobility, *Parasite* draws on Marxist philosophy, particularly the notion of class conflict and the estrangement brought about by societal stratification. Through their interactions, we witness how cultural markers—such as lifestyle, taste, and education—are used to protect social divisions. Marxist cultural theory can be better understood by students watching this movie through discussions on class, labor, and exploitation.

Emotional Engagement as a Pedagogical Tool

One important element in improving students’ understanding of cultural theory has been identified as the emotional impact of cinema. Movies arouse feelings and empathy, which helps make abstract ideas more approachable. Students who studied *The Matrix*, for instance, frequently showed a strong emotional bond with the characters’ fight against ideology, false consciousness and control, which helped them comprehend Marxist theories of resistance and agency better. In addition to making understanding easier, this emotional involvement encourages students to think critically about both their personal positionalities and societal institutions.

Promoting Interdisciplinary Learning

Additionally, films facilitate interdisciplinary education by bridging the gap between cultural theory and multiple academic disciplines, including cultural theory, sociology, psychology, history, and critical race studies. The movie *Get Out* stimulates conversations about the cultural construction of race, power dynamics, and privilege—all of which are essential components of critical race theory—by depicting systemic racism, microaggressions, and the commodification of Black bodies. It explores the psychological effects of racism and identity erasing while also exploring into psychological manipulation and trauma. From a sociological standpoint, *Get Out* challenges social stratification and the continuation of racial inequality in allegedly progressive setting. By providing students with the chance to examine its themes from a variety of academic perspectives, *Get Out* promotes a comprehensive understanding of the nuanced ways that race, identity, and power function in both cultural and personal contexts.

The Importance of Diverse and Global Perspectives

The study emphasizes how crucial it is to include films from different cultural backgrounds in order to provide students a global perspective on cultural theory. Students are challenged to look outside of West-centric frameworks by non-Western films like *Parasite*. This diversity allows students to interact with viewpoints that are different from their own and promotes inclusivity in the classroom. By tackling topics that are prevalent worldwide, like economic inequality, social mobility, and labor exploitation, the movie crosses cultural barriers. Students are encouraged to examine how local narratives reveal universal truths by *Parasite*’s complex depiction of class conflict, which stimulates multidisciplinary conversations in cultural theory, sociology, and global studies. Furthermore, the film challenges West-centric perspectives, highlighting the significance of including non-Western voices to gain a richer understanding of global issues.

Challenges and Recommendations

Although there are clear advantages to utilizing cinema to teach cultural theory, there are drawbacks as well. The danger of oversimplifying complex theories or depending too much on films as stand-alone texts is one common concern. Teachers must carefully plan their lectures to mix academic discussions with film analysis in order to address this. Students’ engagement with the films and the theories can be enhanced, for instance, by coupling *Get Out* with Kimberlé Crenshaw’s essay “Mapping the Margins”¹⁶ or *The Matrix* with Louis Althusser’s essay “Ideology and Ideological State Apparatuses”.¹⁷

Teachers should also be aware of the emotional impact of some movies, making sure that class discussions foster a welcoming and safe space for students to express their opinions. Additionally, choosing films that speak to students' experiences and cultural backgrounds might strengthen their bond with the subject matter.

Conclusion

This study shows that popular films, which provide a special fusion of visual, intellectual, and emotional involvement, are excellent teaching resources for cultural theory. Films help students understand and relate to cultural theory by bridging the gap between abstract ideas and lived reality. They encourage students to relate theoretical knowledge to practical problems by promoting critical thinking, interdisciplinary learning, and global awareness.

However, careful preparation and dedication to encourage inclusive and critical discussion are necessary for the incorporation of films into cultural theory pedagogy. Future studies ought to investigate how online series and streaming services might broaden the application of film-based schooling. Furthermore, long-term research on the effects of film-based learning may shed light on how effective it is.

To sum up, cinematic classrooms have the power to completely change the way that cultural theory is taught by turning theoretical concepts into real-world experiences and encouraging students to think critically about the world.

Notes and References

- 1 *Get Out*. Directed by Jordan Peele, performances by Daniel Kaluuya, Allison Williams, and Bradley Whitford, Universal Pictures, 2017.
- 2 *The Matrix*. Directed by Lana Wachowski and Lilly Wachowski, performances by Keanu Reeves, Laurence Fishburne, and Carrie-Anne Moss, Warner Bros., 1999.
- 3 *Parasite*. Directed by Bong Joon-ho, performances by Song Kang-ho, Lee Sun-kyun, and Cho Yeo-jeong, CJ Entertainment, 2019.
- 4 "Cultural Text" refers to any artifact, medium, or creation that carries meaning within a specific cultural context. These texts can include written works, films, music, advertisements, fashion, visual art, social media, and even everyday objects or practices.
- 5 hooks, bell. *Reel to Real: Race, Sex, and Class at the Movies*. Routledge, 1996.
- 6 Giroux, Henry A. *Breaking into the Movies: Film and the Culture of Politics*. Blackwell, 2001.
- 7 Grossberg, Lawrence, Cary Nelson, and Paula Treichler, editors. *Cultural Studies*. Routledge, 1991.
- 8 Buckingham, David, editor. *Teaching Popular Culture: Beyond Radical Pedagogy*. Routledge, 1998.
- 9 Hall, Stuart. "Encoding, Decoding." *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79*, edited by Stuart Hall et al., Routledge, 1980, pp. 128–38.
- 10 Furstenuau, Marc, and David J. Cook, editors. *The Film Theory Reader: Debates and Aesthetics*. Routledge, 2000.
- 11 Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, 1975, pp. 6–18.
- 12 Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. Routledge, 1992.
- 13 Said, Edward W. *Orientalism*. Pantheon Books, 1978.
- 14 Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage Books, 1995.
- 15 The concept of "the Other," rooted in postcolonial and existential theory, represents individuals or groups perceived as fundamentally different or alien by a dominant group. This is explored in *Parasite* through the stark social and economic divide between the wealthy Park family and the impoverished Kim family.
- 16 Crenshaw, Kimberlé. "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color." *Stanford Law Review*, vol. 43, no. 6, 1991, pp. 1241–1299.
- 17 Althusser, Louis. "Ideology and Ideological State Apparatuses (Notes Towards an Investigation)." *Lenin and Philosophy and Other Essays*, translated by Ben Brewster, Monthly Review Press, 1971, pp. 85–126.

Compassionate Pedagogy and Other Forms of Lives in the Light of J. M. Coetzee's *Disgrace*

M. Shakhaowat Hossain

Senior Lecturer, Department of English, North South University, Dhaka, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/33.-M.-Shakhaowat-Hossain.pdf>

Received : 17 February
Received in revised: 24 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Holocaust; Pedagogy; Films;
Identity; Cultural Studies

ABSTRACT

This paper argues that compassion towards animals from a human is likely, when one thinks about animals and their suffering. For the dogs that are abandoned and eventually euthanized, David Lurie, the protagonist who now works at an animal welfare clinic, cries and also feels compassionately, which he never felt before. As David drives back to his home after spending a day at the clinic, “he actually has to stop at the roadside to recover himself. Tears flow down his face that he cannot stop; his hands shake. He does not understand what is happening to him. Until now he has been more or less indifferent to animals” (Coetzee 142-143). Moreover, David feels sorry for the two sheep that are grazing now, but that will be slaughtered in two days for a party. Two days later, at the party, when he is served two mutton chops, which come from the sheep that were alive just two days ago, he fails to eat the chops (Coetzee 131). He finally, once a professor of Byron, becomes a dog-man, “offering himself to the service of dead dogs” (Coetzee 146). For him, honoring dog corpses is better than teaching literature. The protagonist David Lurie, thus, challenges the whole notion of pedagogy, probably because pedagogy often overlooks the sufferings of the nonhuman living creatures. In other words, as the paper argues, thinking can instill compassion in humans for other forms of lives, and the roles of texts and pedagogy can be instrumental in this case.

The fact that animals or in Jacques Derrida's expression “nonhuman living creatures” (48) have emotions as well as can feel pain is usually ignored by humans and their texts. Human treatment of nonhuman animals not only in real life but also in texts seems to almost always create a hierarchy between the two, making the former superior and the latter inferior. In the age of humanism, when all truths are questioned and God is dead, humans themselves have become gods. “Nietzsche calls on humans to ... step into the vacuum created by the death of truth, of God” (Leitch 760). These humans who replaced God have subjected nonhuman animals to tremendous torments. Yuval Noah Harari notes, “massive increases in human power ... usually caused immense misery to other animals. ... We [Humans] are consequently wreaking havoc on our fellow animals and on the surrounding ecosystem” (465-466). While most contemporary texts reflect such havoc on nonhuman animals, J. M. Coetzee's *Disgrace*, published in 2000, seems to challenge the hierarchical state between humans and nonhuman animals, as well as defy the latter's inferior state. The text rather shows that compassion towards nonhuman animals from a human is likely, especially when an individual starts thinking about the nonhuman animals and their suffering, as is the case with the protagonist David Lurie.

Humans at large seem almost not thoughtful about nonhuman animals or their suffering. Such human ignorance conceals the fact that nonhuman animals are even alive. Even though they breathe and have pain receptors or central nervous system – just like humans, nonhuman animals seem practically non-existing. The concealment of nonhuman animals also means there are crimes only against humans, not against nonhuman animals. Derrida rightly notes, “Do we [humans] consent to presume that every murder, every transgression of the commandment “Thou shalt not kill” concerns only man ..., and that, in sum, there are crimes only “against humanity”” (48)? In other words, as Derrida shows, not only murdering humans, but also slaughtering nonhuman animals is a crime. The idea of injustice does not apply to humans only, but also to

nonhuman animals. Coetzee, thus, confronts his readers to the idea of compassion for other forms of lives. He shows that a thinking human is also supposed to think about other forms of lives, which have emotion and feel pain. Thus, the always already focus on only humans is questioned in *Disgrace*.

The thought process of the protagonist David Lurie about nonhuman animals and their suffering begins after he has been asked to resign from his professorship at the Cape Technical University and after he resorts to his daughter Lucy's countryside residence in Eastern Cape's Grahamstown. At present David starts listening to Lucy's ideas about nonhuman animals. In fact, David is aware of Lucy's love for animals from her childhood, and "He has nothing against the animal lovers with whom Lucy has been mixed up as long as he can remember. The world would no doubt be a worse place without them" (Coetzee 72). At Grahamstown Lucy makes her living "from the kennels, and from selling flowers and garden produce. Nothing could be more simple" (Coetzee 61). Lucy feels sorry for one abandoned bulldog bitch Katy, whom she keeps in a cage in her kennel. Lucy states, "Poor old Katy, she's in mourning. No one wants her, and she knows it. ... They [dogs] do us the honour of treating us like gods, and we respond by treating them like things" (Coetzee 78). David agrees to this statement and is critical of ideas that are not compassionate to the nonhuman animals: "The Church Fathers had a long debate about them [dogs], and decided they don't have proper souls" (Coetzee 78). As the conversation between the father and daughter continues, Lucy wants to keep the bitch, even if no one will adopt her. Lucy does not want to euthanize Katy, and "A shadow of grief falls over him [David]: for Katy, alone in her cage, for himself, for everyone" (Coetzee 79). The conversation demonstrates that the protagonist feels compassionate for another form of life. He also seems to understand the seriousness of his daughter's feelings for nonhuman animals. Immediately at the end of this conversation over Katy, David agrees to take a new job as an assistant to Lucy's friend Bev Shaw at the local animal welfare clinic. Probably the conversation empathetically ignites his thoughts for the nonhuman animals, so he says to his daughter, "I'll go and help Bev Shaw" as well as asks her, "When shall I start" (Coetzee 79)?

David's thought process regarding nonhuman animals continues, especially when he becomes Bev Shaw's assistant at the animal welfare clinic. In order to inspect the condition of a patient goat, Bev Shaw directs David to fasten its legs. "The goat, a fullgrown buck, can barely walk. One half of his scrotum, yellow and purple, is swollen like a balloon; the other half is a mass of caked blood and dirt. He has been savaged by dogs" (Coetzee 82). Bev Shaw understands that the chances of the goat's survival are very little. "She collects herself and gets her feet. 'I'm afraid it's too late,' she says to the woman [the owner]. 'I can't make him better. ... you can leave him with me. I can give him a quiet end. He will let me do that for him. Shall I? Shall I keep him here'" (Coetzee 83)? But the owner woman does not agree to the euthanasia process. She takes her goat out. The new assistant David observes the situation and asks, "What was that all about" (Coetzee 83)? Instead of a cruel slaughtering for its meat at the hands of its owner, Bev Shaw in reality wanted to offer the goat a peaceful end to its life. But now she feels defeated when the owner takes the goat out, apparently for a slaughtering, for the meat. She "hides her face, blows her nose", and replies to David, "'It's nothing. I keep enough lethal for bad cases, but we can't force the owners. It's their animal, they like to slaughter in their own way. What a pity'" (Coetzee 83)! In other words, slaughtering nonhuman animals appears as an unkind execution, just like murdering humans. Referring to Jeremy Bentham, Derrida notes that "the question is not to know whether the animal can think, reason, or speak, etc. ... The *first* and *decisive* question would rather be to know whether animals *can suffer*" (27). In other words, pain is prioritized over all else, and Bev Shaw in *Disgrace* hesitates to accept such a painful fate for the animals, which ultimately touches David's heart, too. People with kind hearts for animals are rare, but here is Bev Shaw, as Coetzee portrays. As Bev Shaw's sorrowfulness for nonhuman animals touches David's heart, he thinks "Bev Shaw, ... [is] trying, absurdly, to lighten the load of Africa's suffering beasts" (Coetzee 84). Such stream of consciousness shows that David is probably going through a transcending stage, having compassionate corners within him for the nonhuman animals.

Moreover, David even rethinks about eating nonhuman animals' flesh for food, showing an utmost form of compassion. Petrus is an assistant from the locality to Lucy, and he is about to throw a party "[b]ecause of the land transfer. ... It's a big day for him" (Coetzee 124). For the party Petrus brings in two young sheep, who "are tethered all day beside the stable on a bare patch of ground", giving them almost no chance of drinking water or grazing (Coetzee 123). As David insists to tug "them over to the damside, where there is abundant grass", "[t]hey are for the party," says Petrus. "On Saturday I will slaughter them for the party. You and Lucy must come" (Coetzee 123). The invitation with references to the sheep disturbs him. Feeling compassionate towards the sheep, when Petrus is not around, David unties and takes them to the damside, allowing the sheep to drink and leisurely graze. He goes through the following stream of consciousness and feels regretful:

"They are black-faced Persians, alike in size, in markings, even in their movements. Twins, in all likelihood, destined since birth for the butcher's knife. Well, nothing remarkable in that. When did a sheep last die of old age? Sheep do not own themselves, do not own their lives. They exist to be used, every last ounce of them, their flesh to be eaten, their bones to be crushed and fed to poultry." (Coetzee 123)

Thoughts about the lives of the sheep seize David. Humans, as a living being, can choose the direction of their lives, but animals, as another living being, can they choose their lives, too? Humans own themselves, but who own the lives of animals? He keeps pondering about the upcoming brutal ending of the lives of the sheep: "Presumably they have until Saturday morning, two days. It seems a miserable way to spend the last two days of one's life" (Coetzee 125).

David even thinks about buying the sheep from Petrus and saving their lives, although he is aware that with the current animal-industrial complex simply buying the sheep may not be good enough. "He has thought of buying the sheep from Petrus. But what will that accomplish? Petrus will only use the money to buy new slaughter-animals, and pocket the difference" (Coetzee 126). It is true that the current structure has normalized brutality on the lives of nonhuman animals, and brutality will only be replaced by brutality. Such brutality takes place because of – as Kathleen Stachowski rightly notes – "the enormity of the animal industrial complex, its long reach into our lives, and how well it has done its job normalizing brutality toward[s] the animals whose very existence is forgotten". But, at least, David has started thinking about the slaughtering and suffering of the nonhuman animals. What is significant here is the thought of saving the lives of animals that has entered his conscience. Readers then find David admitting a bond that has developed between him and the sheep as well as other nonhuman animals: "A bond seems to have come into existence between himself and the two Persians, he does not know how. The bond is not one of affection. It is not even a bond with these two in particular, whom he could not pick out from a mob in a field. Nevertheless, suddenly and without reason, their lot has become important to him" (Coetzee 126). Such bond, such compassion may develop as a result of one's willingness to think, and in this case, about the nonhuman animals and their suffering. David even reminds that one has to enter into the life of a nonhuman animal, and "[o]ne has to be a certain kind of person, perhaps, with fewer complications" (Coetzee 126). No wonder, he refers to his daughter Lucy here, who leads a simpler life as well as who does not eat any meat. His daughter becomes his idol.

Consequently, two days later, at the party, when David is served two mutton chops, which come from the sheep that were alive just two days ago, he fails to eat the chops (Coetzee 131). As he is given a plate and holds it, some disturbing thoughts grasp him: "I am going to eat this, he says to himself. I am going to eat it and ask forgiveness afterwards" (Coetzee 131). At this stage the restlessness, the tension within the protagonist is very high. He feels guilty, too, for being part of the system that almost completely ignores the suffering of the nonhuman animals. Eventually, he passes on the plate without eating the chops (Coetzee 131). At this moment, David goes beyond the hierarchy between the human and nonhuman animals, he himself becomes a human animal, and it seems not unnatural for him to feel compassionate for the nonhuman animals. This passing

from the human to the animal makes David feel the suffering of the nonhuman animals and ultimately makes him kind towards the latter, just like Derrida theorizes in the *The Animal That Therefore I am*: “I move from “the ends of man,” that is the confines of man, to “the crossing of borders” between man and animal. Passing across borders or the ends of man I come or surrender to the animal, to the animal in itself, to the animal in me” (3). In other words, humans are animals, too, and, as the paper argues, thinking can instill compassion in humans for other forms of lives. In any society however the nonhuman animals’ slaughtering and meat are normalized, one can still become aware of the price nonhuman animals pay for such food, and, thus, one can become compassionate towards them, only when one starts thinking about their suffering, just like David.

David seems to be a fine example of a thinking creature, who goes through changes. His love does not revolve around one specific kind of nonhuman animals anymore; he now rather feels related to all nonhuman animals, and of different types. Also, as time passes, his feelings for the nonhuman animals becomes quite frequent and regular. A whole life of indifference towards nonhuman animals probably triggers this frequency, lest it is too late to be kind to them. Readers then find him feeling absolutely tormented for the dogs that are abandoned and eventually euthanized at the animal welfare clinic, where he is the one, who assists Bev Shaw do the job. “[H]e is the one who holds the dog still as the needle finds the vein and the drug hits the heart and the legs buckle and the eyes dim” (Coetzee 142). David cries and also feels compassionately for them, which he never felt before. As David drives back to his home one Sunday evening after spending a day at the clinic, “he actually has to stop at the roadside to recover himself. Tears flow down his face that he cannot stop; his hands shake. He does not understand what is happening to him. Until now he has been more or less indifferent to animals” (Coetzee 142-143). No matter however hard one’s habit becomes because of the indifference towards nonhuman animals, one can still break at any time. After all, humans are emotional animals, too. “Habit hardens: it must be so in most cases, but it does not seem to be so in his [David]. He does not seem to have the gift of hardness” (Coetzee 143). Habit may harden over time, but compassion can unlock anytime.

Finally, David’s respectful treatment of the dog corpses at the time of cremating shows how compassionate he has become towards nonhuman animals over even a short passage of time. David notices that the workmen are indifferent towards the dog corpses while loading them for the furnace. “[T]he workmen began to beat the bags with the backs of their shovels before loading them, to break the rigid limbs. It was then that he [David] intervened and took over the job himself” (Coetzee 144-145). Apart from being an assistant at the animal welfare clinic, he now takes up the job of a dog-man, just to honour the dogs for one last time. Every Monday he comes to the crematorium with his bags of dog corpses, does his work, and then goes back (Coetzee 145). “Why has he taken on this job” (Coetzee 145)? For Bev Shaw? For the sake of the dogs? He does not know, yet he concludes that he has taken it on “For himself, then. For his idea of the world, a world in which men do not use shovels to beat corpses into a more convenient shape for processing” (Coetzee 146). In other words, David has discovered a new world within himself, a world where nonhuman animals are treated respectfully and compassionately, whether dead or alive. A Byron professor has now become a dog-man. For him honouring corpses is even better than teaching literature at a university. He feels, “there are other people to do these things ..., even the Byron thing. He saves the honour of corpses because there is no one else stupid enough to do it. That is what he is becoming: stupid, daft, wrongheaded” (Coetzee 146). Apparently clear, David is becoming as simple and compassionate as his daughter Lucy. Humanism, the idea that humans are the center of the planet, seems now at stake, in case of David. The human in *Disgrace* becomes a posthuman. The posthuman feels the pain of nonhuman living creatures, as well as understands that they have emotions, can think, and have a right to live, just like the human animal.

Humans live in a world where their condition is improving, but animals’ deteriorating. “In the last few decades we have at last made some real progress as far as the human condition is

concerned, with the reduction of famine, plague and war. Yet the situation of other animals is deteriorating more rapidly than ever before" (Harari 465). In a scenario like this, Coetzee's compassionate treatment of other forms of lives remains optimistic and exemplary. David's transformation from an indifferent person to becoming a compassionate individual signifies his emergence as the posthuman, transformation that transcends the human-animal binary and that establishes David as a Derridean animal.

Works Cited

- ¹ Coetzee, John Maxwell. *Disgrace*. London: Vintage, 2000.
- ² Derrida, Jacques. *The Animal That Therefore I am*. Translated by David Wills. Edited by MarieLouise Mallet. New York: Fordham University Press, 2008.
- ³ Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. London: Vintage, 2011.
- ⁴ Leitch, Vincent B., editor. "Friedrich Nietzsche." *The Norton Anthology of Theory and Criticism*. 2nd ed., pp. 759-763. New York: W. W. Norton & Company, 2010.
- ⁵ Stachowski, Kathleen. "The Monster in Our Midst." *Saving Earth: Encyclopædia Britannica*, 17 May. 2022, <https://www.britannica.com/explore/savingearth/the-animal-industrialcomplex>

Utilizing Technology in Teaching and Learning English Language at University Level: A Contextual Study in Bangladesh

Dr. Mohammad Saiful Islam

Assistant Professor, International Islamic University Chittagong, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/34.-Dr.-Mohammad-Saiful-Islam.pdf>

Received : 10 March 2025

Received in revised: 27 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Technology, Learning, Teaching and English Language.

ABSTRACT

Information and Communications Technologies (ICT) have become significant in social and economic development and increasingly important in education. Nowadays, it has become an integral part of teaching and learning. Technologies enable teachers and students to access contemporary and globalised communication interactions. In this modern era, the use of technology has become an essential part of foreign language teaching and learning. This research aims to investigate the impact of technology on the knowledge of English as a foreign language from the perspectives of students and teachers at various government and private universities in Bangladesh. However, the findings of this study suggest that technology positively influences the learning of English as a foreign language in multiple ways.

Introduction

Technology has added a great dimension to language learning. It is evident that tertiary-level students, along with other students, are using laptops, desktops, Mobile phones, iPads, and the internet, among other devices. In the modern context, it is believed that both students and teachers would benefit from the assistance of technology in the field of language learning. English has become the global language, as 80% of the internet content is in English. 70% of the emails sent around the world are written in English, and 60% of the world's publications are also in English (Austin, 2007). It is worth noting that currently, 66% of English speakers are non-native. Nowadays, education is not just limited to the classroom; because of recent technological advancements, it may take place anywhere in the globe when a computer and the Internet are available (Strayer, 2012). Today's world is more technologically advanced than ever before (Kaufman & Gregoire, 2016). Students are now able to learn outside of the traditional classroom settings, thanks to the ease of use and availability of a wide range of electronic devices, including tablets, smartphones, desktops, and laptops (Sarkar et al., 2019). Teaching and learning have become more collaborative, participatory, and efficient with the advent of the Internet and Web 2.0 tools like Google Docs, Google Meet, Google Hangouts, Skype, Zoom, and Wikis (Sarkar et al., 2019).

However, e-learning adoption in Bangladesh is a relatively new phenomenon; there are very few studies that concentrate on examining the potential and effectiveness of using technology in English language learning among tertiary-level students in Bangladesh (Islam, 2018). Also, there are very few studies in Bangladesh that focus on the benefits and challenges of using technology both inside and outside of the classroom at the tertiary level. For academic institutions in Bangladesh, it is imperative because all professionals are the output of these institutions. So, if they are not taught correctly, they cannot handle the technological overload. From Bangladesh's perspective, it is evident that there are no training schemes for language teachers to learn the use of available technology. In this regard, Allan (2009) discussed the technological overload on teachers.

In Bangladesh, little research has been conducted to address this gap. As a result, this study aims to identify the gap between the perceived benefits and challenges of using technology in learning English, both inside and outside educational institutions at the tertiary level. This research will investigate how tertiary-level students utilise technology for English language learning both within and outside their educational institutions, including their perceived benefits and

challenges associated with its use. Moreover, the study's findings will benefit students who are not very familiar with technology in learning English, and the perceived benefits will encourage them to use technology for learning English. In this study, the primary justification for implementing technologies in higher education is to facilitate student engagement. Nevertheless, the perception of teaching and learning via online platforms by students or course instructors is undetermined based on the research findings in the context of Bangladesh (Sarker et al., 2019).

Literature Review

There are numerous studies conducted on the use of technology in English language learning. Alsulami (2016) conducted a study to determine how technology affects the English Language learning of Effatt College's female EFL students. This study strongly supports the beneficial effects of social media, software, and audio tools such as YouTube, Skype, MP3 players, and educational apps on smartphones (Kiew et al., 2021). In a developing country like Bangladesh, academic institutions are expected to prepare students for a technological era that awaits them as an inevitable consequence. In recent years, revolutionary changes have come in classroom settings besides the teaching methods because "Chalk and Talk teaching method is not enough to teach English effectively" (Susikaran, 2013). Both teaching and learning the English language have undergone significant changes. Nowadays, it is proven that a technology-enhanced teaching environment is more fruitful than a lecture-based classroom. Teachers should explore ways to utilise technology as a learning tool for their students, even if they are not proficient in the technology and cannot act as experts. The use of technology has remarkably changed the English teaching techniques. "Technology provides so many options for making teaching interesting and also making teaching more productive in terms of improvement" (Patel, 2013).

In traditional classrooms, teachers typically stand in front of students, delivering lectures and providing explanations and instructions using a blackboard or whiteboard. "This technique needs to be modified regarding the development of the technology slightly" (Joshi, 2012). Solanki D. (Shyamlee, 2012) examined the use of multimedia to create a context for teaching English, highlighting its unique advantages and the necessity of multimedia technology in language teaching, while also bringing out the problems faced by using these technologies. Using classroom technology encourages English students to promote their success in English. In addition to traditional methodologies, technology provides numerous learning opportunities. Teachers, therefore, have many resources and materials for their lessons. Cutter also explains the increase in engagement with technology. Students are more motivated while they are working on computers and using modern devices than when they are working with textbooks (Cutter, 2015).

Methodology

This section covers this research's theory and methodologies. This study employs a research design, theoretical framework, sample, setting, equipment, data collection, analysis, and addresses associated difficulties. The two main research approaches are qualitative and quantitative. Field anthropologists and sociologists developed qualitative research to study human behaviour in its natural context, without affecting the subjects' behaviour (Seliger & Shohamy, 1989). Qualitative researchers ask people about their perspectives. According to Denzin and Lincoln (2005), qualitative research places the observer in the world. It makes the world visible via interpretative, tangible processes. Such activities change the world. They create field notes, interviews, discussions, images, videos, and self-memos from around the globe. Qualitative research is interpretative and naturalistic. Qualitative researchers investigate natural occurrences in their natural environments to understand them via the meanings individuals assign to them.

The study aimed to investigate the use of technology in English language learning among tertiary-level students in Bangladesh. Based on the information of modern ways and methods of language teaching, numerous critical essays and analyses have been published in various books and in many literary and linguistic journals. Different books remain helpful for the part of the study on the inseparable relationships of modern technology and language teaching methods. To develop the subject matter, the primary idea is derived from a study on the implementation of

technological support and the application of various software in language classrooms worldwide. After developing the hypothesis and preparing the study, the planned approach will expedite the production of the final thesis paper. In fact, the only helpful method will be the 'Observation Method' with conceptual analysis for this study. By employing this method, the researcher has examined various articles, critical compositions, and websites to identify relevant study materials, thereby gaining insight into the related topics. Additionally, the researcher will collect journals from different libraries to gather specialised information on the writers and enhance the credibility of the research paper.

Findings and Discussion

The Essence of Modern Technology

Today's educational institutions, as well as the workplaces, are driven by modern technology. Technology plays a significant role in the teaching profession. Teachers now not only need pedagogical knowledge but also an elementary understanding of the workings of computers, use word processing program, understand the concept of a file and storage media, use a web browser effectively, knows how to make power point slides, use different software for result prepare, questions setting, notice submitting and on goes the list. According to Jones (2002), "today, such skills are normally a prerequisite for success in higher education, even for accessing resources on the internet and publishing". Technology is a process, method, or knowledge used to carry out a task. In this definition, technology is understood as a learning task or instructional objective that utilises technical processes, methods, or knowledge within the context of this study. For instance, the learner can complete a speech task by describing an object's characteristics in the target language and by using a digital voice recorder to record their speech to play it to their teacher later on (Merriam-Webster Dictionary, 2019). Using classroom technology encourages English students to promote their success in English. In addition to traditional methodologies, technology provides numerous learning opportunities. Teachers, therefore, have many resources and materials for their lessons. Cutter also explains the increase in engagement with technology. Students are more motivated while they are working on computers and using modern devices than when they are working with textbooks (Cutter, 2015).

Technology plays an important role in promoting learners' activities and has a substantial impact on teaching methods. If teachers do not use technology in teaching, they cannot keep up with the latest advancements in technology. Therefore, teachers must have complete expertise in teaching language skills in these technologies (Pourhosein Gilakjani, 2017; Solanki & Shyamlee, 2012). Potential technological approaches that could play an important role in teaching, especially in speaking and listening, are also provided by Nomass (2013). He stated that English language learners can learn through various methods, including web-based language learning programs, innovative presentation software, dictionaries, chat functions, emails, and computer-assisted language learning programs. The research was carried out in the case study tradition and focused on the use of technology in the school to learn the English language by a group of students. He also highlights the current technology issues in classrooms in his recommendations for future research and how these are taken into account. The problems include the division in the modern classroom between theory and practice. He called for technology integration into the language learning practice at these schools and stated that educators should take these kinds of innovations into account too (Nomass, 2013).

Integrating Technology in the Classroom

It is crucial to draw learners' attention to the English language, which is the proper combination of multimedia and teaching methodology (Arifah, 2014). Two different perspectives on how technology can be integrated into a classroom were described. First, with the cognitive approach, students have the opportunity to maximise their language exposure and build their own individual knowledge in a meaningful setting. The text reconstruction software and multimedia simulation software are examples of these types of technologies. Multimedia simulation software enables learners to enter computerised micro-worlds in a meaningful audiovisual context, with a focus on language and culture. The best of these programs allows students to control and interact

more so that their linguistic input can be better manipulated. Secondly, the social approach underlines the social dimension of language learning, where linguistic learning is seen as a socialisation process. In that context, students need to be able to practice real-life skills through genuine social interactions. Students engage in authentic tasks and projects in collaboration with their peers (Warschauer, 2000).

The use of technology in classrooms in English as a foreign language can provide an important and attractive approach to linguistic study. It motivates the students and makes it easier for them to talk, read, listen and write (Ilter, 2009). However, technology is not enough to teach ELLs alone. It requires a teacher with clear targets, who is familiar with the curriculum and effective education strategies, and can provide children with learning experiences that build upon and expand their prior knowledge (Schwartz & Pollishuke, 2013). A study has demonstrated that Wiki technology improves the written skills of students. The students engage in writing passages on a Wiki page and then read and answer their classmates' passages. Learners said that using this kind of technology would benefit from the immediate feedback they received. Another discovery was that students learned vocabulary, spelling, and sentences by reading their classmates' work (Lin & Yang, 2011).

Technological Tools Used in Teaching and Learning

A study showed that using technology can improve the reading and writing skills of learners. The results of this study showed that the tools used in technology enhance the ability of learners to write and read because they are user-friendly. The other results of this study were that learners learn more efficiently by using technology tools instead of traditional teaching methods because the Internet provided a conducive learning environment for learners and provided a new platform for students who can access learning lessons in a convenient way (Peregoy & Boyle, 2012). Technology assists students and teachers in their quick access to course materials. Technological advances play a crucial role in preparing students to navigate the global workforce in any subject. Technology facilitates learning for learners and serves as a fundamental learning tool (Rodinadze & Zarbazoia, 2012). This research study aimed to provide schools with information about iPads and applications in the classroom, identify critical uses of teaching and learning tablet technologies, and identify appropriate teacher learning opportunities. We discuss here some technological tools used in teaching and learning.

Internet: In this world, it is a sin not to explore the possibilities of the internet. The internet provides instant access to journals, calls for papers, information on higher education and jobs, professional organisations/networks (LinkedIn), prepared lesson plans, PowerPoints, up-to-date theory and trends. The list is endless, just one click away. Teachers should be equipped with the necessary skills to track and sort out these resources.

Multimedia Presentation: PowerPoint presentations enable teachers to deliver organised lectures, support both visual and non-visual learners, and prepare students for their professional Lives. According to Jones (2002), using presentation software such as Microsoft PowerPoint generally needs little training in its use. Templates make it very easy to develop a good-looking slideshow. Media incorporation is straightforward as well; graphics, audio, and video need to be added from pull-down menus.

Office Applications: These programs enable efficient creation of worksheets, hand-outs, posters, newsletters, reports, official correspondence, spelling and grammar checking, concordance, collaborative writing, referencing, and presenting research data. "Most teachers are proficient with the word processor, but spreadsheets, databases and mastery in advanced software like Microsoft Excel require concerted effort on the part of the educator" (Allan, 2010).

Shared Drives: In a setting where different teachers share a computer, each person uses a personal account. Personal data is stored and retrieved in personal accounts as well as "Z-Drives" or "shared drives" or "common drives". Teachers have to master these pathways. Academics should also familiarise themselves with the institutional website to access administrative information, such as student withdrawals, dropouts, class schedules, exam schedules, rescheduled classes, and grade submission.

Audio-visual Equipment: Most classrooms are equipped with an audio-visual component system that can link to a laptop/USB device. Educationists should aim to master the basic operational systems. This component system requires high technical skills to alter or restore settings or regain connection after a power supply outage. Waiting for staff to arrive and for the system to reset can considerably disrupt the lecture's pace.

Images and soundtracks: Sometimes teachers may want to add visuals, soundtracks, videos and animations to materials/worksheets. These materials are not always available in perfect form and therefore, require adapting, editing, cutting and pasting, resizing files, altering resolutions, touch-ups with tools, etc. Teachers have to acquire skills for the achievement of optimum results.

Backing up and protecting data: Storing all data in only one place may give rise to complexities in the long run. First, running out of space and then the possibility of losing the device or a virus attack can take away all that hard work, leaving nothing to do. We have to make at least one backup copy. Protecting data on computers is done with Norton, AVG or McAfee. Teachers must also be able to detect threats and delete or uninstall virus-affected files.

Communication: Email communication is the most common practice, and, therefore, it is an absolute necessity to learn operating features, such as opening and sending personal/ group emails, adding/deleting/finding contacts from the contact list, attaching/downloading files at a minimum.

Replicators: Photocopiers can make all hand-outs cheaply available to students, while printers are indispensable for printing downloaded materials. Although photocopying is usually done by the office staff, printing and scanning jobs are left to the teacher. Using these is not that complicated.

Computer-Assisted Language Learning (CALL)

CALL encompasses a broad spectrum of ICT applications and approaches to teaching and learning foreign languages. They are: CALL drill-and-practice:

- Web-based distance learning: A type of education. Where students work on their own at home or at the office and communicate with faculty and other students via email, electronic forums, videoconferencing, chat rooms, bulletin boards, instant messaging and other forms of computer-based communication.
- Use of corpora: Corpora, a plural term of a 'corpus', refer to electronic authentic language databases. Language corpora can be either collections of written or spoken texts, and as such, students can search and learn not only words but also the appropriate context in which the words might appear. Learners, therefore, are involved in a more speedy and efficient language learning experience. These are available on the internet or can be installed on computers as software programs.
- Concordance software: It helps teachers/ students to search through texts or corpora to look for actual usage of a word rather than just the definition. For example, collocation meanings like "large box" vs. "big box" or grammatical features like "was going" vs "used to go".
- Multimedia Simulation software: Learners enter computerised micro worlds with exposure to language and culture in a meaningful audiovisual context.
- Interactive whiteboards: An interactive whiteboard (IWB) is a large interactive display that connects to a computer and projector. The software supplied with the interactive whiteboard will usually allow the teacher to keep notes and annotations as an electronic file for later distribution either on paper or through several electronic formats.

In addition, some interactive whiteboards allow teachers to record their instruction as digital video files and post the material for review by students at a later time.

Electronic Whiteboards: The recent teacher favourite is the electronic whiteboard or the smart board. The electronic whiteboard can link with student laptops. Students can directly download the teacher's writings on the whiteboard and project their computer screen on the board

interactively. Although it is an exciting add-on to the classroom, implementation is costly and, as such, is not feasible in the context of Bangladesh.

Accessing resources and publishing on the World Wide Web: Students use web pages as authentic materials for researching culture and current events (Osuna & Meskill, 1998) or for gathering materials for class projects and simulations. Students can publish their writings on the Web and thus write for the real audience. Teachers can create in-class online newsletters or help students contribute to international web magazines which include articles from students around the world (Shetzer, 1995).

Web 2.0: Web 2.0 refers to the emergence of a set of applications on the Web that facilitate a more socially connected web where everyone adds to and edits information online (Anderson, 2007). Whereas Web 1.0 was dominated by content provided in static pages, Web 2.0 applications have democratised the Web by prioritising user-generated content, ownership, and social connectivity. The following sections will explore how these technologies can be used to enhance the language-learning process:

1. Blogs: A blog is a web application that displays a series of entries in reverse chronological order, with a time and date stamp for each entry. Blogs also include a facility to respond to blog posts using comments. Campbell (2003) identifies three potential uses for the blog in the language classroom:

- a. The tutor blog: daily reading practice for learners, online verbal exchange using comments, class information, and a resource for self-study.
- b. The learner blog: Students get writing practice, develop a sense of ownership, and whatever they write can instantly be read by anyone else, and, due to the comment features of the software, further exchange of ideas can be promoted.
- c. The class blog: Students can create a free-form bulletin board; interact in an international classroom language exchange, or a project-based language learning exercise, where students can develop writing and research skills by creating an online resource.

Research by Thorne et al (2005, cited in Thorne and Payne 2005) suggests that language students prefer blogging to traditional essays. Students also reported frequently looking back over their own and other students' earlier blog postings, and the majority noticed significant progress in their writing over time.

2. Wiki: Wiki is online software for creating simple websites which support collaborative writing, the most well-known of which is Wikipedia. While an individual writes blogs and they are therefore personal in nature, wikis are more likely to be the result of a collaborative effort. Students build a sense of community by collaborating on a shared goal, and they learn from observing the communal work being drafted, refined, and finalised—accountability increases through exposure to peers or the wider internet audience (Newstead, 2007).

3. Podcasting: A broadcast available on the Internet anytime for downloading to a portable media player, computer, mobile, etc. Podcasting can be used in the following ways by language learners or teachers to listen to varied sources of authentic input, such as radio broadcasts (BBC radio podcasts). It also makes students create their own podcasts in the foreign language and to listen to 'semi-authentic' language (Robin, 2007) created specifically for language learners, who would find authentic texts too stretching (e.g. BBC World English 'Real English' podcast). In addition, podcasting can be very motivating, especially if the students are aware of an audience. The attention to detail, then, is much greater (Stanley, 2006).

4. Social Networking: Students spend most of their free time on social networking sites (Myspace, Twitter, and Facebook). Therefore, these sites can be a perfect platform for extensive writing, reading and interaction. Moreover, they are enjoyable, highly motivating and lower anxiety generators than the formal classrooms (Kern 1995, cited in Thorne and Payne 2005). Integration of social network-based activities with regular classes will provide optimum results.

Virtual learning environments (VLE): In 3D Virtual worlds (e.g. Second Life), users assume an online identity - an "avatar" - to represent themselves. The avatar can walk, run, fly, shop, own virtual pets, communicate with other avatars through chat, instant messaging, and actually talk online. It can be used for authentic interaction with target language speakers. Second Life claims to offer limitless academic possibilities (MIT virtual classrooms, Notre Dame distance learning). A study on language learning in VLEs by Peterson (2006) found that the use of avatars made the students feel more involved in the interaction, and it was more stimulating and enjoyable.

Learning Management System or LMS: A learning management system (LMS) is software for delivering, tracking and managing training/education. A learning management system (Nice-net, Blackboard, and Moodle) is a step ahead of the static classroom website, providing students options to download/upload files, participate in chat/discussion boards, take assessments and contact the teacher/classmates. If the instructor posts samples of student work, students and parents can see how other classmates' performances are and have a clearer idea of academic expectations. The use of an LMS allows the teacher to promote classroom activities (by placing reusable learning documents, video, and practice exercises on the system) and course expectations (Waters, 2007).

The Impact of Technology on Language Learning:

Technology offers teaching resources and provides children with a learning experience in the world. Technology also offers many authentic materials, and young learners in a long-term language learning atmosphere can easily become motivated. Mart (2017) argues that authentic materials are good models for learners to process real language in context. Larsen-Freeman and Anderson (2011) mention that for language learners, electronic chat, games, pen pals, and podcasts may be interesting. In general, children are visual learners. They want to see as they learn. The Internet and computer-based activities provide children with visual materials. Children can improve their listening, reading, and writing abilities through the media and the Internet. Young students experience the real value of English through emails, the Web, satellite TV and cable. Young students are energetic, and it can be challenging to teach them foreign languages in class. Technology can provide young language learners with a genuine and enjoyable atmosphere, increasing their awareness of their language when used correctly. Increasing awareness and understanding of language encourages learners to arrive at accurate, meaningful interpretations of text (Mart, 2018). The technology also enables young learners who interact actively to acquire language skills outside the classroom (Larimer & Schleicher, 1999; Brewster, Ellis, & Girard, 2004). The fact that kids can lose their concentration in a short time. Often, this period can be longer with the use of fun and authentic materials.

Technology Makes Learning the English Language Easier

The use of technology has changed the teaching methods of English considerably (Altun, 2015). It offers numerous options for advancing education that are both interesting and productive (Patel, 2013). The use of multimedia text in class helps learners to learn the language structure and vocabulary. The use of multimedia also enhances learners' linguistic knowledge by using printed texts, film, and the Internet. The use of print, film and the Internet allows students to gather information and offers various materials for language analysis and interpretation as well as contexts (Arifah, 2014). The use of the internet enhances the motivation of learners. Using film in teaching helps students to understand and develop their knowledge with enthusiasm. Learners can learn meaningfully when technology, such as computers and the internet, is used in the learning process. It helps students develop their higher-quality thinking skills when they learn technology. In conclusion, students need to focus on English learning through the real combination of multimedia and teaching methodologies (Arifah, 2014).

The use of computer technology makes language class an active place full of meaningful tasks for students (Dawson, Cavanaugh, & Ritzhaupt, 2008; Gilakjani, 2014). The results of this study show that the use of technology tools enhances the ability of learners to read and write because they are user-friendly. The other finding in this study is to learn more effectively by using

technological tools instead of traditional teaching methods, as the Internet provided a favourable learning environment for learners (Peregoy & Boyle, 2012).

Benefits of Using Technology in English Language Learning and Teaching

Technology helps me make classes more engaging and comprehensible. Some professors noted that technology exposes children to real-life circumstances and native speakers. One instructor noted, "As I play videos, students have an opportunity to listen to native speakers." A teacher remarked that using technology in the classroom exposes children to the real world. Visualise and learn. Technology makes class more relaxing and rejuvenating. Freeman (2000) says songs relax speech muscles and evoke happy feelings.

Digitalisation of Classrooms

Aims of digital education in Bangladesh: Aims of ICT in EFL classrooms

- Creating a better teaching and learning environment in the classrooms;
- Using English at least during the class hours in the secondary and above stages;
- Bringing a realistic situation into the classrooms by using authentic materials from the internet.
- Making a network between the higher secondary education providers;
- Encouraging the ordinary people to use the target language (ESL) with the student community;
- Easy access to knowledge, creation and preservation of knowledge systems, and better knowledge services.
- To build a learning environment in which teachers and learners can create contexts for honest communication inside and outside the classroom.
- To present the English language as a means to learn and communicate about content;
- To transform the realism of the contexts created in class simulations into reality.
- To break school isolation;
- To establish new relationships between the school and society;
- To establish new relationships between the school and youth languages.

Challenges of Using Technology in English Language Learning and Teaching

Using technology in the classroom is not without difficulties. Teachers may face various problems, such as:

- A significant barrier a teacher in Bangladesh may face while attempting to use technology in the classroom or workplace is a lack of practical training. Without a thorough understanding of the technology at hand, it will be impossible to achieve optimal results.
- Issues such as tracking down appropriate information, misspelt addresses, slow connections, blocked access, system crashes, loose wires, out-of-date plug-ins, out-of-date websites, lack of administrative privilege and antiquated hardware can ensure that many EFL instructors avoid using the Web.
- Implementing new technologies requires financial expenses for hardware, software, training and staffing. Not all students have technology at home, so they may not be able to submit homework. Funding language programs with such high costs is not always possible, especially in developing countries. Therefore, most of the technologies remain 'distant dreams' to a good number of teachers in our country. Availability of high-quality software and hardware can also be a pressing problem for willing professionals.
- The educator needs to invest time to learn how to master the technology, think about how to implement it in the classroom and also evaluate whether all the hassle is worth it at all. It is a potential disadvantage as there is often uncertainty as to whether a new technology will actually prove to be a blessing or a curse.

- Arguments are raging about electronic translators and synonym generators. According to Sharma (2009), "These provide many benefits, yet, when used for production, they seem to encourage the selection of the wrong word in English."
- The problem with Internet-based multimedia is that images, sounds, and videos need relatively large files that take a long time to download. This waiting period slows down the interactions between the student and the materials, wastes time, and creates an uncomfortable impression.
- Technology always has the possibility of malfunctioning. Moreover, in Bangladesh, the constant threat of power failure raises questions about whether a plan can be carried out smoothly.

Recommendations

This study indicates that using technology in learning the English language is essential; having such technological tools in the classroom allows the teacher to use different methods and approaches in teaching his/her students. In addition, the studies we discussed demonstrate that technology is a crucial backbone in the modern era. It is beneficial in facilitating topics and assisting the teacher with the lessons. However, in Kurdistan's public schools, we are suffering from a lack of technological devices, which is a real disaster for our education sector. Moreover, there are schools in Kurdistan which have provided these necessities, but they are private schools. Therefore, it is the government's responsibility to provide such technological devices to public schools as well, in order to maintain social equality and protect the rights of lower-class people. At the end of this study, technology plays a crucial role in our lives, particularly in teaching/learning. Students can utilise technological devices to gather information, learn vocabulary, and listen to English discussions. Overall, technology use in classrooms is important and effective.

Concluding Remarks

Studies have shown that the use of multimedia and the internet has a positive impact on language teaching. It promotes a communicative teaching approach, utilises authentic materials, and provides extensive exposure to students. It also provides learners with a communicative learning environment and enriches their knowledge beyond textbooks. Technologically advanced classrooms are becoming increasingly popular for teaching language. In this study, the researcher also found that students are very enthusiastic to learn a language through technology. If the government of Bangladesh incorporates technology and the internet into the national curriculum for teaching and learning English, students would be more motivated to learn the language accurately and apply it in real life. In Bangladesh, almost all of the universities, both public and private, use technology in the classroom, and the medium of education is primarily English. Before entering a university, students at the college level have to prepare themselves to get admission for higher studies. It is, therefore, essential for the student to have a good command of the English language. Due to the poor quality of English, many meritorious students struggle to gain admission to reputable universities. Therefore, attention should be given to the use of technology at the college level throughout the country, so that teachers can teach different skills in the English language efficiently, and students can learn the language with proper understanding.

References

- Ahmadi, D. M. R. (2018). The use of technology in English language learning: A literature review. *International journal of research in English education*, 3(2).
- Allan, J. (2009). Are Language teachers suffering from Technology overload? *Perspectives*, 16(2).
- Alsalem, B. I. A. (2014). The effect of "WhatsApp" electronic dialogue journaling on improving writing vocabulary.
- Crook, C. & Light, P. (1999). Information Technology and the Culture of Student Learning. In J. Bliss, R. Saljo & P. (n.d). Light (Eds.), *Learning sites: Social and Technological Resources for Learning*, New York.
- Cutter, M. (2015). *Using technology with English language learners in the classroom*. Education Master's.
- Denzin, N. K., Lincoln, Y. S., & Smith, L. T. (Eds.). (2008). *Handbook of critical and indigenous methodologies*. Sage.

- Godwin-Jones, R. (2016). Looking back and ahead: 20 years of technologies for language learning. *Language Learning & Technology*.
- Gurgenidze, M. (2018). Technology-assisted English language learning and its possible benefits in Georgia. *International Journal of Technology in Education and Science*, 2(1).
- Gustad, A. R. (2014). The impact of technology tools on literacy motivation on elementary school English language learners: Podcasting in a 4th-grade EAL class. *International Schools Journal*, 34(1).
- Han, Y. (2020). Connecting the past to the future of computer-assisted language learning: Theory, practice, and research. *Issues and Trends in Learning Technologies*, 8(1).
- Kaufman, S. B., & Gregoire, C. (2016). How to cultivate creativity. *Scientific American Mind*, 27(1).
- Md. Musa Ali. (2015). Use of Technology in English Language Learning on Tertiary-level students of Bangladesh" (An unpublished thesis submitted to the Daffodil International University to fulfil the requirements for the Degree, Department of English).
- M. R. Ahmadi. (2018). The Use of Technology in English Language Learning. *International Journal of Research in English Education (IJREE)*, Volume 3(2).
- Nomass, B. (2013). The impact of using technology in teaching English as a second language. *English Language and Literature Studies*, 3(1).
- Osuna, M. & C. Meskill. (1998). Using the World Wide Web to integrate Spanish language and Culture: A pilot. *Language learning and Technology journal*, 1(2).
- Patel, C. (2013). Use of multimedia technology in teaching and learning communication skills: An analysis. *International Journal of Advancements in Research & Technology*, 2(7).
- Patel, C. (2013). Use of Multimedia Technology in Teaching and Learning Communication Skill: An Analysis. *International Journal of Advancements in Research & Technology*, Volume 2(Issue 7).
- Peregoy, S., & Boyle, O. (2012). *Reading, writing, and learning in ESL: A resource book for teachers*. New York: Allyn & Bacon.
- Robin, R. (2007). Commentary: Learning based listening and Technological Authenticity. *Language learning and Technology* 11(1).
- Rodinadze, S., & Zarbazoia, K. (2012). The advantages of information technology in teaching the English language. *Frontiers of Language and Teaching*, 3(5).
- Sarker, M. F. H., Mahmud, R. A., Islam, M. S., & Islam, M. K. (2019). Use of e-learning at higher educational institutions in Bangladesh: Opportunities and challenges. *Journal of Applied Research in Higher Education*, 11(2).
- Schwartz, S., & Pollishuke, M. (2013). *Creating the dynamic classroom: A handbook for teachers* (2nd ed.), Toronto, ON: Pearson.
- Seliger, H., & Shohamy, E. (1989). *Second language research methods* (pp. 119–133). New York: Oxford University Press.
- Shyamlee, S.D., & Phil, M. (2012). Use of technology in English language teaching and learning: an analysis. *Proceedings of the International Conference on Language, Media and Culture*, Singapore.
- Strayer, J. (2012). How Learning in an Inverted Classroom Influences Cooperation, Innovation and Task Orientation. *Learning Environments Research*, 15. <https://doi.org/10.1007/s10984-012-9108-4>
- Tomlinson, B. (2009). *Materials development in language teaching*. Cambridge: Cambridge University Press.
- Zhao, Y. (2013). Recent developments in technology and language learning: Literature review and meta-analysis. *CALICO Journal*, 21(1).
- Zhang, R., & Zou, D. (2022). Types, purposes, and effectiveness of state-of-the-art technologies for second and foreign language learning. *Computer Assisted Language Learning*, 35(4).

ভাষা-আন্দোলনের উপন্যাসে নারীর ভূমিকা [Role of Women in the Language Movement Novels]

Dr. Sumaiya Khanom

Professor, Department of Bangla, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/35.-Dr.-Sumaiya-Khanom.pdf>

Received : 26 February 2025

Received in revised: 08 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

ভাষা-আন্দোলন, উপন্যাস, নারী-শিক্ষা,

প্রতিবাদী নারী, আগামী জাগরণ

ABSTRACT

Acquiring a linguistic and cultural heritage is absolutely essential for human existence. Language is vital for fulfilling basic human needs and its related concerns. In order to subjugate a nation, one must destroy the rights of its language and culture. After the partition of India in 1947, East Bengal came under the affiliation of West Pakistan. However, the ruling class at that time were unwilling to grant the language of the majority of East Bengal the status of the state language. Consequently, Bengali people got involved in the language movement starting in 1948. During the struggle from 1948 to 1952, Bengalis had to face extreme conditions such as oppression, torture in prison and even suicide. The martyrdom of Salam, Rafiq, Barkat, Jabbar in establishing the status of the mother tongue on 21st February 1952 is a prominent chapter in our history. Alongside them, Bengali women also actively participated in the movement at that time, as history bears its witness. Our literature and culture have been persistently containing the multi-dimensional impact of Bengali's emotions, struggles and sacrifices for their mother tongue. The evidence of the role of women in the language movement is also found in stories and novels. Women also played important roles in marches, meetings, setting up posters, writing banners, holding gatherings and violating Article 144. Dhaka University student G.M. Dr. Safia Khatun was the first person to break Article 144. Other protesting women were - Raoshan Ara, Sara, Taifur, Suraiya Dolly, Mumtaz Begum, Sufia Kamal, Rahela, Rahima, Saleha Begum, Dil Manoara Manu, Lily Chakraborty, Sufia Ibrahim, etc. And the image of these resilient women is portrayed in the language-movement novels too. Female characters such as Nargis, Jyotsna, Faria in Zahirul Islam's novel *Agnisakshi* (1969); Beena in Selina Hossain's (born 1947) novel *Nirontor Ghonta Dhoni* (1985); Anjum in the novel *Japito Jibon*; Sitara in Shawkat Osman's (1917-1998) novel *Artonad* (1985); have been depicted as the inspiring figures who have outspokenly protested in the language movement. These characters have transcended the passage of time and generated inspiration for women's awakening from generation after generation. I believe that this generation, carrying the strength of these characters, will play a role in the formation of society and the state.

১. ভূমিকা

বাংলার জাতীয় জীবনে ভাষা-আন্দোলন একটি প্রাতিশ্রিক মাইলফলক। বাংলাদেশে বাংলার ধাত্রিমাতা আর বাংলা ভাষা বাংলার আত্মীকৃত বচন। এই দুয়ের মুক্তি বাংলার আত্মানুভবজাত উৎকর্ষের আশ্রয়স্থল। সাহসী বাংলা জাতি এ দুয়ের অধিকার প্রতিষ্ঠায় বিজয়ী বীর। বিদ্বৎসমাজ বাংলার এই জাতীয় ইতিহাসকে সাহিত্যের বাতাবরণে আবদ্ধ করেছে। সুবিন্যস্ত শিল্পনির্মিত উৎকর্ষমণ্ডিত করেছে উপন্যাস-সাহিত্য। আর এই উপন্যাসের অবয়বে ভাষা-আন্দোলনে অংশ নেয়া নারীর ভূমিকাকে স্পষ্ট করা হয়েছে এই প্রবন্ধে। প্রবন্ধের আলোচনায় ভাষা-আন্দোলনে অংশ নেয়া নারীদের নানান কর্মকাণ্ড উল্লেখসহ বিশ্লেষণ করা হয়েছে। যার ভাবব্যখ্যাসূত্র আগামী প্রজন্মের জন্য লেখক নব্য জীবনবোধের বাগা বহন করবে এবং চেতনা জাগরণের প্রেরণায় আগামী নারীদের দীপিত করবে।

২. পেডাগোজির (Pedagogy) বৈশিষ্ট্য সম্পর্কে একটু বলা প্রয়োজন বলে মনে করছি। পেডাগোজিকে কয়েকটি ভাগে ভাগ করা যায়। যেমন :

১. শারীরিক (Physical)
২. বুদ্ধিবৃত্তিক (Intellectual)
৩. নৈতিক (Moral)
৪. জাতীয়তাবাদী (Nationality)
৫. তাত্ত্বিক (Theoretical) এবং
৬. মানবিক (Humanitarian)^১

৩. এবারে আমরা ভাষা-আন্দোলনের উপন্যাসে নারীর ভূমিকা কতটা ও কীভাবে এসেছে সে বিষয়ে আলোচনার বিস্তারে যাবো। এসব উপন্যাসে পেডাগোজি কীভাবে কাজ করেছে সে সম্পর্কেও আলোকপাত করা হবে। উপন্যাসগুলো-

১. জহির রায়হানের (১৯৩৩-১৯৭২) আরেক ফাল্গুন (১৯৬৯)
২. জহিরুল ইসলামের অগ্নিসাক্ষী (১৯৬৯)
৩. সেলিনা হোসেনের (জ. ১৯৪৭) নিরন্তর ঘণ্টাধ্বনি (১৯৮৫), যাপিত জীবন (১৯৮১)
৪. শওকত ওসমানের (১৯১৭-১৯৯৮) আর্তনাদ (১৯৮৫)
৫. মোহাম্মদ আবদুল আউয়াল (জ. ১৯৩২) রচিত আলো আমার আলো (১৯৯০)

৩.১. প্রথমে আমরা আরেক ফাল্গুন উপন্যাসের কথা বলতে চাই।

ভাষা-আন্দোলন এই Concept-ই নারীবাদী Concept. কেন না এখানে বলা হয় ‘মায়ের মুখের ভাষা’ হরণ, ‘মা’ অর্থাৎ দেশমাতৃকা। দেশকে মায়ের সাথে তুলনা করা হয়। নারী মাতৃত্ব, কোমলতা, ভালোবাসা, স্নেহ-মমতার প্রতীক।

আত্মীকৃত অনুভূতি, সময়দৃষ্টা, তীক্ষ্ণ মনন দ্বারা জহির রায়হান (১৯৩৩-১৯৭২) রচনা করেছেন আরেক ফাল্গুন (১৯৬৯)। বাস্তবতা ও ইতিহাসের মিথস্ক্রিয়ায় অনবদ্য এক সৃষ্টি এই উপন্যাস। এই উপন্যাসে ভাষা-আন্দোলনে নারীদের ভূমিকা ব্যাপকভাবে বর্ণিত হয়েছে। বাংলাদেশে উপন্যাসের অঙ্গনে জহির রায়হান এক স্বাতন্ত্র্যমণ্ডিত নাম। তিনি নিজস্ব দৃষ্টিভঙ্গি থেকে ভিন্ন আঙ্গিকে গঠন করেছেন উপন্যাসের অবয়ব। ইতিহাস সম্পর্কিত উপন্যাসে তিনি সার্থক রস সঞ্জীবিত করেছেন। যার অন্যতম উদাহরণ আরেক ফাল্গুন উপন্যাস। উপন্যাসটির মূল কাহিনি মূলত ভাষা-আন্দোলন। ১৯৫২ সালে বাংলা ভাষার মর্যাদা প্রতিষ্ঠায় যেসকল তাজা প্রাণ ঝরে পড়েছিল, তারই ধারাবাহিকতায় ১৯৫৫ সালে সেই আন্দোলনকে পুনরায় তরান্বিত করা বা প্রতিষ্ঠিত করা উপন্যাসের মূল বক্তব্য। চিত্রনির্মাণ, কথাশিল্পী, রাজনীতিবিদ সর্বোপরি যুগদ্রষ্টা এই লেখক এখানে জাতীয় জীবন ও শিল্পের এক সমন্বয় ঘটিয়েছেন। লেখক জহির রায়হান ১৯৫২ সালে ভাষা-আন্দোলনে সরাসরি অংশগ্রহণ করেন এবং কারাবরণ করেন।^১ মানুষের অপরূপ ক্ষোভ, ক্রোধ, কষ্ট, যন্ত্রণা আর আত্মদানের বিরল ঘটনা দেখেছেন খুব কাছ থেকে। তাই আরেক ফাল্গুন উপন্যাসের পরতে পরতে সেই ইতিহাসচেতনা জারিত করেছেন শৈল্পিক নৈপুণ্যে। ১৯৫৫ সালের ২১শে ফেব্রুয়ারির ঘটনাবলির প্রস্তুতি, সরকারি বাধা ও ছাত্রসংগ্রামের যে চিত্র, তারই সন্নিবেশ আরেক ফাল্গুন।

এই উপন্যাসে ভাষা-আন্দোলনে অংশ নেয়া সক্রিয় অনেকগুলো নারী চরিত্রের পরিচয় পাওয়া যায়। এরা হলো রানু, বেণু, নীলা, সালমা, শাহানা ও ডলি। উল্লেখিত নামচরিত্র ছাড়াও অনেক ছাত্রের অংশগ্রহণে আন্দোলন সফলতা পেয়েছে সে কথাও আমরা উপন্যাসের বর্ণনায় পাই। মেডিকেল কলেজের ছাত্রি, ইডেন কলেজের ছাত্রি, কামরুল্লাহ কলেজের ছাত্রি, ঢাকা বিশ্ববিদ্যালয়ের ছাত্রদের ভাষা-আন্দোলনে সরাসরি অংশগ্রহণের কথা উল্লেখ করেছেন জহির রায়হান। এসকল নারী নানাভাবে আন্দোলনে অংশ নিয়েছিল। উপন্যাসে উল্লেখ আছে- মিটিং, মিছিল, দেয়াল পত্রিকা লেখা, প্লাকার্ড ও ফেস্টুন তৈরি, ভাষা-শহীদদের জন্য রোজা রাখা, খালি পায়ে হেঁটে তাদের আত্মার প্রতি শ্রদ্ধা জানানো, সংগ্রামী স্লোগান দেয়া, গণজাগরণের গান গাওয়া, কালো শাড়ি পরিধান করা এবং সর্বোপরি কারাবরণ করা। এভাবে সক্রিয় অংশগ্রহণে উন্মাতাল ছিল একুশের প্রেক্ষাপট। ইতিহাস থেকে জানা যায় লালবাগ থানায় ২২জন মেয়েসহ ২১৫ জনকে গ্রেফতার করা হয়।^২ এই উপন্যাসের মূল প্রতিপাদ্য ১৯৫৫ সালে ভাষা-আন্দোলনে অংশগ্রহণ এবং গ্রেফতার। সরাসরি নারীর এই অংশগ্রহণ পেডাগোজির প্রথম ধারায় অর্থাৎ শরীরবৃত্তিক শিক্ষাধারার অন্তর্ভুক্ত।

নয়টি অধ্যায়ে বিভাজিত আরেক ফাল্গুন উপন্যাসের উৎসর্গপত্রের কথা বলতেই হয়। সেখানে লেখক বলেছেন:

এদেশের মানুষের মুখের ভাষাকে
কেড়ে নেবার ষড়যন্ত্রের বিরুদ্ধে
যাঁরা সংগ্রাম করেছেন।

যাঁরা পুলিশের লাঠি গুলি আর
বেয়োনেটকে উপেক্ষা করে মিছিলে
এগিয়ে এসেছেন।
যাঁরা অন্যায়ের প্রতিরোধ করতে
গিয়ে কারাগারে অমানুষিক
নির্যাতন ভোগ করেছেন
যাঁরা শৈরাচারের বিষাক্ত ছোবলের
মুখোমুখি দাঁড়িয়ে জনতার আন্দোলনকে
এগিয়ে নিয়ে গেছেন
আর,
আর যাঁরা মিছিলে, কারাগারে, ক্ষেতে,
খামারে, কারখানায় এই
আন্দোলনের বাতাস বহন করতে
গিয়ে তাদের অমূল্য জীবন বিসর্জন
দিয়ে অমরত্ব লাভ করেছেন
তাদের সকলকে।^৪

এখানে উপন্যাসের সূত্র গ্রথিত। এবার আমরা উপন্যাসে ভাষা-আন্দোলনে নারীর ভূমিকা তুলে আনতে চেষ্টা করবো। উপন্যাসের শুরুতেই বায়ান্নর ভাষা-আন্দোলনে যাঁরা শহীদ হয়েছিলো তাঁদের প্রতি শ্রদ্ধা জানিয়ে ১৯৫৫তে বিশ্ববিদ্যালয় পড়ুয়া ছাত্র-ছাত্রীদের খালি পায়ের যাত্রার ঐতিহাসিকতা নিয়ে এগুনোর দৃশ্য দেখতে পাওয়া যায়। প্রথম অধ্যায়ে এ যাত্রায় নারীদের অংশগ্রহণ স্পষ্ট। এখানে রানু, বেণু আর নীলার খালি পায়ের মিছিলে অংশগ্রহণের কথা উল্লেখের মধ্য দিয়ে ভাষা-আন্দোলনে নারীর অংশগ্রহণের বিষয়টি লেখক দৃঢ় করেছেন। উপন্যাসের উক্তি:

জুতোবিহীন তিনজোড়া পা সমতালে মাটিতে ফেলছিলো তারা, আর এগিয়ে আসছিলো নগ্ন পায়ের শিশির মেখে।
ওরা ছিলো তিনজন।
রানু বেণু আর নীলা।^৫

এই নগ্ন পায়ের যাত্রায় যোগ দিয়েছে ইডেন কলেজ ও কামরুন্নেছা কলেজের ছাত্রীরাও। তাই বলা যায় এখানে নারীর ভূমিকা স্পষ্ট। এই যাত্রার সাথে উপন্যাসের যাত্রার শুরু হয়। প্রথম অধ্যায় থেকে কাহিনি প্রবহমানতা পায়। উপন্যাসের চতুর্থ অধ্যায়ে ফ্ল্যাশব্যাকে ৫২-র ভাষা-আন্দোলনের কথা এসেছে। সেখানে মুহম্মুছ গুলি, টিয়ারশেল নিক্ষেপ করে হত্যা করা হয়েছিলো বাঙালিদের। ভাষার জন্য প্রাণ বিসর্জন দিয়ে নারীর এগিয়ে আসার চিত্র মুনিমের চোখে ভাসে। তার বর্ণনায়, ‘কাকডাকা ভোর না হতে সেদিন দলে দলে তারা এসে জমায়েত হয়েছিলো। মেডিকেল কলেজের পুরনো হোস্টেলে। ছেলে। বুড়া। মেয়ে।’^৬ তারা প্রাণের বিনিময়ে অর্জন করেছিলো বাংলা ভাষার অধিকার।

এদের সাথে যোগ দেয় মেডিকেল পড়ুয়া সালমা। দৃঢ়তা ও সাহসিকতার উজ্জ্বল দৃষ্টান্ত সালমার চরিত্রে অঙ্কন করেছেন লেখক। সালমার কণ্ঠে উচ্চারিত হয়েছে, ‘নীলার দিকে কয়েক পা এগিয়ে এসে চাপা অথচ তীব্র গলায় বলল ভয়? বলতে গিয়ে দুচোখে আগুন ঠিকরে আগুন বেরুলো, আর পরক্ষণে নিজেকে সামলে নিল সালমা। আশ্চর্য শান্ত গলায় বলল আমার স্বামী জেলে। ভাই জেলে। ছোট বোনটিও আমার জেলখানায়, আমার ভয় করার মতো কিছু আছে?’^৭ ছাত্রীদের এই চেতনা পেডাগোজির চতুর্থ ধারার জাতীয়তাবাদী শিক্ষার দিকনির্দেশনা দেয়।

উপন্যাসে পঞ্চম অধ্যায়ে নারীরা আন্দোলনে বেশ সক্রিয়। এই অধ্যায়ে মেয়েরা হোস্টেলে লুকিয়ে পোস্টার ও দেয়াল পত্রিকা লিখেছে। সরাসরি আন্দোলনে অংশ নিয়েছে। কাঁদুনে গ্যাসে অজ্ঞান হয়েছে। শহীদ স্মৃতির উদ্দেশ্যে মেয়েরা রোজা রেখেছে। কালো ব্যাজ পরা ব্যান করায় মেয়েরা কালো শাড়ি পরে প্রতিবাদে জানিয়েছে। আন্দোলনে নার্সরাও অংশগ্রহণ করেছে। এই অধ্যায়টি নারীর অংশগ্রহণ ইতিহাস প্রকাশের গুরুত্ব বহন করে। নিম্নে উপন্যাসের পঞ্চম অধ্যায় থেকে কিছু উদাহরণ দেয়া হলো:

১. দরজায় খিল দাও। ম্যাচশটা কোথায়। আহ! শব্দ করো না, সুপার জেগে যাবে। টেবিল চেয়ারগুলো একপাশে সরিয়ে নিয়ে মসৃণ মেঝের ওপর গোল হয়ে বসলো ওরা।
বাইরে রাত বাড়ছে।
মোমবাতির মৃদু আলোয় বসে দেয়াল পত্রিকাগুলো লিখে ওরা।

২. কাঁদুনে গ্যাসের অকৃপণ ধারা তখনও বর্ষিত হয়ে চলছে। একটি মেয়ে অজ্ঞান হয়ে পড়েছিলো বেলতলায়। দুটি মেয়ে ছুটে এসে পাঁজাকোলা করে ভেতরে নিয়ে এলো তাকে।
৩. ...চাপা গলায় আবার বলল আজকে তোমরা রোজা রাখো নি?
৪. কালো ব্যাজ পরা ব্যান করেছো। আর তাই আমরা কালো শাড়ি পরেছি। দেখি, ওরা আমাদের শাড়ি পরা ব্যান করে কিনা। (ইতিহাস)

এই বিষয়গুলোকে নৈতিক শিক্ষার আওতায় আনা হয় যা পেডাগোজির ৩ নম্বর ধারার অন্তর্ভুক্ত।

এরপর থেকে উপন্যাসটি চরম উৎকর্ষের দিকে এগুতে থাকে। ষষ্ঠ অধ্যায়ে সরকার যখন মিটিং, মিছিল, শ্লোগানের উপর নিষেধাজ্ঞা জারি করেছিলো তখন আপামর ছাত্র-ছাত্রীরা যে যার হলের ছাদ থেকে চিৎকার করে শ্লোগান দিতে থাকে। এখানেও নারীরা সক্রিয় ভূমিকা রেখেছে। এখানে বিষয়টি সরাসরি রাজনৈতিক শিক্ষার দিক নির্দেশনা দেয়। উপন্যাসে একুশ ও ভাষা-আন্দোলনের পারিপার্শ্বিকতা অনুরণণ তুলেছে। লেখক মাত্রই দৃশ্যদ্রষ্টা হন। জহির রায়হান সম্পর্কে বলা হয়, 'জহির রায়হান সম্ভবত বাংলাদেশের একমাত্র কথাসাহিত্যিক যার উদ্ভবের পেছনে আছে ভাষা আন্দোলনের স্মৃতি ও দ্রোহ।'^৮ এই ভাষা-আন্দোলনের চেতনাকে ধারণ করতে যেয়ে বাঙালির সংস্কৃতি ও সাংস্কৃতিক ঐতিহ্যকে ধারণ করেছেন তিনি। উপন্যাসে গানের ব্যাবহার বাঙালির সাংস্কৃতিক ঝাঙকে উজ্জয়মান রাখার প্রয়াস বলে মনে হয়। আন্দোলনকারীরা গাইছে:

১. ভুলবো না ভুলবোনা একুশে ফেব্রুয়ারি (উপন্যাসের পৃষ্ঠা নম্বর ৫১)
২. ওদের ভুলতে পারি না ভুলি নাই রে (পৃ. ৫৬)
৩. যদি তোর ডাক শুনে কেউ না আসে (পৃ. ৬৮)
৪. আমার সোনার বাংলা আমি তোমায় ভালোবাসি। (পৃ. ৬৮)

অষ্টম এবং নবম অধ্যায়ে ক্লাইম্যাক্স পরিলক্ষিত হয়। এই দুই অধ্যায়েই নারীর ভূমিকা ভীষণ সক্রিয়। এখানে নারীরা ১৪৪ ধারা ভঙ্গ করে মিছিল বের করছে। 'বরকতের খুন ভুলবো না শহীদের খুন ভুলবো না বলে শ্লোগান দিচ্ছে।'^৯ এসব শ্লোগান ঐতিহাসিক সত্যতা বহন করে।^{১০} তারপর গ্রেফতার হচ্ছে—

সালমা জিজ্ঞাস করলো, তোমরা ক'জন।
নীলা জবাব দিলো, পাঁচ।
তাহলে পাঁচ আর আট মিলে আমরা তেরোজন হলাম।
হ্যাঁ, তেরোজন মেয়ে আমরা। সালমা বললো।^{১১}

এভাবেই প্রতিবাদ, প্রতিরোধে বাংলার নারীরাও সমান ভূমিকায় অবতীর্ণ হয়েছে। আসছে ফাল্গুনে প্রতিবাদী সত্তা নিয়ে দ্বিগুণ হতে চেয়েছে তারা। বিষয়টি আগামী প্রজন্মের জন্য প্রেরণাস্বরূপ।

৩.২. এবারে আলোচ্য জহিরুল ইসলামের *অগ্নিসাক্ষী* (১৯৬৯)। উপন্যাসের বক্তব্য যদিও গণ-আন্দোলনকে প্রাধান্য দিয়েছে তথাপি ভাষার জন্য ছাত্র-ছাত্রীদের যে সংগ্রাম, যে ত্যাগ তারই ধারাবাহিকতায় পরবর্তী ৬৯-এর সংগ্রামমুখর উপন্যাস এটি। ৫২-র ভাষা-আন্দোলনের উদ্দীপনা নিয়ে মুনীর, নার্সিস, মধুরিনা, বুলন, দীপক ৬৯-এর গণ-আন্দোলনে ঝাঁপিয়ে পড়েছে। ছাত্র-আন্দোলন ও একটি মধ্যবিত্ত পরিবারের স্বাভাবিক চাওয়া পাওয়ার একসাথে মিশিয়ে লেখক এক বিশেষ উপন্যাস হিসেবে *অগ্নিসাক্ষী*কে দাঁড় করিয়েছেন। *অগ্নিসাক্ষী* ভাষা-আন্দোলনের চেতনাপ্রসূত। উপন্যাসের শেষে কিছু লাইনে উপন্যাসের মূল বক্তব্য প্রতিয়মান। উপন্যাসের শেষাংশে সকলেই ভাষাশহীদের স্মৃতির প্রতি শ্রদ্ধা জানিয়ে তাদের প্রতিবাদ আরো বেগবান করেছে। বলেছে:

শহীদ জব্বার, বরকত, সালমা
লাল সালমা লাল সালমা।
মধুরিনা সংকোচ হারালো, নির্বিকার চেতনাটাকে নির্মূল করে একটা পূর্ণ অনুভূতির আশ্বাদ পেলো।
তারপর ক্রমশ হাইকোর্ট পেরিয়ে মেডিকেল কলেজকে বাইরে রেখে বাহান্ন সালের শহীদ মিনারে গিয়ে হাজির হলো।^{১২}

এই উপন্যাসে নার্সিস, মধুরিনা সংগ্রামী ও প্রতিবাদী নারীর ভূমিকায় অবতীর্ণ হয়েছে। লেখক মধুরিনাকে আমাদের সাথে এভাবে পরিচয় করিয়ে দেয়, 'মধুরিনা তার চিরচেনা পৃথিবী থেকে আড়াল হতে চায় না। এই সমাজে এই উঁচু-নিচু আর্থিক অবস্থানের চোরাবালিতে কঠোর সংগ্রাম করে বাঁচতে চাই।'^{১৩} এখানে পেডাগোজির সামাজিক শিক্ষা ধারাটি অনুসৃত। উপন্যাসে মধুরিনা ছাড়াও আন্দোলনে অন্যান্য মেয়েদের সক্রিয় অংশগ্রহণের চিত্র বারবারই আমাদের সামনে উঠে এসেছে। উল্লেখ্য, 'মিছিলটা দেখতে দেখতেই এগুলো। বেশ কিছু মেয়েও রয়েছে মিছিলের পুরোভাগে। তাদের মিলিত কঠোর আওয়াজ শুনতে পাচ্ছে মধুরিনা।'^{১৪}

৩.৩. সেলিনা হোসেনের (জ. ১৯৪৭) ভাষা-আন্দোলন নিয়ে দুইটি উপন্যাস পাওয়া যায়। *নিরন্তর ঘন্টাধ্বনি* ও *যাপিত জীবন*। *নিরন্তর ঘন্টাধ্বনি* উপন্যাসের একটি জায়গায় ভাষা-সংগ্রামে নারীসমাজের অংশগ্রহণের দৃষ্টান্ত মেলে। মিছিল, মিটিংয়ে নারীদের অংশগ্রহণের দৃশ্য পূর্বে আমরা দেখেছি। তবে এখানে নতুন যে বিষয়টি দৃষ্টিগোচর হয় সেটি হলো ৫২-র আন্দোলনে ছাত্রা স্কুল, কলেজ, বিশ্ববিদ্যালয়ের ক্লাস বর্জন করে। বিয়টির উপস্থাপনে এই উপন্যাসে এসেছে, ‘২৬ ফেব্রুয়ারি ঢাকা বিশ্ববিদ্যালয়, মেডিকেল কলেজ, ইঞ্জিনিয়ারিং কলেজ এবং অন্যান্য কলেজ ও স্কুলের ছাত্র-ছাত্রীরা ক্লাস বর্জন করে।’^{১৫} এই বিষয়টি মানবিক শিক্ষার প্রেরণা দেয়।

৩.৪. সেলিনা হোসেনের রচিত ভাষা-আন্দোলনের সবচেয়ে উজ্জ্বল উপন্যাস *যাপিত জীবন* (১৯৮১)। ভাষার জন্য লড়াইয়ের বীজ রোপিত হয়েছে ১৯৪৮ সালে। চার বছর পথ পরিক্রমা শেষে সে আন্দোলন দানা বেঁধে ওঠে ১৯৫২ সালে।^{১৬} সর্বস্তরের বাঙালির স্বশরীরে সংগ্রাম ও আত্মদানের মধ্য দিয়ে বাংলাকে রাষ্ট্রভাষারূপে প্রতিষ্ঠা করার ঐতিহাসিক দলিলে মোড়া এই উপন্যাসটি।^{১৭} এর প্রেক্ষাপট ১৯৪৭-এর দেশভাগ থেকে ৫২-র ভাষা-আন্দোলন। স্বভাবতই অন্যান্য উপন্যাসের মতোই এখানে নারীর ভূমিকা স্বপ্রতিভ। উপন্যাসে আঞ্জুম একটি সক্রিয় চরিত্র। এর পাশাপাশি ৫২-র মিছিল, মিটিং, পোস্টার লিখন, ব্যানার তৈরি তার প্রচার সকল ক্ষেত্রে মেয়েদের উপস্থিতির চিত্র এই উপন্যাসেও দৃশ্যমান। প্রসঙ্গত উল্লেখ্য এসকল কাজের ঐতিহাসিক সত্যতা রয়েছে।^{১৮}

উপন্যাসের বর্ণনা ও শব্দচয়ন শৈল্পিক নৈপুণ্যে ব্যঞ্জনাবহ। এখানে নর-নারীর প্রেম ও একুশের আন্দোলন এক প্রতীকী ব্যঞ্জনধারী। আঞ্জুম জাফরের প্রেমে প্রতিবাদমুখর। উপন্যাসে আঞ্জুম জাফরকে নানা নামে আখ্যায়িত করেছে। যেমন- চকখড়ি, শীতের বেলা, বাটখারা, মধুমাস, বসন্ত, কৃষ্ণচূড়া, ফুলের বন, ঘুমপাড়ানি গান, স্বপ্ন, চোখের জল, ঘোড়ার ডিম, মিছিল, স্বদেশ, হৃদয়ের বারুদ ইত্যাদি। এখানে একুশের আন্দোলনের প্রতীকায়নে মধুমাস, কৃষ্ণচূড়া, স্বদেশ, মিছিল, হৃদয়ের বারুদ ইত্যাদি নাম অঙ্কিত। শব্দগুলোর ব্যবহার পাঠকের হৃদয়ে বিদ্রোহী দ্যোতনা জাগায়। একইসাথে আরও আমরা উল্লেখ করতে পারি আঞ্জুম জাফরের কথোপকথন। যেখানে ভাষা-আন্দোলনে নারীর অংশগ্রহণের দিকনির্দেশনা মেলে:

ভাষার প্রশ্নে ওদের অযৌক্তিক দাবি আমি একদম সহ্য করতে পারছি না।

এটা আমারও মনের কথা আঞ্জুম। ভেবেছে বাঙালি মাথা তুলবে না, তুলবে কি না টের পাবে।

ঠিক। আমিও তোমার সঙ্গে আছি।^{১৯}

উপন্যাসে আরো দেখা যায় ভাষা-আন্দোলনে ছাত্রীরা অংশগ্রহণ করায় তারা সাজাপ্রাপ্ত হয়েছে। এই উল্লেখ থেকেও নারীর অংশগ্রহণ স্পষ্ট হয়। উপন্যাসের বক্তব্য, ‘ইতোমধ্যে কর্তৃপক্ষ বিশ্ববিদ্যালয় বন্ধ করার সিদ্ধান্ত ঘোষণা করে এবং সাতাশ জন ছাত্র-ছাত্রীর বিরুদ্ধে শাস্তিমূলক ব্যবস্থা গ্রহণ করে। হয় জনকে চার বছরের জন্য বিশ্ববিদ্যালয় থেকে বহিষ্কার করা হয়।’^{২০} দেশের জন্য এই ত্যাগ দেশপ্রেমের উন্মোচন ঘটায়।

উপন্যাসের শেষপ্রান্তে নারীর অংশগ্রহণে প্রাঞ্জল হয়েছে আন্দোলনের প্রান্তর। ভাষার অধিকার অর্জনই ছিল তাদের একক লক্ষ্য। সেখানে লেখক বলেছেন: ‘অসংখ্য ছেলেমেয়ে গ্রেফতার করার পরও অনিঃশেষ। ছাত্র-ছাত্রীরা ধীরে ধীরে মেডিক্যাল কলেজ ও ইঞ্জিনিয়ারিং কলেজ গেট দিয়ে মেডিক্যাল কলেজ হোস্টেলে জমায়েত হতে থাকে।’^{২১} এই চেতনা জাতীয়তাবাদী চেতনার জাগরণ তোলে। এভাবে সেলিনা হোসেনের দুটি উপন্যাস থেকেই ভাষা-আন্দোলনে নারীর অংশগ্রহণের চিত্রল দৃশ্য প্রতিয়মান হয়।

৩.৫. ইতিহাসজ্ঞান, সমাজ-অভিজ্ঞতা, বস্তুময় জীবনদৃষ্টি, স্বদেশ ও সমকাল সচেতনতা ও মুক্তজীবনবাদী সাহিত্যিক শওকত ওসমান (১৯১৭-১৯৯৮)। বিভাগান্তর বাংলা কথাসাহিত্যে ভাষা-আন্দোলনের প্লটকে যারা প্রাধান্য দিয়ে উপন্যাস লিখেছেন তাঁদের মধ্যে শওকত ওসমান ও তাঁর *আর্তনাদ* (১৯৮৫) উপন্যাসটি বিশেষতম। জাতীয় ইতিহাসের কোন মহৎ অধ্যায়কে উপন্যাসে প্রতিফলিত করতে গেলে লেখকের দায়িত্বের পরিধি বহুগুণে বেড়ে যায়। দায়িত্ববোধে শওকত ওসমান ছিলেন সচেতন। ভাষা-আন্দোলনের মতো জাতীয় ইতিহাসকে তিনি তুলে ধরেছেন *আর্তনাদ* উপন্যাসের পাতায় পাতায় জাফর, নগীবউদ্দিন, সালামত আলী প্রমুখ চরিত্রের মধ্য দিয়ে। ব্যক্তিগত অভিজ্ঞতা ও জাতীয় চেতনা থেকে বাংলাকে রাষ্ট্রভাষা করার যে প্রেরণা তাঁকে ছুঁয়ে গিয়েছিল, সেই প্রেরণাতেই কিছুটা প্রতীকী চরিত্রের আদলে *আর্তনাদ* ভাষা-আন্দোলনের ইতিহাসকে উজ্জ্বল করেছে।

আর্তনাদ উপন্যাসে ভাষা-আন্দোলনে সরাসরি অংশ নেয়া নারীর কথা উল্লেখ না থাকলেও মায়ের মুখের ভাষা বাংলা এই প্রতীকায়নে উজ্জ্বল এসেছে। সন্তানহারা বৃদ্ধ পিতার আর্তনাদে বাঙালি নারীর ওপর অত্যাচারের কথা উঠে আসে। ‘একাকী’ শিরোনামে দ্বিতীয় অধ্যায়ের শুরুতেই আমরা পাই, ‘এত রক্ত, জননী বাংলা ভাষা, এত রক্ত ছিল আমাদের শীর্ণ শরীরে।’^{২২}

৩.৬. মোহাম্মদ আবদুল আউয়াল (জ. ১৯৩২) রচিত *আলো আমার আলো* (১৯৯০) ভাষা-আন্দোলনপ্রসূত বিশেষ এক উপন্যাস। উৎসর্গপত্রে গ্রন্থাকারের বক্তব্যে এই বিষয়টির অস্পষ্টতা দূর হতে পারে, ‘ভাষা-আন্দোলনের সৈনিকদের স্মৃতির উদ্দেশ্যে।’^{২৩} উপন্যাসের কাহিনি ১২টি অধ্যায়ের সন্নিবেশিত হয়েছে। ১২ অধ্যায়ের সূচনা, গ্রহিণীমোচন, প্লট উন্মোচন,

উৎকর্ষতা, দ্বন্দ্ব-জটিলতা থেকে পরিণতির দিকে এগুনো এবং উপসংহার সুনির্দিষ্টভাবে সজ্জিত। উপন্যাসের নায়কের বক্তব্য অনুসারে ঐতিহাসিক দু'একটি চরিত্রের উপস্থিতি থাকলেও কাহিনি কাল্পনিক। তবে ইতিহাসবেত্তা মোহাম্মদ আবদুল আউয়াল আলো আমার আলো উপন্যাসে ভাষা-আন্দোলনকেই প্রকাশ করেছেন। ১৯৫২-র ভাষা-আন্দোলন ছাত্রসমাজকে কীভাবে বিদ্রোহী করে তুলেছিল এবং কীভাবে বিপক্ষ শক্তি তাদের রুখবার চেষ্টা করেছিল, আন্দোলন ও জীবনের বিনিময়ে কীভাবে বাংলাকে রাষ্ট্রভাষা হিসেবে প্রতিষ্ঠিত করেছিল বাঙালি জাতি, তারই স্মারকস্বরূপ এই উপন্যাসটি। ভাষা-আন্দোলনে স্বজন হারানোর স্মৃতি বুকে নিয়ে শহীদাত্মার প্রতি শ্রদ্ধা জানানোর উদ্দেশ্যে শহীদ মিনারে ২১শে ফেব্রুয়ারির দিন যাওয়া এবং সেখানে শহীদের আত্মাকে খুঁজে পাওয়া যেন বাঙালি-চেতনার নির্ভেজাল প্রাপ্তি। আর এই প্রাপ্তি-সংযোগ ঘটেছিল এই উপন্যাসের নায়ক কামালের। সে শহিদ মিনারপ্রাঙ্গণ থেকে হারিয়েছিল তার প্রেমিকা আলোকে। তার উক্তি: 'তিরিশ বছর আগের কথা। মনে হয় এইতো সেদিন। সেই সপ্তদশী আলোকে দেখলাম। এখানেই একদিন হারিয়ে গিয়েছিল আলো।'^{২৪}

আলো আমার আলো উপন্যাসে নিজস্ব চিন্তনের বহুবর্ণিল রেখা টেনেছেন লেখক। সেখানে ভাষা-আন্দোলনে অংশ নেয়া সকল বাঙালির রেখাচিত্র অঙ্কনে নারীর অংশগ্রহণকে তুলে এনেছেন। চরিত্র অক্ষরবিন্যাসে বিভূষিত করেছেন উপন্যাসের নায়িকাকে। তার কণ্ঠে উচ্চারণ করিয়েছেন, 'আপনি কি মেয়েদের খুব দুর্বল ভাবেন নাকি।'^{২৫} একই অধ্যায় নায়িকা আলোকে বলতে শোনা যায়, 'আপনি কি মনে করেন শাহেদ ভাই, বাঙ্গালী মেয়েরা আজও সেই ললিতলবঙ্গলতাটি হয়ে আছে।'^{২৬} উপন্যাসে শাহেদ এবং আলো ভাষাসংগ্রামী। আলো সংগ্রামে প্রদীপ্ত, উদ্দীপ্ত। সে বিশ্ববিদ্যালয় পড়ুয়া সচেতন মেয়ে। উপন্যাসে আলোর পাশাপাশি অন্যান্য নারীর উপস্থিতি ভাষা-আন্দোলনে নারীর অংশগ্রহণকে স্পষ্ট করে। ষষ্ঠ অধ্যায়ে একুশে ফেব্রুয়ারির দিন মিছিলে অংশ নেয়া বেবি, রেখা, বিথীর উপস্থিতি বিষয়টিকে আরো দৃঢ় করে। এরই পাশাপাশি উপন্যাসে উল্লেখ আছে, 'কিছুক্ষণ পরে বেশ কয়েকজন মেয়েও এলো ওরা সম্ভবত ইডেন কলেজের ছাত্রী হবে।'^{২৭} এরা সকলেই ভাষা-আন্দোলনে অংশ নিতে রাস্তায় নেমে এসেছে সাহসিকতার সাথে।

আবদুল আউয়ালের আলো আমার আলো উপন্যাসে একুশের চেতনা, সংগ্রাম এবং আন্দোলন-পরবর্তী একুশে ফেব্রুয়ারি উদযাপনের চিত্র ভাস্বর হয়েছে। উপন্যাসে ইতিহাস যেমন এসেছে তেমনি এসেছে একুশে আপামর জনতার অংশগ্রহণ। মিটিং, মিছিল, বক্তৃতা, ১৪৪ ধারা, কাঁদুনে গ্যাস নিক্ষেপ, গুলি, মৃত্যু, লাশ গুম। উপন্যাসে লক্ষণভূমিতে আলোর মৃত্যু হলেও শাহেদ কামালের চেতনায় আলো স্থির। তাইতো হারিয়ে যাওয়া আলোকে একুশে ফেব্রুয়ারির দিন শহিদ মিনারে খুঁজে পায় সে। শাহেদের উক্তি, 'কিন্তু তাকে যে আজ দেখলাম শহীদ মিনারের সিঁড়িতে। সেই চোখমুখ, পরনে সেই সাদা শাড়ী, সেই চাছনি, এতটুকু ভুল নেই।'^{২৮}

৪. উপসংহার

এভাবেই আলোচনার উপাান্তে আমরা দেখতে পাই ভাষা-আন্দোলনের উপন্যাসগুলোয় লেখকগণ প্রেরণাদীপ্ত ও সংগ্রামমুখর নারীর ভূমিকাকে স্ব-প্রতিভা করেছেন। ব্যক্তি ও জাতীয় অধিকার প্রতিষ্ঠায় ২১শে আন্দোলনরত নারীর ভূমিকায় প্রেরণাদীপ্ত হয়েছে একালের নারীরা। যার বড়ো প্রমাণ আমরা পাই অতি সম্প্রতি জুলাই বিপ্লবে নারীদের সংগ্রামমুখর অংশগ্রহণ। বাঙালির জাতীয় আন্দোলনে নারীর এই ভূমিকা কালোত্তীর্ণ হয়ে প্রভাব ফেলুক বর্তমানে ও আগামী প্রজন্মের নারীদের ওপর। এভাবে যুগের পর যুগ আগামী নারীরা অধিকার প্রতিষ্ঠায় সংগ্রামী হওয়ার আন্তরতাগিদ অনুভব করুক। প্রেরণার আধারে থাকুক ৫২-র ভাষা-আন্দোলনে অংশ নেয়া সাহসী নারীরা।

তথ্যনির্দেশ

^১ Dr. Kerl Rosen Krantz, *Pdagogics as a system*, Anna Brackett (tr.), (Washington: P Studley Co., 1872), PP. 5-104.

^২ আরজুমান আরা বেগম, *জহির রায়হানের ছোটগল্প, সমাজ বাস্তবতা* (ঢাকা: বাংলা একাডেমি পত্রিকা, বর্ষ ৪৬, সংখ্যা ৩, ১৯৯৯), পৃ. ৪০।

^৩ অনীক মাহমুদ, *সাহিত্যে সাম্যবাদ থেকে মুক্তিযুদ্ধ* (ঢাকা: আফসার ব্রাদার্স, ১৯৯৯), পৃ. ১৬০।

^৪ জহির রায়হান, *আরেক ফাল্গুন* (ঢাকা: অনুপম প্রকাশ, ২০০২), উৎসর্গপত্র।

^৫ তদেব, পৃ. ১১।

^৬ তদেব, পৃ. ৩৩।

^৭ তদেব, পৃ. ১২।

^৮ হুমায়ূন আজাদ, 'একুশের চেতনা ও তিন দশকের উপন্যাস', *বায়ান্নর একুশ: তিরিশ বছর* (ঢাকা: বাংলা একাডেমী, ১৯৮৩), পৃ. ৫৭।

^৯ জহির রায়হান, *আরেক ফাল্গুন*, পৃ. ৬৪।

^{১০} সুকুমার বিশ্বাস (সংগ্রহ ও সম্পাদনা), *বাংলাদেশের ভাষা আন্দোলন কলকাতা সংবাদপত্র*, (ঢাকা: বাংলা একাডেমি, ১৯৯৫), পৃ. ১২০।

^{১১} জহির রায়হান, *আরেক ফাল্গুন*, পৃ. ৬৮।

^{১২} জহিরুল ইসলাম, *অগ্নিসাক্ষী* (ঢাকা: হরপ্রা প্রকাশনী, ১৯৬৯), পৃ. ১৪০।

^{১৩} তদেব, পৃ. ১৪।

-
- ^{১৪} তদেব, পৃ. ২০।
- ^{১৫} বদরুদ্দিন উমর, *পূর্ববাংলার ভাষা আন্দোলন ও তৎকালীন রাজনীতি*, দ্বিতীয় খণ্ড (ঢাকা: জাতীয় গ্রন্থ প্রকাশন, ১৯৯৬), মুখবন্ধ।
- ^{১৬} আতোয়ার রহমান, 'কথাসাহিত্যে একুশের চেতনা', *বায়ান্নের একুশ তিরিশ বছর*, পৃ. ৪৮।
- ^{১৭} এম. আর. আখতার মুকুল, *ভাষা আন্দোলন থেকে স্বাধীনতা* (ঢাকা: শিখা প্রকাশনী, ২০০৯), পৃ. ৭৯।
- ^{১৮} সেলিনা হোসেন, *যাপিত জীবন* (ঢাকা: মীর প্রকাশন, ২০০৪), পৃ. ৬৭।
- ^{১৯} তদেব, পৃ. ১১৪।
- ^{২০} তদেব, পৃ. ১৫৭।
- ^{২১} সেলিনা হোসেন, *নিরন্তর ঘণ্টাধ্বনি* (ঢাকা: আহমেদ পাবলিশিং হাউজ, ১৯৯৫), পৃ. ৯১।
- ^{২২} শওকত ওসমান, *আর্তনাদ* (ঢাকা: আগামী প্রকাশনী, ১৯৯৫), পৃ. ১৬।
- ^{২৩} মোহাম্মদ আবদুল আউয়াল, *আলো আমার আলো* (ঢাকা: মিল্লাত লাইব্রেরি, ১৯৯০), উৎসর্গপত্র।
- ^{২৪} তদেব, পৃ. ১৬।
- ^{২৫} তদেব, পৃ. ২৩।
- ^{২৬} তদেব, পৃ. ২৫।
- ^{২৭} তদেব, পৃ. ৩১।
- ^{২৮} তদেব, পৃ. ৭৮।

রবীন্দ্রনাথ ঠাকুর ও রোকেয়ার শিক্ষাদর্শন: স্বরূপ অন্বেষণ

[The Educational philosophy of Rabindranath Tagore and Rokeya: An Inquiry into their Essence]

Dr. Mahamuda Akther

Associate Professor, Department of Bangla, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/36.-Dr.-Mahamuda-Akther.pdf>

Received : 25 February 2025

Received in revised: 22 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Rabindranath Tagore, Rokeya Sakhawat Hossain, Pedagogy, Traditional Education, Culture.

ABSTRACT

Rabindranath Tagore (1861-1941) and Rokeya Sakhawat Hossain (1880-1932) are ceremonial figures in colonial India. Despite being nineteen years apart in age, these two intellectuals were nearly the same in terms of their ideas, work, and activities, as well as their style, and social reformation pattern. Although they were not equal in scope, depth, and diversity of literature, they were devoted to developing an alternative, effective education system beyond the existing colonial educational structure. In the present study, we investigate through a comparative discussion how Rabindranath Tagore and Rokeya Sakhawat Hossain modified and modernized the usual colonial education system. Both litterateurs realized there is no alternative to Indigenous pedagogy for the ordinary people and society's freedom, development, modernization, and progress. Therefore, Rabindranath Tagore built Ashramic schools like Shantiniketan, Visva-Bharati, and Sriniketan by adopting a logical, pragmatic approach to modernize the Indian traditional pedagogy irrespective of caste and religion. On the other hand, Rokeya founded a Sakhawat Memorial Girls School aiming to expand Bengali Muslim women's education in the contemporary context. Her educational philosophy was intended to free women from slavery in the chains of patriarchal society and establish women's social status, rights, and dignity. Both Rabindranath and Rokeya emphasized that learning methods close to nature are needed to achieve the goals. Thus, they created the curriculum not only for a diploma but also for self-improvement and socioeconomic enhancement, making their educational philosophy more acceptable and modern in the judgment of the times and context.

শিক্ষা মানবজীবনের মৌলিক ভিত্তি ও উন্নয়নের অনিবার্য উপাদান। সমাজ-সংস্কার, নারী-মুক্তি, জাতীয় জাগরণ কিংবা মানবিক বোধের বিকাশ সবক্ষেত্রেই শিক্ষা একটি গভীর ঐতিহাসিক ও নৈতিক ভূমিকা পালন করে থাকে। ঊনবিংশ ও বিংশ শতকের সন্ধিক্ষেপে ভারতবর্ষ এক গভীর সামাজিক, সাংস্কৃতিক এবং রাজনৈতিক উত্তরণের মধ্য দিয়ে যাচ্ছিল। এই সন্ধিক্ষেপে যাঁরা শিক্ষার মাধ্যমে সমাজকে নবরূপে গঠনের চেষ্টা করেছিলেন, তাঁদের মধ্যে রবীন্দ্রনাথ ঠাকুর (১৮৬১-১৯৪১) ও রোকেয়া সাখাওয়াত হোসেনের (১৮৮০-১৯২০) নাম বিশেষভাবে উজ্জ্বল। এই সময়কালে দুই ভিন্ন ধর্মীয়, সামাজিক ও লিঙ্গপরিচয়ের প্রতিনিধি হিসেবে রবীন্দ্রনাথ ঠাকুর এবং রোকেয়া নিজ নিজ প্রেক্ষাপট থেকে বিকল্প শিক্ষাভাবনার পথ রচনা করেন। বয়সের ব্যবধানে তাঁদের মধ্যে প্রায় দুই দশকের পার্থক্য থাকলেও, উভয়ের শিক্ষাদর্শনে এক গভীর মানবিকতাবোধ, নৈতিক দায়বদ্ধতা ও আত্মমুক্তির সূত্র নিহিত ছিল। একজন মুসলিম নারী সমাজ সংস্কারক ও সাহিত্যিক হিসেবে রোকেয়া যেখানে নারীশিক্ষাকে সামাজিক মুক্তির হাতিয়ার হিসেবে দেখেছেন, রবীন্দ্রনাথ সেখানে শিশুর স্বাধীন বিকাশকে শিক্ষার মূল লক্ষ্য হিসেবে প্রতিষ্ঠা করেছেন। এই প্রবন্ধে তাঁদের শিক্ষাদর্শনের উৎস, উদ্দেশ্য, পাঠ্যক্রম, মাধ্যম, শিখন পরিবেশ ও শিক্ষক-শিক্ষার্থী সম্পর্ককে বিশ্লেষণাত্মকভাবে তুলনা করে দেখা হবে, যাতে তাঁদের শিক্ষাভাবনার স্বরূপ অন্বেষণ সম্ভব হয়।

ঐতিহাসিক ও সামাজিক প্রেক্ষাপট

ঊনবিংশ শতকের মধ্যভাগ থেকে ব্রিটিশ উপনিবেশিক শাসনের অধীনে প্রবর্তিত শিক্ষানীতিগুলো একদিকে আধুনিকতা, ইংরেজি ভাষা ও পাশ্চাত্য জ্ঞানের প্রবেশ ঘটলেও অন্যদিকে তা দেশীয় সমাজ ও সংস্কৃতির গভীরে প্রোথিত শিক্ষার আদর্শের সঙ্গে সংঘাতে পড়ে। প্রাচীনকাল থেকে উপনিবেশপূর্ব পর্যন্ত ভারতবর্ষে বৈদিকশিক্ষা, ব্রাহ্মণ্য-উপনিষদীয় শিক্ষা, বৌদ্ধ এবং ইসলামি শিক্ষাসহ ধর্মীয় ও স্থানীয়ভিত্তিক অন্যান্য দেশীয় শিক্ষা প্রচলিত ছিল। কিন্তু এদেশে ইংরেজ আগমন ও

তাদের শাসন প্রতিষ্ঠার পর ভারতবর্ষের শিক্ষাব্যবস্থায় দুটো ব্যবধান স্পষ্ট হয়ে উঠে। এদেশে পাশ্চাত্য শিক্ষার প্রবর্তনের প্রথম সূচনা মিশনারিদের মাধ্যমেই হয়। নানান দেশের মিশনারিদের অংশগ্রহণ ভারতীয় অঞ্চলে বহুমুখী শিক্ষাধারার সূচনা করে যদিও তা ছিল সমন্বয়হীন এবং শিক্ষার নামে যে ধর্মীয় আদর্শ চাপিয়ে দেওয়া হয়েছিল তা ছিলো সাংস্কৃতিক ঔপনিবেশিকতার সূক্ষ্ম রূপ। মিশনারীদের পর ভারতবর্ষের শিক্ষাব্যবস্থা ধাপে ধাপে মূলত তিনটি গোষ্ঠীর দ্বারা নিয়ন্ত্রিত ও প্রভাবিত হতে থাকে। যথা (ক) ইস্ট ইন্ডিয়া কোম্পানি; (খ) ব্রিটিশ সরকার; (গ) ভারতীয় সমাজ সংস্কারক ও জাতীয় নেতৃবৃন্দের উদ্যোগে। লক্ষ্য ছিল প্রশাসনিক কাজের জন্য দক্ষ ও অনুগত ক্লার্ক শ্রেণি তৈরি করা। তাঁর উজ্জ্বল উদাহরণ ১৮৩৫ সালের ম্যাকলের মিনিট; উডস ডেস প্যাচ (১৮৫৪) এবং হান্টার কমিশন (১৮৮২)। টমাস ব্যাংকিংটন ম্যাকলে (১৮০০-১৮৫৯) প্রথম ইংরেজি শিক্ষার পক্ষপাত করেন। তাঁরই পরামর্শে ভারতবর্ষের স্থানীয় ভাষার পরিবর্তে ইংরেজি ভাষায় শিক্ষাদানকে উৎসাহিত করা হয়। কেননা ‘লর্ড ম্যাকলের দৃষ্টিতে সংস্কৃত, আরবি, ফারসি বা প্রাচ্যের কোনো ভাষা পাশ্চাত্য শিক্ষার মাধ্যম হিসেবে উপযুক্ত ছিল না। এমনকি তাঁর কাছে দেশীয় অন্যান্য মাতৃভাষাও নিকৃষ্ট ছিল।’^১ তাঁর উদ্দেশ্য ছিল,

We must at present do our best to form a class who may be interpreters between us and the millions whom we govern- a class of persons Indian in blood and color, but English in taste, in opinions, in morals and intellect.²

পরবর্তীতে ভারতীয় উপনিবেশ শিক্ষাসংক্রান্ত যাবতীয় সংস্কার শাসকবর্গ করেছেন, তা ম্যাকলের ‘Downward Filtration Theory’-এর নতুন সংস্করণ। কিন্তু লর্ড ম্যাকলের শিক্ষানীতি, উডের ডেসপ্যাচ, হান্টার কমিশন কিংবা স্যডলার কমিশনের ফলে ভারতে যে শিক্ষাব্যবস্থা চালু হয়েছিল তা জনসাধারণের কল্যাণে এসেছে এমনটা বলা যায় না। তবে ব্রিটিশদের মনোকামনা পূরণে মধ্যস্বভোগী সমাজে তৈরি হয়েছিল যারা শাসকশ্রেণিকে সুবিধা দিয়েছে। উনিশ শতকের শেষভাগ থেকে স্বাধীনতা আন্দোলনের সময় পর্যন্ত যখন ব্রিটিশদের উদ্দেশ্য নিয়ে সংশয় তৈরি হয়, তখন পাশ্চাত্য শিক্ষার জ্ঞান-বিজ্ঞানের সংস্পর্শে আসা অনেক ভারতীয় নাগরিক মধ্যবিত্ত শ্রেণির বিকাশ ঘটে; যাঁরা শিক্ষাকে জাতীয় জাগরণের হাতিয়ার হিসেবে ব্যবহার করতে থাকেন; এবং সমাজে বিদ্যমান বিভিন্ন কুসংস্কার-প্রথার সংস্কার সাধনে মনোনিবেশ করে স্বদেশের কল্যাণে নিজেদের নিয়োজিত রাখেন। তাঁদের মধ্যে অন্যতম রাজা রামমোহন রায় (১৭৭২-১৮৩৩), দেবেন্দ্রনাথ ঠাকুর (১৮১৭-১৯০৫), অক্ষয়কুমার দত্ত (১৮২০-১৮৮৬), ঈশ্বরচন্দ্র বিদ্যাসাগর (১৮২০-১৮৯১), মহাত্মা গান্ধী (১৮৬৯-১৯৪৮) প্রমুখ। যাঁরা ঔপনিবেশিক শিক্ষার বিরূপ প্রভাব বুঝতে পেরে শিক্ষাকে একটি নতুন দৃষ্টিকোণ থেকে ভিন্ন ভিন্ন দর্শন ও প্রস্তাবনা রেখেছিলেন। তাঁদেরই ভাবনার যোগ্য উত্তরসূরি রবীন্দ্রনাথ ঠাকুর ও রোকেয়া সাখাওয়াত হোসেন যাঁরা শিক্ষা ও সমাজচিন্তায় এক ভিন্নমাত্রা যোগ করেন। এই ইতিহাস ও সমাজ-পরিস্থিতি থেকেই গড়ে ওঠে তাঁদের স্বতন্ত্র শিক্ষাদর্শন, যা এই প্রবন্ধে অন্বেষণের প্রয়াস থাকবে।

রবীন্দ্রনাথ ঠাকুরের শিক্ষাদর্শন

ঔপনিবেশিক শাসনের পৃষ্ঠপোষকতায় গড়ে ওঠা ভারতে শিক্ষাব্যবস্থা প্রধানত উপযোগিতামূলক ও শাসনকেন্দ্রিক ছিল। এই কাঠামোর মধ্যে শিক্ষার্থী এক নিষ্ক্রিয় গ্রহীতা, পাঠক্রম ছিল পরীক্ষানির্ভর। এ অবস্থার পরিপ্রেক্ষিতে রবীন্দ্রনাথ ঠাকুর এক ঐতিহাসিক ও মননশীল শিক্ষাদর্শন নির্মাণ করেন, যার কেন্দ্রে ছিল ব্যক্তিস্বাধীনতা, সৃজনশীলতা, মানবিকতা ও সর্বজনীনতা। রবীন্দ্রনাথ ঠাকুরের সাহিত্যকর্মের একটা বিরাট অংশ জুড়ে আছে আমাদের শিক্ষা, শিক্ষানীতি-পদ্ধতি-প্রয়োগ নিয়ে আলোচনা-মতামত-সমালোচনা। বহু প্রবন্ধ-ভাষণ-চিঠিতে তিনি এ বিষয়ে মূল্যবান মতামত ব্যক্ত করেছেন তাঁর দর্শনের মূল ভিত্তি ছিল সত্যের অন্বেষণ, মুক্ত চিন্তা, শিল্পবোধ ও অন্তরাত্মার জাগরণ। এবারে এই বিষয়গুলোর প্রতি দৃষ্টি রেখে প্যাডাগজির আলোকে তাঁর শিক্ষাদর্শনের স্বরূপ অন্বেষণের প্রয়াস থাকবে।

শিক্ষার্থী

রবীন্দ্রনাথ ঠাকুরের শিক্ষাভাবনার অন্যতম মৌলিক দিক হলো শিক্ষার্থীর প্রতি তাঁর দৃষ্টিভঙ্গি। রবীন্দ্রনাথ বিশ্বাস করতেন, শিক্ষার্থীর চিন্তা, কল্পনা ও অনুভবের স্বাধীনতা না থাকলে প্রকৃত শিক্ষা সম্ভব নয়। শিক্ষার্থীর মনে যেন প্রশ্ন জাগে, সৃজনের আনন্দ জন্ম নেয়-এই চেতনায় তিনি গড়ে তোলেন শান্তিনিকেতনের পাঠদান। কিন্তু ঔপনিবেশিক সরকার যে শিক্ষা চালু করেছিল, তা ব্যক্তিসত্তা ও চিন্তার জগৎকে চেপে ধরে, মানুষের চিন্তা ও অভিজ্ঞতাকে রুদ্ধ করে দেয়। ফলে শিক্ষার্থীরা সত্য উপলব্ধি করতে শেখে না। ‘শিক্ষার হেরফের’ প্রবন্ধে তিনি বলেন,

স্বাধীন চলাফেরার জন্য অনেকখানি স্থান রাখা আবশ্যিক, নতুবা আমাদের স্বাস্থ্য এবং আনন্দের ব্যাঘাত হয়। শিক্ষা সম্বন্ধেও এই কথা খাটে। যতটুকু কেবলমাত্র শিক্ষা অর্থাৎ অত্যাবশ্যক তাহারই মধ্যে শিশুদিগকে একান্ত নিবদ্ধ রাখিলে কখনোই তাহাদের মন যথেষ্ট পরিমাণে বাড়িতে পারে না। অত্যাবশ্যক শিক্ষার সহিত স্বাধীন পাঠ না মিশাইলে ছেলে ভালো করিয়া মানুষ হইতে পারে না- বয়ঃপ্রাপ্ত হইলেও বুদ্ধিবৃত্তি সম্বন্ধে সে অনেকটা পরিমাণে বালক থাকিয়াই যায়।^৩

অর্থাৎ শিক্ষার প্রকৃত উদ্দেশ্য হওয়া উচিত শিক্ষার্থীর মনে কৌতুহল, আগ্রহ ও প্রশ্ন উদ্বেক করে অন্তরঙ্গতার গভীরে আলো জ্বালানো, যাতে সে তার চারপাশের জগৎকে সত্যিকারভাবে উপলব্ধি করতে পারে। রবীন্দ্রনাথ ঠাকুরের শিক্ষাদর্শনে শিক্ষক ও ছাত্রের সম্পর্ক কেবল জ্ঞানের দাতা ও গ্রহীতার মধ্যে সীমাবদ্ধ নয়। ‘The Schoolmaster’ (১৯২৪) প্রবন্ধে তিনি প্রচলিত কতৃমূলক শিক্ষাব্যবস্থার বিরুদ্ধে সোচ্চার হয়ে বন্ধুত্ব, স্বাধীনতা ও মানবিক বন্ধনের ওপর গুরুত্বারোপ করেছেন। কেননা স্কুলে শিক্ষকের বিরূপ আচরণই তাঁর চিন্তে স্কুল বিমুখতা তৈরি করেছিল। তা থেকেই তিনি শিক্ষক-শিক্ষার্থীর সম্পর্কের ওপর গুরুত্ব দিয়েছিলেন।

পাঠক্রম

রবীন্দ্রনাথ ঠাকুর তাঁর পাঠক্রমে প্রথাগত রুটিনভিত্তিক, পরীক্ষামুখী পাঠ্যবস্তুর বদলে জীবনঘনিষ্ঠ বিষয়কে প্রাধান্য দিয়েছেন। সেকারণেই তাঁর শিক্ষাপ্রতিষ্ঠান শান্তিনিকেতনের পাঠ্যসূচি ছিল নমনীয় ও স্বতঃস্ফূর্ত। তাঁর পাঠক্রমের মূল স্তম্ভগুলো হলো:

প্রকৃতিসংলগ্ন শিক্ষা: রবীন্দ্রনাথ শান্তিনিকেতন প্রতিষ্ঠা করেন ‘প্রকৃতির মাঝে শিক্ষা’ এই আদর্শ সামনে রেখে। তিনি শহুরে চার দেওয়ালের ভেতরের শিক্ষা ব্যবস্থাকে সীমাবদ্ধ মনে করতেন। কেননা প্রকৃতি শিশুদের কৌতুহল জাগায় এবং মানসিক বিকাশে সহায়ক হয়। তাঁর মতে,

আদর্শ বিদ্যালয় যদি স্থাপন করিতে হয়, তবে লোকালয় হইতে দূরে নির্জনে মুক্ত আকাশ ও উদার প্রান্তরে গাছপালার বড়ো ছায়াময় গাছের তলায় ছাত্রদের ক্লাস বসিবে। তাহাদের শিক্ষার কতক অংশ অধ্যাপকের সহিত তরুণশ্রীর মধ্যে বেড়াইতে বেড়াইতে সমাধা হইবে। সন্ধ্যার অবকাশে তাহারা নক্ষত্রপরিচয়ে, সংগীত চর্চায়, পুরাণকথা ও ইতিহাসের গল্প শুনিয়া যাপন করিবে।^৪

এই ভাবনারই বাস্তব প্রয়োগ তিনি করেছিলেন শান্তিনিকেতনে।

সাংস্কৃতিক চর্চাভিত্তিক পাঠক্রম- রবীন্দ্রনাথ তাঁর শিক্ষাদর্শনে সাংস্কৃতিক শিক্ষার গুরুত্ব অনুভব করে কবিতা, সংগীত, নৃত্য, নাটক ও চিত্রকলা ইত্যাদি সহ বিভিন্ন সৃজনশীল কার্যক্রম পাঠক্রমে অন্তর্ভুক্ত করেন।

কর্মমুখী ও জীবনঘনিষ্ঠ শিক্ষা- রবীন্দ্রনাথ ঠাকুরের শিক্ষাদর্শে শারীরিক শ্রম ও বাস্তবজীবনের দক্ষতা অর্জন ছিল গুরুত্বপূর্ণ দিক। শান্তিনিকেতনে কৃষি, হস্তশিল্প ও উদ্যানবিন্যাস শেখানো হতো বাস্তব অভিজ্ঞতার ভিত্তিতে। উদাহরণস্বরূপ বলা যায়, ১৯০৫ সালে কুসুমতো সান নামে এক জাপানি দারশিল্পী শান্তিনিকেতনে ছাত্রদের হাতে-কলমে আসবাব বানানো, বেঞ্চ তৈরি, ছোটোখাটো কাঠের জিনিস বানানোর প্রশিক্ষণ দিতেন।

বিজ্ঞানশিক্ষা: শান্তিনিকেতন ও বিশ্বভারতীতে পদার্থবিদ্যা, রসায়ন, জীববিদ্যা, ভূগোল, কৃষিবিজ্ঞানসহ বিভিন্ন বিষয়ে পাঠ্যক্রম চালু করা হয়। এই কারণেই তাঁর শিক্ষালয়ে সত্যেন বসুর মতো বিশিষ্ট বিজ্ঞানী শিক্ষাদানে যুক্ত হন, যার ফলে গবেষণাভিত্তিক বিজ্ঞানশিক্ষা আরও জোরদার হয়।

বিশ্বজনীন পাঠক্রম- শান্তিনিকেতনে ও বিশ্বভারতীতে বাংলা, সংস্কৃত, পালি, চীনা, আরবী, ফারসি, তিব্বতি, জাপানি, জার্মান, ইংরেজি, ফরাসি সহ নানা ভাষায় পাঠদান ও ভাষাচর্চা চালু ছিল। ভাষাগুলোর সঙ্গে সম্পর্কিত সাহিত্য, ইতিহাস, ধর্মতত্ত্ব, সংগীত ও সংস্কৃতিচর্চা পাঠ্যসূচির অন্তর্ভুক্ত ছিল, যা শিক্ষার্থীদের শুধু ভাষাগত দক্ষতা নয় বরং বিশ্বসংস্কৃতির পরিপ্রেক্ষিতে চিন্তা করতে উদ্বুদ্ধ করতো। উপরের মূল স্তম্ভ ছাড়াও তিনি নীতিশিক্ষা, নারীশিক্ষা ও শিশুশিক্ষার মতো বিষয়গুলোকে গুরুত্ব সহকারে পাঠক্রমে অন্তর্ভুক্ত করেন।

শিখন-পরিবেশ

রবীন্দ্রনাথের শিক্ষালয় শান্তিনিকেতনের ধারণা মূলত মুক্ত প্রকৃতিকে কেন্দ্র করে। তাঁর মতে, ‘অগ্নি বায়ু জলস্থল বিশ্বকে বিশ্বাত্মা দ্বারা সহজে পরিপূর্ণ করিয়া দেখিতে শেখাই যথার্থ শেখা। এই শিক্ষা শহরের ইস্কুলে ঠিকমত সম্ভব না; সেখানে বিদ্যা শিক্ষার কারখানা-ঘরে জগৎকে আমরা একটা যন্ত্র বলিয়াই শিখিতে পারি।’^৫ শান্তিনিকেতনে তিনি প্রতিষ্ঠা করেছিলেন আশ্রমভিত্তিক এই শিক্ষাব্যবস্থা- যা ছিল শহরের ক্লাসঘর-নির্ভর পাঠক্রম থেকে সম্পূর্ণ ভিন্ন। রবীন্দ্রনাথ একস্থানে লেখেন,

আদর্শ-বিদ্যালয় যদি স্থাপন করিতে হয় তবে লোকালয় হইতে দূরে নির্জনে মুক্ত আকাশ ও উদার প্রান্তরে গাছপালার মধ্যে তাহার ব্যবস্থা করা চাই। সেখানে অধ্যাপকগণ নিভৃতে অধ্যয়ন ও অধ্যাপনায় নিযুক্ত থাকিবেন। এবং ছাত্রগণ সেই জ্ঞানচর্চার যজ্ঞক্ষেত্রের মধ্যেই বাড়িয়া উঠিতে থাকবে।^৬

এখানে শিক্ষার্থী শুধু বিদ্যার্জন করে না, বরং আত্মনিয়ন্ত্রণ, ধ্যান-চিন্তা ও চরিত্র গঠনের মধ্য দিয়ে মানবিক উৎকর্ষের পথে অগ্রসর হয়।

শিক্ষার মাধ্যম

রবীন্দ্রনাথ বিশ্বাস করতেন মাতৃভাষায় শিক্ষা মানবজগতের সঙ্গে শিক্ষার্থীর সম্পর্ক স্থাপন করে। সেকারণেই তিনি শিক্ষার মাধ্যম হিসেবে মাতৃভাষার গুরুত্ব অত্যন্ত জোর দিয়ে বলেছেন, ‘শিক্ষায় মাতৃভাষাই মাতৃদুগ্ধ।’^৭ শান্তিনিকেতনে বাংলা ছিল শিক্ষার প্রধান মাধ্যম, যেখানে সাহিত্য, সংগীত, বিজ্ঞান এমনকি দর্শনও মাতৃভাষায় শেখানো হতো। পাশাপাশি ইংরেজি ও সংস্কৃত ভাষাও শেখানো হতো- তবে চাপিয়ে নয়, প্রয়োজন ও আগ্রহভিত্তিকভাবে। তিনি বিশ্বাস করতেন, বহুভাষিক শিক্ষা সংস্কৃতির গভীরতা দেয়, কিন্তু ভিত্তি হতে হবে মাতৃভাষার ওপর। ফলে ইংরেজি ভাষার প্রাধান্যকে স্বীকার করলেও তিনি সেটিকে শিক্ষার প্রাথমিক মাধ্যম হিসেবে গ্রহণ করেননি। যদিও বিশ্বভারতীতে সংস্কৃত, পালি, আরবী, চীনা ও ইংরেজী সব ভাষাকেই পাঠ্যক্রমে অংশ হিসেবে গ্রহণ করা হয়।

শিক্ষার উদ্দেশ্য ও ভূমিকা

রবীন্দ্রনাথের শিক্ষাদর্শনের সবচেয়ে গভীর দিক হলো ব্যক্তির আত্মজাগরণ ও বিশ্বসত্তা বিকাশ। তাঁর ভাষায় ‘কেবল ইন্দ্রিয়ের শিক্ষা নয়, কেবল জ্ঞানের শিক্ষা নয়, বোঝার শিক্ষাকে আমাদের বিদ্যালয়ে স্থান দিতে হবে।’^৮ এটি কেবল বই পড়া বা ডিগ্রি অর্জনের বিষয় নয়; বরং জীবনকে উপলব্ধি করার উপায়। তাঁর প্রতিষ্ঠিত ব্রহ্মচর্য আশ্রম (১৯০১), বিশ্বভারতী বিশ্ববিদ্যালয় (১৯২১) এবং শ্রীনিকেতন (১৯২২) উপনিবেশক পাঠ্যক্রমের বিপরীতে আত্মিক, নান্দনিক ও সমাজমুখী শিক্ষার এক বিকল্প দৃষ্টান্ত।

রোকেয়ার শিক্ষাদর্শন

ঊনবিংশ শতাব্দীর শেষভাগে ও বিংশ শতাব্দীর সূচনালগ্নে যখন ভারত উপমহাদেশ ছিল ব্রিটিশ উপনিবেশিক শাসনের যাতাকলে বিপর্যস্ত, ঠিক তখনই আর্বিভাব ঘটে রোকেয়ার মতো প্রগতিশীল মননের এক দুর্বীর কণ্ঠস্বরের। এই সময় মুসলিম সমাজে বিশেষ করে নারীদের প্রতি শিক্ষার পথ ছিল প্রায় সম্পূর্ণরূপে রুদ্ধ। এই পটভূমিতে রোকেয়ার শিক্ষাদর্শন শুধু বিদ্যার আলো জ্বালায়নি, বরং একটি বিপ্লবের সূত্রপাত করেছিল, যা নারীকে আত্মমর্যাদাশীল, যুক্তিবাদী ও অধিকার সচেতন হিসেবে গড়ে তোলার সাহস দিয়েছিল। এবারে প্যাডাগজির আলোকে রোকেয়ার শিক্ষাদর্শনের স্বরূপ বিশ্লেষণের প্রয়াস করা হলো:

শিক্ষার্থী

রোকেয়ার কাছে শিক্ষা কেবল জ্ঞান দেওয়ার কাজ নয়-বরং শিক্ষার্থীর ভেতরকার মানুষকে জাগিয়ে তোলার প্রক্রিয়া। তিনি শিক্ষার্থীদের শেখাতে চেয়েছিলেন অন্ধ আনুগত্য নয়, যুক্তিপূর্ণ সংশয় হতে হবে শিক্ষার ভিত্তি। প্রকৃত শিক্ষা সম্পর্কে তিনি বলেন,

ঈশ্বর আমাদের হস্ত পদ, চক্ষু, কর্ণ, মনঃ এবং চিন্তাশক্তি দিয়াছেন। যদি আমরা অনুশীলন দ্বারা সংকার্য্য করি, চক্ষু দ্বারা মনোযোগ সহকারে দর্শন (বা observe) করি, কর্ণ দ্বারা মনোযোগ পূর্বক শ্রবণ করি, এবং চিন্তাশক্তি দ্বারা সূক্ষ্মভাবে চিন্তা করিতে শিখি-তাহাই প্রকৃত শিক্ষা। আমরা কেবল “পাশ করা বিদ্যা”কে প্রকৃত শিক্ষা বলি না।^৯

রোকেয়া শিক্ষার্থীর ধারণায় লিঙ্গভিত্তিক বৈষম্যের প্রতিবাদ করেন। মেয়েরা যে পড়তে পারবে না, চিন্তা করতে পারবে না- এই সামাজিক ধারণাকে তিনি একেবারে ভেঙে ফেলেন। তিনি তাদের আত্মনির্ভর হতে শেখান- অর্থনৈতিকভাবে, মানসিকভাবে এবং বুদ্ধিবৃত্তিকভাবে। তাঁর মতে,

পুরুষের সমকক্ষতা লাভের জন্য আমাদের যাহা করিতে হয়, তাহাই করিব। যদি এখন স্বাধীনভাবে জীবিকা অর্জন করিলে স্বাধীনতা লাভ হয়, তবে তাহাই করিব। আবশ্যক হইলে আমরা লেডীকেরাণী হইতে আরম্ভ করিয়া লেডীমাজিস্ট্রেট, লেডীব্যারিষ্টার, লেডীজজ- সবই হইব! আমরা যদি রাজকীয় কার্য্যক্ষেত্রে প্রবেশ করিতে না পারি, তবে কৃষিক্ষেত্রে প্রবেশ করিব।^{১০}

রোকেয়ার দৃষ্টিভঙ্গিতে শিক্ষক-শিক্ষার্থী সম্পর্ক ছিল সমমর্যাদাভিত্তিক ও উৎসাহব্যঞ্জক। তিনি শিক্ষার্থীদের মধ্যে আত্মবিশ্বাস, যুক্তিশক্তি, নৈতিকতা ও মানবিক বোধ জাগিয়ে তুলতে চেয়েছিলেন, যাতে তারা কেবল গৃহস্থালির যন্ত্র না হয়ে সমাজের দায়িত্বশীল নাগরিকে পরিণত হয়।

পাঠ্যক্রম

রোকেয়ার শিক্ষাভাবনায় প্রচলিত পাঠ্যক্রম নারীর জন্য বৈষম্যমূলক ও পশ্চাৎমুখী। নারী শিক্ষার বিষয় সম্পর্কে সমাজের মনোভাব ছিল, ‘স্ত্রীলোকেদের উচ্চশিক্ষার প্রয়োজন নাই। মেয়েরা চর্কর্য, চোষা রাঁধিতে পারে, বিবিধ প্রকার সেলাই করিতে পারে, দুই চারি খানা উপন্যাস পাঠ করিতে পারে, ইহাই যথেষ্ট। আর বেশী আবশ্যক নাই।’^{১১} কিন্তু তিনি মুসলিম নারীদের যথার্থ ও প্রকৃত শিক্ষায় শিক্ষিত করতে চেয়েছিলেন। তিনি ১৯১১ সালে ‘সাখাওয়াত মেমোরিয়াল স্কুল’ স্থাপন করে পাঠ্যক্রমে এই বিষয়গুলো অর্ন্তভুক্ত করেন:

ভাষা শিক্ষা: উর্দুর পাশাপাশি ইংরেজি ও পরে বাংলা অন্তর্ভুক্ত হয়। তিনি ভাষাকে সামাজিক অধিকারে অংশ হিসেবে দেখতেন।

গণিত ও বিজ্ঞান: নারীর যৌক্তিকতা ও যুক্তিবোধ গঠনের জন্য গণিত ও সাধারণ বিজ্ঞান অন্তর্ভুক্ত করেন। *সুলতানার* স্বপ্ন তে রোকেয়া নারীর বিজ্ঞান চর্চা এবং প্রযুক্তি ব্যবহারের স্বপ্ন দেখিয়েছেন।

ইতিহাস ও ভূগোল: বিশ্বজ্ঞান, নাগরিকতা ও সমাজের বোধ গঠনের অংশ হিসেবে এগুলো অন্তর্ভুক্ত করেন।

গার্হস্থ্য বিজ্ঞান ও স্বাস্থ্যশিক্ষা: নারীদের আর্থ-সামাজিক ক্ষমতায়নের জন্য তিনি গৃহস্থালি, সেলাই, স্বাস্থ্য ও পরিচ্ছন্নতা শেখানোর ওপর জোর দেন। কেননা তাঁর মতে, ‘সুগৃহিণী হওয়ার নিমিত্তই সুশিক্ষা (Mental culture) আবশ্যিক’।^{১২} পাশাপাশি নারীর অর্থনৈতিক মুক্তির জন্য এ ধরনের কর্মমুখী শিক্ষার প্রয়োজন আছে।

নৈতিকতা, ধর্মতত্ত্ব ও শারীরিক শিক্ষা: ধর্মীয় সহনশীলতা ও নৈতিক বোধ তৈরির জন্য তিনি তফসিরসহ কোরআন পাঠ পাঠ্যক্রমে অন্তর্ভুক্ত করেন। তাঁর পাঠ্যক্রমে শারীরিক শিক্ষাও গুরুত্বপূর্ণ স্থান পেয়েছে।

রোকেয়া পাঠ্যক্রম নির্ধারণে এমন সব বিষয়ই যুক্ত করেন যার লক্ষ্য ছিল শিক্ষার্থীদের চিন্তা, প্রশ্ন ও যুক্তি শেখানো, যা কেবল পুঁথিগত নয়, জীবনঘনিষ্ঠ। বিভিন্ন প্রবন্ধ যেমন ‘সুগৃহিণী’, ‘স্ত্রীজাতির অবনতি’, ‘সুবেহ্ সাদেক’, ‘বঙ্গীয় নারী শিক্ষা সমিতি’ প্রবন্ধের বিভিন্ন আলোচনায় তাঁর এই পাঠ্যক্রমের প্রমাণ মেলে।

শিখন-পরিবেশ

রোকেয়ার শিক্ষাপ্রতিষ্ঠানে শিখন পরিবেশ ছিল নারীর জন্য ভীতিমুক্ত ও আত্মনির্ভরতা গঠনের ক্ষেত্র। তিনি জানতেন, সামাজিক প্রতিবন্ধকতা নারীশিক্ষার অন্যতম বাঁধা, তাই, তিনি তাঁর প্রতিষ্ঠানে নারী শিক্ষকদেরই নিয়োগ দেন। তাঁর শিখন পরিবেশ ধর্ম ও বিজ্ঞানের মধ্যে বিরোধ নয়, বরং সমন্বয় ছিল। তিনি কোরআনের নির্দেশনা যেমন মানতেন, তেমনই বিজ্ঞানের পর্যবেক্ষণকেও গুরুত্ব দিতেন। এই চিন্তাচর্চামূলক পরিবেশই তাঁর শিক্ষাব্যবস্থার অন্যতম বৈশিষ্ট্য।

শিক্ষার মাধ্যম

রোকেয়ার মতে, মাতৃভাষায় শিক্ষা আত্মপরিচয়ের মূল ভিত্তি। একটি প্রবন্ধে তিনি উল্লেখ করেন, ‘এখানকার মুসলমানেরা মাতৃহীন অর্থাৎ তাহাদের মাতৃভাষা নাই। তাহারা উর্দুকে মাতৃভাষা বলে দাবী করে বটে কিন্তু এমন বিকৃত উর্দু বলে যে, তাহা শুনিলে শ্রবণবিবর ক্ষত-বিক্ষত হয়’।^{১৩} তাই তিনি তাঁর স্কুলে বাংলা ও ইংরেজিকে সমানভাবে স্থান দেন। ফলে ‘সাখাওয়াত মেমোরিয়াল গার্লস স্কুল’-এ তিনি ভাষার ব্যবহারকে বাস্তবভাবে প্রয়োগ করেন এভাবে-বাংলা (প্রধান মাধ্যম), ইংরেজি (উচ্চতর জ্ঞানের জন্য) ও আরবী/উর্দু (ধর্মীয় মৌলিক জ্ঞানের জন্য সীমিতভাবে)। তাঁর বিভিন্ন প্রবন্ধ সমূহ বিশ্লেষণ করে রোকেয়ার শিক্ষা মাধ্যমের অভিত্রায় বুঝতে পারা যায়।

শিক্ষার উদ্দেশ্য ও ভূমিকা

ঊনবিংশ শতাব্দীর ভারতীয় সমাজে শিক্ষার উদ্দেশ্য ছিল পুরুষদের কর্মজীবী ও আনুগত্যপরায়ণ নাগরিকে পরিণত করা। নারীদের জন্য শিক্ষা ছিল একটি সাজানো সামাজিক গৃহবন্দিত্বের প্রলেপমাত্র- ঘরের কাজ, ধর্মপালন ও পুরুষের সেবা। এই দৃষ্টিভঙ্গির বিরুদ্ধে রোকেয়া বলিষ্ঠভাবে দাঁড়ান। তিনি মনে করতেন, শিক্ষার প্রকৃত উদ্দেশ্য আত্মজাগরণ, যুক্তিচর্চা ও ন্যায়ের পক্ষে দাঁড়ানোর সাহস ও অর্জন। তিনি চাইতেন, নারী যেন নিজের অস্তিত্বকে বুঝতে শেখে, চিন্তা করতে শেখে এবং সমাজের নির্ধারিত-নির্দেশিত কাঠামোর বিরুদ্ধে দাঁড়াতে শেখে। বিদ্যালয়ে শিক্ষার এই উদ্দেশ্যই তিনি *পদ্মরাগ* এর দীন তারিণীর মাধ্যমে প্রকাশ করেছেন। তাঁর শিক্ষাদর্শন বলিষ্ঠভাবে যুক্তিবাদী। *সুলতানার* স্বপ্ন-এ তিনি দেখিয়েছেন কীভাবে নারী শাসিত সমাজে বিজ্ঞান ও যুক্তিনির্ভর শিক্ষাই সমাজ রূপান্তরের মাধ্যম হতে পারে।

তুলনামূলক বিশ্লেষণ: রবীন্দ্রনাথ ঠাকুর ও রোকেয়ার শিক্ষাদর্শন

রবীন্দ্রনাথ ঠাকুর ও রোকেয়া- দুই ভিন্ন ধর্ম, লিঙ্গ ও সামাজিক অবস্থানের চিন্তাবিদ; তাঁদের নিজস্ব প্রেক্ষাপট থেকে শিক্ষাকে দেখেছেন সামাজিক পরিবর্তনের অন্যতম নিয়ামক হিসেবে। তাঁদের শিক্ষাদর্শন ভিন্নতাপূর্ণ রাজনৈতিক, সাংস্কৃতিক ও দার্শনিক সূত্র থেকে উৎসারিত হলেও উভয়ের চিন্তায় কিছু মৌলিক মিলও লক্ষণীয়। যদিও উভয়ের মধ্যে প্রত্যক্ষ সংলাপ বা পারস্পরিক চিঠিপত্র কিংবা অন্য কোনো যোগাযোগ বা সহযোগিতার প্রমাণ মেলে না। ‘হয়তো এই দুই যুগান্তকারী স্বপ্নদ্রষ্টা মহান ব্যক্তিত্ব পরস্পরের সান্নিধ্যে আসার সুযোগ পেলে, তাঁদেরও পরস্পরকে কাছে থেকে জানা-বোঝার সময়, সুযোগ ও উপায় থাকলে বাঙালি জাতির জন্য তা অধিকতর কল্যাণ বয়ে আনত’।^{১৪} এ পর্যায়ে তাঁদের শিক্ষাভাবনার ভিত্তিগুলোর একটি তুলনামূলক পাঠ উপস্থাপনের প্রয়াস করা হলো:

দর্শনের ভিত্তি ও লক্ষ্য

রবীন্দ্রনাথের শিক্ষাদর্শনের কেন্দ্রে ছিল মানবিকতা, সৃজনশীলতা, প্রকৃতি-সংলগ্নতা এবং বিশ্বনাগরিকতাবোধ। তিনি ব্যক্তি ও সমাজের মধ্যে জ্ঞানচর্চার সংযোগ স্থাপন করতে চেয়েছেন। অপরদিকে রোকেয়ার শিক্ষাভাবনার মূল লক্ষ্য ছিল নারীর

আত্মমুক্তি, যুক্তিনির্ভর সমাজচিন্তা ও ধর্মীয় কুসংস্কারের বিরুদ্ধে লড়াই। তাঁর কাছে শিক্ষা ছিল নারীর অধিকার ও অস্তিত্বের প্রশ্ন। অর্থাৎ রবীন্দ্রনাথ শিক্ষাকে নন্দন ও আত্মিক জাগরণের উপায় হিসেবে দেখেন; রোকেয়া শিক্ষাকে দেখেন প্রতিরোধ, প্রতিবাদ ও সমাজরপান্তরের কার্যকরী হাতিয়ার হিসেবে।

শিক্ষার্থী ভাবনা

রবীন্দ্রনাথ শিক্ষার্থীকে ভাবেন এক অনুসন্ধানী, স্বাধীন ও আত্মঅন্বেষণকারী ব্যক্তি হিসেবে। রোকেয়া শিক্ষার্থী বিশেষত নারীকে দেখেন অবদমিত সমাজের প্রতিনিধি হিসেবে, যেখানে শিক্ষার্থীর চेतনার জাগরণ ঘটানো অবশ্যম্ভাবী।

দর্শনগত ভিন্নতা

রবীন্দ্রনাথ শিক্ষার্থীর সত্তাকে চিরায়ত মানবিকতায় বিস্তৃত করেন, আর রোকেয়া বাস্তবিক নিপীড়িত অবস্থান থেকে তাকে সংগ্রামী চেতনায় স্থাপন করেন।

পাঠক্রম

রবীন্দ্রনাথ পাঠক্রমে অন্তর্ভুক্ত করেন শিল্প, প্রকৃতি, সাহিত্য ও দর্শনের সমন্বয়- যেখানে পাঠ্যবইয়ের গণ্ডি ছাড়িয়ে জীবনই হয়ে ওঠে পাঠের বিষয়। রোকেয়া পাঠক্রমে গুরুত্ব দেন ব্যবহারিক জ্ঞান, বিজ্ঞানমনস্কতা ও নৈতিক শিক্ষা-যা নারীকে আত্মনির্ভর করে তোলে। রোকেয়ার শিক্ষার্থীরা শুধু পাঠ্যশিক্ষা নয় বরং সাংস্কৃতিক কার্যক্রমেও সক্রিয় ছিল। আবৃত্তি, অভিনয়, শারীরিক শিক্ষা ইত্যাদি বিষয়গুলো তাঁর পাঠক্রমে বিশেষ গুরুত্ব পেয়েছিল। উভয়েই প্রচলিত ‘তোতাপাঠ’ ও অনুকরণভিত্তিক পাঠক্রমের বিরোধিতা করেছেন। রবীন্দ্রনাথের পাঠক্রম ছিল অবিন্যস্ত, মুক্ত ও সৃজনশীলতায় উদ্ভূত; সেখানে রোকেয়ার পাঠক্রম ছিল তুলনামূলকভাবে সংরক্ষিত ও বাস্তবমুখী, বিশেষ করে মুসলিম সমাজের প্রেক্ষাপট উপযোগী। রোকেয়া ধর্মীয় শিক্ষাকে পাঠ্যসূচিতে রেখেছিলেন যাতে ধর্মের নৈতিক দিকগুলো শিক্ষার্থীর মূল্যবোধ তৈরিতে সহায়তা করে। রবীন্দ্রনাথ ঠাকুরের বিদ্যালয় প্রথমদিকে ধর্মীয়ভাবে পরিচালিত হলেও ধীরে ধীরে তিনি সেটাকে বহুমাত্রিক ও আন্তর্জাতিক চেতনায় উন্নিত করেন।

শিখন পরিবেশ

রবীন্দ্রনাথের শান্তিনিকেতন ছিল প্রকৃতির মাঝে মুক্ত শিক্ষালয়, যেখানে শিক্ষার্থী-শিক্ষকের সম্পর্ক ছিল স্নেহের ও বন্ধুত্বের। রোকেয়ার স্কুল ছিল নারীদের জন্য এক নিরাপদ, সাহস-উদ্দীপক শিক্ষাক্ষেত্র, যেখানে ছিল সামাজিক ও ধর্মীয় প্রতিবন্ধকতা অতিক্রম করে সমাজে স্বকীয় ভূমিকা পালন করা। উভয়েই আনুষ্ঠানিকতার বাইরে বিকল্প শিক্ষার পরিবেশ নির্মাণে সচেষ্ট হন ও সেই অনুযায়ী বিদ্যালয়ে শিখন পরিবেশ গড়ে তোলেন।

শিক্ষার মাধ্যম

রবীন্দ্রনাথ মাতৃভাষায় শিক্ষার পক্ষে জোর দেন, যদিও ইংরেজি ভাষার প্রয়োজনীয়তা তিনি অস্বীকার করেননি। অপরদিকে রোকেয়া বাংলাভাষাকে নারীর চিন্তা ও মুক্তির প্রধান মাধ্যম বলে দেখেছেন; ইংরেজিকেও আধুনিক জ্ঞানের পথ হিসেবে স্বীকৃতি দিয়েছেন।

প্রতিষ্ঠানভিত্তিক প্রয়োগ

রবীন্দ্রনাথ ঠাকুর ১৯০১ সালে শান্তিনিকেতন বিদ্যালয় প্রতিষ্ঠা করেন, যেখানে তাঁর শিক্ষাদর্শনের মূল ছিল প্রকৃতির মাঝে স্বাধীনভাবে শিখন, শিল্প-সাহিত্য-সংগীত চর্চা ও আনন্দময় পরিবেশে শিখনপ্রক্রিয়া। এই প্রতিষ্ঠান ছিল উপনিবেশিক পাঠ্যবই- নির্ভর শৃঙ্খলাকে প্রত্যাখ্যান করে গঠিত এক ‘আশ্রমিক’ বিকল্প শিক্ষা কাঠামো। এর উত্তরাধিকার দেখা যায় বিশ্বভারতীতে, শান্তিনিকেতনে ও শ্রীনিকেতনে। অন্যদিকে রোকেয়া ১৯১১ সালে কলকাতার বাকেরগঞ্জে প্রতিষ্ঠা করেন ‘সাখাওয়াত মেমোরিয়াল গার্লস স্কুল’। তাঁর উদ্দেশ্য ছিল- মুসলিম নারীদের পর্দা ও অশিক্ষার আবরণ ভেদ করে শিক্ষার আলোয় আনয়ন। এটি ছিল নারী শিক্ষার এক বিপ্লবাত্মক পদক্ষেপ, যেখানে নারীর মানসিক ও শারীরিক ক্ষমতায়নের দিকে বিশেষ জোর দেওয়া হয়। ধীরে ধীরে স্কুলটি হয়ে ওঠে উপমহাদেশে মুসলিম নারীর প্রথম প্রাতিষ্ঠানিক জ্ঞানার্জনের স্থান। এর উত্তরাধিকার দেখা যায় আজকের নারীশিক্ষার বিস্তৃত পরিসরে।

সমকালীন প্রাসঙ্গিকতা

একবিংশ শতাব্দীর শিক্ষা বাস্তবতায় যেখানে জ্ঞানকে পণ্যায়ণ, পাঠক্রমকে পরীক্ষামুখীতা এবং শিক্ষাকে পেশাগত দক্ষতা অর্জনের সীমায় আবদ্ধ করা হয়েছে, সেখানে রবীন্দ্রনাথ ও রোকেয়ার শিক্ষাভাবনা এক গভীর অন্তর্দৃষ্টি ও বিকল্প সম্ভাবনার দ্বার খুলে দেয়। তাঁদের দৃষ্টিভঙ্গি কেবল ঐতিহাসিক বা চিন্তাগত উদাহরণ নয়, বরং তা সমকালীন শিক্ষা-সংকট

মোকাবেলায় কার্যকর নৈতিক ভিত্তি গঠনে সহায়ক। বিশেষ করে নম্বর-ভিত্তিক প্রতিযোগিতা এবং সৃজনশীলতার অবমূল্যায়নের সংকট থেকে মুক্তি পেতে রবীন্দ্রনাথের মতন ‘আনন্দের শিক্ষা’, প্রকৃতিনির্ভর জ্ঞানচর্চা এবং ‘শিল্প-সংস্কৃতিনির্ভর পাঠক্রম’ প্রাসঙ্গিক হয়ে উঠেছে। নারী শিক্ষায় অবিচার, বাল্যবিবাহ, ধর্মীয় ও সামাজিক বাঁধা অতিক্রমে রোকেয়ার চিন্তা, যুক্তিনির্ভরতা, স্বাধীনতা, আত্মমর্যাদা এবং ধর্মনিরপেক্ষ জ্ঞানচর্চা শুধু ইতিহাসের নয়, আজকের শিক্ষা উন্নয়নেরও অপরিহার্য অনুষঙ্গ হয়ে উঠেছে।

উপসংহার

রবীন্দ্রনাথ ঠাকুর ও রোকেয়া দুইজন দুই ভিন্ন ধর্ম, সমাজ ও জীবন পটভূমি থেকে আগত হলেও তাঁদের শিক্ষাদর্শন ঔপনিবেশিক বাংলায় শিক্ষাব্যবস্থার সংস্কার ও মানবমুক্তির লক্ষ্যে উদ্দেশ্যে অভিসারিত হয়েছে। উভয়ের দৃষ্টিভঙ্গিতে সাহিত্য, সংস্কৃতি ও নৈতিকতা ছিল পাঠক্রমের অপরিহার্য অংশ। শিক্ষার উদ্দেশ্য, পাঠক্রম, শিখন পরিবেশ, মাধ্যম ও শিক্ষক-শিক্ষার্থীর সম্পর্ক এই সবগুলো স্তরেই তাঁরা প্রচলিত ঔপনিবেশিক কাঠামোর বাইরে গিয়ে এক নতুন শিক্ষাভাবনার রূপরেখা তৈরি করেছিলেন। একদিকে রোকেয়ার শিক্ষাদর্শন নারীকে সামাজিক শৃঙ্খল থেকে মুক্ত করে মর্যাদাপূর্ণ অবস্থানে প্রতিষ্ঠা করার দিক নিবদ্ধ। অন্যদিকে রবীন্দ্রনাথের শিক্ষা ছিল অনাত্মীয়তা ও নিষ্প্রাণ শিক্ষার বিরুদ্ধে মানবিক ও সৃজনশীল বিকল্প শিক্ষার নির্মাণ। আজকের সমকালীন শিক্ষা ব্যবস্থায় তাঁদের এই দৃষ্টিভঙ্গি নতুন করে মূল্যায়নের দাবি রাখে, যেখানে শিক্ষার উদ্দেশ্য শুধু পেশাগত দক্ষতা নয়, বরং মানুষের অন্তর্জগৎ নির্মাণ। রোকেয়া ও রবীন্দ্রনাথ এই দুই পথপ্রদর্শকের শিক্ষাদর্শন তাই আমাদের সামনে এক মানবিক, সাম্যবাদী ও সংস্কৃতিনির্ভর শিক্ষার আদর্শ মডেল তুলে ধরে।

তথ্যনির্দেশ

- ^১ হরিশাধন গোস্বামী, *ভারতের শিক্ষা-ইতিহাস*, পশ্চিম রাজ্যপুস্তক পর্ষদ, কলকাতা, ১৯৮৯, পৃ. ২১৪-২১৫
- ^২ Macaulay, Thomas Babington, Minute on Indian Education, 2 Feb, 1835, In Selections from Educational Records, Part I (1781-1839). Edited by H. Sharp. Superintendent, Government Printing, Calcutta, 1920, p. 116
- ^৩ রবীন্দ্রনাথ ঠাকুর, ‘শিক্ষার হেরফের’, *শিক্ষা*, রবীন্দ্র-রচনাবলি, ত্রয়োদশ খণ্ড (সৈয়দ আকরম হোসেন সম্পাদিত), ঐতিহ্য, ঢাকা, ২০১৬, পৃ. ৪৮২
- ^৪ প্রাগুক্ত, ‘শিক্ষা সমস্যা’, *শিক্ষা*, পুনরমুদ্রণ, বিশ্বভারতী, পৃ. ১৬
- ^৫ প্রাগুক্ত, ‘শিক্ষাসমস্যা’ *শিক্ষা/সংযোজন*, রবীন্দ্র-রচনাবলি, ত্রয়োদশ খণ্ড (সৈয়দ আকরম হোসেন সম্পাদিত), পৃ. ৫০১
- ^৬ প্রাগুক্ত পৃ. ৫০৩
- ^৭ প্রাগুক্ত, ‘শিক্ষার স্বাক্ষর’ *শিক্ষা/সংযোজন*, রবীন্দ্র-রচনাবলি, ত্রয়োদশ খণ্ড (সৈয়দ আকরম হোসেন সম্পাদিত), পৃ. ৬২১
- ^৮ প্রাগুক্ত, পৃ. ৪৯০
- ^৯ মিসেস আর এস হোসেন, ‘স্ত্রী জাতির অবনতি’, *মতিচূর*, প্রথম খণ্ড, পুনরমুদ্রণ, রোকেয়া রচনাবলী (আবদুল কাদির সম্পাদিত), বাংলা একাডেমি, ঢাকা, ২০১৮, পৃ. ১৯
- ^{১০} প্রাগুক্ত, পৃ. ২১
- ^{১১} প্রাগুক্ত, ‘অর্দ্ধাঙ্গী’ *মতিচূর*: প্রথম খণ্ড, পুনরমুদ্রণ, রোকেয়া রচনাবলী (আবদুল কাদির সম্পাদিত), পৃ. ২৮
- ^{১২} প্রাগুক্ত, ‘সুগৃহীণী’ *মতিচূর*: প্রথম খণ্ড, পুনরমুদ্রণ, রোকেয়া রচনাবলী (আবদুল কাদির সম্পাদিত), পৃ. ৩৩
- ^{১৩} প্রাগুক্ত, ‘বঙ্গীয় নারী-শিক্ষা সমিতি’, *অগ্রস্থিত প্রবন্ধ*, পুনরমুদ্রণ, রোকেয়া রচনাবলী (আবদুল কাদির সম্পাদিত), পৃ. ২৩০
- ^{১৪} পূর্ববী বসু, *রোকেয়া ও রবীন্দ্রনাথ কাছে থেকেও দূরে*, অন্যপ্রকাশ, ঢাকা, ২০১৯, পৃ. ৯৬

শাক্ত পদাবলী ও বৈষ্ণব পদাবলীর সমাজতত্ত্ব : পঠন ও পাঠন

[Social Theory of *Shakta Padavali* and *Vaishnava Padavali*: Study and Teaching]

Goutom Goswami

Assistant Professor, Department of Bangla, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/37.-Goutom-Goswami.pdf>

Received : 02 March 2025
Received in revised: 24 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Middle ages, Vaishnav philosophy,
Bhaktimarg, Shakta Padavali, Vaishnava
Padavali, fifteenth century society,
Sadhana Sangeet, lyric poetry

ABSTRACT

Two significant branches of the rich literary tradition of the Middle Ages comprises the *Shakta Padavali* and *Vaishnava Padavali*. The term "Shakta" emerged alongside the proliferation of the *Shakta* faith. The initial phase of *Vaishnava Padavali* predates the rise of *Vaishnavism*; these two forms of lyric poetry were initially performed as hymns by adherents of distinct philosophical traditions, a practice that persists to this day. The academic exploration of both *Vaishnava* and *Shakta* traditions is largely informed by this underlying ideology. Furthermore, the practical implications of these two literary categories have been observed. From this perspective, we can discern a unique significance in engaging with this literature. While the literature of the middle Ages may not have been as socially oriented as contemporary works, it remains intrinsically linked to societal contexts—no literature exists in isolation from the society that produces it. A thorough examination of the aforementioned texts necessitates an exploration of their social relevance. Analysing these works reveals fundamental compositional techniques and elements inherent in both literary categories. Our objective is to construct a comprehensive social narrative by synthesizing insights derived from an examination of the societal issues prevalent during that era. Given the chronological distinctions between these two literary forms, it is plausible that their social portrayals differ in practice. Accordingly, we will investigate the social dimensions of both *Vaishnava* and *Shakta Padavali* and engage in a comparative analysis. Ultimately, this endeavour aims to illuminate a novel aspect of the social philosophy inherent in *Vaishnava* and *Shakta Padavali*. The essay will be structured to fulfil this objective.

১.১

সাহিত্য ও সমাজ একে অপরের পরিপূরক। সাহিত্যে সমাজ প্রতিফলিত হয় নান্দনিক পরিচর্যার মধ্য দিয়ে। সামাজিক তত্ত্বের মাধ্যমে সমাজের সার্বিক বিষয় বিস্তৃতভাবে উপস্থাপিত হয়; তবে এই প্রবন্ধে সমাজবিজ্ঞানের তাত্ত্বিক কাঠামোকে দেখানো হয়নি। মধ্যযুগের বিশেষ দুটি ধারার সাহিত্যে সমাজ কীভাবে অন্তর্ভুক্ত হয়েছে এবং সামাজিক উপাদান সাহিত্যে নতুন কোনো প্রবণতা সৃষ্টি করেছে কি না—পঠনের মাধ্যমে এ বিষয়গুলোর প্রতি দৃষ্টি দেয়া ও তার ব্যাখ্যা প্রদান করার ক্ষেত্রে সমাজতত্ত্ব শব্দটিকে আশ্রয় করা হয়েছে। সমাজ-নিরীক্ষা আধুনিক সাহিত্যের অন্যতম বিচার্য বিষয়। তবে প্রাচীন ও মধ্যযুগের সাহিত্যের মধ্যেও সামাজিক বিষয়গুলোকে গুরুত্বপূর্ণভাবে উপস্থাপন করতে দেখা গেছে। *চর্যাপদ*, *শ্রীকৃষ্ণকীর্তন*, *মঙ্গলকাব্য*—এ তৎকালীন সমাজের নানা বিষয়ের স্বতঃস্ফূর্ত উপস্থিতি লক্ষ করা গেছে এবং এর সমাজতাত্ত্বিক ব্যাখ্যাও বিদ্যমান। মধ্যযুগের সাহিত্য ধারায় বৈষ্ণব পদাবলী ও শাক্ত পদাবলীকে আমরা মূলত আধ্যাত্মিক ও ধর্মীয় জীবনশ্রেণী সাহিত্য বলেই চিহ্নিত করি। কিন্তু ভিন্নদৃষ্টির পঠন-পাঠন ও পর্যালোচনায় এই দুই ধারার সাহিত্যের মধ্যে উল্লেখযোগ্য সামাজিক উপাদান খুঁজে পাওয়া গেছে।

বাংলায় শাক্ত ও বৈষ্ণব ধর্মের দীর্ঘ ইতিহাস রয়েছে। বৈদিক যুগের পর সনাতন হিন্দু সম্প্রদায়ের মধ্যে সাকারবাদী ঈশ্বর সাধনার দৃঢ় প্রবণতা লক্ষ করা যায়। যেহেতু হিন্দু পুরাণে দেবদেবীর নির্দিষ্ট অবয়বে আবির্ভূত, সে কারণে প্রয়োজ্যক্ষেত্রে পুরাণ ধর্ম পালনের আশ্রয় হয়ে ওঠে। পদাবলী এই ধর্ম সাধনার অন্যতম প্রচার পদ্ধতি। তবে ভিন্ন দৃষ্টির বিশ্লেষণে এর সমাজগত দিকও তাৎপর্যময় হয়ে উঠেছে। ‘খ্রিস্টীয় স্নাদশ শতক থেকে বাংলাদেশে বিশেষ ধরনের কাব্য বৈষ্ণব পদাবলীর প্রচলন শুরু হয়েছে। কবি জয়দেবই এ ধরনের পদাবলী রচনা করেন, তাঁর ধ্যান আধ্যাত্মিক ধারণা ছিল শ্রীকৃষ্ণের লীলা

আস্বাদন, তাই তিনি *গীতগোবিন্দ* কাব্য রচনা করেন।^{১১} পঞ্চদশ শতাব্দীর পূর্বভাগ পর্যন্ত বৈষ্ণব পদাবলী মূলত রাধাকৃষ্ণের মিলন-ভাবনাকে উৎসাহিত করেছিল। তবে সমাজ-ভাবনার প্রেক্ষাপটে পদাবলী পঠন-পাঠনের একটা বড়ো সুযোগ রয়েছে।

চৈতন্যদেব (১৪৮৬-১৫৩৩)-এর আবির্ভাবের পর পদাবলী সাহিত্যের ভাবরূপ বিস্তৃত হয়। রাধাকৃষ্ণ লীলার পাশাপাশি ঐ সময়ের পদাবলীতে চৈতন্যলীলা, চৈতন্য অন্তর্ধান ও বৈষ্ণব ধর্ম প্রচারের প্রতিকূলতার প্রত্যক্ষ চিত্র আমাদের সামনে আসে। হিন্দুদের ধর্ম পরিবর্তন এ সময়ের বিশেষ ঘটনা। ঐতিহাসিকদের পর্যালোচনায় অন্তত দুটি গুরুত্বপূর্ণ কারণে এ সময়ের অন্ত্যজ শ্রেণির হিন্দুরা ধর্ম পরিবর্তনের সিদ্ধান্ত নেয়- উচ্চবর্ণের হিন্দুদের দীর্ঘদিনের ধর্মীয় পীড়ন এবং মুসলিম শাসকদের অগ্রাসী মনোভাব ও ধ্বংসযজ্ঞে ভীত হয়ে দ্রুত ধর্ম পরিবর্তন। ‘মহাপ্রভুর জন্মের পূর্বে একশো বছরেরও বেশি সময় জুড়ে ইলিয়াস শাহী, মাহমুদ শাহী এবং হাবশি রাজত্ব চলেছে বাংলাদেশে। ইলিয়াস শাহী রাজাদের মধ্যে স্বয়ং ইলিয়াস শাহ তো বটেই এবং আরো দু-একজন- হয়তো বা রাজনৈতিক কারণেই যথেষ্ট হিন্দু বিরোধী ছিলেন।’^{১২} চৈতন্য জীবনীকার ও বৈষ্ণব পদকর্তা জয়ানন্দের *চৈতন্যমঙ্গল* গ্রন্থে এ সময়ে ব্রাহ্মণদের দেশ ত্যাগের ঘটনার উল্লেখ পাওয়া যায়। এখানে আরও একটি তথ্য জয়ানন্দ উল্লেখ করেছেন ‘লোকে বাদশাহের কানে গিয়া লাগায় যে, নবদ্বীপের ব্রাহ্মণেরা তাঁহার রাজত্ব কাড়িয়া লইতে চাহেন।... অতএব তিনি যেন সাবধান হন। ইহারই ফলে রাজাজ্ঞায় নবদ্বীপে ব্রাহ্মণ-ধ্বংসের আদেশ হয়।’^{১৩} এ সময়ে রচিত চৈতন্যজীবনী সাহিত্যে আমরা সামাজিক পরিবর্তনের সূত্রগুলো লক্ষ্য করি। এই সূত্রগুলোর বিস্তৃতি চৈতন্য-পরবর্তী বৈষ্ণবসাহিত্যেও লক্ষ্য করা যায়। শ্রী চৈতন্য তরুণ বয়সে টোল খুলে অধ্যাপনা করতেন। এ ধরনের টোলে সাধারণত ব্রাহ্মণদেরই ছাত্র হিসেবে দেখা যেতো। কিন্তু *চৈতন্যচরিতামৃত*-এ শূদ্র শ্রেণিকেও টোলে শিক্ষা নিতে দেখা গেছে। অর্থাৎ ঐ সময়ে প্রাতিষ্ঠানিক শিক্ষায় শূদ্রের প্রবেশাধিকার ঘটেছিল :

কাশীতে লেখক শূদ্র শ্রীচন্দ্রশেখর

তাঁর ঘরে রইলা প্রভু স্বতন্ত্র ঈশ্বর।^{১৪}

তবে ব্রাহ্মণ-সমাজ এর প্রবল প্রতিক্রিয়া দেখিয়েছিল। বৈষ্ণব-দর্শন প্রবর্তনে জাতিভেদ প্রথা লুপ্তকরণ ও শিক্ষার অধিকারকে সার্বজনীন করার প্রত্যয়েই শ্রী চৈতন্য এমন করে থাকতে পারেন বলে মনে করেন অনেক বিশ্লেষক। বিয়ের খরচের তালিকা দেখে ঐ সময়ের উৎসব আয়োজন ও ব্যয় সম্পর্কিত একটি ধারণা পাওয়া যায় লোচন দাসের *চৈতন্যমঙ্গল* গ্রন্থে।^{১৫}

বৈষ্ণব সমাজে ঘটা করে বরযাত্রীকে আপ্যায়ন করার রীতি খুব একটা ছিল না। তবে বিয়ে করার উদ্দেশ্যে বরের পালকিতে আরোহণের প্রথা ছিল। সেসময় ‘গোড়ীয়া’ বলা হতো বাঙালিদের। গোবিন্দ দাসের কড়চায় গোড়ীয়া শব্দটির উল্লেখ আছে। আবার বাঙালি শব্দটিও গোবিন্দ দাস ব্যবহার করেছেন। তাঁর কড়চায় বাঙালি তীর্থযাত্রীদের সঙ্গে গুজরাটে চৈতন্যদেবের সাক্ষাতের বিবরণ রয়েছে। ধর্ম প্রচারের জন্যে তিনি ব্রাহ্মণ্যবাদী ধর্ম থেকে আলাদা একটি সম্প্রদায় সৃষ্টি করেছিলেন। গোপালভট্ট ও সনাতন গোস্বামী বৈষ্ণব সমাজকে পরিচালিত করার জন্য *হরিভক্তিবিলাস* নামে একটি গ্রন্থও প্রণয়ন করেন। এটি গোড়ীয় বৈষ্ণবদের স্মৃতিগ্রন্থ। এখানে চৈতন্য প্রবর্তিত সম্প্রদায়কে ‘নিমানন্দী সম্প্রদায়’ বলা হয়েছে।^{১৬}

১.২

চৈতন্যদেব প্রবর্তিত ধর্ম ও দর্শন তৎকালীন ব্রাহ্মণ্যবাদীদের সামাজিক অবস্থানকে প্রশ্নবিদ্ধ করেছিল। চৈতন্য-জীবনীকাররা তাঁদের লেখনিতে গুরুত্বের সঙ্গে বিষয়টি উল্লেখ করেছেন। ব্রাহ্মণ্যবাদীদের প্রধান অভিযোগ ছিল চৈতন্যদেবের সনাতন প্রথার বিরুদ্ধাচরণ। যে কৌলিন্য-ব্যবস্থা আশ্রয় করে ব্রাহ্মণ্য-সংস্কৃতি যুগের পর যুগ আবর্তিত হয়েছে, চৈতন্যদেব তাকে বিলোপের প্রচেষ্টা করেছিলেন। *চৈতন্যচরিতামৃত*-এ উল্লেখ আছে :

সন্ন্যাসী পণ্ডিতগণের করিতে গর্ব নাশ।

নীচ শূদ্র স্নারা করে ধর্মের প্রকাশ।^{১৭}

চৈতন্যের জন্মের সময় ছুঁতমার্গ প্রবল ছিল। ব্রাহ্মণ্যবাদীরা একে টিকিয়ে রেখে নিজেদের আধিপত্য বজায় রাখতে চেয়েছিলেন। অনেকক্ষেত্রে নিজ সম্প্রদায়ের মানুষও এই প্রথায় আক্রান্ত হতো। *চৈতন্য ভাগবত*-এ এমনি একটি প্রসঙ্গের উল্লেখ রয়েছে :

আয় নিমাই চান্দ্রাতি!

কি করিবা, এবে যে তোমার গেল জাতি?

কোথাকার ব্রাহ্মণ, কোন কুল, কেবা চিনে?

তার ভাত খাই জাতি রাখিবা কেমনে?^{১৮}

বালক বয়সে চৈতন্যদেব একবার বিপ্র-অতিথির^{১৯} প্রসাদ গ্রহণ করায় সমাজের নারীরা তাঁকে পরিহাস করেছিলেন। তাঁর মৃত্যুর পর প্রধান অনুগত নিত্যানন্দও জাতিকুল পরিহার করে উদারনীতির জীবনপন্থাকে বেছে নিয়েছিলেন। তিনি চৈতন্যভাবাদর্শের দীক্ষাকে আরও প্রসারিত করার প্রচেষ্টা করেছিলেন। প্রাসঙ্গিকভাবে উল্লেখ করা যায় :

নিত্যানন্দের সর্ব কর্মই ব্রাহ্মণদের আচারের প্রতিকূল ছিল। অবধূত হইয়া সংসারে পুনঃপ্রবেশ করায়, তাঁহার “বাস্তাসী” দোষ হইয়াছিল। তিনি জাতিগত স্পর্শদোষ মানিতেন না। তিনি সকলের বাড়িতেই খাইতেন— “হেন জাতি না খাইল যার ঘরে।” চৈতন্যদেব সন্ন্যাসী হইয়াও, ব্রাহ্মণের আচার রক্ষা করিয়া চলিতেন বলিয়া কথিত আছে। ... তাঁহার হাতে একটি দণ্ড থাকিত। ... ইহা দণ্ডীদের ব্রাহ্মণ্যভিমানের প্রতীক। চৈতন্যের দণ্ড যদি দণ্ডীদের ন্যায় হয়, তাহা হইলে নিত্যানন্দের স্নারা ইহা ভাঙিবার একটা বিশেষ অর্থ আছে। মনে হয় তিনি চৈতন্যের ব্রাহ্মণ-বংশের শেষ চিহ্নটুকু মুছিয়া দিতে চাহিয়াছিলেন। নিত্যানন্দ সর্ববিষয়ে সংস্কারক ছিলেন।^{১০}

নিত্যানন্দের মহিমা উল্লেখ-পূর্বক রচিত বৈষ্ণবসাহিত্য রচিত হয়েছে, সেখানেও সমাজ-বীক্ষণের প্রচেষ্টা লক্ষ করা যায়। রাধাকৃষ্ণ লীলার গীতিকবিতাই মূলধারার বৈষ্ণব পদাবলীর অন্তর্ভুক্ত। এছাড়া শ্রীকৃষ্ণকীর্তন পদাবলীরই ভাবাশ্রিত কাহিনিকাব্য— যেখানে পুরাতন প্রথাগত গ্রামীণ গোপ-পল্লির মানুষ ও সমাজের চিত্র দৃশ্যায়িত আছে। তবে বিবাহিত নারীর সঙ্গে পরপুরুষের সম্পর্কে উপজীব্য করেই এ কাব্য। তাদের ক্রিয়াকলাপ এবং ভাবোচ্ছ্বাস এ কাব্যে স্থান পেয়েছে। পদাবলী সমাজতত্ত্ব নিয়ে শঙ্কুনাথ গঙ্গোপাধ্যায় বলেন :

বৈষ্ণব পদাবলিতেও স্বামী আয়ান ঘোষ শাশুড়ি ও নন্দ কুটিলা-জটিলাসহ সংসার-জীবনকে অস্বীকার করে রাধা পরপুরুষ কৃষ্ণের প্রতি আসক্ত এবং কৃষ্ণও রাধাতে। ধর্মের দিক থেকে কৃষ্ণ ভগবান এবং রাধা তাঁর শক্তি এইভাবে ব্যাখ্যা করে সেই প্রণয়কে শোধান করে নেবার চেষ্টা আছে। আমরা যারা সমাজতাত্ত্বিকতার দিক থেকে সমস্যাটিকে দেখতে চাই তাদের কাছে ওইরূপ ধর্মীয় ব্যাখ্যার বিশেষ দাম নেই। সামাজিকভাবে দেখা যাচ্ছে এই তরুণ-তরুণীর প্রেম সমাজের বিধিনিষেধ লঙ্ঘন করেছে। দাম্পত্য জীবনের যে মহিমা আদর্শায়িত হিন্দুর ভাবনায় তাকে বিপর্যস্ত করে দিচ্ছে। তখন আমরা এর মধ্যে একটি বিদ্রোহী শক্তির প্রকাশ লক্ষ্য করি।^{১১}

রাধাকৃষ্ণের প্রেম ও আন্তসম্পর্কে মধ্যযুগের কবিরা উদার দৃষ্টিতে দেখেছিলেন। একদিকে তাঁরা এই প্রেমভাবনাকে রক্ষণশীলতা থেকে মুক্ত করেছিলেন, অন্যদিকে রাধাকৃষ্ণ লীলাকে দেব মহিমায় উন্নীত করেছিলেন।

২.১

শাক্ত পদাবলীর আগমনী পর্যায়ের গানগুলোতে সমাজ এসেছে ভিন্নভাবে। সেসময় বিয়ের পর কন্যার বাবার বাড়িতে বেড়াতে আসার সুযোগ ছিল একেবারেই কম; কোনো কোনো ক্ষেত্রে বিয়ের পর মেয়েরা আর কখনোই বাবার বাড়িতে যেতে পারেনি। সমাজের এই দৃষ্টিভঙ্গিকে উপলব্ধি করে উমার আগমনকে নিজ কন্যার আগমনরূপে প্রতিপন্ন করেছেন পদকর্তা রামপ্রসাদ সেন (১৭২০-১৭৮১) :

গিরি, এবার আমার উমা এলে, আর উমা পাঠাব না।

বলে বলবে লোকে মন্দ, কারো কথা শুনব না॥

যদি এসে মৃত্যুঞ্জয়, উমা নেবার কথা কয়—

এবার মায়-ঝিয়ে করব ঝগড়া, জামাই বলে মানব না॥^{১২}

বিয়ের পর এদেশের মেয়েরা শ্বশুরবাড়ির অধীন হয়ে যায়; বেশিরভাগ কাজ আপন ইচ্ছায় করতে পারে না। সেই আক্ষেপ তারা প্রকাশ করে স্বামীর কাছে :

বল গিরি এ দেখে কি প্রাণ রহে আর

মঙ্গলার না পেয়ে মঙ্গল সমাচার।^{১৩}

ঈশ্বরগুণের এই পদে মেনকা হয়ে উঠেছেন বাঙালি মায়ের প্রতীক। মেয়ের জন্য তার এই উদ্বিগ্নতা যেন চিরায়ত বাঙালি মায়ের রূপকল্পকেই আমাদের সামনে হাজির করে। প্রাসঙ্গিকভাবে মনে পড়ে ঈশ্বরী পাটুনির কথা; যিনি সন্তানের ভবিষ্যৎকালের খাদ্য নিরাপত্তাকে প্রাধান্য দিয়ে ধন-রাজ্য-মান নয়, দেবীর কাছে চেয়েছিলেন ‘দুধভাত’।

অষ্টাদশ শতাব্দীর পরিবর্তনশীল সমাজে বাঙালি নারীদের দুর্দশার অন্ত ছিল না। ঘরে ঘরে সপত্নী জ্বালায় তারা ছিল কণ্টকিত। উমার ঘরেও সতীনের যন্ত্রণা। সে কারণে চোখের জলে বুক ভিজিয়ে মেনকা বারবার কন্যাকে এনে দিতে অনুরোধ করেছে :

আজ শুভনিশি পোহাইল তোমার।

এই যে নন্দিনী আইল, বরণ করিয়া আন ঘরে।

মুখ-শশী দেখ আসি, যাবে দুঃখরাশি,

ও চাঁদ-মুখের হাসি সুধারাশি ক্ষরে।

শুনিয়া এ শুভ বাণী, এলোচুলে ধায় রাণী, বসন না সম্বরে।

গদগদ ভাব-ভরে, ঝর ঝর আঁখি ঝরে, পাছে করি গিরিবরে,

অমনি কাঁদে গলা ধরে॥^{১৪}

পতি-পত্নীর দাম্পত্য কলহ, বিরহ-বেদনা, মান-অভিমান সন্তানের জন্য স্নেহ-ব্যাকুলতা সবই বাঙালির চিরায়ত আবেগ মথিত। এসব পদ রচনায় পারিবারিক আবহ যে প্রেরণা হিসেবে কাজ করেছে, তাতে সন্দেহ নেই। এ কারণে জনৈক সমালোচক মন্তব্য করেছেন শাক্ত পদাবলী মূলত পৌরাণিক জীবনের গার্হস্থ্য লীলা। আগমনী ও বিজয়ার গানগুলি আমাদের অষ্টাদশ শতাব্দীর বাঙালির গৃহ প্রাঙ্গনে নিয়ে যায় :

এই গানগুলি পড়তে পড়তে আমাদের মনে ভেসে ওঠে, ছায়া সুশীতল ছোট ছোট পর্ণকুটিরগুলি। অষ্টাদশ শতাব্দীতে যত মেনকা কন্যার জন্য কেঁদে কেঁদে চোখের জলে গৃহপ্রাঙ্গণ ভাসিয়ে দিয়েছেন, তাদের অশ্রুপ্রবাহে রসসিক্ত এই গানগুলি- আগমনী ও বিজয়া গানে অষ্টাদশ শতাব্দীর বাংলাদেশের গৃহধর্মের বাস্তবদিক উজ্জ্বল এবং সুপরিষ্কৃত।^{১৫}

২.২

অষ্টাদশ শতাব্দী জুড়ে বাংলায় ছিল রাষ্ট্রীয় বিশৃঙ্খলা। সমগ্র ভারতবর্ষের রাজনৈতিক, সামাজিক ও অর্থনৈতিক পরিবর্তন ছিল এই বিশৃঙ্খলার সূত্র। নবাব সিরাজউদ্দৌলা (১৭৩৩-১৭৫৭)-র পতনের পর একদিকে রাষ্ট্রীয় সংকট যেমন ঘনীভূত হয়েছিল, অপরদিকে সাংস্কৃতিক অবক্ষয়, নীতিহীনতা, দৈববিশ্বাস নষ্টের উৎকণ্ঠায় পরিপূর্ণ হয়েছিল সমাজ-জীবন। এ অবস্থাকে প্রত্যক্ষ করে রামপ্রসাদ লিখলেন :

মা গো তারা ও শঙ্করি
কোন অবিচারে আমার 'পরে, করলে দুঃখের ডিক্রী জারি?

... ..

প্যাদার রাজা কৃষ্ণচন্দ্র, তার নামেতে নিলাম জারি।

ঐ যে পান বেচে খায় কৃষ্ণপান্ডি, তারে দিলে জমিদারী।^{১৬}

সার্বিক অবস্থাকে প্রত্যক্ষ করে কবি লিখেছেন এই পদ। আধ্যাত্মিক আবেশে লেখা হলেও কৃষ্ণচন্দ্রের জমিদারী নিলাম হওয়া ও কৃষ্ণপান্ডির রাজা হওয়ার মাধ্যমে সমাজে ক্ষমতার ভারসাম্যহীনতা ও আর্থিক দুর্নীতির ইঙ্গিত পাওয়া যায়। এ প্রসঙ্গে আরও উল্লেখ করা যায় :

নিরুপায় অবস্থায় স্বয়ং শাক্ত কবিদের জীবনই হয়ে উঠেছিল বিপন্ন। ... এঁদের অনেকেই নবাবি আমলে রাষ্ট্রীয় বিশৃঙ্খলার ফলে ভাগ্যবিপর্যয়ের শিকার হন। বর্গীর হাস্যামা থেকে ছিয়ানুরের মনস্তত্ত্বের করাল ক্ষুধার অভিজ্ঞতা, দেশের অন্তর্বিপ্লব ও মাৎস্যন্যায় তাঁদের জীবনকে করে তুলেছিল অস্থির ও বিভীষিকাময়। অনেকেই হয়েছিলেন সর্বস্বান্ত।^{১৭}

পলাশীর যুদ্ধের পর (১৭৫৮-১৭৬৮) কলকাতার জনসংখ্যা দাঁড়ায় ৭০,০০০০-এ; যা ১৭৫২ সালে ছিল ৪৯,০০০০। জনসংখ্যার দ্রুত পরিবর্তনের কারণ ছিল গ্রাম ও প্রত্যন্ত অঞ্চলে খাদ্যাভাব ও কর্মহীনতা। ১৭৬৮-র দিকে দেখা দেয় দুর্ভিক্ষের প্রথম ধাপ, যা ১৭৭০ খ্রিষ্টাব্দে ভয়াবহ আকার ধারণ করে। এসময়ে মাত্র ৩ মাসে কলকাতায় ৭৬,০০০ মানুষের মৃত্যু হয়েছিল :

প্রায় এক বছর নিরবিচ্ছিন্ন চলে শতাব্দীর ভয়াবহতম এই দুর্ভিক্ষ। ১৭৭০ খ্রিষ্টাব্দের শেষে এই দুর্ভিক্ষের প্রকোপ ধীরে ধীরে কমতে থাকে। ...দুর্ভিক্ষের সর্বধ্বাসী মারণ প্রভাবে তদানীন্তন বাংলাদেশের নদীয়া, বর্ধমান, যশোহর, খুলনা, বীরভূম, হুগলী, রাজশাহী, মালদহ, পূর্ণিয়া, রাজমহল ইত্যাদি অঞ্চলে সুস্থ-স্বাভাবিক জীবনযাত্রা সম্পূর্ণ বিপন্ন হয়ে গিয়েছিল। লক্ষ লক্ষ অসহায় মানুষ এই মনস্তত্ত্বের করাল প্রকোপে অনাহারে, পানীয় জলের অভাবে প্রাণত্যাগ করেছিল।^{১৮}

যেহেতু সেসময়ের কবিরা এই বিপর্যয়ের প্রত্যক্ষদর্শী ছিলেন, কাজেই তাঁদের রচনায় প্রকাশিত হয়েছে মনস্তত্ত্বের প্রকৃতিচিত্র। রামপ্রসাদের কিছু পদে সরাসরি এসেছে দুর্ভিক্ষের চিত্র :

মাগো আমার কপাল দোষী
(দোষী বটে গো আনন্দময়ী)
আমি ঐহিক সুখে মত্ত হয়ে, যেতে নারাম বারণসী
নইলে অনুপূর্ণা মা থাকিতে, মোর ভাগ্যেতে একাদশী^{১৯}

একাদশী শব্দটি ব্যবহার করে খাদ্যাভাবের চিহ্নকে উন্মোচন করেছেন পদকার। অপর একটি পদে লক্ষ্য করি :

মা মা বলে আর ডাকব না
ও মা দিয়েছো দিতেছো কতই যন্ত্রণা।
ছিলাম গৃহবাসী করিলে সন্ন্যাসী, আর কী ক্ষমতা রাখ এলোকেশী।
ঘরে ঘরে যাব, ভিক্ষা মাগি খাব, মা বলে আর কোলে যাব না।^{২০}

রামপ্রসাদের এই পদে এসেছে ভিক্ষার প্রসঙ্গ- অনাহার ক্লিষ্ট মানুষ মনস্তত্ত্বের দুয়ারে দুয়ারে ভিক্ষা করেছে। পদকার আরাধ্য দেবীর কাছে অভিযোগ করেছেন সামাজিক নিরাপত্তা ও খাদ্যের। কৃষিভিত্তিক সমাজকে নিবিড় পর্যবেক্ষণ করেছিলেন

রামপ্রসাদ। খাদ্যের অভাবে মৃত্যুর কাছে মানুষের অসহায় আত্মসমর্পণ পীড়া দিয়েছিল তাঁকে। আত্মবেদনা থেকে লিখেছিলেন :

মন রে কৃষি-কাজ জান না।
এমন মানব-জমিন রইলো পতিত
আবাদ করলে ফলতো সোনা॥^{২১}

ক্ষুধার সর্বগ্রাসী প্রকোপকে প্রত্যক্ষ করেছিলেন শাক্তকবিগণ। তাঁদের আধ্যাত্মিকতা ও ভক্তিভাব পরাভূত হয়েছে জঠরের ক্ষুধার কাছে। নিরন্তর হাহাকার, সামাজিক বিপর্যয় এবং দেবতার অক্ষমতা এই কবিদের কিছু সময়ের জন্য হলেও দ্রোহী করে তুলেছিল :

এবার কালী তোমায় খাব,
খাব খাব গো দীন দয়াময়ি!
...
ডাকিনী যোগিনী দিয়ে, তরকারী বানায়ে খাব।
তোমার মুণ্ডমালা কেড়ে নিয়ে, অস্থলে সম্ভরা দিবা॥^{২২}

ক্ষুধার পাশাপাশি দারিদ্র ও সামাজিক বিপর্যয়ের কথা এসেছে শাক্ত পদাবলীতে। সাধারণ বা নিত্যদিনের দৃশ্যপট পদকাররা কখনও রূপকার্থে গ্রহণ করেছেন, আবার কখনও রূপককে করেছেন ঐসব বিষয়ের অনুষ্ণ :

মা আমায় ঘুরাবে কত,
কলুর চোখ-ঢাকা বলদের মতো?
ভবের গাছে বেঁধে দিয়ে মা, পাক দিতেছ অবিরত।
তুমি কি দোষে করিলে আমায়, ছ'টা কলুর অনুগত॥^{২৩}

কলুর বলদের উপমায় সংসারচক্রে ঘূর্ণায়মান সাধারণ মানুষের জীবনযন্ত্রণার কথা এখানে আছে। কাঠের ঘানিতে চোখ ঢাকা বলদকে বেঁধে কলুর নির্মম নিষ্পেষণের বর্ণনাটি মনে করণা জাগায়। অপর একটি পদে রয়েছে সাংসারিক দুঃখকষ্টের একটানা বোঝা বহন করার ক্লান্তি। ঘামঝরা খেটে খাওয়া মানুষের দীর্ঘশ্বাস প্রতিযুগে প্রতিকালে একই সুরে ধ্বনিত হয়েছে 'আমি এমন বিষের কুমি মাগো, বিষের বোঝা নিয়ে বেড়াই/ প্রসাদ বলে, ব্রহ্মময়ী, বোঝা নামাও, ক্ষণেক জিরাই।' ^{২৪}

৩.১

শাক্ত পদাবলী ও বৈষ্ণব পদাবলী বাংলার ভজন সংগীতের অন্যতম দুই ধারা। দর্শনগতভাবে শাক্ত ধর্ম ও বৈষ্ণব ধর্মের মধ্যে পার্থক্য বিদ্যমান। উভয় দর্শনের উদ্ভবগত সময়কালেও বিস্তার পার্থক্য রয়েছে। তবে প্রারম্ভিক সময়ের শাক্ত পদাবলী বৈষ্ণব পদাবলীর ভাবরস স্ফারা ভীষণভাবে প্রভাবিত হয়েছিল :

আমরা অষ্টাদশ ও ঊনবিংশ শতকে বহু-সংখ্যক শাক্তগীত পাইলাম। ইহাই বর্তমানে বাঙলা সাহিত্যে বৈষ্ণব-পদাবলীর প্রসিদ্ধিকে অবলম্বন করিয়া শাক্ত-পদাবলী নামে খ্যাত।

বৈষ্ণব-পদাবলীর সমগোত্রীয় বলিয়া শাক্ত-গানগুলির শাক্ত-পদাবলী নাম দেওয়া হইলেও বৈষ্ণব-পদাবলী এবং শাক্ত-পদাবলীর মধ্যে একটা মৌলিক পার্থক্য রহিয়াছে; কিন্তু এই মৌলিক পার্থক্য সত্ত্বেও উভয়ের মধ্যে কতকগুলি প্রত্যক্ষ এবং পরোক্ষ মিলের কথাও আমরা অস্বীকার করিতে পারি না। ^{২৫}

বৈষ্ণব পদাবলীর প্রাথমিক পর্যায়ে রাধাকৃষ্ণের মিলনতত্ত্ব ও মধুররস-সজ্জাত ছিল। জয়দেব (খ্রিষ্টীয় স্নাদশ শতাব্দী) ও বিদ্যাপতি (১৩৭৪-১৪৭৭) ভক্তিভাব অপেক্ষা সৌন্দর্য, প্রেম ও শৃঙ্গারকে প্রাধান্য দিয়ে পদ সৃষ্টি করেছেন। সে পদগুলোর মুখ্য উদ্দেশ্য পাঠকের মনোরঞ্জন। চৈতন্যদেবের আবির্ভাবের পর বৈষ্ণব ধর্ম ও দর্শনে ভক্তিবাদ প্রবলভাবে সংযোজিত হয়। কৃষ্ণ হয়ে ওঠেন পরমাত্মরূপ ভগবান, আর রাধা জীবাত্মা। এ পর্বে পদাবলীর দর্শন, কাব্য-উপাদান, ভাব-রূপ সবকিছুতেই পরিবর্তন আসে। চৈতন্যপূর্ব সময়ের পদাবলী যেহেতু শুধুই শ্রোতার মনোরঞ্জনের উদ্দেশ্যে রচিত, তাই তাতে সমাজ-ভাবনা গুরুত্ব পায়নি। চৈতন্য যুগের রাধাকৃষ্ণ-বিষয়ক পদগুলোতে সামাজিক প্রসঙ্গ না পাওয়া গেলেও গৌরঙ্গ-বিষয়ক পদ ও চৈতন্য-জীবনী সাহিত্যে সমাজ-ভাবনা লক্ষ করা যায়। পঞ্চদশ ও তৎপরবর্তী রাজনৈতিক ও সামাজিক পরিবর্তনের সূত্রগুলো আমরা এ সময়ের বৈষ্ণব সাহিত্যে খুঁজে পাই। এগুলো ইতিহাস রচনারও অন্যতম উৎস। অষ্টাদশ শতাব্দীতে শাক্ত পদাবলীর প্রচলন ও তাতে বৈষ্ণব পদাবলীর প্রভাবের ফলে শাক্ত ধর্ম চর্চায়ও পরিবর্তন আসে। শক্তি সাধনার চরম ও কঠোররূপ অনেকটা নমনীয় হয়ে আসে এসময়কালে। তবে বৈষ্ণব পদাবলী যেমন বৈষ্ণব ধর্ম-দর্শনের অবিচ্ছেদ্য অংশ শাক্ত পদাবলী তেমন নয়। রামপ্রসাদ সেন এই ধারার শ্রেষ্ঠ শিল্পী; তাঁর স্ফারা অনুপ্রাণিত হয়েই বেশিরভাগ শাক্ত পদকার পদ রচনা করেছেন। তাঁর রচনায় প্রথম থেকেই সামাজ্য-ভাবনা গভীরভাবে প্রথিত। বাঙালি সমাজের হাসি-কান্না, আনন্দ-বেদনার পাশাপাশি সামাজিক ও রাজনৈতিক পরিবর্তন, ক্ষুধা, মন্বন্তর ও দারিদ্রের কথাও উঠে এসেছে এই

পদগুলোতে। উপর্যুক্ত দুই শ্রেণির পদাবলীর তুলনামূলক আলোচনায় আমরা বৈষ্ণব পদাবলীতে সৌন্দর্য, আধ্যাত্মিকতা ও ভক্তিরসের প্রাবল্য দেখি। পক্ষান্তরে শাক্ত পদাবলীতে ভক্ত ও ভগবানের আন্তঃসম্পর্কের আড়ালে খুঁজে পাই সামাজিক ও রাজনৈতিক নানা ঘটনা। শাক্তসাহিত্য বৈষ্ণবসাহিত্যের পরে রচিত— হয়তো সেটিও শাক্ত পদাবলীকে কিছুটা সমাজ-ঘনিষ্ঠ করেছে। উভয় শ্রেণির সাহিত্য পর্যবেক্ষণ শেষে মধ্যযুগের সাহিত্যের নান্দনিকতার পাশাপাশি সমাজ ও রাজনীতির গুরুত্বপূর্ণ পাঠ আমাদের সচকিত ও সমৃদ্ধ করে বলেই সিদ্ধান্ত নেয়া যায়।

তথ্যনির্দেশ

- ^১ শামসুল আলম সাদ্দিন, 'বৈষ্ণব পদাবলীর উৎস ও ক্রমবিকাশ', *পদাবলী সাহিত্যের উদ্ভব ও বিকাশ*, অ্যাডর্ন পাবলিকেশন, ঢাকা, ২০১২, পৃ. ৩৫
- ^২ নৃসিংহপ্রসাদ ভাদুড়ী, *চৈতন্যদেব*, দীপ প্রকাশন, কলকাতা, ২০২৫ [প্রথম প্রকাশ : ২০১২], পৃ. ১৪৮
- ^৩ ভূপেন্দ্রনাথ দত্ত, 'বৈষ্ণব সাহিত্যে সমাজতত্ত্ব', গৌতম অধিকারী (সম্পা.) *বৈষ্ণব সাহিত্যে সমাজতত্ত্ব*, খড়ি প্রকাশনী, কলকাতা, ২০২৫ [প্রথম প্রকাশ : ১৯৪৫], পৃ. ২৮
- ^৪ উদ্ধৃত, তদেব, পৃ. ৩০
- ^৫ তদেব, পৃ. ৩১
- ^৬ তদেব, পৃ. ৩১-৩৩
- ^৭ উদ্ধৃত, তদেব, পৃ. ৩৪
- ^৮ উদ্ধৃত, তদেব
- ^৯ 'বিপ্র' শব্দের অর্থ ব্রাহ্মণ বা দ্বিজন্তম। চৈতন্য সমকালে ছুঁতমার্গ এতোই প্রবল ছিল যে অপরিচিত ব্রাহ্মণ ব্যক্তির আহ্বানে প্রসাদ খেলেও জাত খোয়ানোর সম্ভাবনা ছিল। ব্রাহ্মণদের মধ্যেও উঁচু ও নিচু গোত্র ছিল। গোত্র না জেনে ব্রাহ্মণ নিজ সম্প্রদায়ের মানুষের প্রসাদ গ্রহণ করতো না। এমন অচেনা অতিথির প্রসাদ গ্রহণ করলে জাত যাওয়ার সম্ভাবনা ছিল।
- ^{১০} ভূপেন্দ্রনাথ দত্ত, পূর্বোক্ত, পৃ. ৩৮-৩৯
- ^{১১} শঙ্কুনাথ গঙ্গোপাধ্যায়, 'পদসাহিত্যে সমাজতত্ত্ব', *মধ্যযুগের বাংলা কাব্যে সমাজতত্ত্ব*, পুস্তক বিপণি, কলকাতা, ২০২২, পৃ. ৯০
- ^{১২} মুহম্মদ আবদুল হাই ডক্টর আহমদ শরীফ (সম্পা.), *মধ্যযুগের বাঙলা গীতিকবিতা*, মাওলা ব্রাদার্স, ঢাকা, ২০১৪ [প্রথম প্রকাশ : ১৯৬৯], পৃ. ২০৩-২০৪
- ^{১৩} ড. মোহন পাল (সম্পা.), 'শাক্ত পদাবলীতে জীবনরস', *শাক্ত পদাবলী*, ইউনাইটেড বুক এজেন্সি, কলকাতা, ১৪২৮ [প্রথম প্রকাশ : ১৪১৫], পৃ. ৫৭
- ^{১৪} তদেব, পৃ. ২২২
- ^{১৫} তদেব, পৃ. ৬৩
- ^{১৬} তদেব, পৃ. ২৯৩
- ^{১৭} ড. পার্থ চট্টোপাধ্যায়, 'শাক্তপদ ও সমাজ জীবন', *শাক্ত পদাবলীর সমাজ-তত্ত্ব-শিল্পরূপ*, সোম পাবলিশিং, কলকাতা, ২০২২, পৃ. ৯৩
- ^{১৮} সুপ্রতীপ দেবদাস, *ছিয়াত্তরের মনস্তর এবং রামপ্রসাদের গানে তার উদ্ভাস*, কলকাতা প্রেস বুকস, কলকাতা, ২০২৩, পৃ. ২৫-২৬
- ^{১৯} তদেব, পৃ. ৪০
- ^{২০} তদেব
- ^{২১} মুহম্মদ আবদুল হাই ডক্টর আহমদ শরীফ (সম্পা.), পূর্বোক্ত, পৃ. ২২১
- ^{২২} তদেব, পৃ. ২২৮
- ^{২৩} ড. মোহন পাল (সম্পা.), পূর্বোক্ত, পৃ. ২৯৭
- ^{২৪} ড. পার্থ চট্টোপাধ্যায়, পূর্বোক্ত, পৃ. ১০৯
- ^{২৫} শ্রী শশিভূষণ দাশগুপ্ত, 'বাঙলা শাক্ত-সাহিত্য', *ভারতের শক্তি-সাধনা ও শাক্তসাহিত্য*, সাহিত্য সংসদ, কলিকাতা, ১৪১৬ [প্রথম প্রকাশ : ১৩৬৭], পৃ. ২০৬

মাইকেল মধুসূদন দত্ত: সমকালের শ্রেষ্ঠ নাট্যকার
[Michael Madhusudan Dutt: The Greatest Contemporary Playwright]

Sharmin Mustari

Associate Professor, Department of Bengali, University of Chittagong, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/38.-Sharmin-Mustari.pdf>

Received : 09 March 2025
Received in revised: 28 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Foundation of the play; Dramatic Motion;
Social Commitment; World Literature;
Learning Strategy.

ABSTRACT

Madhusudan Dutt is one of the most successful playwrights of Bengali drama. Until Madhusudan, Bengali drama was mainly religious based and confined to the rich man's house. The foundation of Bengali drama was established by Madhusudan and later it reached the public through Deenbandhu Mitra, Rabindranath Tagore and Dwijendralal Roy. Madhusudan's playwriting period was only two years. This article is based on three plays of Madhusudan- *Sermista* (1859), *Padmavati* (1860) and *Krishna Kumari* (1860). This article aims to know Madhusudan's drama as a lesson, learning the unique characteristics of each drama, realizing the relationship between drama and life, society and environment and the social commitment reflected in the drama, especially known about the comparison of world literature with native literature etc. The proposed research will be conducted as a learning strategy being able to create something new by following the structure of drama, participating in coeducational activities using various forms of practice, textbook-related images, audio, video and digital media will be provide.

মাইকেল মধুসূদন দত্ত (১৮২৪-১৮৭৩) বাংলা সাহিত্যে আধুনিকতার অপর নাম। বাংলা কবিতায় আধুনিকতার দ্বারোদঘাটন করেন মধুসূদন। বাংলা নাটকেও তিনি আধুনিকতাকে প্রতিষ্ঠিত করেছেন। বাংলার নবজাগরণের মর্মসত্যকে মধুসূদন উপলব্ধির সমগ্রতা দিয়ে গ্রহণ করেছিলেন। সাহিত্যশিল্পেও তিনি এই বোধকে সার্থকভাবে প্রতিষ্ঠিত করে গিয়েছেন। তাঁর নাটকের সংখ্যা ছয়। প্রথম নাটক *শর্মিষ্ঠা* (১৮৫৯)। পৌরাণিক কাহিনি অবলম্বনে নাটকটি রচিত। *পদ্মাবতী* (১৮৬০) মধুসূদনের দ্বিতীয় নাটক। গ্রীক পুরাণ থেকে এই নাটকের কাহিনি নেওয়া হয়েছে। এরপর মধুসূদন রচনা করেন দুটি প্রহসন - *একেই কি বলে সভ্যতা?* (১৮৬০) এবং *বুড়ো শালিকের ঘাড়ে রোঁ* (১৮৬০)। মধুসূদনের পঞ্চম নাট্যকর্ম *কৃষ্ণকুমারী* (১৮৬১)। রাজপুত ইতিহাস থেকে এর কাহিনি নেওয়া হয়েছে। তাঁর সর্বশেষ নাটক *মায়াকানন* (১৮৭৩)।

সাহিত্যঅধ্যয়ন বিদ্যাশিক্ষা বলতে সাহিত্য সম্পর্কে শিক্ষাদান ও শেখার বিভিন্ন পদ্ধতি ও তত্ত্বকে বোঝায়। এতে সাহিত্য পাঠ, পাঠদান, সাহিত্যে বিভিন্ন দৃষ্টিভঙ্গি অন্বেষণ, শিক্ষার্থীদের মূল্যায়ন কিভাবে ডিজাইন করা প্রয়োজন তা অন্তর্ভুক্ত থাকে। সাহিত্যঅধ্যয়ন বিদ্যার মূল কাজগুলো হলো-পাঠদান পদ্ধতি, শিখন কৌশল, পাঠক্রম প্রণয়ন, মূল্যায়ন ইত্যাদি। শিক্ষক সাহিত্যের বিষয়গুলো বোঝানোর ক্ষেত্রে নানারকম উপায় অবলম্বন করতে পারেন। যেমন-নিবিড় পাঠ, সাহিত্য আলোচনা-সমালোচনা কিংবা সৃজনশীল কিছু করানোর মধ্যে দিয়ে শেখানো। শিক্ষার্থীরা কিভাবে অনুধাবন, সমালোচনা, ব্যাখ্যা বিশ্লেষণ দক্ষতা দিয়ে সাহিত্য বুঝবে, সাহিত্যে অধ্যয়ন ভালো করবে তার কৌশলগুলো থাকে শেখন কৌশলে। পাঠক্রমের নকশা প্রণয়নে শিক্ষার্থীদের প্রয়োজন এবং আগ্রহের বিষয় মাথায় রেখে, সাহিত্যের প্রায়োগিক গুরুত্ব বিবেচনা করে পাঠ্যপুস্তক বাছাই ও সাজানোর ওপর গুরুত্ব দেয়া হয় এবং গুরুত্বপূর্ণ, প্রতিনিধিত্বশীল, Inclusive টেক্সট বাছাইয়ের ওপর জোর দেওয়া হয়। মূল্যায়নে শিক্ষার্থীদের ক্লাসটেস্ট, অ্যাসাইনমেন্ট, কুইজ, প্রেজেন্টেশন, প্রোজেক্ট তৈরি, বিতর্কের মত বিভিন্ন পদ্ধতির মাধ্যমে সাহিত্য সম্পর্কে বোধগম্যতা যাচাইয়ের ওপর গুরুত্ব দেওয়া হয়। এ প্রসঙ্গে শিক্ষাবিজ্ঞান বিশেষজ্ঞের মতামত স্মরণযোগ্য-

‘শিখন শেখানো পদ্ধতি ও কৌশলের ওপর ভিত্তি করেই মূলতঃ গড়ে উঠেছে আধুনিক শিক্ষাবিজ্ঞান। পদ্ধতি বলতে সাধারণ অর্থে কোন কাজ সুষ্ঠুভাবে সম্পাদনের প্রক্রিয়াকে বোঝায়। শিখন-শেখানো পদ্ধতি ও কৌশল সাধারণত শৈশবকক্ষেই ব্যবহৃত হয়। অতীতে এ পদ্ধতি ছিল শিক্ষককেন্দ্রিক।...বর্তমান শৈশবকক্ষে শিক্ষক নানাবিধ কৌশল অবলম্বন করে শিক্ষার্থীর শিখন নিশ্চিত করার ব্যবস্থা করেন। আধুনিক শিক্ষাবিজ্ঞান শিক্ষার্থীকেন্দ্রিক শিক্ষা পদ্ধতিতে শিখন কৌশল অনুমোদন করে। আধুনিক শিক্ষার পদ্ধতি মতে শিক্ষাকে একটি দ্বিমুখী প্রক্রিয়া হিসেবে বিবেচনা করা হয়। শিক্ষার্থী এবং শিক্ষকের পারস্পরিক ক্রিয়া প্রক্রিয়ার মাধ্যমে শিখন সম্পন্ন হবে।’^{১১}

নাটক শেখানোর ক্ষেত্রে প্রচলিত গতানুগতিক শ্রেণি-শিক্ষণ পদ্ধতির পরিবর্তে আধুনিক শিক্ষণ পদ্ধতি প্রয়োগ করলে নাট্যশিক্ষার তত্ত্বীয় ও প্রায়োগিক দিক অধিকতর কার্যকর হয়। মাইকেল মধুসূদনের নাটকের ক্ষেত্রে কথাটি আরো বেশি প্রযোজ্য। সাহিত্যঅধ্যয়ন বিদ্যার বৈশিষ্ট্যগুলো মধুসূদনের নাটকের পাঠদানের ক্ষেত্রে প্রয়োগ করা যায় শিখন ও শেখানোর কৌশল হিসেবে।

মধুসূদনের নাটক সম্পর্কে আশুতোষ ভট্টাচার্য তার *বাংলা নাট্যসাহিত্যের ইতিহাস* (১ম খণ্ড) এ বলেন, ‘এই যুগের সর্বাপেক্ষা উল্লেখযোগ্য নাট্যশালার নাম বেলগাছিয়া নাট্যশালা। ...সেদিনকার পাশ্চাত্য শিক্ষিত কলিকাতার সম্পন্ন বাঙ্গালী সমাজ নানাভাবে ইহার সঙ্গে সংশ্লিষ্ট হইয়াছিলেন। মধুসূদনের নাট্যপ্রতিভাই নহে, ইহার সঙ্গে যুক্ত থাকিবার ফলেই মধুসূদন বাংলা সাহিত্যক্ষেত্রে প্রবেশ পথের প্রথম সন্ধান পাইলেন সুতরাং মধুসূদনের সাহিত্যিক জীবনে বেলগাছিয়া নাট্যশালার বিশেষ একটি স্থান আছে।’^২

বিধানদত্ত সম্পাদিত *মধুসূদন* স্মৃতি গ্রন্থে ডক্টর আশুতোষ ভট্টাচার্য ‘সমসাময়িক বাংলা নাটকে মধুসূদনের প্রভাব’ প্রবন্ধে বলেন, ‘মধুসূদন সামাজিক নাটক রচনা না করিলেও তাঁহার প্রহসনগুলি বহু সামাজিক নাটক রচনার প্রেরণা দিয়াছিল। ...মধুসূদনের মধ্যেই বাংলার সমাজকে খুঁটিনাটি করিয়া নানাদিক হইতে দেখিবার প্রবণতা দেখা দেয়।’^৩

শ্রুতিনাথ চক্রবর্তীর *মধুসূদনের কৃষ্ণকুমারী ও প্রতীচ্য ভাবনা* গ্রন্থে *কৃষ্ণকুমারী* নাটক রচনা সম্পর্কে বলেন, ‘...কিন্তু বৃহত্তর অর্থে এর নেপথ্যে ছিল দেশ-কালের নিজস্ব দাবি। পরাধীন ভারতবর্ষ যেন তার identity খুঁজে পেতে চাইছিল তার অতীত ঐতিহ্যের মধ্যে। অন্যদিকে তার জাতিগত সত্তার অসহায়তার যেন বিনির্মাণ ঘটছিল মধুসূদনের সৃষ্ট মেঘনাদ বা কৃষ্ণকুমারীর চরিত্রে।’^৪

আলোচনার এই পর্যায়ে মধুসূদনের তিনটি নাটকের পরিচিতি, আঙ্গিকগত বৈশিষ্ট্য এবং জীবন, সমাজ ও পরিপাক্ষের সঙ্গে সম্পর্কের বিষয়টি আলোচনার প্রয়াস রয়েছে।

শর্মিষ্ঠা (১৮৫৯) মহাভারতের বিষয়বস্তু অবলম্বনে রচিত। এটি পাঁচ অঙ্কের নাটক। রামনারায়ণ অনূদিত এবং শ্রীহর্ষ রচিত *রত্নাবলী* নাটকের ইংরেজি অনুবাদ করতে গিয়ে মধুসূদন নাটক রচনার প্রেরণা অনুভব করেন। মহাভারতের শর্মিষ্ঠা-যযাতি-দেবযানী উপাখ্যান অবলম্বনে *শর্মিষ্ঠা* নাটকটি রচিত। নাটকটি উৎসর্গ করা হয় রাজা ঈশ্বরচন্দ্র সিংহ বাহাদুরকে। বেলগাছিয়া নাট্যশালায় রামনারায়ণ তর্করত্নের *রত্নাবলী* নাটকের অভিনয় দেখে হতাশ হয়ে পরিকল্পনা করেন ইউরোপীয় রীতিতে বাংলা ভাষায় নাটক লেখার। নাটকের বিষয় হিসেবে বেছে নেন মহাভারতের আদিপর্বের শর্মিষ্ঠা-যযাতি-দেবযানী উপাখ্যান। উনিশ শতকের রেনেসাঁসের একটি বৈশিষ্ট্য ছিল স্বদেশপ্রেম, ঐতিহ্যের প্রতি গৌরববোধ ও অনুরাগ। বাংলা ভাষায় প্রথম নাটক রচনা করতে গিয়ে মধুসূদন তাই বেছে নিয়েছিলেন পৌরাণিক আখ্যান। ধর্মাস্তরিত হয়েও তিনি আকৃষ্ট হয়েছিলেন প্রাচীন ভারতীয় পুরাণের প্রতি।

মধুসূদন সংস্কৃত নাটকের প্রভাবকে নিন্দা করেছেন। সমকালীন নাট্যকারদের নাট্যচর্চাকে তিনি ‘অলীক কুনাট্যরঙ্গ’ বলেছেন। তাঁর নাটকে ইংরেজি নাটকের ভাব-ভাবনার স্পর্শ আছে এমন দাবীও করেছেন। ‘কিন্তু শর্মিষ্ঠায় সংস্কৃত নাট্যরীতির বাঁধা পথেই তাকে চলতে হয়েছে।’^৫ সমকালীন বাংলা নাটকের প্রধান আদর্শ ছিল সংস্কৃত নাটক। মধুসূদন ইংরেজি নাট্যরসের প্রতি অনুরাগের কথা জানালেও *শর্মিষ্ঠা* নাটকে সংস্কৃত নাট্যরীতিতে নিমজ্জিত ছিলেন।

*শর্মিষ্ঠা*র কাহিনি মস্তুর। নাট্যকাহিনীতে প্রত্যক্ষ সংঘর্ষ এবং ঘটনাগত উত্তালতা নেই। ঘটনা পূর্বে ঘটে গেছে। নাট্যকার দর্শককে তার নিস্তরঙ্গ বর্ণনা দিচ্ছেন। ‘সংস্কৃত নাট্য সাহিত্য থেকে কবি এই মস্তুরতা, তরঙ্গহীনতা, সংঘর্ষ ও ঘটনাকে পাশ কাটিয়ে যাবার মনোভাবটি গ্রহণ করেছেন।’^৬

শর্মিষ্ঠা নাটকের বিদূষক চরিত্রটি একান্তভাবে সংস্কৃত নাটকের অনুরূপ। কালিদাসের শকুন্তলা নাটকের বিদূষকের নামানুসারে এই নাটকেও নাম রেখেছেন ‘মাধব্য’। সংলাপও সংস্কৃত নাটকের অনুকরণে রচিত। উচ্ছ্বাসপূর্ণ কাব্যময় ভাষা, উপমার অতিরিক্ত ব্যবহার, দীর্ঘ বাক্য, স্বগতোক্তির বাহুল্য সংস্কৃত সংলাপের বৈশিষ্ট্য।

মধুসূদন শেক্সপিয়ারের নাটকের সঙ্গে পরিচিত ছিলেন। গ্রীক নাটকও তার পাঠ ছিল। তবুও প্রথম নাট্যপ্রচেষ্টায় প্রত্যক্ষ কর্ম চাঞ্চল্যের পরিবর্তে বর্ণনার আধিক্য দেখা যায়। তবে বহিঃরঙ্গের দিক থেকে সংস্কৃত রীতির কোন কোন জায়গায় বিরোধিতা করেছেন তিনি। সংস্কৃত নাটক কয়েকটি অঙ্কে বিভক্ত থাকে। কোনো দৃশ্য বিভাজন থাকেনা। *শর্মিষ্ঠা* নাটকে পাঁচটি অঙ্ক ও তেরটি গর্ভাঙ্ক রয়েছে যা ইংরেজি নাটকের গঠনরীতি সম্মত। তাছাড়া সংস্কৃত নাটকের নান্দী, নট-নটী, সূত্রধরের উপস্থিতি পরিত্যাগ করেছেন মধুসূদন।

উনিশ শতকের সামাজিক অবস্থা ও সাংস্কৃতিক আবহের ছায়া পড়েছে *শর্মিষ্ঠা* নাটকের চরিত্রসমূহে। প্রধান চরিত্রগুলো মহাভারত থেকে গ্রহণ করেছেন। কিন্তু নাটকে চরিত্রগুলো মহাভারতের চরিত্রের মত ছব্ব বর্ণিত হয়নি। এই পরিবর্তনের কারণ হলো কিছুটা নাটকের প্রয়োজন। একই সঙ্গে পাশ্চাত্য শিক্ষা ও সংস্কৃতির প্রভাব এবং উনিশ শতকের বাঙালি সমাজ ও সমকালীন মূল্যবোধের জন্যও এটি প্রয়োজন ছিল। ফলে দেখা যায়, মহাভারতের শর্মিষ্ঠা অনেক প্রগলভ, বাকপটু ও

সাহসী হলেও মধুসূদনের শর্মিষ্ঠা সহনশীল, কোমল, নির্বিবাদী ও অদৃষ্টে বিশ্বাসী। যযাতির প্রতি প্রণয়াসক্ত হয়েও তাকে শর্মিষ্ঠা আহবান জানাতে পারেনি। যযাতি শর্মিষ্ঠার মনোভাব বুঝতে পেরে তাকে বিবাহের প্রস্তাব দেন। উনিশ শতকে বাঙালি সমাজে নারীকে যেভাবে দেখানো হতো, শর্মিষ্ঠা চরিত্রে তাই দেখিয়েছেন মধুসূদন। দেবযানির প্রতি কোন ঈর্ষাবোধ তিনি করাননি। যযাতির প্রতিও তার ভালোবাসা তৎকালীন বাঙালি নারীর মত পতিভক্তির রূপ নিয়েছে।

পদ্মাবতী (১৮৬০) নাটক রচনার সময় পর্যন্ত বাঙালির নাট্যরুচি সংস্কৃত নাট্যরূপে নিমজ্জিত ছিল। নাটকটি মধুসূদন বেলগাছিয়া নাট্যশালার জন্য রচনা করেন। সমসাময়িক নাট্যকারদের নাটকের ধারা, জনরুচির কথা মাথায় রেখে মধুসূদন তাঁর দ্বিতীয় নাটক পদ্মাবতী রচনায় অবতীর্ণ হন। নাটকের কাহিনি নেওয়া হয়েছে গ্রীক পুরাণ থেকে। বাংলা নাট্যসাহিত্যে এটি অভিনব। এর আগে বিদেশি নাটকের অনুবাদ করেছিলেন হরচন্দ্র ঘোষ। তাঁর নাটকের নাম চারুমুখ চিত্তহারা। তবে মধুসূদন গ্রীক পুরাণ থেকে কাহিনি গ্রহণ করে মৌলিক নাটক লিখেছেন। কাহিনি পাশ্চাত্য পুরাণ থেকে গ্রহণ করলেও উপস্থাপনের দিক থেকে তিনি সংস্কৃত নাটকের রীতি অনুসরণ করেছেন। পূর্ববর্তী নাটক শর্মিষ্ঠায় মধুসূদন ভারতীয় পুরাণ থেকে কাহিনি চয়ন করে বিপুল জনপ্রিয়তা অর্জন করেছিলেন। এই জনপ্রিয়তা বৃদ্ধির চেষ্টা করা ছিল স্বাভাবিক। কিন্তু মধুসূদন পরোনো পথে না হেঁটে পাশ্চাত্য পুরাণ থেকে কাহিনি নিয়ে নতুন পথে পা বাড়িয়েছেন। ‘নতুন পথ তাঁর নিজের পূর্ব সৃষ্টির দিক থেকে -বাংলা নাট্যসাহিত্যের ঐতিহ্যের দিক থেকে -বাঙালির সামগ্রিক সাহিত্যিক রুচির ব্যাপারেও।’^৭

নাটকের কাহিনিতে দেখা যায় তিন দেবীর মধ্যে সৌন্দর্যের প্রতিযোগিতা। রাজা ইন্দ্রনীলকে বিচারক হিসেবে মনোনয়ন। তিন দেবীই শ্রেষ্ঠ সুন্দরীর পুরস্কার পাওয়ার লোভে বিচারককে প্রলুব্ধ করতে চায়। প্রেমের দেবী রতির প্ররোচনায় বিচারক বিহ্বল হয়ে তাকেই শ্রেষ্ঠ সুন্দরী বলে মনোনয়ন করেন। দেবী রতির চেষ্টায় ইন্দ্রনীলের সুন্দরী নারীলাভ অন্য দুই দেবী শচী ও মুরজার বাধাদান ও ক্ষতিসাধনের চেষ্টা। দেবীদ্বয়ের চেষ্টায় ইন্দ্রনীলের রাজ্যে বহুদেশের রাজন্যবর্গের আক্রমণ।

পদ্মাবতী নাটকের কাহিনি গ্রীক পুরাণ থেকে গ্রহণ করা হলেও নাটকের কাহিনি বিন্যাসে সংস্কৃত নাটকের আদর্শকে অনুসরণ করা হয়েছে। নাটকে মানব চরিত্র তিনটি-ইন্দ্রনীল, পদ্মাবতী এবং বিদূষক। দেব-দেবীর মধ্যে রয়েছে শচী, রতি, মুরজা, নারদ এবং কলি। মানব চরিত্র সৃষ্টিতে সংস্কৃত নাটকের প্রভাব পরিলক্ষিত। অন্যদিকে দেব-দেবী চরিত্র সৃষ্টিতে গ্রীক চিন্তার প্রভাব রয়েছে। সংস্কৃত নাটকের পরিচিত চরিত্র ‘ভাঁড়’ এর অনুকরণে নাটকে সৃষ্টি করা হয়েছে বিদূষক ‘মানবক’ চরিত্র। দেব চরিত্রগুলো সৃষ্টিতে গ্রীক পুরাণের প্রভাব লক্ষ্য করা যায়। গ্রীক দেব-দেবীর মধ্যে একটা রক্ষতা, উগ্রতা ও প্রবৃত্তি প্রবণতা দেখা যায়। অপরদিকে ভারতীয় পৌরাণিক দেব-দেবী অধিকাংশ ক্ষেত্রে কল্যাণশক্তির অধিকারী।

পদ্মাবতীর ভাষা পূর্ববর্তী নাটকের তুলনায় সহজ ও কথ্যরীতির নিকটবর্তী। সংস্কৃত ভাষার জড়তা থেকে এ ভাষা অনেকটা মুক্ত। বাক্যগঠন পূর্বের তুলনায় কম শিথিল। ধীর গতি ও গম্ভীর চাল থেকে তুলনামূলকভাবে সাবলীল। দীর্ঘ বাক্যের তুলনায় হ্রস্ব বাক্যের প্রয়োগ রয়েছে। কবিত্বপূর্ণ ভাষা ও স্বগতোক্তির স্বল্পতা পরিলক্ষিত। বিবৃতিমূলকতার তুলনায় ঘটনা-তরঙ্গে কিছুটা আবর্তিত। লঘু ভাব প্রকাশের জন্য কথ্যরীতি ব্যবহার করেছেন। অন্যদিকে গম্ভীর ভাব ও উচ্ছ্বাসের ক্ষেত্রে ব্যবহার করেছেন সংস্কৃতানুগ ভাষা। সংলাপেও চরিত্রবৈশিষ্ট্য রক্ষা করেছেন নাট্যকার। বিদূষক চরিত্রকে লোভী, ভীক, সুযোগ সন্ধানী; কলির আচরণে রয়েছে নিষ্ঠুর চক্রান্ত; কুণ্ডলীর সংলাপে বৃদ্ধের স্মিতহাস্যের অনুরণন রয়েছে।

মধুসূদন পদ্মাবতী নাটকে গ্রীক পুরাণের পাত্র-পাত্রীদের নাম পরিবর্তনই করেননি আচরণেরও পরিবর্তন ঘটিয়েছেন। গ্রীক পুরাণে প্যারিস কামাভুর একটি চরিত্র। তবে পদ্মাবতী নাটকে ইন্দ্রনীলের দেহবাসনা আদিম তীব্রতা নিয়ে প্রকাশ পায়নি। গ্রীক জীবনচর্চার ভক্ত হলেও উন্মুক্ত নগ্নতার চিত্রায়ণের পরিবর্তে সমকালীন দর্শকদের রক্ষনশীল মনোভাবকে মাথায় রেখে চরিত্র সৃষ্টি করেছেন মধুসূদন। প্রবৃত্তির তীব্র আলোড়ন এবং তার ভয়াবহতা দেখাননি। কেবল গ্রীক জীবনসত্যের কিছু উপকরণ গ্রহণ করেছেন। গ্রীক পুরাণের গল্পের ওপর সম্পূর্ণ নির্ভর না করে কাহিনির ভারতীয় রূপ দিয়েছেন। ইন্দ্রনীলের মত পদ্মাবতী চরিত্রেও ভারতীয় সাহিত্যের নায়িকা চরিত্রের কমনীয়তা ও কল্যাণবুদ্ধির প্রকাশ ঘটেছে।

কৃষ্ণকুমারী (১৮৬১) নাটকের কাহিনি নেওয়া হয়েছে জেমস টডের রাজস্থান গ্রন্থের রাতপুত ইতিহাস থেকে। নাটকটি উৎসর্গ করা হয়েছে বিশিষ্ট অভিনেতা কেশবচন্দ্র গঙ্গোপাধ্যায়কে। নাটকের কাহিনিতে দেখা যায় -মেবারের রাজা ভীমসিংহ শাসক এবং পিতা হিসেবে কঠিন পরীক্ষার সম্মুখীন। মেবারের রাজনৈতিক অবস্থা তখন সংকটাপন্ন। মারাঠাদের আক্রমণে মেবার রাজ্য পর্দাশয়। অর্থের বিনিময়ে মেবাররাজ কোনরকমে রাজ্য রক্ষা করছেন। এসময় ভীমসিংহের সুন্দরী ষোড়শী কন্যা কৃষ্ণকুমারীকে বিয়ে করার জন্য তিন হাজার সৈন্য নিয়ে মেবার রাজের কাছে প্রস্তাব পাঠান রাজা জগৎসিংহ। রাজা জয়পুর রাজের প্রস্তাব গ্রহণ করে বিয়েতে সম্মতি দেন। এদিকে মারাবারের রাজা মানসিংহ তার পূর্ববর্তী মৃতরাজার বাগদত্তা হিসেবে কৃষ্ণকুমারীকে দাবী করেন। তিনি জানান তাঁর দাবি প্রত্যাখ্যাত হলে তিনি জয়পুর রাজের সঙ্গে বিয়েতে বাধা দেবেন। ফলে ভীমসিংহ জয়পুর রাজ প্রতিনিধিকে ফিরিয়ে দেন। কৃষ্ণকুমারীকে পাওয়ার জন্য জয়পুর রাজ ও মরুদেশের রাজা মানসিংহ প্রতিদ্বন্দ্বিতায় অবতীর্ণ হন। উদয়পুর রাজনৈতিকভাবে তীব্র সংকটে পতিত হয়। এসময় অজ্ঞাতনামা ব্যক্তির চিঠি কৃষ্ণকুমারীর জীবনকে আরও সংকটাপন্ন করে তোলে। চিঠিতে বলা হয় একমাত্র কৃষ্ণকুমারীর মৃত্যুর বিনিময়ে রাজ্যে শান্তি স্থাপিত হতে পারে। ভীমসিংহ দেশের কথা চিন্তা করে কৃষ্ণকুমারীর মৃত্যুকেই শ্রেয় মনে

করেন। কৃষ্ণকুমারীকে হত্যা করার দায়িত্ব দেওয়া হয় রাজভ্রাতা বলেন্দ্র সিংহের উপর। কৃষ্ণকে হত্যা করতে গিয়ে বলেন্দ্রের হাত থেকে তরবারি খসে পড়ে। কৃষ্ণকুমারী তখন পিতার আদেশের কথা জানতে পেরে নিজেই আত্মহত্যার পথ বেছে নিয়ে দেশ ও জাতিকে মুক্ত করে যায়। এরকম একটি দুঃখজনক পরিস্থিতি নিয়ে নাটকের কাহিনি বিন্যস্ত হয়েছে।

কৃষ্ণকুমারী নাটকের গঠনে দেখা যায় ইতিহাসের ঘটনার মধ্যে গল্পসূত্র হারিয়ে যায়নি। মদনিকা-ধনদাস-বিলাসবতীর ঘটনা নাটকে যুক্ত করে বিচিত্র মানবিক প্রবৃত্তির প্রকাশ, মদনিকার প্রচেষ্টায় কৃষ্ণকুমারীর মানসিংহের প্রতি ভালোবাসার উদ্ভব ঘটিয়ে নাটকে বিচিত্র তরঙ্গের ঢেউ তুলেছেন। কাল্পনিক এসব চরিত্র ও ঘটনার কারণে নাটকে কাহিনি বৃত্ত তৈরি হয়েছে।

নাটকের প্রথম অঙ্কের প্রথম দৃশ্যই নাট্যকার নাট্যসমস্যার অবতারণা করেছেন। প্রথম দৃশ্যই ঈর্ষা, লালসা ও অর্থ লোভের প্রসঙ্গটি উত্থাপিত হয়েছে। দ্বিতীয় অঙ্কে নাট্যদ্বন্দ্ব তীব্র না হলেও দূর থেকে তার দামামাধ্বনি শোনা যায়। ‘নাটকের তীব্র দ্বন্দ্ব ঘনিষে তোলার সব উপকরণ সন্নিবিষ্ট করেছেন এই অঙ্কে।’^{১৭} তৃতীয় অঙ্কে দ্বন্দ্ব তীব্র আকার ধারণ করেছে। ঘটনার দ্রুততাল লক্ষ্য করা যায় এই অঙ্কে। চতুর্থ অঙ্কের ঘটনাগুলো কাহিনির দিক থেকে প্রয়োজন না থাকলেও বিলাসবতী-মদনিকা-ধনদাস চরিত্র সম্পর্কে কৌতূহল নিবারণ করেছেন নাট্যকার। ‘ক্লাসিক আদর্শে এরা পরিহার্য হলেও রোমান্টিক নাটকে কাহিনির শাখা বিস্তারের এ জাতীয় চেষ্টা সর্বদা নিন্দিত হয় না।’^{১৮} পঞ্চম অঙ্কে ঘটনার আলোড়ন তীব্র। কৃষ্ণকুমারীকে হত্যা করে বিপদমুক্তির আদেশ আসে। ঘটনার আকস্মিকতায়, বেদনার তীব্রতায় নাট্যরস এই অঙ্কে চরম আকার ধারণ করে।

কাজে দেখা যাচ্ছে কৃষ্ণকুমারী নাটকের গতি মন্থর নয়। এখানে বর্ণনার আধিক্য নেই। নেই দীর্ঘ বক্তৃতা বা অকারণ কবিত্ব। এর পটভূমিতে রয়েছে রাজ্যের ভাঙাগড়া, চাতুর্য, অর্থলিলা, কামনা-বাসনা, বাৎসল্য, অর্ধস্কুট প্রেম এবং দুর্বল নৃপতির বেদনা। ফলে নাটকীয় ঘটনা বিচিত্র প্রবৃত্তির তরঙ্গে আলোড়িত। অর্থাৎ নাটক কর্মমুখর। সংস্কৃত নাটকের মন্থর গতি পরিহার করে এক্ষেত্রে নাট্যকার পাশ্চাত্য রীতি অনুসরণ করেছেন।

কৃষ্ণকুমারী নাটকটি মধুসূদন রচনা করেছিলেন তৎকালীন বাংলার অন্যতম শ্রেষ্ঠ অভিনেতা কেশবচন্দ্র গঙ্গোপাধ্যায়ের প্রেরণায় রাজপুত ইতিহাস অবলম্বনে। এর পেছনে ছিল তৎকালীন দেশ-কালের দাবি। ১৮৫৭ সালের সিপাহি বিদ্রোহের পরে উপনিবেশিক শাসন ব্যবস্থার বিরুদ্ধে পরাধীন ভারতবাসীর মনে ক্ষোভের সম্ভার হয়েছিল। ফলে পরাধীন জাতি তাদের আত্মমর্যাদা খুঁজে পেতে চেয়েছিল অতীত ঐতিহ্যের মধ্যে। নাটকে দেখা যায় স্বদেশপ্রাণতা, অতীত গৌরব ও বর্তমানের শক্তিহীনতা নিয়ে কষ্ট। স্বজাত্যবোধ ও দেশপ্রেম বড় হয়েছে এখানে সম্ভান হত্যার কষ্টের চেয়েও।

কালিদাসের *মালবিকাগ্নিমিত্র* ও *বিক্রমোর্বশী* এবং শ্রীহর্ষের *রত্নাবলী* ও *প্রিয়দর্শিনী* নাটকের কাহিনিভঙ্গির সঙ্গে মিল রয়েছে *শর্মিষ্ঠা* নাটকের। একই জাতীয় কাহিনি অনুসরণ করা হয়েছে এই নাটকগুলোতে যেখানে বিষয় হলো বিবাহিত নৃপতির অপর নারীর প্রতি প্রেম এবং ত্রিভুজ প্রণয়সমস্যা। তাছাড়া কালিদাসের *শকুন্তলা* নাটকের বহু বাক্য ও পরিস্থিতি *শর্মিষ্ঠায়* অনুসৃত হয়েছে। সংস্কৃত নাটকের মধ্যে কালিদাসের প্রতি মধুসূদনের শ্রদ্ধা ছিল। তাছাড়া সমকালীন বাংলা নাটকের প্রধান আদর্শই ছিল সংস্কৃত নাটক। তবে মধুসূদনের মনোগত বাসনা ছিল ইংরেজি নাট্যসাহিত্যের রসাবেশ পাঠকচিন্তে সম্ভারিত করা। কিন্তু নতুন পথের প্রয়োজন উপলব্ধি করলেও সে পথে পা বাড়াতে পারেননি। *শর্মিষ্ঠায়* তিনি সংস্কৃত প্রভাবের মধ্যেই আবর্তিত হয়েছেন।

পদ্মাবতী নাটকে মধুসূদন গ্রীক পুরাণের কাহিনি নিয়েছেন। মধুসূদন পাশ্চাত্যরীতিকে বিস্ময়কর সমগ্রতায় আত্মস্থ করে ওভীদের আদর্শে *বীরঙ্গনা কাব্য* রচনা করেন। গ্রীক জীবনবোধের অনুসরণে রচনা করেন *মেঘনাদবধ কাব্য*। তবে সমকালীন সংস্কৃতানুগ জনরুচির কারণে পাশ্চাত্য নাট্যরীতি অনুসরণ সম্ভব হচ্ছিলনা বলে *পদ্মাবতী* নাটকে পাশ্চাত্য কাহিনির সাহায্যে তৃপ্তি পাওয়ার চেষ্টা করেছেন। তবে গ্রীক সাহিত্য ও ভাবলোকের সঙ্গে বাংলা সাহিত্যের প্রথম সংযোগ স্থাপিত হয় *পদ্মাবতী* নাটকে।

‘কৃষ্ণকুমারী নাটকে পাশ্চাত্য নাট্যরীতির নিঃসন্দ্বিদ্ধ জয় ঘোষিত হয়েছে।’^{১৯} নাটকের কয়েকটি বিশেষ বিশেষ স্থানে ইংরেজি নাটকের ছায়াপাত ঘটেছে। রাজা ভীমসিংহের হাহাকারের সঙ্গে সাদৃশ্য রয়েছে শেক্সপিয়ারের ‘কীং লিয়রের’ বেদনার্চ চিত্কারের। শেক্সপিয়ারের *কীং জন* নাটকের ফিলিপ চরিত্রের সঙ্গে কৃষ্ণকুমারী নাটকের বলেন্দ্রের মিল রয়েছে। এই মিল শুধু পরিচয়গত নয়, চরিত্রগতও। দুটি চরিত্রেই রয়েছে তীক্ষ্ণ রাজনীতি, সাহস ও সহৃদয় মানবতা। নাটকে কৃষ্ণকুমারীর পদ্মিনী মূর্তি দর্শনের পরিকল্পনাটি মধুসূদন *হ্যামলেট* নাটকের পিতার প্রেতদর্শন এবং *ম্যাকবেথ* নাটকের ব্যাঙ্কো প্রেতাচার সাক্ষাৎকার থেকে গ্রহণ করেছেন বলে ধরে নেয়া যায়। নাটকের কাহিনি অংশের সঙ্গে মিল রয়েছে গ্রীক নাট্যকার ইউরিপিডিসের *ইফিগেনিয়া ইন অলিস* নাটকের।

কৃষ্ণকুমারী নাটকে পাশ্চাত্য নাটকের প্রভাব থাকলেও সংস্কৃত নাটকের সব চিহ্ন একেবারে মুছে ফেলতে পারেননি। কৃষ্ণকুমারী চরিত্রে কালিদাসের *শকুন্তলা* চরিত্রের সহজ কোমলতা, প্রণয়িনী নায়িকা চরিত্রের ইঙ্গিত রয়েছে। এছাড়া শূদ্রকের *মুচ্ছকটিক* নাটকের রূপোপজীবনী বসন্তসেনার আদলে আঁকা হয়েছে *বিলাসবতী* চরিত্র। দুজনে পণ্যানারী হয়েও গভীর ভালোবাসা পোষণ করে প্রণয়ীর প্রতি। তাদের ভালোবাসা শুধুমাত্র ইন্দ্রিয়-ভোগে সীমাবদ্ধ থাকেনি।

উপরে আলোচিত মধুসূদনের তিনটি নাটকের পরিচিতি, আঙ্গিকগত বৈশিষ্ট্য, জীবন ও পরিপার্শ্বের সঙ্গে সম্পর্ক, বিশ্বসাহিত্যের সঙ্গে তুলনা করে শিক্ষাবিজ্ঞানের নিয়মগুলো যুক্ত করা যায়। সেক্ষেত্রে নাটকের পরিচিতি অংশে মহাভারত, গ্রীক পুরাণ, ইতিহাস থেকে উপাদান নিয়ে রচিত অন্যান্য নাটকের পরিচয় দেওয়া যেতে পারে শর্মিষ্ঠা, পদ্মাবতী ও কৃষ্ণকুমারী নাটকের সঙ্গে। নাটকের আঙ্গিকগত বৈশিষ্ট্য আলোচনা করতে গিয়ে সংস্কৃত নাটক, গ্রীক পুরাণ উপাদান নিয়ে রচিত নাটক, ঐতিহাসিক নাটকে ভিডিওচিত্র, স্থিরচিত্র দেখানো যেতে পারে এবং এজাতীয় শ্রুতি নাটকও শোনানো যেতে পারে। সরাসরি এই নাটকগুলো মধ্যে অভিনয় দেখা যেতে পারে। তাছাড়া নিজেরাও অভিনয়ের আয়োজন করতে পারে। তুলনামূলক আলোচনার ক্ষেত্রে অন্য নাটকগুলোর পাঠ গ্রহণের পরামর্শ প্রদান, নাটকের ভিডিও চিত্র কিংবা প্রদর্শনী দেখা যেতে পারে। শিখন কৌশল হিসেবে মধুসূদনের নাটক, বাংলা নাটক, নাট্যসাহিত্য ইত্যাদি বিষয়ে কুইজ, বিতর্ক প্রতিযোগিতার আয়োজন করে সক্রিয় শিক্ষাকে উৎসাহিত করা যায়।

শিক্ষা বিজ্ঞানের শিখন ও শেখানোর কৌশলগুলোর মধ্যে দিয়ে মধুসূদনের নাটক সম্পর্কে সম্যক জ্ঞান, ধারণাগত স্পষ্টতা অর্জন, তুলনামূলক আলোচনা ও সমালোচনামূলক চিন্তা-ভাবনা করার ক্ষমতা, বিশ্লেষণ ক্ষমতা অর্জন হবে। জ্ঞান, অনুধাবন, প্রয়োগ ও বিশ্লেষণের মতো চারটি ধাপের দক্ষতাও অর্জন হবে। এই সুবিন্যস্ত পদ্ধতিতে শিখন ও শেখানোর কৌশল পরিচালিত হলে শিক্ষার্থীদের শেখার আগ্রহ তৈরি হবে এবং সক্ষমতার উন্নয়ন হবে।

বাংলা সাহিত্যের পাঠদান ও শিখনকে উপভোগ্য ও কার্যকরকরণের জন্য প্রয়োজন শিখন ও শেখানোর কৌশলের গতিশীলতা ও গুণগত পরিবর্তন। প্রায়োগিক গুরুত্বের বিষয়টি উপলব্ধি করে পাঠক্রম প্রণয়ন করেও সাহিত্য অধ্যয়ন যুগোপযোগী করা যায়। কারিকুলাম ডিজাইনে পরিবর্তনের পাশাপাশি বর্তমান আধুনিক পরিবর্তনশীল বিশ্বের সঙ্গে তাল মিলিয়ে চলার জন্য অবকাঠামো উন্নয়ন যেমন-সাঁউন্ড সিস্টেম, কম্পিউটার ও মাল্টিমিডিয়া, স্মার্ট বোর্ড, ইন্টারনেট সংযোগ, ল্যাব, প্রশিক্ষণ কক্ষসহ সার্বক্ষণিক বিদ্যুৎ এর ব্যবস্থাও জরুরি। মধুসূদনের নাটকের পাঠদানকালে বিষয়গুলো গুরুত্বের সঙ্গে বিবেচনা করা যায়।

মধুসূদন স্বল্পপরিসর সৃষ্টিকালেও নিজেকে বৈচিত্র্য আর বৈভবে উজ্জার করে দিয়েছিলেন। জ্ঞান, অনুধাবন, প্রয়োগ ও বিশ্লেষণ পদ্ধতিতে শিখন ও শেখানোর কৌশলের মধ্যে দিয়ে আমরা মধুসূদনের সাহিত্যকর্ম তথা তার নাট্যকর্মের সম্যক পরিচয় লাভ করতে পারি।

তথ্যসূত্র

- ^১ মালেক, আবদুল; বেগম, মরিয়ম; ইসলাম, ফখরুল; রিয়াদ, শেখ শাহবাজ। শিক্ষাবিজ্ঞান ও বাংলাদেশের শিক্ষা। ঢাকা: ২০০৭, পৃ. ৬০।
- ^২ ভট্টাচার্য, আবুতোষ। বাংলা নাট্যসাহিত্যের ইতিহাস। কলকাতা: ১৯৭৫, পৃ. ১৪৩।
- ^৩ দত্ত, বিধান (সম্পাদিত)। মধুসূদন স্মৃতি। কলকাতা: ১৯৮৪, পৃ. ৯০।
- ^৪ চক্রবর্তী, শ্রুতিনাথ। মধুসূদনের কৃষ্ণকুমারী ও প্রতীচা ভাবনা। কলকাতা: ২০১৬, পৃ. ভূমিকাংশ।
- ^৫ ক্ষেত্রগুপ্ত, ডক্টর। নাট্যকার মধুসূদন। কলকাতা: ১৩৬৯, পৃ. ৮৮।
- ^৬ প্রাগুক্ত, পৃ. ৩৪।
- ^৭ প্রাগুক্ত, পৃ. ৩৯।
- ^৮ প্রাগুক্ত, পৃ. ২২০।
- ^৯ প্রাগুক্ত, পৃ. ২২১।
- ^{১০} প্রাগুক্ত, পৃ. ১৯৩।

ভাষাগত সাম্রাজ্যবাদ: একুশ শতকের বাংলায় শিক্ষানীতি

[Linguistic Imperialism: Educational Strategy in Bengal in The Twenty-first Century]

Monju Rani Das

Assistant Professor, Department of Bangla, Noakhali Science and Technology University, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/39.-Monju-Rani-Das.pdf>

Received : 20 February 2025
Received in revised: 08 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Linguistic, Imperialism, Strategy,
Strategy, Bengali

ABSTRACT

Language is one of the arms used by influential nation-states to unify cultural, economic and political authority. 'Linguistic imperialism' is the theory of the displacement or extinction of the language of indigenous or colonial state through the representative language of aggressive political policies. Colonizers followed two policies of 'segregation' and 'integration' to annihilate the identified language. In 1757 the end of Nawabi regulation and establishment of English rule in Bengal contributed to the integration strategy of English language. In present, as 'Lingua Franca' English almost dominates the whole world. Incidentally institutions like 'International Monetary Fund' and 'World-bank' have enacted a confirmatory role. English entered the institutional globe of Bengal in 1835 to promote western education and as an official language. Consequently, Bengali pedagogy is also affected. The journey of pedagogy is started by Socrates through 'Socratic method' in ancient Greece. Nowadays, because of the concentration of power, the invasion of English language also exists in edification dogma. Particularly in third world countries, the impact of imperialist language has become one of the quality determinants of pedagogy. What position created by dominant influence of English in form of education in Bengal as an independent sovereign nation-state? Therefore how much intact the infrastructure of the Bengali language? Understanding the existing position of Bengal because of the strategy of linguistic aggression and at what level is the status of Bengali language in the educational policy- keeping these questions in front, the essay has been constructed.

একচেটিয়া আধিপত্য বিস্তারের ক্ষেত্রে পুঁজিবাদী বিশ্বের সর্বোচ্চ স্তর হলো সাম্রাজ্যবাদ। সাংস্কৃতিক, অর্থনৈতিক ও রাজনৈতিক ক্ষমতা কেন্দ্রীভবনের জন্য শক্তিশালী জাতিরাষ্ট্রগুলো ভাষাকে অন্যতম অস্ত্র হিসেবে ব্যবহার করে। রাজনৈতিক আত্মশাসনবাদী নীতির সহায়তায় পরাশক্তির প্রতিনিধি-ভাষার মাধ্যমে আদিবাসী বা উপনিবেশ রাষ্ট্রের ভাষার স্থানচ্যুতি বা বিলুপ্তির তত্ত্ব হলো 'ভাষাগত সাম্রাজ্যবাদ'। উপনিবেশবাদীরা চিহ্নিত ভাষাকে নিশ্চিহ্ন করতে দুটি নীতিপথ অনুসরণ করে থাকে- 'বিচ্ছিন্নকরণ' এবং 'একীকরণ'। বাংলায় শাসনতান্ত্রিক বিবর্তনের প্রেক্ষিতে একেক সময় একেকটি ভাষার আত্মশাসন লক্ষণীয়। ১৭৫৭ সালে নবাবী শাসনের অবসান এবং ইংরেজ শাসন প্রতিষ্ঠার মাধ্যমে বাংলায় ইংরেজি ভাষা একীকরণ নীতি প্রয়োগের মাধ্যমে প্রভাব বিস্তার করে। বর্তমান বিশ্বে 'লিঙ্গুয়া ফ্রাঙ্কা' হিসেবে ইংরেজি সমগ্র বিশ্বে ভাষাগত আধিপত্য বিস্তার করে আছে। এক্ষেত্রে আন্তর্জাতিক মুদ্রা তহবিল, বিশ্বব্যাংকের মতো প্রতিষ্ঠান সহায়ক ভূমিকা পালন করছে। ইংরেজি শিক্ষা প্রসার ও অফিসিয়াল ভাষা হিসেবে ১৮৩৫ সালে বাংলার প্রাতিষ্ঠানিক জগতে ইংরেজির অনুপ্রবেশ। প্রাচীন গ্রীসে সর্বপ্রথম সফ্রেটিসের হাত ধরে 'সফ্রেটিক পদ্ধতি'র মাধ্যমে শিক্ষাবিজ্ঞানের যাত্রা শুরু হয়। পরবর্তীতে প্লেটো, এরিস্টটল, দার্শনিক কনফুসিয়াস শিক্ষানীতির পরিচয় প্রদান করেন। ইদানীং ক্ষমতার কেন্দ্রীভবনের কারণে ইংরেজি ভাষার আত্মশাসন শিক্ষানীতিতেও বিদ্যমান। বিশেষত তৃতীয় বিশ্বের দেশগুলোতে ইংরেজি ভাষা শিক্ষানীতিতে অন্যতম নীতি নির্ধারণের ভূমিকায় অবতীর্ণ হয়ে আছে। উপনিবেশ স্থাপনকারী শক্তি হিসেবে ইংরেজির ব্যাপক প্রভাব বাংলার আধুনিক শিক্ষানীতি প্রবর্তনে লক্ষ করা গিয়েছিল। বর্তমানে একটি স্বাধীন সার্বভৌম জাতিরাষ্ট্র হিসেবে ইংরেজির সর্বগ্রাসী ভূমিকা বাংলা ভাষার শিক্ষাপদ্ধতিকে কোন অবস্থানে দাঁড় করিয়েছে? এর ফলে বাংলা ভাষার অবকাঠামো কতোটা অক্ষত আছে তা অবশ্য বিচার্য। ভাষিক আত্মশাসননীতির কবলে পড়ে বর্তমান বাংলার অবস্থান অনুধাবন এবং বাংলার শিক্ষানীতিতে বাংলা ভাষার মর্যাদা কোন পর্যায়ে- এসকল জিজ্ঞাসাকে সামনে রেখেই বর্তমান প্রবন্ধের অবতারণা।

আধুনিক পুঁজিবাদী বিশ্বের অর্থনৈতিক বন্টনপ্রক্রিয়ার বিশ্লেষণে লেনিন ‘সাম্রাজ্যবাদ তত্ত্ব’টি প্রতিষ্ঠা করেন। ক্ষমতার কেন্দ্রীভবন এবং অর্থনৈতিক বিশ্বের বন্টনে একচেটিয়া নীতি অবলম্বন পুঁজিবাদী বিশ্বের মূলনীতি। ভাষাগত সাম্রাজ্যবাদ সাম্রাজ্যবাদের অন্যতম অনুষঙ্গ। বিশ্বরাজনৈতিক অঙ্গনে ক্ষমতার দণ্ড এবং অর্থনৈতিক দণ্ড দুই-ই ভাষাগত সাম্রাজ্যবাদ প্রতিষ্ঠার অন্যতম দুটি বিষয়। প্রায়োগিক ভাষাতত্ত্বে ভাষাগত সাম্রাজ্যবাদ ১৯৯০-এর দশক হতে অন্যতম স্থান দখল করে আছে। ভাষাবিজ্ঞানী ডেভিড ক্রিস্টাল যে *Language Death* নামে গ্রন্থ রচনা করেন তা মূলত ভাষাগত সাম্রাজ্যবাদী প্রক্রিয়ার চাপে অপেক্ষাকৃত দুর্বল ভাষার বিলুপ্তির আলোচনা। ১৯৯২ সালে প্রকাশিত হয় রবার্ট ফিলিপসনের গ্রন্থ *Linguistic Imperialism*। এতে সাম্রাজ্যবাদী ভাষার আত্মসনের রীতিনীতি বর্ণিত হয়। ঐসময়ই অর্থাৎ ১৯৯২ সালেই International Linguistic Congress সম্মেলনে ভাষার বিলোপের জন্য ভাষাবিদরা উদ্বেগ প্রকাশ করেন। ফিলিপসন ভাষাগত সাম্রাজ্যবাদে কাঠামোগত ও সাংস্কৃতিক আধিপত্য বিস্তারকারী মনোভাবও আমলে নিয়েছেন। শাসনতান্ত্রিক বা রাজনৈতিক-অর্থনৈতিক-সাংস্কৃতিক ক্ষমতার দাপটে অপেক্ষাকৃত দুর্বল জাতির ভাষাকে স্থানান্তরের মাধ্যমে সাম্রাজ্যবাদী গোষ্ঠীর ভাষা জেঁকে বসে। স্বাধীন জাতিরাষ্ট্রের অভ্যন্তরেও ক্ষমতালী ভাষা স্থানীয় ভাষাকে আক্রমণ করতে পারে। বিশ্বায়নের সুযোগ নিয়ে দ্বিতীয় ভাষা হিসেবে বর্তমানে যেভাবে ইংরেজি ভাষা সর্বত্র প্রভুত্ব বিস্তার করে আছে তা এরই নিদর্শন। ভাষা-সাম্রাজ্যবাদ প্রসঙ্গে রবার্ট ফিলিপসনের বক্তব্য:

The study of linguistic imperialism focuses on how and why certain languages dominate internationally (become ‘world language’) and attempts to account for such dominance in an explicit, theoretically founded way...It is almost certainly the language of the dominant power which is used as the medium of communication.¹

ভাষা-সাম্রাজ্যবাদে ভাষার ক্ষমতা অপেক্ষা ক্ষমতার ভাষাকে গুরুত্ব দেওয়া হয়। যেহেতু এর সঙ্গে আধিপত্যবাদী শক্তি জড়িত সেহেতু ভাষার স্বাভাবিক বিকাশ রুদ্ধ হয়। ক্ষমতার ভাষা স্বাভাবিক প্রবাহমানতা অস্বীকার করে অন্য ভাষার উপর নিয়ন্ত্রক শক্তিরূপে আবির্ভূত হয়। ‘ক্ষমতার ভাষা তার ক্ষমতার দাপটে অর্থনৈতিক স্বার্থে রাজনৈতিক-সাংস্কৃতিক হেজমিনি প্রতিষ্ঠার জন্য অন্য ভাষাকে গিলে ফেলতে চায়। ক্ষমতার এই ভাষাই হচ্ছে ভাষা-সাম্রাজ্যবাদ।’^২ ‘অর্থনৈতিক স্বার্থ’ শব্দদ্বয়ের গুরুত্ব এখানে দৃশ্যমান। প্রভুত্ব বিস্তারকারী রাষ্ট্র মূলত প্রথম পদক্ষেপ রাখে ব্যবসায়িক উদ্দেশ্যে। পর্যায়ক্রমে উপনিবেশায়ন এবং প্রত্যক্ষ উপনিবেশ ধ্বংসের পরও ফিনাল পুঁজির প্রসার ঘটে। একইসাথে উপনিবেশিক শক্তির ভাষাও বিস্তার লাভ করে। ব্রিটিশ আধিপত্যের যুগে ইংরেজি সমগ্র বিশ্বে ক্ষমতার ভাষা হিসেবে প্রতিষ্ঠা পায়। এজন্য একে সমাজ-রাজনৈতিক অনুষঙ্গ হিসেবে বিবেচনা করা হয়। সমাজে অবস্থানগত ক্ষমতার প্রেক্ষিতে একটি ভাষা তার আত্মসন চালায়। বলা হয়: ‘...the most powerful language dominates and marginalizes the less important languages.’^৩ তাই দেখা যায় ব্রিটিশ আধিপত্যের সময় সাত হাজার ভাষার বিশ্বে ইংরেজি হয় সাম্রাজ্যবাদের ভাষা। বিশ শতকে বিশ্বায়নের কালে লিপুয়া ফ্রান্স হিসেবে বিশ্বভাষার স্থান দখল করে। ফিলিপসনের ভাষা অনুসারে ভাষাগত সাম্রাজ্যবাদ বিকাশে তিনটি পর্যায় বিদ্যমান।

১. ক্ষমতা প্রদর্শন ও ভাষাধিপত্য,
২. অভিজাত স্থানীয় সুবিধাভোগী শ্রেণিকে প্রশিক্ষণ,
৩. প্রযুক্তির সাহায্যে আদর্শিক প্ররোচনা।

‘শিক্ষাপদ্ধতি’ বা ‘শিক্ষানীতি’ হলো শিক্ষার রীতিনীতি সম্পর্কিত অধ্যয়ন। একে বাংলায় ‘শিক্ষাবিদ্যা’ এবং ইংরেজিতে ‘Pedagogy’ বলা হয়। একে শিক্ষা সম্পর্কিত বিজ্ঞানও বলা হয় যা বৌদ্ধিক, সামাজিক, মনোজাগতিক বিকাশে সহায়ক ভূমিকা রাখে। গ্রিক দার্শনিক সক্রেটিস সংলাপের মাধ্যমে প্রশ্নোত্তরের আকারে বিদ্যা আহরণের পদ্ধতি উদ্ভাবন করেছিলেন যা আজ ‘সক্রেটিক পদ্ধতি’ হিসেবে খ্যাত। প্লেটো *রিপাবলিক* গ্রন্থে আদর্শ রাষ্ট্র বাস্তবায়নের উপযোগী শিক্ষাপদ্ধতির কথা বলেছিলেন। রাষ্ট্র কর্তৃক নিয়ন্ত্রিত বাধ্যতামূলক শিক্ষার কথা বলেছেন তিনি। ‘প্লেটোনিক শিক্ষাপদ্ধতি’র মূলকেন্দ্রেই ছিলো রাষ্ট্র এবং রাষ্ট্রকেই শিক্ষাপ্রতিষ্ঠান হিসেবে দেখা হয়। অন্যদিকে কনফুসিয়াসের শিক্ষানীতির তিনটি মৌলভূমিই হলো- নৈতিক, বুদ্ধিবৃত্তিক এবং ধর্মীয়। ইতিহাসের ধারায় প্রবাহিত শিক্ষানীতি বিচার করলে দেখা যায় শিক্ষাবিজ্ঞান এমন এক বিদ্যা যেখানে যুক্তি, নীতি এবং অন্যান্য বিজ্ঞানের সমন্বয় ঘটেছে। Johan Karl Friedrich Rosenkranz তাঁর *The Philosophy of Education* গ্রন্থে শিক্ষাবিদ্যার সংজ্ঞায় এর বিশেষত্ব নির্দেশসহ বলেন:

...the science of education treats of the process of development, by the through which man, as a mere animal, becomes spirit, or self-conscious mind; hence it presupposes all the science named, and will be defective if it ignores nature or mind, or any stage or process of either, especially anthropology, phenomenology, ethics, rights, aesthetics, religion or philosophy.⁴

এই বক্তব্য *Pedagogics As A System* গ্রন্থেও করেছেন- ‘It is rather a mixed science which has its presuppositions in many others.’^৫ অর্থাৎ ‘শিক্ষাবিদ্যা’ হলো একটি পরিপূর্ণ শিক্ষাপদ্ধতি।

ভাষার সঙ্গে শিক্ষার সম্পর্ক অতি ঘনিষ্ঠ। শিক্ষার প্রধান অবলম্বন হলো মাতৃভাষা। মাতৃভাষায় জ্ঞান অর্জন যেকোন স্বাভাবিক মানুষের পক্ষেই সম্ভব বলে মনে করতেন সৃজনশীল ভাষাবিজ্ঞানের জনক নোয়াম চমস্কি। মাতৃভাষায় শিক্ষা লাভ জাতির মৌলিক অধিকার হিসেবে ব্যক্ত করেন লেনিন তাঁর ‘জাতিসত্তার উপর নির্ভর করে স্কুলের পৃথকীকরণ’ শীর্ষক প্রবন্ধে। কিন্তু শিক্ষাপদ্ধতিতে ভাষা-সাম্রাজ্যবাদের আত্মসন এক নির্মম সত্য। রবীন্দ্রনাথ ঠাকুর তাঁর *শিক্ষা* নামক প্রবন্ধগ্রন্থে মাতৃভাষায় শিক্ষানীতির গুরুত্ব তুলে ধরেছেন। উল্লেখ্য গ্রন্থের ‘শিক্ষা-সংস্কার’ নামক প্রবন্ধে ইংরেজি ভাষা-সাম্রাজ্যবাদের ফলে আইরিশ ভাষা এবং আয়ারল্যান্ডের শিক্ষার পরিণাম গুরুত্ব সহকারে তুলে ধরেছেন। ষোড়শ শতাব্দী পর্যন্ত আয়ারল্যান্ড স্থানীয় শাসনাধীনে থাকাবস্থায় আইরিশ ভাষাতেই শিক্ষাদান করা হতো। কিন্তু ইংরেজদের আক্রমণ আইরিশ ভাষার শিক্ষানীতি ধ্বংস করে দেয়। উনিশ শতকে আয়ারল্যান্ডে ন্যাশনাল স্কুল শিক্ষাপ্রণালির উদ্দেশ্য ছিলো ইংরেজি ছাঁতে আইরিশ জাতিকে গড়ে তোলা। এর পরিণাম সম্পর্কে রবীন্দ্রনাথ ঠাকুরের বক্তব্য:

ইহার ফল যেমন হওয়া উচিত তাহাই হইল। মানসিক জড়তা সমস্ত দেশে ব্যাপ্ত হইয়া গেল। আইরিশ-ভাষী ছেলেরা বুদ্ধি এবং জিজ্ঞাসা লইয়া বিদ্যালয়ে প্রবেশ করিল আর বাহির হইল পঙ্গু মন এবং জ্ঞানের প্রতি বিতৃষ্ণা লইয়া।^১

ভাষা-সাম্রাজ্যবাদকে ফিলিপসন সাংস্কৃতিক সাম্রাজ্যবাদেরই অঙ্গ হিসেবে দেখিয়েছেন। সমাজ-রাজনৈতিক অঙ্গনে চর্চিত মর্যাদার প্রশ্ন এতে জড়িত। এই মর্যাদার প্রশ্নেই নিজেকে সমুন্নত রাখতে স্থানীয় ভাষার উপর বিদেশি-বিজাতীয় ভাষা আধিপত্য চালায় ক্ষমতার স্মারক হিসেবে। আমেরিকান এক ভাষাবিজ্ঞানী পৃথিবীর সাত হাজার ভাষার ৯০ ভাগই এই লড়াইয়ে মৃত হয়ে যাবে বলে ১৯৯২ সালে আশঙ্কা প্রকাশ করেন। সমাজভাষাবিজ্ঞানী মৃণাল নাথের বক্তব্য: ‘মর্যাদার সম্পর্ক অনুসারে ভাষাও তিন ধরনের হয়ে থাকে: উপরিস্তর (Superstratum) অধঃস্তর (Substratum) এবং সমস্তর (Adstratum)’^২। যখন কোন রাষ্ট্রে একটি ভাষা সাম্রাজ্য বিস্তার করে তখন তাকে উপরিস্তর ভাষা বলা হয় এবং ডোমিনেটেড ভাষাটি হলো অধঃস্তরীয় ভাষা। কোন রাষ্ট্রে একাধিক ভাষা সমান মর্যাদা পেলে সেগুলোকে সমস্তরের ভাষা বলা হয়। বাংলায় ইংরেজি ভাষা উপরিস্তরের ভাষা এবং বাংলা বহুযুগ হতেই ডোমিনেটেড অধঃস্তরের ভাষা হিসেবে থেকেছে। একুশ শতকে এসেও স্বাধীন জাতিরাষ্ট্রের উপর পরোক্ষভাবে সাম্রাজ্য বিস্তার করে আছে ইংরেজি ভাষা। বাংলার শিক্ষানীতিতে এর প্রভাব স্পষ্ট।

প্রথমেই উল্লেখ করা হয়েছে ব্যবসায়িক উদ্দেশ্যে ঔপনিবেশিক শক্তির অনুপ্রবেশ ঘটে। বঙ্গদেশে ঔপনিবেশায়ন প্রক্রিয়ারই ফল হলো রাজভাষা ফারসি, ইংরেজি। আর্যরা বেদ হাতে নিয়ে খ্রিষ্টপূর্ব ১৫০০ অব্দে পাঞ্জাবের সিন্ধুপ্রদেশে প্রবেশ করে। এসেই ভূমিপুত্রদের মূলভূমি হতে বিতাড়িত করে। শাসক-অভিজাতদের ভাষা হিসেবে তখন সংস্কৃত হয় সাহিত্য সাধনা এবং শিক্ষার বাহন। ‘এ ছাড়াও আরও কত জাতি এদেশে বিজয়ীর বেশে এসেছে— সে খবর কারো জানা নেই সত্য, কিন্তু অনুমান করা যায়, এই জন্মদ্বীপ ভারতবর্ষ চিরকাল বিদেশী বিজিত দেশই ছিল।’^৩ পর্তুগিজ, ফারসি, ইংরেজি, উর্দু বাংলায় বিদেশি শাসকদের ভাষার প্রতিনিধি। পবিত্র সরকারের ভাষ্যমতে, ‘প্রবলতর ভাষাটি হয় শাসকদের ভাষা, না-হয় ধর্মের ভাষা কিংবা ক্লাসিকসের ভাষা; অথবা এসব বৈশিষ্ট্যের নানারকম সমন্বয়।’^৪ বাণিজ্যের উদ্দেশ্যে আগত বিদেশি শাসকদের যোগাযোগের মাধ্যম হিসেবে প্রাথমিক পর্যায়ে ব্যবহৃত হয় ‘পিজিন’^৫ ভাষা অথবা স্থানীয় ভাষা হয় ‘ভার্নাকুলার’^৬।

ফিলিপসন সাম্রাজ্যবাদী প্রক্রিয়ায় যে তিনটি পর্যায়ের কথা বলেছেন তন্মধ্যে প্রথম দুটি প্রক্রিয়ারই ফল হলো ডোমিনেটেড বাংলা ভাষা। ক্ষমতার ভাষা হিসেবে বাংলাকে ইংরেজি ভাষা স্থানান্তর করে আসন দখল করে। দ্বিতীয় পর্যায়ে যে অভিজাত সুবিধাভোগী প্রশিক্ষণপ্রাপ্ত শ্রেণির কথা বলা হয় তারা হলো সেই গোষ্ঠী যারা হবে সাম্রাজ্যবাদী ভাষার তল্লাহবাহক। ১৮৩৫ সালে ইংরেজিকে রাজভাষা করার মাধ্যমে এর চূড়ান্তকরণ হয়। মার্কিনদেশ প্রসঙ্গে প্রেসিডেন্ট রুজভেল্ট ১৯১৯ সালে একটিমাত্র ভাষার সূত্রে মার্কিন সাম্রাজ্যের অবিমিশ্র কাঠামো গড়ার অভিপ্রায় ব্যক্ত করেন। ব্রিটিশ ঔপনিবেশিক বাংলায় এরকম নীতির প্রতিফলন লক্ষণীয়।

ব্রিটিশ শাসনপূর্ব বাংলায় ফারসি ছিলো রাজভাষা। যে শেষ স্বাধীন নবাবের কথা বলা হয় তিনিও বাংলা ভাষার পৃষ্ঠপোষকতা করেননি। ব্রিটিশ শাসিত ভারতবর্ষে ইংরেজি শিক্ষার জোয়ার আসে। ধর্মীয় ভাবনাকে কেন্দ্র করে ১৭৮১ সালে কলকাতা মাদ্রাসা এবং ১৭৯১ সালে বারাণসীতে সংস্কৃত কলেজের জন্ম। একটির উদ্দেশ্য আরবি শিক্ষা এবং অন্যটির সংস্কৃত। ১৮১৭ সালে ডেভিড এবং রাজা রামমোহন রায়ের প্রচেষ্টায় হিন্দু কলেজ প্রতিষ্ঠিত হয়। এর পূর্বেই ১৮১৪ সালে ব্রিটিশ ইস্ট ইন্ডিয়া কোম্পানি বিলেত বোর্ড অব ডিরেক্টর্সকে বঙ্গদেশে ব্রিটিশ ধাঁচের শিক্ষাপ্রতিষ্ঠান করার অনিচ্ছা প্রকাশ করে। ইংরেজি শিক্ষা যে ব্রিটিশ গভর্নরের চাপের ফল তা ড্রাফ স্পষ্টতই জানান। এর কারণ হলো কলকাতার Advanced Thinking Members of The Hindu Community পাশ্চাত্য শিক্ষা প্রসারের জন্য প্রাপণ চেষ্টা করে। ১৮১৬ সালে কলকাতায় প্রতিষ্ঠিত হয় স্কুল বুক সোসাইটি। সোসাইটি প্রকাশিত ইংরেজি বইয়ের একত্রিশ হাজার কপি বিক্রি হয়। ‘সেকালে শিক্ষার নগণ্য হার বিবেচনায় রাখলে এই পরিসংখ্যান নিশ্চিতভাবে ইংরেজির বিজয়াভিযান

প্রমাণ করে।^{১২} ১৮২৩ সালে রাজা রামমোহন রায়ের শিক্ষানীতিতে পশ্চিমা বিজ্ঞান শিক্ষার পরিবর্তে ইংরেজি পরম সমাদর পায়। মূলত তাঁর শিক্ষানীতিতে ইঙ্গবাদীদের প্রতিফলন স্পষ্ট। ফিলিপসন এরকম অভিজাত সম্প্রদায়ের কথাই বলেছেন।

ভারতবর্ষের শিক্ষানীতিতে লর্ড মেকলে ‘ডাউন ফিলট্রেশন’ তত্ত্বে বাণিজ্যিক সম্ভাবনা এবং ভারতীয়দের নিজেদের আদবে শাসনে রাখতে ইংরেজি শিক্ষা প্রসার এবং মাদ্রাসা ও সংস্কৃত কলেজ বন্ধ করার জন্য বলেন। ১৮৩৫ সালে উইলিয়াম বেন্টিঙ্ক ইংরেজিকে রাষ্ট্রভাষা হিসেবে ঘোষণা করেন। ১৮৫৪ সালের ১৯ জুলাই চার্লস উডের কৃত সুপারিশ অনুসারে ১৮৫৭ সালে কলকাতা বিশ্ববিদ্যালয় প্রতিষ্ঠা হয়। উড মেকলের মতোই প্রাচ্য শিক্ষায় শ্রদ্ধাশীল ছিলেন না। ১৮৮২ সালেই হান্টার কমিশন লক্ষ করে ইংরেজি শিক্ষার সর্বগ্রাসী রূপ। প্রাচ্য পণ্ডিতরাও যে ইংরেজি এবং সংস্কৃত শিক্ষার প্রতি মনোযোগী হলেও বাংলার প্রতি উদাসীন তা সহজেই লক্ষ করা যায়। সংস্কৃত ভালো না জানলে বাংলার উপর দখল জন্মানো অসম্ভব বলে মনে করতেন ঈশ্বরচন্দ্র বিদ্যাসাগর। ১৮৫২ সালে যে রিপোর্ট তিনি হ্যালিডে এডুকেশন কাউন্সিলের কাছে পাঠান তা এরই প্রমাণ। ১৮৫১-১৮৫৮ সাল পর্যন্ত সংস্কৃত কলেজের অধ্যক্ষ থাকাকালীন যে শিক্ষা সংস্কার করেছিলেন কৃষ্ণকমল তার পরিচয় দিয়েছেন। কৃষ্ণকমল ৫ সংখ্যক সংস্কারে উল্লেখ করেন, ‘সংস্কৃত গণিত- ‘লীলাবতী’ ‘বীজগণিত’ ইত্যাদি পড়া উঠে গেল। ইংরেজিতে অক্ষশাস্ত্রের বই পড়ানো হলো’^{১৩}। মেকলে ভারতবর্ষে রাজনৈতিক এবং অর্থনৈতিক শোষণের অনুযোগী শিক্ষানীতির প্রবর্তন করেছিলেন। সেই ধাঁচেই গড়ে ওঠেছিল অনেক ইংরেজি মাধ্যম শিক্ষাপ্রতিষ্ঠান। এই ইংরেজি শিক্ষা ছিলো মূলত শব্দশিক্ষা। রবীন্দ্রনাথ ‘শিক্ষার হেরফের’ প্রবন্ধে প্রসঙ্গতই ইংরেজিকে অতিমাত্রায় বিদেশি বিজাতীয় ভাষা বলেছেন। মুখস্থ শব্দশিক্ষা হলেও ভাবরাজ্যে প্রবেশ সম্ভব হয় না। তাঁর বক্তব্য: ‘সরস্বতীর সাম্রাজ্যে কেবলমাত্র মজুরি করিয়া মরি, পুষ্ঠের মেরুদণ্ড বাঁকিয়া যায় এবং মনুষ্যত্বের সর্বাসীন বিকাশ হয় না।’^{১৪} ইংরেজি উচ্চশিক্ষার বাহন হবার ফলে নব্য বাবুয়ানা সংস্কৃতির ধারক বাঙালিসমাজ এর অন্তঃসারশূন্য পাঠ্যক্রমের কুফল অনুধাবন করতে পারেনি। ‘এক হিসেবে দেখা যায়, ১৮৮১ সাল নাগাদ মোট ১৭০০ স্নাতকের অর্ধেকই বেকার।’^{১৫} কেননা এই শিক্ষাব্যবস্থায় মেকলে কথিত ‘পশ্চিমা আদবধারী’ চিন্তাভাবনাহীন স্ব-উদ্যোগহীন দাস তৈরির নীতি ছিলো। ১৮৮২ সালেই হান্টার কমিশন লক্ষ করে হিন্দু স্কুলে আগত বাঙালি পরীক্ষার্থীদের মধ্যে কৃতকার্য তারাই হতো যারা ‘ভার্নাকুলার’ অর্থাৎ শাসিত মাতৃভাষা থেকে এসেছে।

১৮৯৪ সাল অবধি বাংলায় ইংরেজি শিক্ষা সর্বব্যাপী হয়। ১৯০৪ সালে প্রবেশিকা হতে স্নাতকোত্তর পর্যন্ত ভারতীয় বিশ্ববিদ্যালয় আইনে মাতৃভাষায় পরীক্ষা নেবার নিয়ম চালু হয়। ১৯৪৭ পরবর্তী বাংলায় তৈরি হয় নতুন ইস্যু। ১৯৬১ সালে এস. এম. শরীফের তত্ত্বাবধানে জাতীয় শিক্ষা কমিশনের রিপোর্টে ধর্মশিক্ষার ভার লক্ষণীয়।

শিক্ষার মূলে তাত্ত্বিক এবং ব্যবহারিক যুক্তিবাদীতার কথা বলা হয় গুরুত্ব সহকারে। শিক্ষার বিশেষ উপাদানকে তিনটি পর্যায়ে বিভক্ত করা হয়। যথা:

১. দার্শনিক
২. বৌদ্ধিক
৩. প্রবৃত্তি বা ইচ্ছাশক্তিমূলক।

বুদ্ধিবৃত্তিক দিকটি দুটি ধারায় বিভক্ত। মনস্তাত্ত্বিক এবং ব্যবহারিক। মনস্তাত্ত্বিক দিকটি শিক্ষার্থীর মনোযোগকে কেন্দ্র করে ঘোরে। একুশ শতকে পদার্পণ করেও শিক্ষার বিশেষ উপাদানভিত্তিক বিকাশের ধারণায় আমাদের গোঁজামিল। শিশুর মনস্তাত্ত্বিক বিকাশ ও ধারণ ক্ষমতার উন্নতি সাধনে মাতৃভাষা বাংলার বিকল্প নেই। এজন্য হায়াৎ মামুদ মৌলিক শিক্ষার স্তরে অন্তত অষ্টম শ্রেণি পর্যন্ত মাতৃভাষাকে শিক্ষার একমাত্র বাহন করার পক্ষপাতী। কিন্তু ঔপনিবেশিক রক্ত আমাদের মধ্যে হীনম্মন্যতার দেয়াল তৈরি করে দিয়েছে। কিভারগার্টেন এবং ইংরেজি মাধ্যম বিদ্যালয়ে পাঠের সুযোগ হাতছাড়া হলে জাত গেল বলে মনে হয়। এজন্যই পবিত্র সরকার ভাষাপ্রেম ভাষাবিরোধ গ্রহে বলেন: ‘বাংলার উচ্চাকাঙ্ক্ষী স্বপ্ন-তাড়িত বিশ্বায়নের ঘোড়সওয়ার মধ্যবিন্তকে আত্মভাষাপ্রেম কে শেখাবে?’^{১৬}

ইঙ্গবাদীদের ইংরেজির প্রতি যে অন্ধ অনুগ্রহ তা একুশ শতকে প্রবেশ করেও বাঙালি সমাজের মজ্জায় মজ্জায় গাঁথা। মনোজাগতিক অনুষঙ্গে পাশ্চাত্য শিক্ষাবিদরা যে মনোযোগের উপর জোর প্রদান করেন তা মূলত শিশুর মনোবৃত্তির পূর্ণাঙ্গ বিকাশ সাধনের প্রচেষ্টা। কিন্তু ইংরেজির মতো বিজাতীয় ভাষা আমাদের শিক্ষাভাবনার প্রাথমিক স্তরেই চাপিয়ে দেওয়া হয়। ফলে মনোবৃত্তির বিকাশ অপেক্ষা মুখস্থবিদ্যার ভারে জড়তা আর অন্ধত্বই হয় আমাদের প্রাথমিক শিক্ষার ফল। ঔপনিবেশিক বাংলায় ১৮৪৪ সালে লর্ড হার্ডিঞ্জ সরকারি চাকরিতে ইংরেজি আবশ্যিক বলে যে ফতোয়া জারি করেছিলেন এর ফলে যে ইংরেজি শিক্ষার ব্যর্থতা বৃদ্ধি পেয়েছিল তার রেশ এসময়ে আরও শক্তিশালী মনে হয়। অথচ চীন, জাপান, রাশিয়ার মতো একভাষিক রাষ্ট্রগুলো দিব্যি বিশ্বমানচিত্রে মর্যাদার সাথে অবস্থান করছে। কিন্তু বিশ্বের চতুর্থ বৃহত্তম ভাষাগোষ্ঠী থাকা সত্ত্বেও বাংলা ভাষায় শিক্ষা গ্রহণে জড়ত্ব ও পঙ্গুত্ব গ্রহণের খেলা চলে। ব্যবহারিক বুদ্ধিমত্তার ক্ষেত্রেও আমাদের দীনতা ও ভিক্ষাবৃত্তি লক্ষণীয়। ব্যবহারিক বুদ্ধিবৃত্তির তিনটি দিক বিদ্যমান-

১. অনুভবশক্তি
২. কল্পনাশক্তি
৩. চিন্তাশক্তি

রবীন্দ্রনাথ ভাষার সঙ্গে চিন্তা ও ভাবের সমন্বয়ের কথা বলেছেন। তাঁর মতানুসারে বাল্যকালই হলো ভাষার সঙ্গে চিন্তা, ভাব ও জীবনযাত্রার সামঞ্জস্য বিধানের শিক্ষা গ্রহণের উপযুক্ত সময়। এজন্যই তিনি গড়েছিলেন শান্তিনিকেতন এবং শ্রীনিকেতন। ব্রহ্মচর্য শিক্ষার কথা বলেন যেখানে প্রকৃতির সান্নিধ্যে মানবভাষার সঙ্গে আবেগ, চিন্তা ও জীবনরসের সন্ধান পাওয়া যাবে। আন্তর্জাতিকভাবে ইংরেজির অবস্থান অপ্রতিরোধ্য। ‘এ কথা বিবেচনা করেই, আমাদের দেশে সম্প্রতি ইংরেজি শেখার হুজুগ পড়ে গেছে।’^৭ ফলে সাম্রাজ্যবাদী ইংরেজির প্রভাবে আইরিশ জাতির যে ধ্বংস নেমেছিল আমাদের অবস্থা তেমনি। রবীন্দ্রনাথ এই পরিস্থিতির বর্ণনায় বলেছেন:

পূর্বে বলিয়াছি, আমাদের বাল্যকালের শিক্ষায় আমরা ভাষার সহিত ভাব পাই না, আবার বয়স হইলে ঠিক তাহার বিপরীত ঘটে, যখন ভাব জুটিতে থাকে তখন ভাষা পাওয়া যায় না।^৮

এজন্য একে ‘কলের শিক্ষাপদ্ধতি’ বলেও অভিহিত করেন। বর্তমানে এই যান্ত্রিক শিক্ষাপদ্ধতির প্রয়োগ যথারীতি চোখে পড়ে। বছরের পর বছর চলে ধরাবাঁধা পাঠ্যক্রম। মাতৃভাষা বাংলা হওয়া সত্ত্বেও উচ্চশিক্ষার সর্বত্র ইংরেজির রাজত্ব। ব্যবসায় শিক্ষা এবং বিজ্ঞানের সমস্ত শাখায় বিশ্ববিদ্যালয়ে চলে ইংরেজিতে পাঠদান ও পরীক্ষণ পদ্ধতি। অথচ ১৮৩৫ থেকে ১৮৫৭ সাল অবধি বাংলায় শিক্ষাপ্রক্রিয়া শুরু হয়েছিল। বিজ্ঞান শাখায় কয়েকশো ডাক্তারি বই বাংলায় ছাপা হয়েছিল। কিন্তু বাংলায় এখন উচ্চশিক্ষায় ইংরেজি বই আবশ্যিক।

শিক্ষার তৃতীয় বিশেষ দিক হলো মানবপ্রকৃতি বা ইচ্ছার গঠন। এর সঙ্গে সামাজিক, নীতিগত এবং ধর্মীয় সংস্কৃতি যুক্ত। বাঙালিসমাজে বর্তমানে ঘুণের আক্রমণ। বিশ্বায়নের প্রভাবে ফেসবুক, টুইটার, ইউটিউব, গুগল, ইন্টারনেট ইংরেজি সংস্কৃতির আমদানি করছে। নীতিগত শিক্ষায় ধ্বংস নামার ফলে ভাঙছে পারিবারিক ও সমাজকাঠামো। ধর্মশিক্ষায় সংস্কৃত, আরবি, ফারসি, উর্দু পর্যায়ক্রমে অবস্থান করলেও বাংলার অবস্থান নেই। ফলে তোতাপাখির মতো মুখস্থ তো হয় কিন্তু মানববৃত্তির নাগাল পায় না।

সুনির্দিষ্ট শিক্ষণ-পদ্ধতিতে শিক্ষকের ভূমিকা অন্যতম। বাল্যকাল হতে যে ভাষাশিক্ষা চলে সেখানে দেখা যায় শিক্ষকের আনাড়িপনা। রবীন্দ্রনাথ ঠাকুর দেখিয়েছেন এসকল শিক্ষকরা না ভালো ইংরেজি জানেন না ভালো বাংলা তাদের আয়ত্তে। শিক্ষককে শিক্ষাদানে শিক্ষার্থীর দেহ এবং মনের সংযোগ সাধনে তৎপর হতে হয়। *Principles And Methods of Teaching* গ্রন্থে বলা হয়: In teaching, it is true, we have to do with the pupils body as well as with the mind.^৯ কিন্তু যেহেতু শিক্ষা পরিপূর্ণভাবে নিজেরই আয়ত্তাধীন নয় সেহেতু বহু জিজ্ঞাসা নিয়ে শিক্ষাঙ্গনে শিক্ষার্থীর আগমন তো ঘটে কিন্তু বের হতে হয় জড়িত নিয়ে। এজন্য আমাদের শিক্ষাপদ্ধতিতে কাজী আবদুল ওদুদ ‘শিক্ষকদের প্রদত্ত শিক্ষার মূল্য যাচাই’-এর কথা বলেন। তিনি মনে করেন আমাদের শিক্ষকরা মনোজীবী নন ভাবপ্রবণ। ফলে তাদের পক্ষে ব্যবহারিক বুদ্ধিবৃত্তির উন্মোচন ঘটানো সম্ভব হয় না। অন্যদিকে আমাদের শিক্ষাপদ্ধতিতে ‘ডুয়িং থিওরি’ অর্থাৎ নিজস্ব চিন্তাভাবনায় নিজের মাতৃভাষার প্রয়োগে শিক্ষাপদ্ধতির সংস্কার সাধনের অভাব বোধ হয়। প্রাথমিক শিক্ষা এবং উপযুক্ত প্রাথমিক শিক্ষা প্রতিষ্ঠানের অভাব রেখেই প্রতিনিয়ত উচ্চশিক্ষা প্রতিষ্ঠান এবং বিশ্ববিদ্যালয় নির্মাণ সূষ্ঠা পরিকল্পনার অভাব প্রদর্শন করে। নিজেরই আয়ত্তাধীন নয় এমন শিক্ষকদের দ্বারা ভাষাশিক্ষার ফলে বিশ্বায়নের সঙ্গে পা মেলাতে যখনই উচ্চশিক্ষার অঙ্গনে পা ফেলে বিপত্তি বাঁধে। বিদেশি ইংরেজি ভাষাকে আয়ত্তে আনতে গলদঘর্ম হতে হয়। ফলাফল শূন্য। কেননা তখন ইংরেজি আয়ত্তে আনতে গিয়ে ভাব ও চিন্তার স্বতঃস্ফূর্ততা হারিয়ে ফেলতে হয়। মাতৃভাষা হয় অবহেলার শিকার। ইংরেজ আমলে বিদেশি শাসকের প্রভাবে বাংলা পিষ্ট হয়। অভিজাত এবং সুবিধাভোগী শ্রেণির বদৌলতে ইংরেজির প্রসার হয়। বর্তমানে বিশ্বায়নের সুযোগে ঔপনিবেশিক শাসনের পরোক্ষ প্রভাবে নিজের ঘরেই বাংলা পরবাসী হয়ে বাস করে। সাম্রাজ্যবাদী শক্তি গেছে কিন্তু সাম্রাজ্যবাদ নিঃশেষ হয়নি। ‘ইংরেজ গেছে, কিন্তু ইংরেজি যায়নি।’^{১০} মফস্বলবাসী, শহুরে অভিজাত শ্রেণি, নগরায়ণের প্রভাবে সাংস্কৃতিক আগ্রাসনের হাত ধরে ভাষা-সাম্রাজ্যবাদ বর্তমান বাংলার শিক্ষানীতির মূল জায়গা দখল করে আছে।

ভাষাগত সাম্রাজ্যবাদ বাংলাকে কোন পর্যায়ে নিয়ে যাবে তা ঠিক বলা যাচ্ছে না। কারণ বাংলা ভাষার কৃতঋণ ক্ষমতা বেশ প্রবল। এর ফলে অন্যভাষার শব্দকেও নিজের আদলে করে নিতে পারে। ইংরেজি ভাষার বহু শব্দ এই ভাষাভূমিতে দণ্ডায়মান। সেগুলো এখন বাংলা শব্দ বলে গণ্য হয়। সমস্যা হলো এর প্রভাবে সৃষ্ট শিক্ষা-সংস্কৃতির স্বরূপ। কেননা শিক্ষা হলো জাতির নিজস্বতাকে সূষ্ঠাভাবে কাঠামোদান করার প্রক্রিয়া। কিন্তু আমাদের শিক্ষাব্যবস্থা ইংরেজির আগ্রাসনে কলাপাতায় পোলাও পরিবেশনের মতো। পৃথিবীর প্রতিটি উন্নত জাতি শিক্ষায় মাতৃভাষাকে অপ্রতিদ্বন্দ্বী মনে করে। অন্য ভাষার স্থান থাকলেও তা হয় ডোমিনেটেড। আধুনিকতার এই চরমতম সময়ে শিক্ষানীতিতে নিজস্বতা না থাকলে খেঁই

হারিয়ে তলিয়ে যাবার আশঙ্কা তো রয়েছেই। প্রাথমিক হতে উচ্চশিক্ষা পর্যন্ত বাংলা ভাষাকে যথাযোগ্য মর্যাদায় প্রতিষ্ঠা সমাজরাজনৈতিক ও বিশ্বমানচিত্রে আত্মপরিচয় অটুট রাখতে আবশ্যিক। এ বিষয়ে বোদ্ধামহল হতে সকল শ্রেণির প্রচেষ্টা আবশ্যিক। বাংলা ভাষা সাম্রাজ্যবাদী আত্মসন হতে মুক্তি পাক, আমাদের শিক্ষায় নিজস্ব ভাবচিন্তার সংশ্লেষ ঘটুক এটাই প্রত্যাশা।

তথ্যনির্দেশ

- ^১ Robert Phillipson, *Linguistic Imperialism*, 'In the Encyclopedia of Language and Linguistics', (Aberdeen University press, 1994), p. 2223
- ^২ ডাঃ মনোজ দাশ, 'ভাষা-সাম্রাজ্যবাদ এবং ভাষামুক্তির সংগ্রাম', একতা, বর্ষ: ৬৫, সংখ্যা: ৩৭, ২৭ এপ্রিল ২০২৫; উদ্ধৃত: <http://weeeklykota.net>.
- ^৩ Azhur pervaiz, Muhammad Kamal Khan & Ayesha Perveen, 'Linguistic Imperialism', John I. Linotus (ed.), *The TESOL Encyclopedia of English Language Teaching*, (John Wiley & sons, 2019), p. 1
- ^৪ Johan Karl Friedrich Rosenkranz, *The Philosophy of Education*, (New York: D. Appleton and Company, 1899), p. 1
- ^৫ Dr. Karl Rosenkranz, *Pedagogics As A System*, Anna C. Brackett (tr.) (Washington: The B. P. Studley Company, 1872), p. 5
- ^৬ রবীন্দ্রনাথ ঠাকুর, *রবীন্দ্র-রচনাবলী দ্বাদশ খণ্ড* (কলকাতা: বিশ্বভারতী, ১৪০০ বঙ্গাব্দ), পৃ. ২৯১
- ^৭ মৃণাল নাথ, *ভাষা ও সমাজ* (কলকাতা: নয়া উদ্যোগ, ১৯৯৯), পৃ. ২৩৫
- ^৮ আহমদ শরীফ, *বাঙলা, বাঙালী ও বাঙালীত্ব* (ঢাকা: অনন্যা, ২০১৭), পৃ. ১১৬
- ^৯ পবিত্র সরকার, *ভাষা, দেশ, কাল* (কলকাতা: মিত্র ও ঘোষ পাবলিশার্স, ১৪১২ বঙ্গাব্দ), পৃ. ৪৫
- ^{১০} 'এক সম্প্রদায়ের সঙ্গে অন্য সম্প্রদায়ের দীর্ঘকালীন সংযোগের ফলে ভাষার বিকৃতি ঘটে। একে বিকৃতি না বলে কেউ কেউ পরিবর্তন বলতে চান। এই পরিবর্তনের ফলে সৃষ্ট ভাষাকে সুকুমার সেন বলেছেন মিশ্র ভাষা। সেই পরিবর্তনের রূপ হল পিজিন ও ক্রিয়োল। পিজিন প্রধানত ইউরোপীয় জাতিগুলোর উপনিবেশ বিস্তারের ফল।' উদ্ধৃত: সুভাষ ভট্টাচার্য, *ভাষার তত্ত্ব ও বাংলা ভাষা* (কলকাতা: বঙ্গীয় সাহিত্য সংসদ, ২০১২), পৃ. ১৪৫
- ^{১১} 'ভার্নাকুলার' হলো শাসিত ভাষা। ডেভিড ক্রিস্টাল বলেন: 'A term used in Sociolinguistics to refer to the indigenous language or dialect of a speech community, e. g. the vernacular of Liverpool, Berkshire, Jamaica etc.' উদ্ধৃত: David Crystal, *A Dictionary of Linguistics and Phonetics* (USA: Blackwell Publishing, 2008) p. 511
- ^{১২} হায়াৎ মামুদ, *প্রবন্ধ-সংগ্রহ* (ঢাকা: নবযুগ, ২০০৮), পৃ. ১৯৮
- ^{১৩} অলোক রায়, *উনিশ শতকে নবজাগরণ স্বরূপ সন্ধান* (কলকাতা: অক্ষর, ২০১৯) পৃ. ২২৫
- ^{১৪} রবীন্দ্রনাথ ঠাকুর, পূর্বোক্ত, পৃ. ২৮৩
- ^{১৫} Asok sen, *Iswar Chandra Vidyasagar and His elusive milestones*, (Calcutta: Riddhi-India, 1977); উদ্ধৃত: মোহম্মদ আজম, *বাংলা ভাষার উপনিবেশায়ন ও রবীন্দ্রনাথ* (ঢাকা: আদর্শ, ২০২৪), পৃ. ৯৫
- ^{১৬} পবিত্র সরকার, *ভাষাপ্রেম ভাষাবিরোধ* (কলকাতা: দে'জ, ২০০৩), পৃ. ১৩৬
- ^{১৭} গোলাম মুরশিদ, *বাংলা ভাষার উদ্ভব ও অন্যান্য* (ঢাকা: প্রথমা, ২০২৩), পৃ. ১২৪
- ^{১৮} রবীন্দ্রনাথ ঠাকুর, পূর্বোক্ত, পৃ. ২৮৮
- ^{১৯} Charles C. Boyer, *Principles And Methods of Teaching* (Philladelphia: J. B. Lippincott Company, 1899), p. 11
- ^{২০} কাজী আবদুল ওদুদ, *নির্বাচিত রচনা ১* (কলকাতা: করুণা প্রকাশনী, ২০১৭), পৃ. ১৯৭
- ^{২১} অন্নদাশঙ্কর রায়, *প্রবন্ধ* (কলকাতা: পশ্চিমবঙ্গ বাংলা আকাদেমী, ২০১৩), পৃ. ২০১

শিক্ষায় স্বাদেশিকতা এবং আল মাহমুদের কবিতা পাঠদানে স্বাদেশিকতার প্রতিফলন
[Nationalism in Education and the Reflection of Nationalism in Teaching
Al Mahmud's Poems]

Dr. Fazlul Haque Tuhin

Lecturer (Demonstration Unit), Rajshahi University School, Rajshahi, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/40.-Dr.-Fazlul-Haque-Tuhin.pdf>

Received : 26 February
Received in revised: 16 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Teaching, Education, Pedagogy,
Nationalism, Al Mahmud's Poems

ABSTRACT

This study examines the integration of nationalism into education through the teaching of Al Mahmud's poetry, with a focus on exploring how his works reflect the essence of nationalism and its relevance in shaping responsible citizens of Bangladesh. The primary objective of this research is to analyze the role of Al Mahmud's poetry in fostering patriotism and a sense of national identity among students, particularly in the context of modern education. As one of Bangladesh's most celebrated poets, Al Mahmud's poetry captures the struggles of the nationalist movement, the liberation war, and the socio-political transformations of post-independence Bangladesh, making it an invaluable medium for nurturing a sense of belonging and commitment to the homeland. This study highlights how his vivid depictions of rural Bengal, its river-centric life, cultural heritage, and natural beauty stand in stark contrast to the alienation of urban existence, providing a framework for students to engage with their roots. Furthermore, it emphasizes that in the modern era of globalization, neo-imperialism, and cultural disintegration, addressing nationalism in education becomes a critical means of preserving cultural identity and resisting foreign hegemonies. By revisiting the concept of nationalism, which has evolved through history and gained multidimensional significance in modern poetry, this research underscores the importance of teaching Al Mahmud's works to inspire students with patriotic values and national consciousness. The study concludes that integrating his poetry into the curriculum can effectively counteract cultural erosion while fostering an enduring connection to Bangladesh's heritage and collective identity.

ভূমিকা

যে কোনো বিদ্যাশিক্ষায় (Pedagogy) স্বাদেশিকতা (Nationalism) গুরুত্বপূর্ণ অনুষঙ্গ। দেশপ্রেমিক নাগরিক গড়ে তোলার ক্ষেত্রে সাহিত্য বা কবিতা পাঠদান (Teaching) অত্যন্ত প্রাসঙ্গিক। কারণ মানুষ যে দেশে জন্মগ্রহণ করে সেটাই তার স্বদেশ। ক্রমে এই দেশ হয়ে ওঠে তার কৈশোর, যৌবন ও পৌড়ত্বের আশ্রয়ভূমি। এখানেই তার শরীর ও মানস গঠনের ধারাবাহিক পর্যায় অতিবাহিত হয়, সেজন্যে চারপাশের বস্তুপুঞ্জ ও পরিবেশের সাথে গড়ে ওঠে এক অবিচ্ছেদ্য সম্বন্ধ। জন্মভূমির সঙ্গে মানুষের সম্পর্ক মায়ের সাথে সন্তানের নাড়ির যোগসূত্রের মতোই। মানুষের চিন্তা-চৈতন্য-আবেগ-স্বপ্ন ও কর্মের প্রকাশ ও বিকাশে স্বদেশ কোনো না কোনোভাবে সংযুক্ত হয়ে যায়। সে কারণে স্বদেশের প্রতি এক ধরনের অনুভূতি প্রত্যেক মানুষের মধ্যে সহজাতভাবে বর্তমান।

শিক্ষায় স্বাদেশিকতা

আধুনিক শিক্ষাব্যবস্থায় (Education System) স্বদেশ একটি অপরিহার্য অনুষঙ্গ। স্বদেশের জনসাধারণকে সুনাগরিক হিসেবে গড়ে তোলা শিক্ষার অন্যতম উদ্দেশ্য। আধুনিকযুগে স্বাদেশিকতা (Nationalism) ধারণাটি যে অর্থে ব্যবহৃত, অতীত ও মধ্যযুগে সেভাবে চিহ্নিত হতো না। স্বদেশ, স্বদেশের প্রকৃতি, মানুষ, বস্তুপুঞ্জ, পতিবেশ, সমাজ, সংস্কৃতি, ঐতিহ্য; এককথায় সামুহিক অস্তিত্ব একজন আধুনিক মানুষের কাছে আলাদা এক ব্যঞ্জনা প্রকাশিত। জীবনযাপনে, সৃষ্টিশীলতায়, চিন্তা-চৈতন্য ও ভাবপ্রকাশের মাধ্যমে স্বদেশ কোনো না কোনো ভাবে ছায়াপাত করে। জাতীয়তাবাদী চিন্তা-ভাবনার কালে এই চেতনা অত্যন্ত কার্যকর; কখনো তা ভাববিপ্লবের সৃষ্টি করে। শিল্পসাহিত্যে অনিবার্যরূপে তার প্রতিফলন ঘটে। কবিতায় স্বাদেশিকতার রূপায়ণ বিশেষ তাৎপর্য বহন করে। কেননা মাতৃভূমির প্রতি দায়বদ্ধতা ও অনুভূতির প্রবাহ একজন কবির চৈতন্যে কবিজীবনের কোনো না কোনো সময়ে ঢেউ তোলে। তবে স্বদেশচেতনার ধারণা আধুনিক কবিতায় যে-রূপে প্রতিফলিত হয়েছে, প্রাচীন ও মধ্যযুগের কবিতায় সেভাবে রূপায়িত হয়নি। আধুনিক কবিতায়

স্বদেশিক বোধ আধুনিক সভ্যতা ও সংস্কৃতির আবহে সৃষ্টি। কোনো জাতির জীবনে যখন নতুন আদর্শ বা চেতনার উদ্বোধন ঘটে, অন্য কোনো দেশ বা সাম্রাজ্যবাদী শক্তির আগ্রাসন আসে, স্বাধীনতা ও সার্বভৌমত্বের সংকট দেখা দেয়, আবার লড়াই-সংগ্রামের মধ্য দিয়ে স্বাধীনতা অর্জিত হয়; তখন জন্মভূমি বা স্বদেশ সেই জাতির কবিতায় নবচেতনার সৃষ্টি করে এবং নতুনভাবে আবিস্কৃত হয়। অন্যদিকে ভিন্ন সংস্কৃতির প্রভাবে কোনো দেশ নিজস্ব ঐতিহ্য ও সংস্কৃতি থেকে উন্মূল হয়ে যায়, তখন সেই দেশের কবি-শিল্পীদের চেতনায় স্বদেশ-অন্বেষণ বা স্বদেশ প্রত্যাবর্তনের তাড়না জন্মে। ১৯৫২ থেকে ৭১ পর্যন্ত সংঘটিত স্বাধিকার আন্দোলন-মুক্তিসংগ্রাম-গণঅভ্যুত্থান-মুক্তিযুদ্ধ দেশপ্রেমের কবিতাকে দিয়েছে বিচিত্র-বিস্তৃত-গভীর এক তাৎপর্য ও মর্যাদা। অতএব বিদ্যাশিক্ষায় (Pedagogy) স্বদেশিকতা যেমন গুরুত্বপূর্ণ তেমনি আল মাহমুদের কবিতাপাঠে স্বদেশিকতার প্রতিফলন অনুসন্ধানের বিষয়।

আল মাহমুদের কবিতা পাঠদানে স্বদেশিকতার প্রতিফলন

নদীমাতৃক ও গ্রামকেন্দ্রিক বাংলাদেশ আল মাহমুদের জন্মভূমি, মাতৃভূমি ও স্বদেশ। এই জনপদের প্রকৃতি মানুষ-ঐতিহ্য-সংস্কৃতিবাহী চেতনাপুঞ্জ তাঁর কবিতায় কাব্যদর্শে প্রাণবন্ত। নগরের অবক্ষয়প্রাপ্ত, গ্লানিময় অনিকেত জীবন থেকে মুক্তি খুঁজে পেয়েছেন স্বদেশের বিশাল পটভূমিকায়। স্বদেশ চেতনার রূপায়ণে এই ধারার অগ্রজ কবিদের কাব্যজগৎ তাকে অনুপ্রাণিত করে। এ প্রসঙ্গে তাঁর মন্তব্য গুরুত্বপূর্ণ:

আমি আমার কথা বলতে পারি যে, আমি সোজাসুজি আমাদের গ্রাম জনপদে ফিরে এসেছি। এবং পরীক্ষা করেছি যারা আমার আগে গ্রাম জনপদ, আমাদের দেশকে, আমাদের নদী-নালা, আমাদের ফোক, এগুলোকে যারা কাব্যে ব্যবহার করেছেন, তাদের কবিতা কেমন? এটা পরীক্ষা করতে গিয়ে আমি জসীমউদ্দীনের কবিতা, যতীন্দ্রমোহন বাগচি, রবীন্দ্রনাথও পড়েছি। জসীমউদ্দীনের কবিতায় দেশের যে চিত্রগুলো এসেছে সেগুলো গাঁথা কাব্য থেকে। ... আধুনিক আঙ্গিকে গ্রামকে ব্যবহার করার চেষ্টা হয়তো বা আমিই সর্বপ্রথম করেছি। হয়তো বা কেন আমিই করেছি। একটি আধুনিক কবিতার আঙ্গিকে গ্রামকে বাঙালী মুসলমান চাষীদেরকে, তাদের লেনদেন, তাদের যে আত্মীয়তার সূত্র- দেশের প্রতি, সংস্কৃতির প্রতি তাদের যে বন্ধন, তাদের যে দুঃখ বেদনা, সেটা আমি আমার কবিতায় আনার প্রথম চেষ্টা করেছি।^১

আল মাহমুদ যে বাংলাদেশের ছবি আঁকেন তা রবীন্দ্রনাথ-জীবনানন্দ-জসীমউদ্দীন অঙ্কিত নয়; নদীভাঙা গ্রামজনপদের জীবন ও সংস্কৃতির মিশেলে সেই ছবি তাঁর কবিতায় প্রথম বাজায় হয়ে ওঠে। তাঁর ভাষ্য:

আমি এমন এক গ্রাম বাংলাকে উপস্থাপন করতে চেয়েছি, যে গ্রামবাংলা ভেঙে পড়া। ঠিক জসীমউদ্দীনের বাংলাদেশও না। আবার জীবনানন্দ দাশের বাংলাদেশও না। জসীমউদ্দীন এবং জীবনানন্দ দাশের বাংলাদেশে এক ধরনের রূপকথা আছে। একটা স্বপ্ন আছে। কিন্তু আমার দেখা বাংলাদেশ একদমই রুঢ়। এ বাংলাদেশ নদীর পাড়ভাঙা বাংলাদেশ। গ্রামকে গ্রাম বিলীন হওয়া বাংলাদেশ। এগুলো আমার কবিতায় প্রথম এসে যায়।^২

কবি বাস্তব দৃষ্টিতে এবং স্বকীয় আঙ্গিকে প্রত্যক্ষ স্বদেশের চিত্রাবলি ও অনুভূতির প্রকাশ ঘটিয়েছেন অত্যন্ত সচেতনভাবে। স্বদেশিকতা বা স্বদেশচেতনা আল মাহমুদের কবিতার বিভিন্ন পর্বে বিভিন্ন রূপ ধারণ করেছে। তাঁর প্রথম পর্যায়ের কবিতায় বাংলাদেশের নদীকেন্দ্রিক ও কৃষিভিত্তিক গ্রামজনপদ; গ্রামজনপদে প্রত্যাবর্তন এবং দেশজননীর কল্পচিত্র নির্মাণ; দ্বিতীয় পর্যায়ে দ্রোহী দেশচেতনা এবং নারীপ্রেম ও দেশপ্রেমের অন্বয়; তৃতীয় পর্যায়েও দেশজননীর ধারণা প্রকাশ পেয়েছে; সঙ্গে সঙ্গে দেশের কাছে আত্মনিবেদনের আন্তরিক মনোভাব প্রকাশিত।

ক

স্বদেশ, স্বদেশের রূপ ও চেতনার উপকরণ, দৃশ্য ও অদৃশ্য প্রভাব ও প্রতিফলন, ধর্ম-সমাজ-সংস্কৃতি ও বস্তুগত জীবনের অত্যাবশ্যক খুঁটিনাটি এবং সর্বোপরি মৌলিক গ্রামীণ বাংলার ভেতরদেশ থেকে আল মাহমুদ কবিতা সৃজন করেন। তাঁর দৃষ্টি অনিবার্যভাবে গ্রাম-বাংলার দিকে ধাবিত; গভীর সাহস ও প্রত্যয়ের সাথে সেইখানে মগ্ন ও সংলগ্ন এবং আত্মপরিচয়ের ঠিকানায় শেকড় প্রোথিত। দেশজ জীবন ও প্রকৃতির মাঝেই তাঁর জীবনবেদ ও নিষ্ঠাবান কাব্যবিশ্বাস উপস্থাপন করেন এবং প্রমাণ করেন যে, গ্রামের কথকতার অর্থ গ্রাম্যতা নয়; সঙ্গে সঙ্গে স্বদেশকে ভালোবাসা একজন কবির জন্যে অপরিহার্য শর্ত। তবে তিনি গ্রাম বলতে বোঝেন—

আমি আমার কবিতায়, আধুনিক নগর সভ্যতা তথা সর্বব্যাপী নাগরিক উৎক্ষেপের যুগেও ক্ষয়িষ্ণু গ্রামীণ জীবন ও ধসেপড়া গ্রামকে উত্থাপন করতে চাইছি বলে অনেক সমালোচক কটাক্ষ করেন। আমি তাঁদের বহুব্যবহার বোঝাতে চেষ্টা করেছি, গ্রাম বলতে আমি যুথবদ্ধ আদিম মানবজীবনকে বুঝি না, বরং এশিয়া, আফ্রিকা ও ল্যাটিন আমেরিকায় যে সব নরনারী ধনতান্ত্রিক নগর সভ্যতার বিরুদ্ধে গেরিলা বাহিনী গড়ে তুলছেন তাঁরা আসলে গ্রামেরই লোক।^৩

বাংলাদেশের জনগোষ্ঠীর সাথে নিবিড়ভাবে সংলগ্ন যে গ্রামীণ জীবনকাঠামো ও জীবন-সংস্কৃতি, নাগরিক জীবনায়োপনের জটিল ও কঠিন অভিজ্ঞতার মাঝে বসে আল মাহমুদ তাকেই লালন করেছেন চেতনার উজ্জ্বলতায়।

নাগরিকতার বিপরীতে তাঁর কবিতার ভিত্তি ও উৎস গ্রামের চাষা-চাষী, জমিন, বলদ-লাঙল, নদী, নদীর মাঝি-নৌকা, পাখি, রাস্তার ভবঘুরে ও ঘরনী। এইসব উৎস-উপাদান বাংলার গ্রামজনপদ থেকে গৃহীত যা স্বদেশিকতার প্রতিনিধিত্ব করে।

যদি যান,
কাউতলী রেলব্রিজ পেরুলেই দেখবেন
মানুষের সাধ্যমত
ঘরবাড়ি।
চাষা হাল বলদের গন্ধে থমথমে
হাওয়া।
কিষানের ললাটের খার মতো নদী,
সবুজে বিস্তীর্ণ দুগ্ধের সাম্রাজ্য।
দেখবেন, লাউয়ের মাচায় ঝোলে
সিঁজোনীল শাড়ির নিশেন।
গুটকির গন্ধে পরিতৃপ্ত মাছির আওয়াজ।
দেখবেন ভাদুগড়ের শেষ প্রান্তে
এক নির্জন বাড়ির উঠোনে ফুটে আছে
আমার মিথ্যা আশ্বাসে বিশ্বাসবতী
এক স্নান দুগ্ধের করবী।

[‘রাস্তা’, লোক লোকান্তর]

আল মাহমুদের কবিতায় যে গ্রামের চিত্র প্রতিফলিত তা বাংলাদেশের প্রতিনিধিত্বশীল গ্রাম; তাঁর সেই আপন ছোট্ট গ্রামে সারা বাংলাদেশ ছায়া বিস্তার করেছে। কবির অন্তর্জগতে নদীময় ও কৃষিকেন্দ্রিক গ্রামীণ বাংলা ঢুকে তাকে পুরোপুরি অধিকার করে আছে। সেই বিম্বিত বাংলাদেশই তাঁর কবিতা।

আল মাহমুদের কবিতার চিরকালের অনন্য চরিত্র দেশজতা; তবে দেশজতা মানে কেবল মাটির আশ্রয় নয়, মানুষের প্রতিবন্ধ; যে মানুষ জমিনের সঙ্গে যুক্ত। জয়নুল আবেদীন ও এস এম সুলতানের ছবির মতো তাঁর কবিতায় এই জমিন ও মানুষ একই সূত্রেগাঁথা। যে জমিন তৈরি হয়েছে বাংলাদেশের ভূগোল ও ইতিহাস থেকে এবং যে ভূগোল ও ইতিহাসের মধ্যে আছে কৃষকের সঙ্গে জমি, ধানক্ষেত, হালবলদ ও জমির দখলের সম্পর্ক। এই সম্পর্ক নিষ্ঠুর ও কর্কশ, আবার ভালোবাসার ও মমতার। কৃষক একদিকে লড়াকু হয়ে উঠেছে; অন্যদিকে ধানগাছ, হালবলদ ও নারীর প্রেমিক। তিনি তাঁর কৃষক চতুষ্পার্শ্ব মিলিয়েছেন।^১ কবি গ্রাম্য মোহনতা বা ভাবালুতা আক্রান্ত গ্রামীণ নিসর্গ আঁকা থেকে বিরত থেকেছেন। তাঁর কাব্যে তাই কৃষক ও জমিন অর্জন করেছে একটি আবহমান বাস্তবতা ও বর্তমানতা। ইংরেজ-ভারতীয় শিল্প-ঐতিহ্যের দৃশ্যমান মদিরতা এবং নিরন্তর কাব্যিকতা থেকে তা স্বতন্ত্র। তিনি ভিন্ন শিল্পভুবনের অধিকারি— যেখানে কৃষক অভিজ্ঞতায় সমৃদ্ধ এবং মনোভঙ্গির দিক থেকে বুর্জোয়া বিরোধী ও বিপরীত।

দ্যাখো, জয়নুলের ছবির মত ঘরবাড়ি, নারী
উঠোনে ঝড়ছে ধান, ধানের ধুলোয় স্নান শাড়ি;
গতর উদ্যম করে হাতে লেপা মাটির চতুরে
লাঞ্ছিত নিশেন হয়ে পড়ে আছে যেন অনাদরে।

[‘প্রত্যাবর্তন’, কালের কলস]

অন্যদিকে স্বদেশের চিত্ররূপ আর কবিতাকে অভিন্নরূপে একই সমান্তরালে স্থাপন করেন। কেননা তাঁর কাছে স্বদেশের প্রকৃতি, মানুষ আর কবিতা একই বন্ধনে আবদ্ধ।

কবিতা তো ফিরে যাওয়া পার হয়ে হাঁটুজল নদী
কুয়াশায় ঢাকা পথ, ভোরের আজান কিম্বা নাড়ার দহন
পিঠার পেটের ভাগে ফুলে ওঠা তিলের সৌরভ
মাছের আঁশটে গন্ধ, উঠোনে ছড়ানো জাল আর
বাঁশঝাড়ে ঘাসে ঢাকা দাদার কবর।

[‘কবিতা এমন’, সোনালি কাবিন]

কবি উপনিবেশিক নিসর্গচিত্র (Landscape) অঙ্কন করেননি। উপনিবেশিক দৃষ্টিভঙ্গির বাইরে প্রকৃত দেশ, কৃষক-লাঙল-জমিন, নদী-মাছ-জাল, কর্ষণ-আবাদ-শস্যসহ কবি দেশের মাটিলগ্ন কর্মব্যস্ত মানুষের চিত্রাবলী আঁকেন; যার সঙ্গে জীবনবাস্তবতা জড়িত। গ্রামীণ প্রকৃতি এবং গ্রামের মানুষ নিয়ে কবির স্বদেশচেতনা কার্যকর।

নদী ভাঙনে বিলীন হওয়া বাংলাদেশের কর্ষণ গাঁথা তাঁর কবিতাকে করেছে আরো জনমনস্পর্শী। নদী, নদীর ভাঙন, ভাঙনে বিলীন হওয়া গ্রাম, নদীলগ্ন প্রকৃতি-পশুপাখি ও মানুষ তাঁর কবিতার একটা বড় জায়গা জুড়ে আছে। আজীবন নদীর সঙ্গে সম্পর্ক তাঁর; জীবনের গভীর দুঃখময় অভিজ্ঞতা এই নদীর সঙ্গেই হয়েছে।

কেবল আমাকে নদীর কাছে যেতে বলতেন। বলতেন
জেনে আয় কোন দিকে চর পড়েছে।
আমি তার কথায় দৌড় দিতাম। কিন্তু ফিরে এসে বলতাম
আজ কৈবর্তপাড়ার নলিনীদের ভিটেবাড়ি ভাঙলো বাবা।
... তারপর ভাঙনের রেখা পেছনে রেখে
আমরা গ্রাম থেকে গ্রামান্তরে ছিতরে পড়লাম।
কেউ গেলাম মামুর বাড়িতে কেউ ফুপুর। যেমন
বাবেল থেকে মানুষের ধারা
ছড়িয়ে পড়লো পৃথিবীতে।

[‘চোখ যখন অতীতশ্রয়ী হয়’, সোনালি কাবিন]

কবি আত্মবিশ্বাসে বলিয়ান হয়েই কবিতায় স্বদেশের গ্রাম, ভেঙেপড়া গ্রাম, গ্রামের নদীভাঙা পরিবার, পরিবারের সমুদয় নদীগর্ভে বিলীন হয়ে যাওয়া, ভাঙনের পারিবারিক পরিণতি, বিচ্ছিন্নতা ও আশ্রয়, চরের উত্থান-পতন, প্রকৃতি ও মানুষের প্রেম ও হিংসা, বহমান নদী ও নারীকে তুলে আনেন শহরের হাতছানি উপেক্ষা করে। তাঁর জবানবন্দী:

কবিতার জন্যেই গ্রামে ও গঞ্জে ঘুরে বেড়ানো। শহর থেকে শহরে, দেশ থেকে দেশান্তরে উড়াল। কবিতার জন্যেই, বাংলাদেশের এমন কোনো নদী নেই যাতে আমি সাঁতার কাটিনি।^৫

নদী, নদীতীরবর্তী জনপদ ও গ্রাম তাই তাঁর কবিতায় বিস্তৃত, প্রাণবন্ত ও মৌলিকতায় অনন্য। অনুকরণ ও কৃত্রিমতা একদম কাজ করেনি সেখানে।

আল মাহমুদ নগরবৈচিত্র্যের অন্তরালবর্তী এমন এক কবি, যাঁর চেতনায় জীবন্ত সত্তার মতো বিরাজমান বাংলাদেশের জনপদ, তার আশা-আকাঙ্ক্ষা, অচরিতার্থতা ও বেদনার নিবিড় অনুষ্ণ। নাগরিক ঐশ্বর্যের প্রাণহীন পটভূমিতে তিনি অনুভব করেন তিতাসের মায়াবী প্রাণ-স্পন্দন। আর লোকজ উৎসের আচ্ছাদে তাঁর শিল্পীমন ক্রমাগত স্বতন্ত্র ও উজ্জ্বল হয়ে উঠতে থাকে।^৬ এই কারণেই কবি স্বদেশে প্রত্যাবর্তন করতে চান। যেমন বাংলাদেশের তিন খ্যাতিমান শিল্পী জয়নুল আবেদিন, কামরুল হাসান এবং সুলতানের অবদমিত কৃষকের স্বদেশ প্রত্যাবর্তন করেছেন তিন পথ দিয়ে। জয়নুলের ক্ষেত্রে কৃষকের প্রত্যাবর্তন ঘটেছে লাঞ্ছনা ও দুর্গতির পথ দিয়ে; কামরুলের ক্ষেত্রে গ্রাম-বাংলার রাজনৈতিকতার পথ দিয়ে এবং সুলতানের কৃষকের উপস্থিতির মধ্য দিয়ে।^৭ আসলে আল মাহমুদের মৌলিকতা ও নতুনত্ব গাঁয়ে অর্থাৎ স্বদেশে ফেরার পিপাসায় এবং অনিবার্য শব্দ-উপমা-চিত্রকল্পে সে পিপসার প্রকাশে। ‘লোক লোকান্তরে’ই কবি শৈশব স্মৃতির সঙ্গী “তিতাসে”র কাছে ফিরে যেতে চেয়েছেন। যেমন:

...শহরের
শেষ প্রান্তে যেখানে আমার ঘর, নরম বিছানা,
সেখানে রেখেছি দেহ। অবসাদে ঘুম নেমে এলে
আবার দেখেছি সেই ঝিকিমিকি শবরী তিতাস।
কী গভীর জলধারা ছড়ালো সে হৃদয়ে আমার।
সোনার বৈঠার ঘায়ে পবনের নাও যেন আমি
বেয়ে নিয়ে চলি একা অলৌকিক যৌবনের দেশে।

[‘তিতাস’, লোক লোকান্তরে]

মাইকেল মধুসূদন দত্ত “কপোতাক্ষ নদ” কবিতায় শৈশবের নদীর দেশে, আবহমান বাঙালি মানুষের সঙ্গে যুক্ত হবার বাসনায় আকুল হয়ে নিজেকে স্মরণীয় করে তুলতে চেয়েছেন। আল মাহমুদের যাত্রা তৃষ্ণাময় এক পথে; কিন্তু সঙ্গী ঐতিহ্যময় বাংলাদেশ। যে বাংলাদেশ আবহমান, সঙ্গে সঙ্গে বর্তমানের সাথে সংলগ্ন, স্থানিক ও সংগ্রামী। প্রকৃতি ও মানুষের যুগ্মবন্ধ জীবনাচার ও জীবনাভিযানের লক্ষ্যে প্রত্যয়ী।

আমরা প্রতীকহীন হাতে কোন পতাকা নিইনি।

আমাদের সঙ্গে এক বাউলের বিধবা যাবেন

উষঃ বয়সিনী এই বঙ্গ নাম্নী বৈষ্ণবীটি ছাড়া
তৃষ্ণার রাস্তায় আর অন্য কোন যুবতী যাবে না।
[‘জল দেখে ভয় লাগে’, কালের কলস]

কবি নগরযন্ত্রণার উল্টোপথে তাঁর কাক্ষিত জগতে প্রত্যাবর্তন করতে পেরেছেন পুরোপুরি। ফলে তাঁর উদ্বেগ, সংশয় ও ভয় ক্রমাগত মুছে গেছে। কবি ফিরে এসেছেন গ্রামীণ জনপদে এবং আপন জীবন কাব্য পটভূমিতে। ধানক্ষেত, নদী-নালা, খালবিল-পাহাড় সমন্বিত যে লোকালয়, দুঃখের রাজত্ব যেখানে নিশ্চিত জেনেও কবি ফিরে এসেছেন:

দুঃখের রাজত্বে তবে পলাতক আমরা ক’জন
আবার এসেছি ফিরে; আমাদের ক্রান্তিহীন মন
একদিন জনপদ ছেড়ে এই ক্রান্ত কান্নাময়
পরিণাম চিন্তা করে দেশত্যাগী কবির হৃদয়
নিয়ে যেন পার হয়ে গিয়েছিলো নিজের এ কূল,
কিন্তু আজ মাছ পাখি নাও নদী মাটির পুতুল
বহমান মানুষের অনিবার্য প্রতীকের কাজে
আবার এসেছে ফিরে অনুতপ্ত, নিজের সমাজে।
[‘প্রত্যাবর্তন’, কালের কলস]

কবির নিজের সমাজ স্বপ্ন আর মায়ায় আচ্ছন্ন নয়; একেবারে বাস্তব ও রুঢ়। শিল্পীর আঁকা কোনো নিসর্গচিত্র বা বোহেমিয়ান গ্রামীণ কল্পরাজ্যে কবির প্রত্যাবর্তন সম্ভব নয়। তিনি প্রত্যাবর্তন করেছেন এমন এক আধুনিক ঐতিহ্যে— যেখানে কৃষক ও প্রকৃতি বিদ্যমানতার মধ্যে জীবন্ত। জীবন ও জমিনের আবাদে ও বিবাদে বিকাশমান।

প্রাণের রঙের মত পরাজিত প্রেমের কেতন
আবার তুলতে চাই পলাতক আমরা ক’জন।
মানুষের বাসস্থান, লাউ মাচা, নীলাম্বরী নিয়ে
আমরা থাকতে চাই।
[‘প্রত্যাবর্তন’, কালের কলস]

অনুতপ্ত ও প্রত্যাগত অনার্য বাঙালি কবি নতুন প্রত্যাশায় জীবনবাদী প্রেমের নিশান উড়াতে চান। কবি সেই গ্রামে থাকতে ইচ্ছুক, যে গ্রাম বা পল্লী শান্তি কিংবা স্বপ্নময় না হয়ে দুঃখ-বঞ্চনা-দারিদ্র্য-কদর্যের স্বাভাবিকতায় প্রকাশমান; বাস্তবের জীবনের সঙ্গে সংলগ্ন; যার ছবি মাইকেল মধুসূদন দত্তের ‘বুড়ো শালিকের ঘাড়ে রোঁ’ (১৮৫৯), বঙ্কিমচন্দ্রের (১৮৩৮-৯৪) ‘কৃষক’, দীনবন্ধু মিত্রের (১৮৩০-৭৩) ‘নীল দর্পণ’ (১৮৬০), মীর মশাররফ হোসেনের (১৮৪৭-১৯১২) ‘জমিদার দর্পণে’ (১৮৭৩) অঙ্কিত। এককথায় বাংলার কৃষক আন্দোলনে উজ্জীবিত চৈতন্য কবির মাঝে ক্রিয়াশীল।

আল মাহমুদের কবিতায় কবিপুরুষের স্বদেশ প্রত্যাবর্তন একেবারে সরল বা দ্বিধামুক্ত নয়। গাঁয়ের ছেলে যখন অনিবার্য প্রতিকূলতা জয় করে নিজ গ্রামে ফিরে আসে, তখন ‘শস্যের শিল্পীরা’ অবাক হয়ে যায়। সে যে গাঁয়েরই সন্তান, সকলের লোক, তাঁর স্বজনের মেলে দেয়া বিচালিতে বসতে লজ্জা থাকার কথা নয়। কিন্তু গাঁয়ের লোকের আন্তরিক আহ্বানে প্রত্যাগত পুরুষের বাধা আসে কৃত্রিম-নাগরিক পোষাকের কারণে। গ্রামীণ সংস্কৃতির বিপরীতে নয়া উপনিবেশবাদের (Colonialism) সাংস্কৃতিক অনুষ্ণের জন্যে সে ‘স্বজনের সাহচর্য’ আর ‘দেশের মাটির বুকে’র আত্মীয়তা থেকে বঞ্চিত। সে বন্দী ‘নিভাঁজ পোষাকে’র ‘এক নির্মম সেলাইয়ে’। কিন্তু প্রত্যাগত পুরুষকে এই প্রতিবন্ধকতা জয় করতেই হবে, এবং যে জনপদকে কবি নির্মাণ করেছেন আধুনিক মানচিত্রের অন্তরালবর্তী অনুপ্রেরণায়, সেখানে পৌছার জন্য একটা বিশ্বাসকে প্রতিষ্ঠিত করেছেন অন্তরঙ্গভাবে। আপন কাব্যরীতির উৎস, প্রকাশ ও বিকাশের ক্ষেত্রে এই জীবনাচরণ ও তার অন্তর্গত বিষয়গুলোকে ধারণ করতে চেয়েছেন নিবিড়ভাবে।^৮ এই জন্যেই কবি সকল অসহায়তা ও দ্বিধাকে অতিক্রম করে স্বাপ্নিক জগৎ থেকে বাংলাদেশের বিশাল আঙিনায় ফিরে আসে আত্মপ্রত্যয়ের ব্যঞ্জনাতে।

তোমাকে বসতে হবে এখানেই
এই ঠাণ্ডা ধানের বাতাসে।
আদরে এগিয়ে দেওয়া হুকোটাতে সুখটান মেরে
তাদের জানাতে হবে কুহলি পাখির পিছু পিছু
কতদূর গিয়েছিলে পার হয়ে পানের বরজ!
[‘খড়ের গম্বুজ’, সোনালী কাবিন]

নিজস্ব আশ্রয়ে ফিরে এসে প্রত্যাগত যুবককে কৈফিয়ত দিতে হয় আপন স্বজনের কাছে নগর সভ্যতার প্রতীক যে নিভাঁজ পোষাক, ছদ্মবেশী কোকিল আর শকুন তাদের প্রতারণায় কীভাবে গ্রামীণ সভ্যতার প্রতীক ‘সবুজ লতা’ সে হারিয়ে এসেছে।

ছায়া ও পল্লবের আশ্রয়ীন নগর থেকে অকৃত্রিম বিশাল বাংলাদেশে কবির প্রত্যাবর্তন তাই বিশেষ তাৎপর্যের দাবীদার। সমালোচকের ভাষায়, “প্রত্যাগত, কেননা, তিনি পরিণতির বিপর্যয় থেকে মুক্ত করেছেন নান্দনিকতার ধূসর লোকালয়কে এবং রক্ত মাংসের সুস্থ সজীবতায় আমাদের দ্বিধামুক্ত জীবননিষ্ঠ প্রজ্ঞাকে করে দিয়েছেন উন্মুক্ত, উদ্দাম ও প্রাণস্পন্দনময়”।^৯ স্বদেশ প্রত্যাবর্তনের প্রশ্নে জীবনানন্দ দাশ এবং আল মাহমুদের বিখ্যাত “প্রত্যাবর্তনের লজ্জা” নামক কবিতাটি স্মরণীয়। প্রকৃতপক্ষে ‘প্রত্যাবর্তনের লজ্জা’ কবিতায় আল মাহমুদ প্রত্যাবর্তনের জন্য লজ্জিত হননি মোটেই, বরং আনন্দিত। শেষ পর্যন্ত কবিও ট্রেনফেল করে ঘরে ফেরার আনন্দে প্রত্যাবর্তনের সমস্ত লজ্জাকে ঘষে ঘষে তুলে ফেলবার অঙ্গীকার করেন।

আল মাহমুদের সামগ্রিক কবি-ভাবনার মূল উৎস এখানে নিহিত। তিনি বাংলাদেশের কবি ও বাঙালি কবি। বাংলার আপামর জনসাধারণ, রূপ-রস-গন্ধময় বাংলার অপরূপ প্রকৃতি ও জীবনের দৈনন্দিন জীবনালেখ্যই তাঁর কবিতার প্রধান উপজীব্য। এদের মাঝে থেকেই আল মাহমুদ এক স্বতন্ত্র সত্তার অধিকারি; প্রকৃত অর্থে এটিই তাঁর কবি-স্বভাবের অন্যতম প্রধান বৈশিষ্ট্য।

কিন্তু আল মাহমুদ নদীভাঙনের মুখে বিপর্যস্ত গ্রামবাংলার দৃশ্যাবলি গভীর দুঃখময়তায় চিত্রিত করেন এবং সেই দুঃখের দেশেই ফিরে আসেন। নদীভাঙনের ফলে মানুষ এখানে ধনী থেকে এক নিমেষেই নিঃস্ব হয়ে যায়, উদ্ধাস্ত হয়ে দেশান্তর হয় এবং অস্তিত্বহীন হয়ে ছিন্নমূল হতে বাধ্য হয়। এতে পারিবারিক, সামাজিক ও সাংস্কৃতিক বন্ধনের মৃত্যু ঘটে। মানুষের জীবনে নদীর ভাঙনের ভয়াবহ বাস্তবতা তাঁর কবিতায় আলাদা একটা জায়গা করে নিয়েছে।

ফিরলে আজো পাবো কি সেই নদী
স্রোতের তোড়ে ভাঙা সে এক গ্রাম?
হায়রে নদী খেয়েছে সবকিছু
জলের ঢেউ ঢেকেছে নাম-ধাম।
[‘এক নদী’, সোনাণি কবিন]

অথচ দু’জনেই বাংলাদেশকে ভালোবাসেন, বাংলাদেশের সুখ-সমৃদ্ধিময় এক চিত্র মনে প্রাণে কামনা করেছেন। কিন্তু এই কামনা প্রসঙ্গে জীবনানন্দ দাশ যেখানে রোমান্টিক আনন্দোচ্ছ্বাস প্রকাশ করেছেন, আল মাহমুদ সেখানে রোমান্টিক বিষাদে পরিপূর্ণ। আর তাই আল মাহমুদের কবিকণ্ঠে বারবার একটি কান্নার সুর সোচ্চার হয়ে ওঠে; তাঁর সমস্ত কবিতায় একটি বেদনার ভাষা প্রাণ পেতে চায়।

তবে মাঝে মাঝে বাংলার হারানো অতীত ঐশ্বর্যের আক্ষেপে কবিকে বেশ উত্তেজিত এবং তেজী মনে হয়— কবি যা পেয়ে হারিয়েছেন তাকে পুনরুদ্ধারের জন্য রীতিমত দ্রোহী হতে দেখা যায়।

আমার মায়ের সোনার নোলক হারিয়ে গেলো শেষে
হেথায় খুঁজি হোতায় খুঁজি সারা বাংলাদেশে।

... ...
এলিয়ে খোঁপা রাত্রি এলেন ফের বাড়িলাম পা
আমার মায়ের গয়না ছাড়া ঘরকে যাবো না।
[‘নোলক’, পাখির কাছে ফুলের কাছে]

কবি খালি হাতে ফিরতে চান না, হারিয়ে যাওয়া সম্পদ ফিরিয়ে আনতে দৃঢ় সংকল্পবদ্ধ। এমন কি তিনি সেই ধন পুনরুদ্ধার না হওয়া পর্যন্ত আশ্রয়ে ফিরতে রাজি নন। অর্থাৎ কবির ফিরে আসার সঙ্গে হারানো ঐতিহ্য পুনরুদ্ধারের প্রশ্ন জড়িত। এখানেই কবি আলাদা হয়ে যান অন্যসব কবি থেকে।

স্বদেশিকতার প্রশ্নে আল মাহমুদ জীবনানন্দ দাশ ও জসীমউদ্দীনের গ্রামীণ নিসর্গ, জনপদ ও জীবনকে দেখা ও আঁকার দৃষ্টিভঙ্গি অনুসরণ করেননি এবং গ্রামীণ বাংলায় তাদের পথে ফিরেও আসেননি। বরং তিনি জয়নুল আবেদীন, কামরুল হাসান ও এসএম সুলতানের দৃষ্টিভঙ্গি ও পদ্ধতি অনুসরণ করেন। আল মাহমুদ তাঁদের মতো কৃষকের উপস্থিতিতে বাস্তবতা দিয়েছেন। কৃষকেরা মৃত নয়, অতীতের একটা অংশ নয়, তারা বিদ্যমানতা এবং বর্তমানতার মধ্যে জীবন্ত। তাই তাঁর কৃষক আধুনিক ঐতিহ্যের অংশ, ঐতিহ্যের অবদমিত অংশ এবং অবদমিত অংশের উপস্থিতি। আল মাহমুদের মৌলিকতা এবং স্বদেশিকতা সেই আবহমান বাংলায় ফেরার পিপাসায় এবং প্রত্যাবর্তনের লজ্জায়। তাঁর স্বদেশ প্রত্যাবর্তন সকল সংকোচ, গ্লানি ও লজ্জার উর্ধ্বে। তাই তিনি গায়েই ফিরে এসেছেন; গাঁয়ের জমিনে, নদীতে ও নিসর্গে।

আল মাহমুদের স্বদেশচেতনা তাঁর কবিতার সামগ্রিক রূপকল্পে বিরাজমান। তাঁর কবিতায় যে শব্দ, শব্দবন্ধ ব্যবহৃত হয় তা সরাসরি গ্রামীণ আবহ, সমাজ, সংস্কৃতি থেকে উৎসারিত। ফলে তাঁর কবিতা হয়ে ওঠে স্বদেশের প্রতিবিম্ব।

কাব্যযাত্রার সূচনাকাল থেকে ইতিহাস ও ঐতিহ্যের ধারায় আল মাহমুদ স্বদেশচেতনায় অনুপ্রাণিত। এই বোধ থেকেই তিনি প্রাচীন ও মধ্যযুগের বাংলা ও বাংলা কাব্যের উত্তরাধিকার আত্মস্থ করেন। পুণ্ড্র, পাট্টিকেরা, গৌতম, শ্রীজ্ঞান, কাহুপা, অনার্য প্রাচীন, মহাস্থানগড়, মহালিঙ্গ, শীলভদ্র, মুকুন্দরাম, ব্যাধের আদিম সাজ^{১০}, আলাওল, রোসাসের অশ্ব, লালন,

বাউল, বেহুলা, মঙ্গলকুলোয় ধান্য ইত্যাদির সমন্বিত ধারা এসে অতীত ও বর্তমানের মধ্যে সেতুবন্ধন রচনা করেছে। অতীতের বর্তমানতায় উজ্জীবিত কবি:

স্বদেশভূমি, তুমি, তোমার নাম
গুনেছিলাম মাংস থেকে মা'র
ফাটিয়ে দিয়ে শহর ঘর গ্রাম
আমরা কটি পুত্র কানু পা'র।

[‘শরীর থেকে মা’র’, কালের কলস]

স্বদেশ ও জননী কবির কাছে এক ও অভিন্ন রেখায় উদ্ভাসিত। ফেব্রুয়ারির মহান আত্মত্যাগের মাধ্যমে মাতৃভাষার অধিকার আদায় এবং সেই একই ধারায় মাতৃভূমি ও মাতৃভাষার গভীর অন্বয় ও আত্মীয়তা বিশেষত্বপূর্ণ। অর্থাৎ দেশজননীর ধারণার বহিঃপ্রকাশে এই বোধ জারিত:

জানালায় মুখ রেখে চকিতে দেখলাম
উদয়ের প্রান্তদেশে ভেসে ওঠে কালের কল্লার
আর সমস্ত রাজপথে ফেব্রুয়ারির নিঃশঙ্ক পাখির আওয়াজ
রক্তাভ ফুলের মতো আমার সঙ্গীতজ্ঞ ভাইদের মুখাবয়ব।
বাঙালা... বাঙালা...
আমার নিদ্রিতা মায়ের নাম ইতস্তত উচ্চারিত হলো।

[‘নিদ্রিতা মায়ের নাম’, কালের কলস]

আল মাহমুদের কবিতায় দুঃখময় স্বদেশের উপমা দুখী-অভাবী মায়ের সঙ্গে দিয়েছেন। দেশ আর মা উভয়ই কবির কাছে হারানো ঐশ্বর্যের বেদনায় বর্তমান। উভয় সত্তাই অভিন্ন দুঃখবোধে আক্রান্ত। ঐশ্বর্য বা সম্পদ পুনরুদ্ধারের জন্যে পুঁজির কেন্দ্র শহরগুলোকে অতর্কিতে দখল করা হবে কবির মুখে তার-ই ‘রক্তাক্ত পরিকল্পনা’ উজ্জ্বল হয়ে ফুটে উঠেছে। ঐতিহ্যের চেতনায় উজ্জীবিত হয়ে কবি আবার স্বদেশ খুঁজে পেয়েছেন অতীত ইতিহাসের মাঝে।

যে বংশের ধারা বেয়ে শ্যাম শোভা ধরেছো, মানিনী
একদা তারাই জেনো গড়েছিলো পুণ্ড্র নগর
মাটির আহার হয়ে গেছে সব, অথচ জানিনি
কাজল জাতির রক্ত পান করে বটের শিকড়।
আমারও নিবাস জেনো লোহিতাভ মৃত্তিকার দেশে
পূর্ব পুরুষেরা ছিলো পাট্টিকেরা পুরীর গৌরব।

[‘সোনালি কাবিন: ৯’, সোনালি কাবিন]

আল মাহমুদ বাংলার গ্রামজনপদের এবং গ্রামের মাটি-প্রান্তর-নদী-কৃষক সমাজে প্রত্যাবর্তনের ছবি যেমন একেঁছেন; অন্যদিকে বাংলার অতীত ইতিহাস-ঐতিহ্যে স্বদেশের রূপ এবং গ্রামসমাজের বিপরীতে স্থাপিত নগরসভ্যতার প্রতি তীব্র আক্রমণের প্রত্যয় ব্যক্ত করেন। যে প্রত্যয়ের মাঝে আগামী দিনের স্বপ্নের স্বদেশ নির্মাণ করেন ভবিষ্যৎ প্রজন্মের জন্যে।

স্বপ্নের সানুদেশে আমরা শস্যের বীজ ছড়িয়ে দেবো
বাম দিকে বয়ে যাবে রূপোলি নদীর জল, ডানে
তীক্ষ্ণ তৃষিত পর্বত।

[‘স্বপ্নের সানুদেশে’, সোনালি কাবিন]

কবি গ্রামসভ্যতায় ফিরে এসেই ক্ষান্ত হননি; জীবনের সেই আশ্রয়কে বিনির্মাণের পরিকল্পনা ও স্বপ্ন তৈরি করেন। কাক্ষিত স্বদেশের মানচিত্র অঙ্কন, আগামী প্রজন্মসহ সেখানে বসবাস এবং বসবাসের অপরিহার্য শর্ত সৃষ্টির কল্পচিত্র তিনি আন্তরিক প্রত্যয়ে প্রতিষ্ঠা করেন।

আল মাহমুদ উপনিবেশের প্রবণতা থেকে বেরিয়ে এসে আধুনিক আঙ্গিকে স্বাদেশিকতার নিজস্ব কল্পচিত্র, মত ও পথ নির্মাণ করেন।

আল মাহমুদের কবিতায় স্বাদেশিক বোধ নিজ দেশের মৃত্তিকা, জল, হাওয়া, কৃষক, কৃষিব্যবস্থা, নদী-নৌকা-জেলে, পশুপাখি এবং মানুষ, মানুষের সমাজ, রাজনীতি, লোকসংস্কৃতি, অর্থনীতি, দ্বন্দ্ব-সংঘাত-শান্তি, সমকালীন বাস্তবতা থেকে উদ্ভিত। আবার ইতিহাস ও ঐতিহ্যের সঙ্গে বর্তমানের যোগসূত্রে এই মনোভাব প্রকাশিত। উপনিবেশিক চিন্তা-চেতনার শৃঙ্খলের বাইরে এসে নিজস্ব দৃষ্টিভঙ্গির সৃজন ও প্রকাশে তাঁর স্বাভাবিক লক্ষণীয়।

খ

শিক্ষাক্ষেত্রে আল মাহমুদের কবিতা পাঠদানে স্বাদেশিকতা প্রদর্শন করে একটি দিকের প্রতি আলোকপাত করা যায়:

- ক. ঔপনিবেশিক শিক্ষাব্যবস্থায় স্বদেশের প্রতি যে নেতিবাচক দৃষ্টি থাকে সেখান থেকে আল মাহমুদের কবিতাপাঠে স্বদেশ ও স্বদেশের প্রকৃতি-ইতিহাস-ঐতিহ্য সম্পর্কে হীনমন্যতা দূর হয়ে আত্মসচেতনতা ও গৌরব অনুভব করবে।
- খ. আধুনিকতাবাদী বা ব্রিটিশ ঔপনিবেশিক নন্দনতাত্ত্বিক অবস্থান থেকে আল মাহমুদের কবিতা আবহমান বাংলার লোকজ আধুনিকতার শিক্ষা প্রদান করে।
- গ. স্বদেশের রূপ-ঐশ্বর্যের রূপায়ণ এবং বঙ্গজননী রূপে স্বদেশকে উপস্থাপনের মাধ্যমে শিক্ষার্থীদের মাঝে দায়বদ্ধতার অনুভূতি জাগ্রত হবে।

সবমিলিয়ে খাতুজ, রূপজ ও লোকজ আবহমান বাংলাকে কবি আল মাহমুদ কবিতার নিজস্ব ভাব ও ভাষায় প্রাণবন্ত করে তোলেন। তাঁর কবিতাপাঠে বাংলাদেশের নাগরিকদের মন ও মননে স্বাদেশিক বোধ, দায় ও ভালোবাসা জন্মাবে। সেইসাথে ঔপনিবেশিক প্রভাব বলয় থেকে মুক্ত এবং বাংলাদেশ পন্থায় অগ্রসর হলে জীবন ও নন্দন দৃষ্টি সৃষ্টির সুযোগ তৈরি হবে।

তথ্য নির্দেশ

- ^১ আল মাহমুদ, *কবির সৃজনবেদনা* (ঢাকা: বিদ্যাপ্রকাশ, ২০০৫), পৃ. ৪৫।
- ^২ প্রাগুক্ত, *সাজ্জাদ বিপ্লব (সম্পা.)*, *আল মাহমুদ: সাক্ষাৎকার* (ঢাকা: ঐতিহ্য, ২০০৩), পৃ. ২৭-২৮।
- ^৩ প্রাগুক্ত, 'ভূমিকা', *আল মাহমুদের কবিতা* (কলকাতা: অরুণা প্রকাশনী, ১৯৭১), পৃ. ১।
- ^৪ বোরহান উদ্দিন খান জাহাঙ্গীর, *দেশজ আধুনিকতা: সুলতানের কাজ* (ঢাকা: শিল্পকলা একাডেমী, ১৯৯৯), পৃ. ১২-১৩।
- ^৫ আল মাহমুদ, *আল মাহমুদ: সাক্ষাৎকার*, পৃ. ১০৫।
- ^৬ রফিকউল্লাহ খান, *বাংলাদেশের কবিতা: সমবায়ী স্বতন্ত্র স্বর* (প্র. সং.; ঢাকা: একুশে পাবলিকেশন্স লিমিটেড, ২০০২), পৃ. ১৩৫।
- ^৭ বোরহানউদ্দিন খান জাহাঙ্গীর, *দেশজ আধুনিকতা: সুলতানের কাজ*, পৃ. ১৬-১৭।
- ^৮ রফিকউল্লাহ খান, *বাংলাদেশের কবিতা: সমবায়ী স্বতন্ত্র স্বর*, পৃ. ১৪১।
- ^৯ *তদেব*, পৃ. ১৪২।
- ^{১০} নীহাররঞ্জন রায়, *বাঙ্গালীর ইতিহাস, আদি পর্ব* (কলকাতা: দে'জ পাবলিশিং, ১৪০০), পৃ. ৬০১-৬০২।

প্রাথমিক থেকে বিশ্ববিদ্যালয়: বাংলাদেশের শিক্ষাব্যবস্থা বিষয়ে আনিসুজ্জামানের দৃষ্টিভঙ্গির মানচিত্রায়ন
[From Primary to University: Mapping Anisuzzaman's Perspectives on Bangladesh's Education System]

Md. Jakaria Hossen

PhD Fellow, Institute of Bangladesh Studies, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/41.-Md.-Jakaria-Hossen.pdf>

Received : 02 March 2025
Received in revised: 22 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Educational System and policy, Rural and urban education, Disparity between primary and higher education, Education in mother tongue Educational quality, Exam corruption

ABSTRACT

Dr. Anisuzzaman an academic of Bengali literature is also one of Bangladesh's education policy experts. He served in two important commissions and committees related to education reform in Bangladesh namely Kudrat-E-Khuda Education Commission and Shamsul Haque Education Committee. As a national and emeritus professor with life long teaching experience he has some fundamental thoughts and personal observations about the education system of the country. These thoughts and observations are reflected in his various writings. Specially some of the major problems and contemporary crisis of Bangladesh's education sector have been highlighted. Discussing inequality in education, he illustrated the interrelationship of education and socio-economic system as well as the disparity in education between rural and urban areas. He criticized the higher expenditure on higher education than on primary education and emphasized on introducing education in mother tongue rather than English or second language. Anisuzzaman also criticized University education system, recruitment of teachers and mentioned the issue of examination corruption as a major failure area in Bangladesh. It is necessary to look back and analyze these thoughts of Anisuzzaman about various problems in the education sector of Bangladesh to advance education in the 21st century. In that case, no research work is observed on Anisuzzaman's educational thought. As a result, when this research work is completed, Anisuzzaman's thoughts regarding the education system of Bangladesh will be revealed to the reader and his suggestions and recommendations will play a helpful role in decision-making in the related field.

১. ভূমিকা

দেশের শিক্ষাব্যবস্থার সংকট ও সম্ভাবনা নিয়ে যে কজন মৌলিক চিন্তাবিদ গভীরভাবে বিশ্লেষণ করেছেন, তাঁদের মধ্যে জাতীয় অধ্যাপক আনিসুজ্জামান (১৯৩৭-২০২০) অগ্রগণ্য। তাঁর অনন্য অবস্থান হলো, তিনি কেবল শিক্ষাব্যবস্থার তাত্ত্বিক আলোচনাতেই সীমাবদ্ধ ছিলেন না, বরং ১৯৭২ সালে কুদরাত-ই-খুদা শিক্ষা কমিশন এবং ১৯৯৭ সালে শামসুল হক শিক্ষা কমিটির মতো গুরুত্বপূর্ণ নীতি-নির্ধারণী কাঠামোতে সক্রিয়ভাবে অংশ নিয়েছেন। দীর্ঘকাল ধরে শিক্ষকতা এবং ইমেরিটাস অধ্যাপকের দায়িত্ব পালনের ফলে দেশের শিক্ষাব্যবস্থার সমস্যাগুলো তিনি কাছে থেকে পর্যবেক্ষণ করার সুযোগ পেয়েছেন। এ প্রসঙ্গে তিনি বলেছেন, “চল্লিশ বছর ধরে বিশ্ববিদ্যালয়ে শিক্ষকতার সূত্রে এবং একজন নাগরিক হিসেবে আমি আগ্রহ, কৌতূহল ও উদ্বেগ নিয়ে আমাদের শিক্ষাব্যবস্থা অবলোকন করেছি”।^১ তাঁর এসব অভিজ্ঞতা ও পর্যবেক্ষণ ছড়িয়ে আছে বিভিন্ন প্রবন্ধ, সাক্ষাৎকার ও বক্তৃতায়; যা একবিংশ শতাব্দীর দ্বারপ্রান্তে দাঁড়িয়েও বাংলাদেশের শিক্ষাব্যবস্থার সামগ্রিক চিত্র বুঝতে সাহায্য করে। বর্তমান গবেষণায় ড. আনিসুজ্জামানের শিক্ষাবিষয়ক বিক্ষিপ্ত ভাবনা ও পর্যবেক্ষণগুলোকে একটি সুসংহত বিশ্লেষণের মাধ্যমে তুলে ধরা হয়েছে। প্রচলিত গবেষণা যেখানে শিক্ষাব্যবস্থার সমস্যাগুলোকে বিচ্ছিন্নভাবে দেখে, সেখানে এই অংশে আনিসুজ্জামানের চিন্তার আলোকে প্রাথমিক ও উচ্চশিক্ষাসহ সামগ্রিক শিক্ষাব্যবস্থার সঙ্গে সমাজ ও অর্থনীতির যে গভীর ও অবিচ্ছেদ্য সম্পর্ক, তা উন্মোচন করা হয়েছে। এই গবেষণায় তাঁর দৃষ্টিকোণ থেকে শিক্ষায় ক্রমবর্ধমান বৈষম্য, প্রাথমিক ও উচ্চশিক্ষায় বাজেট বরাদ্দের অসঙ্গতি, মাতৃভাষার প্রাসঙ্গিকতা এবং বিশ্ববিদ্যালয়ের অভ্যন্তরীণ সংকটগুলো নিয়ে বিস্তারিত আলোচনা করা হয়েছে।

২. প্রাথমিক শিক্ষা

আনিসুজ্জামানের দৃষ্টিতে প্রাথমিক শিক্ষা সামগ্রিক শিক্ষাব্যবস্থার ভিত্তি। তিনি বারবার জোর দিয়ে বলেছেন যে, প্রাথমিক শিক্ষা দুর্বল থাকলে উচ্চশিক্ষা বা অন্য কোনো স্তরের উৎকর্ষ টেকসই হতে পারে না। তিনি উচ্চশিক্ষা ও প্রাথমিক শিক্ষার মধ্যে ভিত্তি হিসেবে প্রাথমিক শিক্ষাকেই বেশি গুরুত্ব দিয়েছেন।^১ তাঁর মতে, “শিক্ষাব্যবস্থাটা হওয়া উচিত পিরামিডের মতো। এর ভিত্তিটা চওড়া হবে। উচ্চশিক্ষা হবে তার চূড়া।”^২ শিক্ষাব্যবস্থাকে একটি পিরামিডের সাথে তুলনা করলে প্রাথমিক শিক্ষা হলো তার মূল ভিত্তি, যা মজবুত না হলে চূড়া দুর্বল হয়ে পড়বে।

আনিসুজ্জামান বাংলাদেশের প্রাথমিক শিক্ষার প্রসারে আশাবাদী ছিলেন, বিশেষ করে নারী শিক্ষার্থীদের সংখ্যা বৃদ্ধিকে তিনি গর্ব করার মতো একটি সাফল্য হিসেবে দেখেছেন।^৩ তিনি প্রাথমিক শিক্ষাকে সার্বজনীন করার পক্ষে ছিলেন এবং একে কর্মমুখী শিক্ষার সাথে বাধ্যতামূলক করার কথা বলেছেন।^৪ তবে এই প্রসারের পাশাপাশি তিনি এর কিছু সীমাবদ্ধতাও তুলে ধরেছেন। তিনি সরকারের প্রাথমিক শিক্ষার হিসেবকে অতিরঞ্জন বলে অভিহিত করেছেন এবং প্রাথমিক শিক্ষার ব্যাপ্তি ও সাফল্যের যে চিত্র দেখানো হয়, তার সাথে বাস্তবতার ফারাক রয়েছে বলে উল্লেখ করেছেন।^৫

আনিসুজ্জামান শুধুমাত্র প্রাথমিক শিক্ষা প্রসারের প্রশংসা করেননি, বরং এর পেছনের সংকটগুলোও চিহ্নিত করেছেন। তিনি উচ্চশিক্ষাকে বেশি গুরুত্ব দেওয়ার সমালোচনা করেছেন। এ প্রসঙ্গে আনিসুজ্জামান এক সাক্ষাৎকারে বলেছেন,

সদ্য স্বাধীন দেশগুলোর সামনে একটা প্রশ্ন থাকে শিক্ষাখাতে যে অল্প বরাদ্দ এ দিয়ে তারা কী করবে? তারা কি সার্বজনীন প্রাথমিক শিক্ষা দেবে নাকি উচ্চশিক্ষার উপর জোর দেবে? আমরা উপনিবেশিক আমলের মতই রয়ে গেছি প্রায়।^৬

আনিসুজ্জামানের মতে, উচ্চশিক্ষায় বেশি ব্যয় এবং প্রাথমিকে কম ব্যয় করা শিক্ষানীতির একটি বড় ত্রুটি।^৭ এছাড়াও, তিনি প্রাথমিক বিদ্যালয় থেকে শিক্ষার্থীদের ঝরে পড়ার পেছনে অসাম্য ও দারিদ্র্যপীড়িত সামাজিক কাঠামো এবং আর্থিক অসঙ্গতি ও বেকারত্বকে মূল কারণ হিসেবে চিহ্নিত করেছেন। এ প্রসঙ্গে তিনি লিখেছেন,

যারা প্রাথমিক বিদ্যালয়ে ভর্তি হয় তাদের বেশিরভাগ বছর না পেরুতে লেখাপড়া ছেড়ে দেয়। পঞ্চম শ্রেণিতে ওঠার আগে বিদ্যালয় ত্যাগ করে আশি শতাংশ। কেন এমন হয়, তা আমাদের অজানা নয়। সমীক্ষকেরাও বলেছেন, এর কারণ আমাদের অসাম্য ও দারিদ্র্য পীড়িত সামাজিক কাঠামোতে নিহিত।^৮

আনিসুজ্জামান শিক্ষাপদ্ধতির সীমাবদ্ধতা নিয়েও সন্দেহ ছিলেন। তিনি মনে করতেন, প্রাথমিক বিদ্যালয়ের পাঠ্যপুস্তকের জ্ঞান সীমাবদ্ধ। তিনি শিশুদেরকে পাঠ্যপুস্তকের বাইরে বিশ্বজগৎ সম্পর্কে জানতে বই পড়ার আহ্বান জানিয়েছেন।^৯ এটি ইঙ্গিত করে যে, তিনি মুখস্থনির্ভরতার পরিবর্তে জ্ঞানভিত্তিক শিক্ষাকে গুরুত্ব দিতেন। একই সাথে, তিনি প্রাথমিকে উপযুক্ত শিক্ষকের অভাবের কথা উল্লেখ করেছেন। ‘আজকে প্রাথমিক শিক্ষার্থীর সংখ্যা বেড়েছে, শিক্ষকের সংখ্যাও বেড়েছে, কিন্তু দেখা যাবে যে, উপযুক্ত শিক্ষকের সংখ্যা বাড়েনি’।^{১০} যা শিক্ষার মান কমে যাওয়ার অন্যতম প্রধান কারণ। তিনি স্কুলগুলোতে সমন্বিত ধর্মশিক্ষার প্রয়োজনীয়তার কথাও বলেছেন। তাঁর মতে,

আমরা কুদরাত-ই-খুদা শিক্ষা কমিশনে ভেবেছিলাম নীতিশিক্ষা বলে যদি একটা কিছু চালু করা যায় তাহলে সবাই পড়তে পারে। তারপরে যখন মাদ্রাসা শিক্ষার সঙ্গে সংশ্লিষ্ট ব্যক্তির সম্মত হলেন যে শিক্ষা জীবনের প্রথম আট বছর একই শিক্ষাক্রম অনুসরণ করবে যদি ধর্ম শিক্ষা সকলকে দেয়া হয় তখন এই আপোসটা করা হয়। তখন আমরা বললাম যে- বিশেষ করে আমাদের মধ্যে যারা নেতৃস্থানীয় ছিল তাঁরা বললেন যে- সাধারণ শিক্ষা-মাদ্রাসা শিক্ষার ভাগটাই যদি উঠে যায় তাহলে আমরা অনেক বেশি উপকৃত হব, তাতে ধর্মশিক্ষা দিলে ক্ষতি হবে না।^{১১}

আনিসুজ্জামান শুধুমাত্র সমস্যা চিহ্নিত করেননি, বরং সমাধানের পথও দেখিয়েছেন। তিনি প্রাথমিক শিক্ষার মান উন্নয়নে ব্যয় বাড়ানোর পরামর্শ দিয়েছেন এবং প্রাথমিক শিক্ষাকে বাধ্যতামূলক করার ওপর জোর দিয়েছেন।^{১২} তাঁর মতে, প্রাথমিক শিক্ষায় বিনিয়োগ বাড়ানো হলে শিক্ষার ভিত্তি মজবুত হবে, যা ভবিষ্যতে পুরো শিক্ষাব্যবস্থার জন্য সুফল বয়ে আনবে।

আনিসুজ্জামানের বিশ্লেষণ থেকে স্পষ্ট যে, প্রাথমিক শিক্ষাকে কেবল একটি শিক্ষান্তর হিসেবে দেখলে চলবে না, বরং এটিকে জাতিগঠনে দীর্ঘমেয়াদি একটি বিনিয়োগ হিসেবে দেখতে হবে। তাঁর পর্যবেক্ষণগুলো প্রমাণ করে যে, সংখ্যাগত প্রসারের পাশাপাশি শিক্ষার মান, উপযুক্ত শিক্ষক এবং পাঠদান পদ্ধতির ওপর মনোযোগ দেওয়া অপরিহার্য।

৩. উচ্চশিক্ষা প্রসঙ্গ

আনিসুজ্জামানের দৃষ্টিতে উচ্চশিক্ষা কেবল ডিগ্রি অর্জনের একটি মাধ্যম নয়, বরং এটি জ্ঞান সৃষ্টি, সং ও মানবিক নাগরিক তৈরি এবং সমাজকে সঠিক পথে পরিচালিত করার একটি প্রক্রিয়া। এই আলোচনায় আমরা প্রথমে আনিসুজ্জামানের ভাবনায় উচ্চশিক্ষার লক্ষ্য ও বিশ্ববিদ্যালয়ের ভূমিকা, এরপর এর প্রাতিষ্ঠানিক চিত্র এবং সবশেষে উচ্চশিক্ষার মান অবক্ষয়ের কারণ ও সমাধানের উপায়গুলো তুলে ধরেছি।

একটি আদর্শ উচ্চশিক্ষা ব্যবস্থা কেমন হওয়া উচিত, তার একটি সুস্পষ্ট চিত্র আনিসুজ্ঞামানের লেখায় পাওয়া যায়। তিনি বলেছেন যে, বিশ্ববিদ্যালয়ের কাজ কেবল পাঠদান এবং পাঠগ্রহণ নয়, বরং এর মূল উদ্দেশ্য হলো জ্ঞান সৃষ্টি এবং নতুন জ্ঞানের উদ্ভাবনের ক্ষেত্র হচ্ছে বিশ্ববিদ্যালয় এবং তার জন্য প্রধান চাহিদা হচ্ছে গবেষণা ও সৃষ্টিশীলতা।^{১৪} এছাড়া তিনি মনে করতেন, উচ্চশিক্ষার মূল উদ্দেশ্য এমন শিক্ষার্থী তৈরি করা, যারা ভালোর পক্ষে এবং মন্দের বিপক্ষে দাঁড়ানোর নৈতিক মূল্যবোধ অর্জন করবে।^{১৫} ফলে উচ্চশিক্ষার সুযোগ মেধাবীদের জন্য উন্মুক্ত রাখতে হবে, তবে তা যেন কোনো সামাজিক বা অর্থনৈতিক বৈষম্যের কারণে ব্যাহত না হয়।

আনিসুজ্ঞামানের কাছে ছাত্র-শিক্ষক সম্পর্ক ছিল সহযাত্রার। ফলে তিনি তাঁর সময়ের অভিজ্ঞতা থেকে বলেন,

আমরা যখন শিক্ষকতায় প্রবেশ করেছিলাম তখন উচ্চশিক্ষা অঙ্গনের পরিবেশ আজকের চেয়ে অনেক ভিন্ন ছিল। ছাত্র-শিক্ষকের মধ্যে একটা গভীর ব্যক্তিগত সম্পর্ক স্থাপন করা তখন সম্ভবপর হতো। ছাত্র ও শিক্ষকদের অনুপাত খুব অনুকূল ছিল। ক্লাসে ও বাইরে শিক্ষকেরা ছাত্রদের সময় দিতে প্রস্তুত থাকতেন, তাদের ব্যক্তিগত গ্রহাণুগারের বই পড়তে দিতেন এবং ছাত্রদের ব্যক্তিগত সুবিধা-অসুবিধার দিকে নজর রাখতেন। অনেক ছাত্র আমাদের সময় ফি দিতে পারছে না, কোনো না কোনো শিক্ষক তা দিয়ে দিয়েছেন। এ রকম একটি পরিবেশের মধ্য দিয়ে আমরা কাজ করেছি।^{১৬}

তবে ছাত্র-শিক্ষকের সেই সম্পর্কের অবনমন ঘটেছে। তাঁর মতে,

কিন্তু মনে হয় যে এই ব্যক্তিগত যোগাযোগের কিছু আর অবশিষ্ট নেই। ফলে ছাত্র-শিক্ষক সম্পর্কটা খুবই যান্ত্রিক সম্পর্কে পরিণত হয়েছে। শিক্ষককে দেখলে ছাত্র সালাম দেয় বটে; মন থেকে শ্রদ্ধা করেনা।^{১৭}

ক্যাম্পাসগুলো এখন আর জ্ঞানচর্চার কেন্দ্র নয়, বরং কেবল ক্লাস করার জায়গায় পরিণত হয়েছে। এর পেছনে অন্যতম কারণ হলো শিক্ষকের সময় কমে যাওয়া। ক্লাসে কিংবা ক্লাসের বাইরে আগের চেয়ে শিক্ষকদের ছাত্রদের সময় দেওয়া কমে গিয়েছে।^{১৮} অতিরিক্ত প্রশাসনিক দায়িত্ব বা বাইরের কাজে ব্যস্ততার কারণে শিক্ষকেরা শিক্ষার্থীদের জন্য পর্যাপ্ত সময় দিতে পারছেন না। অথচ শিক্ষক শুধু তথ্য সরবরাহকারী নন, বরং একজন পথপ্রদর্শক। এই সম্পর্ক দুর্বল হওয়ার ফলে পুরো শিক্ষাব্যবস্থাই ক্ষতিগ্রস্ত হচ্ছে।

আদর্শিক লক্ষ্যের পাশাপাশি আনিসুজ্ঞামান তাঁর লেখায় বাংলাদেশের উচ্চশিক্ষা প্রতিষ্ঠানের বাস্তব চিত্রও তুলে ধরেছেন। বাংলাদেশে বর্তমানে পাবলিক, প্রাইভেট এবং জাতীয়- এই তিন ধারার বিশ্ববিদ্যালয় উচ্চশিক্ষার সুযোগ বেড়েছে। তবে এসব উচ্চশিক্ষা প্রতিষ্ঠানসমূহ নানাবিধ সংকটে জরাজীর্ণ। এসব চিত্র তিনি তাঁর প্রবন্ধে উল্লেখ করেছেন:

পাবলিক বিশ্ববিদ্যালয় প্রায় সবগুলোই গড়ে উঠেছে ১৯২১ সালে প্রতিষ্ঠিত ঢাকা বিশ্ববিদ্যালয়ের আদর্শে। তবে ছাত্র সংখ্যার বিস্তারনে খোদ ঢাকা বিশ্ববিদ্যালয়েরই আবাসিক ও শিক্ষাদানকারী চরিত্র প্রায় বিনষ্ট হয়ে গেছে। আবাসিক হলগুলো এখন পরিণত হয়েছে ছাত্রদের মেসে। প্রশাসনের নিয়ন্ত্রণ সেখানে শিথিল, শৃঙ্খলাও বিপর্যস্ত। হলগুলোর নির্বাচিত ছাত্র সংসদ নেই, তাদের ঘিরে শিক্ষার্থীদের শিক্ষাগত এবং শারীরিক ও মানসিক বিকাশের সুযোগ প্রায় তিরোহিত। টিউটোরিয়ালের ব্যবস্থা বিপর্যস্ত। ছাত্র শিক্ষকের ঘনিষ্ঠ সম্পর্কও দুর্বল বিষয়ে পরিণত হয়েছে। বেসরকারি বিশ্ববিদ্যালয়গুলো গড়ে উঠেছে সম্পূর্ণ ভিন্ন ধাঁচে- কোনো একটি নির্দিষ্ট আদর্শ অনুসরণ করে নয়। এদের অনেকগুলো সম্পর্কে বিশ্ববিদ্যালয় মঞ্জুরি কমিশনের গুরুতর অভিযোগ রয়েছে। তবু দিনে দিনে তার সংখ্যা বাড়ছে। কারণ বাংলাদেশে উচ্চশিক্ষিতের চাহিদা যত আছে, উচ্চশিক্ষার চাহিদা আছে তার চেয়ে অনেক বেশি। একই কারণে অনেক ক্ষেত্রে উপযুক্ত উপকরণ ও শিক্ষকের অভাব থাকা সত্ত্বেও প্রায় সোয়া দুই শ কলেজে অনার্স ও মাস্টার্স পড়ানোর ব্যবস্থা করা হয়েছে। সেখানে ছাত্রসংখ্যা সাত লাখের বেশি। অনেকে মনে করে উচ্চশিক্ষা লাভ তাদের অধিকার।^{১৯}

এর ফলে কারিকুলাম, শিক্ষকতা এবং গবেষণা অবকাঠামোর মানে ব্যাপক পার্থক্য সৃষ্টি হয়েছে। বিশেষত জাতীয় বিশ্ববিদ্যালয়ের অধিভুক্ত অনেক কলেজে সুযোগ-সুবিধা খুবই সীমিত। যে কারণে উচ্চশিক্ষার প্রসারণের পক্ষপাতী হওয়া সত্ত্বেও এ ব্যাপারে আনিসুজ্ঞামান উদ্বিগ্ন। তিনি বলছেন,

উপযুক্ত শিক্ষক নেই, গ্রন্থাগারে প্রয়োজনীয় বই নেই, যথাযথ গবেষণাগার নেই, তবু আমরা তেমন কলেজে অনার্স ও এম.এ. পড়ার সুযোগ করে দিচ্ছি।^{২০}

তিনি উচ্চশিক্ষার ক্ষেত্রে সরকারের পৃষ্ঠপোষকতা নীতিরও সমালোচনা করেছেন। তিনি উল্লেখ করেছেন, প্রাথমিক শিক্ষার চেয়ে উচ্চশিক্ষায় তুলনামূলকভাবে বেশি সরকারি অর্থায়ন করা হয়। তাঁর মতে, ‘যে-পরিমাণ ব্যয় করা দরকার ছিল তার চেয়ে রাষ্ট্র অনেক কম পরিমাণ বিনিয়োগ করে এবং কম বিনিয়োগের মধ্যে ছবিটি আবার এরকম যে উচ্চশিক্ষার ক্ষেত্রে অপেক্ষাকৃত বেশি অংশ চলে যায় এবং নিম্নশিক্ষার ক্ষেত্রে কম।’^{২১} শিক্ষার ভিত্তি দুর্বল রেখে শুধু চূড়াকে শক্তিশালী করা হলে সেই উৎকর্ষ টেকসই হয় না।

আনিসুজ্ঞামানের বিশ্লেষণ অনুসারে, উচ্চশিক্ষার মানের অবনতির পেছনে বেশ কিছু গভীর কারণ বিদ্যমান। তিনি ছাত্ররাজনীতির হানাহানি, শিক্ষক রাজনীতির দলীয়করণ এবং বিশ্ববিদ্যালয়ের স্বায়ত্তশাসনের অপব্যবহারকে উচ্চশিক্ষার মান কমানোর মূল কারণ হিসেবে চিহ্নিত করেছেন। ছাত্রদের অপরাধরাজনীতি প্রসঙ্গে তিনি বলেছেন,

আমাদের উচ্চশিক্ষাঙ্গনে ছাত্রদের হানাহানি একটা ভয়াবহ ব্যাপার। এটাকে আমি রাজনীতি বলতে রাজি নই, এটা একেবারে অপরাধমূলক কাজ। তবে সে কাজ যারা করে, তারা রাজনীতিবিদদের প্রশ্রয় পেয়ে থাকে প্রায়ই। তবু এটা রাজনীতি নয়। ছাত্র রাজনীতি রাজনৈতিক দলের লেজুড়বৃত্তি করবে না রাজনৈতিক দলকে ঠিক পথে চলতে প্রভাবান্বিত করবে।^{২২}

সুস্থ গণতান্ত্রিক চর্চার বদলে দলীয় দখলদারির রাজনীতি শিক্ষাঙ্গনের পরিবেশ নষ্ট করছে। এই দলীয় রাজনীতির সঙ্গে যুক্ত হচ্ছে শিক্ষকরাও। নিজে শিক্ষক হিসেবে এ দায় তিনি নিজেও নিচ্ছেন। এ প্রসঙ্গে তার মন্তব্য: ‘আমরা শিক্ষকেরাও যেভাবে দলাদলি করছি, রাজনৈতিক দলের লেজুড়বৃত্তি করছি, সেটাও কি কম হতাশাব্যঞ্জক। রাজনৈতিক মত ও আদর্শ থাকা এক কথা, আর রাজনৈতিক দলের শর্তহীন লেজুড়বৃত্তি অন্য কথা।’^{২৩}

বাংলাদেশের উচ্চশিক্ষার মান কমে যাওয়ার প্রধান কারণ মাতৃভাষার গুরুত্ব কম দেয়া। কেননা দেশের শিক্ষাব্যবস্থায় উচ্চশিক্ষার প্রধান মাধ্যম ইংরেজি। আনিসুজ্ঞামানের মতে, ‘মাতৃভাষা শিক্ষার বাহন হলে শিক্ষার্থীর বোঝার যে সুবিধা হতো, বিদেশি ভাষার মাধ্যমে পড়াশোনা করলে তা হয় না।’^{২৪} ফলে শিক্ষার্থীদের মধ্যে বিষয়গত জ্ঞান বোঝার ক্ষমতা কমে যাচ্ছে। এক্ষেত্রে তিনি উচ্চশিক্ষার পাঠ্যপুস্তকের ক্ষেত্রে শুধুমাত্র অনুবাদের ওপর নির্ভর না করে মৌলিক বই লেখার ওপর জোর দিয়েছেন, যাতে দেশীয় প্রেক্ষাপট ও উদাহরণ ব্যবহার করে জ্ঞানচর্চা করা যায়।^{২৫} এর ফলে উচ্চশিক্ষার নিম্নমুখী মান বৃদ্ধি পাবে।

উচ্চশিক্ষার মান অবক্ষয়ের আরেকটি গুরুত্বপূর্ণ কারণ শিক্ষক নিয়োগে স্বচ্ছতার অভাব। আনিসুজ্ঞামান বলেছেন, ‘বিশ্ববিদ্যালয় ছাত্র বৃদ্ধির সঙ্গে সঙ্গে শিক্ষকের সংখ্যা বৃদ্ধি যখন আবশ্যিক হয়ে পড়ে, তখন অনেক সময় এমন ব্যক্তি শিক্ষকতায় প্রবেশ করেন, যার যোগ্যতা প্রশ্নাতীত নয়, শিক্ষা বিষয়ে যার অনুরাগ খুবই কম।’^{২৬} এই আলোচনায় তিনি আরো দুটি বিষয় উচ্চশিক্ষার মানের অবক্ষয় পেছনের কারণ হিসেবে উল্লেখ করেছেন। প্রথমত, বিশ্ববিদ্যালয় ভর্তি ব্যবস্থায় গলদ থাকার কারণে অনেক শিক্ষার্থী পছন্দের বিষয়ে পড়তে পারে না। দ্বিতীয়ত, গবেষণার উপকরণ ও তহবিলের সীমাবদ্ধতাও উচ্চশিক্ষার গুণগত মানকে বাধাগ্রস্ত করছে।

আনিসুজ্ঞামানের চোখে উচ্চশিক্ষায় সুযোগ বাড়লেও আবাসিক ব্যবস্থার দুর্বলতা, শিক্ষকের সময় সংকট, নিয়োগে স্বচ্ছতার অভাব এবং দলীয় রাজনীতির প্রভাবে মানের চাপ দেখা দিয়েছে। তার মতে, একটি সুস্থ শিক্ষাব্যবস্থা তখনই গড়ে উঠবে যখন ভাষানীতির সঠিক ব্যবহার, মৌলিক গবেষণা, শিক্ষক-ছাত্রের মধ্যে সুসম্পর্ক এবং ন্যায়সংগত ভর্তি প্রক্রিয়া নিশ্চিত হবে। এই পথগুলো অনুসরণ করলে উচ্চশিক্ষা এমন মানুষ তৈরি করবে যারা ভালোকে সমর্থন করে এবং মন্দকে প্রতিরোধ করে— এটাই ছিল তাঁর স্থায়ী আকাঙ্ক্ষা।

৪. সামগ্রিক শিক্ষাব্যবস্থা প্রসঙ্গে

আনিসুজ্ঞামান তাঁর বিভিন্ন রচনায় বাংলাদেশের শিক্ষাব্যবস্থার নানা দুর্বলতা ও সংকট নিয়ে আলোচনা করেছেন। তিনি বিশেষভাবে লক্ষ্য করেছেন যে, দেশের শিক্ষাব্যবস্থায় একটি স্থিতিশীলতার অভাব রয়েছে। রাজনৈতিক পরিবর্তনের সাথে সাথে পাঠ্যপুস্তক ও পাঠ্যসূচিও বদলে যায়, এমনকি মন্ত্রী বদলালেও এই পরিবর্তন আসে।^{২৭} এই প্রবণতার কারণে শিক্ষার গুণগত মান ক্ষতিগ্রস্ত হচ্ছে। তিনি বলেছেন যে, শিক্ষার মান ক্রমাগত কমে যাচ্ছে এবং এটি একটি শোচনীয় অবস্থায় পৌঁছেছে।^{২৮} তিনি লক্ষ্য করেছেন যে, শিক্ষার্থীরা জ্ঞান অর্জনের চেয়ে জিপিএ-৫ পাওয়ার মতো ভালো ফলের দিকে বেশি মনোযোগ দিচ্ছে, যার ফলে তারা ‘শিক্ষার্থী’ না হয়ে ‘পরীক্ষার্থী’তে পরিণত হয়েছে। এ প্রসঙ্গে আনিসুজ্ঞামান বলেন,

শিক্ষাকে নামিয়ে আনা হয়েছে পরীক্ষায় প্রথম হওয়ার মধ্যে। শিক্ষাব্যবস্থা পরীক্ষাকেন্দ্রিক হওয়ায় জ্ঞান ও শিক্ষার সঙ্গে শিক্ষার্থীদের সম্পর্ক নষ্ট হচ্ছে। যে স্কুলে শিক্ষার্থীরা পাবলিক পরীক্ষায় ভালো করে, বলা হয় যে সেখানে ভালো শিক্ষা পাওয়া যায়।^{২৯}

এই শিক্ষাব্যবস্থা এতটাই পরীক্ষামুখী হয়ে উঠেছে যে, প্রশ্নপত্র ফাঁস এবং নকলের মতো দুর্নীতি এখন স্বাভাবিক ঘটনায় পরিণত হয়েছে। শিক্ষার ব্যয়ের ক্ষেত্রেও তিনি বৈষম্য লক্ষ্য করেছেন। শহরে কম সংখ্যক লোক থাকা সত্ত্বেও শিক্ষার ব্যয় সেখানে বেশি। তিনি বলেছেন যে, ‘যে-দেশে শহরাঞ্চলে ১৫ শতাংশ লোক বাস করে, সে-দেশে শহরাঞ্চলে শিক্ষাখাতে ৭০ শতাংশ ব্যয় হয়।’^{৩০} যা শহর ও গ্রামের মধ্যে শিক্ষার সুযোগের ক্ষেত্রে বৈষম্য তৈরি করে। এই বৈষম্য শিক্ষার মানকেও প্রভাবিত করে এবং সবার জন্য সমান সুযোগ নিশ্চিত করতে বাধা দেয়।

আনিসুজ্ঞামান শিক্ষাব্যবস্থাকে সমাজের বিভাজনের একটি বড় কারণ হিসেবে দেখেছেন। তিনি উল্লেখ করেছেন যে, বাংলাদেশে একাধিক শিক্ষাপদ্ধতি প্রচলিত রয়েছে: মাদ্রাসা বা টোল জাতীয়, সাধারণ এবং ইংরেজি মাধ্যম।^{৩১} তাঁর মতে, এই একাধিক শিক্ষাপদ্ধতি একটি সমাজে বিভাজন তৈরি করে, কারণ শিক্ষার্থীরা ভিন্ন ভিন্ন দৃষ্টিভঙ্গি ও জ্ঞান নিয়ে বড় হয়। এটি সমাজের ঐক্যের জন্য ক্ষতিকর। এছাড়া তিনি শিক্ষিত বাঙালির মধ্যে এক ধরনের বিদেশমুখী মানসিকতার সমালোচনা করেছেন। তিনি লক্ষ্য করেছেন যে, তারা নিজেদের সন্তানদেরকে দেশীয় শিক্ষাব্যবস্থার বাইরে রেখে বিদেশে পড়াতে আগ্রহী। এই মানসিকতা দেশীয় শিক্ষাপদ্ধতির প্রতি এক ধরনের অনাস্থা তৈরি করে, ফলে কেউ শিক্ষাদর্শনের কথা ভাবছে না শুধুমাত্র নিজেদের স্বার্থে শিক্ষাব্যবস্থার সংস্কার চায়।^{৩২}

৫. উপসংহার

শিক্ষার এই সংকট থেকে মুক্তি পাওয়ার জন্য আনিসুজ্ঞামান কিছু সুনির্দিষ্ট সমাধানের কথা বলেছেন। তিনি মনে করতেন, শিক্ষাব্যবস্থা শুধু একটি প্রতিষ্ঠান নয়, বরং এটি আর্থ-সামাজিক ব্যবস্থার সাথে নিবিড়ভাবে সম্পর্কিত।^{৩৩} তাই শিক্ষার মান উন্নয়নের জন্য সমাজের আর্থ-সামাজিক কাঠামোর পরিবর্তন জরুরি। মাতৃভাষায় শিক্ষাদানের ওপর তিনি বিশেষ গুরুত্ব দিয়েছেন। তিনি মনে করতেন, মাতৃভাষায় শিক্ষা দিলে শিক্ষার্থীরা বিষয়বস্তু আরও ভালোভাবে বুঝতে পারে এবং জ্ঞানার্জন সহজ হয়। স্বাধীনতা পরবর্তী সময়ে উচ্চশিক্ষার জন্য প্রয়োজনীয় বইপত্র বাংলায় না থাকাকে তিনি একটি বড় সংকট হিসেবে চিহ্নিত করেছেন।^{৩৪} শিক্ষাব্যবস্থার উন্নতির জন্য তিনি প্রাথমিক শিক্ষার গুরুত্বের ওপর জোর দিয়েছেন। যদিও তিনি প্রাথমিকে ভর্তি হওয়া শিক্ষার্থী, বিশেষ করে নারী শিক্ষার্থীর সংখ্যা বৃদ্ধিকে আশাব্যঞ্জক বলেছেন। তবে একই সাথে বিপুল সংখ্যক শিক্ষার্থীর ঝরে পড়ার হার নিয়েও তিনি উদ্বেগ প্রকাশ করেছেন। একই সাথে তিনি মেধাতালিকা তুলে দেওয়ার মতো কিছু বাস্তবধর্মী সংস্কারের কথা বলেছেন। তাঁর দেখানো পথ অনুসরণ করে একটি শক্তিশালী প্রাথমিক শিক্ষার ভিত্তি তৈরি করা গেলে, উচ্চশিক্ষার গুণগত মানে মনোযোগ দিলে এবং সামগ্রিক শিক্ষাব্যবস্থার সংস্কার করা গেলে বাংলাদেশের শিক্ষাব্যবস্থা তাঁর কাক্ষিত লক্ষ্যে পৌঁছাতে পারবে বলে আশা করা যায়।

তথ্যনির্দেশ

- ^১ আনিসুজ্ঞামান, “বাংলাদেশের শিক্ষা বিষয়ে কিছু কথা,” এ. এন. রাশেদা সম্পাদিত, *আনিসুজ্ঞামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা* (ঢাকা: শিক্ষাবার্তা, ২০২১), পৃ. ১২৮।
- ^২ “উন্নত শিক্ষাব্যবস্থা গড়ে তুলুন,” *আনিসুজ্ঞামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা*, পূর্বোক্ত, পৃ. ৩৯।
- ^৩ আনিসুজ্ঞামান, “শিক্ষাব্যবস্থা হওয়া উচিত পিরামিডের মতো,” প্রথম আলো, ১৪ অক্টোবর, ২০১৮।
- ^৪ আনিসুজ্ঞামান, “এই মাটি, এই মানুষ,” *মহামানবের সাগরতীরে* (ঢাকা: প্রথমা প্রকাশন, ২০২১), পৃ. ৮৬।
- ^৫ এম আবদুল আলীম, “সামাজিক-সাংস্কৃতিক কর্মকাণ্ড,” *আনিসুজ্ঞামান* (ঢাকা: স্টুডেন্ট ওয়েজ, ২০২১), পৃ. ৮০।
- ^৬ “বাংলাদেশের শিক্ষাক্ষেত্রে বৈষম্য,” *আনিসুজ্ঞামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা*, পূর্বোক্ত, পৃ. ১৪।
- ^৭ মাজহারুল ইসলাম ও আবদুল্লাহ নাসের সম্পাদিত, *দীপ্রমনীষা* (ঢাকা: অন্যপ্রকাশ, ২০১৫), পৃ. ১০১।
- ^৮ “বাংলাদেশের শিক্ষাক্ষেত্রে বৈষম্য,” *আনিসুজ্ঞামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা*, পূর্বোক্ত, পৃ. ১৫।
- ^৯ তদেব।
- ^{১০} এম আবদুল আলীম, *আনিসুজ্ঞামান বক্তৃতাসম্ভার* (ঢাকা: আগামী প্রকাশনী, ২০২১), পৃ. ৪১৮।
- ^{১১} “শিক্ষার্থীর সংখ্যা বাড়ছে কিন্তু উপযুক্ত শিক্ষকের সংখ্যা বাড়ছে না,” *আনিসুজ্ঞামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা*, পূর্বোক্ত, পৃ. ৮২।
- ^{১২} *দীপ্রমনীষা*, পূর্বোক্ত, পৃ. ১০২।
- ^{১৩} “উন্নত শিক্ষাব্যবস্থা গড়ে তুলুন,” *আনিসুজ্ঞামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা*, পূর্বোক্ত, পৃ. ৩৯।
- ^{১৪} *আনিসুজ্ঞামান বক্তৃতাসম্ভার*, পূর্বোক্ত, পৃ. ৩৭৪।
- ^{১৫} “সামাজিক-সাংস্কৃতিক কর্মকাণ্ড,” *আনিসুজ্ঞামান*, পূর্বোক্ত, পৃ. ৮০।
- ^{১৬} *আনিসুজ্ঞামান বক্তৃতাসম্ভার*, পূর্বোক্ত, পৃ. ২৩৭।
- ^{১৭} তদেব।
- ^{১৮} *দীপ্রমনীষা*, পূর্বোক্ত, পৃ. ৯৭।
- ^{১৯} “আমাদের শিক্ষাব্যবস্থা,” *মহামানবের সাগরতীরে*, পূর্বোক্ত, পৃ. ১০৫।
- ^{২০} “বাংলাদেশের শিক্ষা বিষয়ে কিছু কথা” *আনিসুজ্ঞামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা*, পূর্বোক্ত, পৃ. ১৩৩।
- ^{২১} তদেব।
- ^{২২} “আমাদের শিক্ষাব্যবস্থা,” *মহামানবের সাগরতীরে*, পূর্বোক্ত, পৃ. ১০৭।
- ^{২৩} তদেব।
- ^{২৪} তদেব।

-
- ২৫ আনিসুজ্জামান বক্তৃতাসম্ভার, পূর্বোক্ত, পৃ. ২৩৪।
- ২৬ “বাংলাদেশের শিক্ষা বিষয়ে কিছু কথা,” আনিসুজ্জামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা, পূর্বোক্ত, পৃ. ১৩৩।
- ২৭ “উন্নত শিক্ষাব্যবস্থা গড়ে তুলুন,” আনিসুজ্জামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা, পূর্বোক্ত, পৃ. ৩৯।
- ২৮ আনিসুজ্জামান বক্তৃতাসম্ভার, পূর্বোক্ত, পৃ. ২৬৫।
- ২৯ আনিসুজ্জামান বক্তৃতাসম্ভার, পূর্বোক্ত, পৃ. ২৬৭।
- ৩০ “বাংলাদেশের শিক্ষাক্ষেত্রে বৈষম্য,” আনিসুজ্জামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা, পূর্বোক্ত, পৃ. ১৮।
- ৩১ “বাংলাদেশের শিক্ষা বিষয়ে কিছু কথা,” আনিসুজ্জামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা, পূর্বোক্ত, পৃ. ১২৯-১৩০।
- ৩২ আনিসুজ্জামান, “স্বাধীনতা ও সংস্কৃতি,” সংস্কৃতি ও সংস্কৃতি সাধক (ঢাকা: বেঙ্গল পাবলিকেশনস, ২০১৩), পৃ. ২৬।
- ৩৩ “বাংলাদেশের শিক্ষাক্ষেত্রে বৈষম্য,” আনিসুজ্জামানের শিক্ষাচিন্তা ও প্রগতিশীল ভাবনা, পূর্বোক্ত, পৃ. ১৪।
- ৩৪ “স্বাধীনতা ও সংস্কৃতি,” সংস্কৃতি ও সংস্কৃতি সাধক, পূর্বোক্ত, পৃ. ২৬।

সমাজবদ্ধ জীবন উন্নয়নে সামাজিক স্তরবিন্যাস : প্রসঙ্গ বরেন্দ্র অঞ্চল
[Social Stratification and the Development of Communal Life: A Study of the
Barind Region]

Dr. M. Khalilur Rahman

Professor, Department of Islamic History & Culture, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/42.-Dr.-M.-Khalilur-Rahman.pdf>

Received : 27 February 2025

Received in revised: 10 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Barind, Region, Stratification, Cultural
Architectural Heritage, Historical Janapadas

ABSTRACT

Barind (Varendra) occupies a unique place in the historicity of ancient Janapadas. Its connection with the ancient history of Bengal is deeply connected and related. The name of Varendra is traced towards the ninth and tenth centuries Christian era. The region is composed of ancient Maldah, Rajshahi, Bogra, Dinajpur and Rangpur. Before the Muslim conquest the aborigin or tribal people were the-deviser or contriver of society, literature and culture of this region. Subsequently, though the influence of the Hindu culture was extended, but with the passage of time Muslim culture became dominant. The present paper is a humble attempt to highlight the influence of Vedic, Mythological, Brahmanic, Buddhist and Jaino religious cults on the religious rituals of the people of the area, the nature of social life of the people of the area, the prestige of the women in society, economic conditions along with the ways of life style and livelihood-over the years under study. In addition, some architectural features of Mahasthan and Paharpur along with paintings of the area have been mentioned in the concluding remarks under study in the article

ভূমিকা

মানুষ সামাজিক জীব। আর এ সমাজবদ্ধ জীবন ছাড়া মানুষ চলতে পারে না। তবে সমাজে সমতা-অসমতা চিরাচরিত প্রাকৃতিক বৈশিষ্ট্য। সব সমাজেই অসমতা বিদ্যমান। সমাজে অসমতা তৈরি হয় ক্ষমতা, মর্যাদা ও বিন্দের ভিত্তিতে। আর এ অসমতার পরিলক্ষিত রূপ হলো সামাজিক স্তরবিন্যাস। স্তরবিন্যাসের মধ্যে দিয়ে অসমতা প্রজন্মের পর প্রজন্ম মাসুখের মধ্যে ক্রমশঃ স্তর সৃষ্টি করে। প্রাচীনত্ব, সর্বব্যাপিতা, সামাজিকভাবে বিন্যাসিততা, বহুরূপীতা, সুদূর প্রসারী প্রভাব প্রভৃতি হলো সামাজিক স্তরবিন্যাসের বিভিন্ন উল্লেখযোগ্য বৈশিষ্ট্য। সমাজভেদে স্তরবিন্যাসের বিভিন্ন রূপ রয়েছে। বরেন্দ্র অঞ্চলের শিকার ও সংগ্রহ সমাজ, উদ্যান-কৃষি সমাজ, কৃষি সমাজ এবং শিল্প সমাজে স্তরবিন্যাসের ধরনের ভিন্নতা রয়েছে। প্রাচীন জনপদসমূহের মধ্যে একটি ঐতিহাসিক ও বিখ্যাত নাম বরেন্দ্র। প্রাচীন বাংলার ইতিহাসের সাথে এর সম্পর্ক অতি ঘনিষ্ঠ ও নিবিড়। খ্রিষ্টীয় নবম বা দশম শতকের দিকে বরেন্দ্র নামের সন্ধান পাওয়া যায়। আর অত্র অঞ্চলে প্রাচীন আমল থেকে বর্তমান সমাজ পর্যন্ত সামাজিক স্তরবিন্যাসের বিভিন্ন ধরণ দেখা যায়। এর মধ্যে চারটি ধরণ হলো: জাত-বর্ণ প্রথা, দাস প্রথা, এস্টেট ব্যবস্থা ও শ্রেণি। স্তরবিন্যাসের একটি প্রাচীনতম ধরণ হলো জাত-বর্ণ প্রথা যা বরেন্দ্র অঞ্চলে হিন্দু ধর্মে লক্ষণীয়।

বরেন্দ্র নামের পটভূমি

বরেন্দ্র নামকরণের ক্ষেত্রে ইতিহাসবিদগণের বিভিন্ন মত লক্ষ্য করা যায়। ইন্দ্রদেবের বর হিসেবে কোনো অঞ্চলের নাম যুক্তিযুক্ত হতে পারে না। অথবা এক শ্রেণির ব্রাহ্মণের নাম অনুসারে এর নাম বরেন্দ্র হওয়াও সমীচীন নয়।^১ বরং বরেন্দ্র অঞ্চলে বাস করার জন্য যে কোনো ব্রাহ্মণকে বরেন্দ্রী ব্রাহ্মণ বলা হয়ে থাকে।^২ যেমনভাবে রাঢ় অঞ্চলে বসবাসকারী ব্রাহ্মণকে রাঢ়ী ব্রাহ্মণ বলা হয়ে থাকে।^৩ বরং ভূঁইয়াদের বসবাস হিসেবে অত্র অঞ্চলে বিখ্যাত বলে কেউ কেউ এ অঞ্চলকে বরেন্দ্র বলেছেন।^৪ তাবাকাত-ই-নাসিরীর অনুবাদক ও টীকাকার র্যাভারটি সাহেব সংস্কৃত শব্দ ‘ব্রীন্দ’ হতে বরেন্দ্রের উৎপত্তি হওয়ার স্বপক্ষে মত পেশ করেছেন।^৫ ‘ব্রীন্দ’ শব্দের অর্থ উঁচু। কাজেই বরেন্দ্র বলতে উঁচু স্থানকে বুঝানো হয়েছে। মুসলিম ঐতিহাসিকগণের ব্যবহৃত ‘বারিন্দাহ’ বা ‘বরিন্দ’ শব্দ তাঁদের সমার্থজ্ঞাপক বলে মনে হয়। তাদের ব্যবহৃত শব্দ ‘বরিন্দ’ আরবি ‘বাররুন বা বাররীন’ শব্দের অপভ্রংশ না হওয়ার পক্ষে কোন প্রমাণ নাই বরং সে ক্ষেত্রে শব্দগত দিক থেকে এর সমর্থন হিসেবে প্রয়োগ করা যায়।^৬ সাধারণ লোকের কাছে বরেন্দ্র শব্দটি ‘বরিন’ হিসেবে অধিক পরিচিত। বাংলার অন্যান্য অঞ্চল হতে তুলনামূলকভাবে এ অঞ্চলটি শুষ্ক ও উঁচু। অধুনা আবিষ্কৃত আরবি শিলালিপিতে এর সমর্থন পাওয়া যায়।^৭

বরেন্দ্র নামের উৎপত্তি সম্পর্কে শব্দগত মত-পার্থক্য থাকা সত্ত্বেও এতে কোনো সন্দেহ নাই যে, বরেন্দ্র বা বারিনদের প্রাচীনত্ব সুপ্রতিষ্ঠিত এবং তার ইতিহাস ও সংস্কৃতি অতি সমৃদ্ধ। বরেন্দ্রের সীমানা ও বিস্তৃতি নির্ধারণ করতে পারলে ইতিহাসের তার স্থান নির্ণয় এবং গুরুত্ব পর্যালোচনা করা অনেকটাই সহজ হবে। সন্ধাকর নন্দী করতোয়া ও গঙ্গা (পদ্মা) নদীর মধ্যবর্তী স্থানে বরেন্দ্রের অবস্থান নির্ণয় করেছেন।^{১৭} মিন্‌হাজ উস-সিরাজ তাকে লখনাবতী সম্রাজ্যের একটি অংশ হিসেবে এবং গঙ্গার পূর্ব তীরের অঞ্চল হিসেবে অভিহিত করেছেন।^{১৮} ড. সৈয়দ মাহমুদুল হাসান এ প্রসঙ্গে বলেন, ‘গঙ্গা নদীর উত্তরাঞ্চলে বরেন্দ্রভূমি অবস্থিত। এ অঞ্চলটি মালদহ, রাজশাহী, দিনাজপুর ও রংপুর নিয়ে গঠিত। এ অঞ্চলটি পূর্বে আমাদের পার্বত্যমালায় গিয়ে মিলেছে। বাংলার অন্যান্য অঞ্চলের তুলনায় বরেন্দ্রভূমি ভূ-প্রকৃতির দিক থেকে সম্পূর্ণ পৃথক। এ অঞ্চলের মাটি গৈরিক, স্থূল ও বালুকাময়। সমতল ভূমির তুলনায় উঁচু বরেন্দ্র অঞ্চলটি সম্ভবত হিমালয়ের পার্বত্য অঞ্চলে প্রবল বারিপাতের ফলে সৃষ্টি হয়েছে। ভূ-প্রকৃতির গঠন দেখে ধারণা করা যায় যে, বগুড়া, রংপুর ও দিনাজপুর স্পর্শ করে এ মালভূমির রেখা স্ফীত হয়ে গোয়ালপাড়া ও কামরূপ পর্যন্ত বিস্তৃত।’^{১৯} সুভাষ মুখোপাধ্যায়ের ভাষায়, ‘বারেন্দ্রের গৈরিক ভূমি অনুর্বর পরাভূমি। এর পূর্ব-পশ্চিমে দক্ষিণ ঘিরে তাঙ্গন, আত্রাই, মহানন্দা, পদ্মা, করতোয়া নদী প্রবাহিত এবং এদের দ্বারা গঠিত সমতলভূমি বরেন্দ্র পুন্ড্রবর্ধনের একটি বড় অংশ। অনেক সময় বরেন্দ্র বলতে পুন্ড্রবর্ধনকে বুঝানো। বরেন্দ্র ভূমির সাথে রাঢ় ভূমির বিশেষত মুর্শিদাবাদ, বীরভূমি ও বর্ধমানের ঘনিষ্ঠ যোগাযোগ ছিল।’

স্তরবিন্যাসের সর্বব্যাপিতা

স্তরবিন্যাসের সমগ্র বিশ্বজোড়া রূপে ধনী-দরিদ্র, শক্তিমান, দুর্বল, মর্যাদাবান ও মর্যাদাহীনের অস্তিত্ব লক্ষ্য করা যায়। প্রত্যেক দেশেই এমনকি সমাজতান্ত্রিক দেশেও স্তরায়ন রয়েছে। অনক্ষর সমাজেও স্তরবিন্যাস উপস্থিত রয়েছে। সামাজিকভাবে নির্দেশিত অসাম্য নারী-পুরুষ, প্রাপ্ত-বয়স্ক ও শিশুর মধ্যেও রয়েছে। বয়স ও লিঙ্গ ছাড়াও ক্ষমতা, সম্পত্তি ও মর্যাদার মত মানদণ্ডের উপর স্তরবিন্যাসের সর্বজনীন কাঠামো নির্ভর করে।^{২০}

স্তরবিন্যাসের সামাজিক ধরন

বাংলার বরেন্দ্র অঞ্চলের মানুষের দৈহিক এবং বুদ্ধিমত্তার ভিন্নতা অসমতা সৃষ্টির জন্যে গুরুত্বপূর্ণ হলেও, অসমতার যথার্থ রূপ আমরা দেখতে পাই সমাজে যেভাবে মানুষ ক্ষমতা, বিত্ত ও মর্যাদার ভিত্তিতে ক্রমোচ্চভাবে সজ্জিত হয় তার মধ্যে অসমতা এবং স্তরবিন্যাস পরস্পরের সাথে ওতপ্রোতভাবে যুক্ত। সমাজের মূল্যবোধ এবং শ্রেয়োবোধ সামাজিক পুরস্কারকে নিয়ন্ত্রিত করে। সমাজে যারা ক্ষমতার অধিকারী তারা প্রথা, নিয়ম এবং আইনের মাধ্যমে অসমতাকে টিকিয়ে রাখতে বা বৃদ্ধি করতে পারে। অসমতা ও স্তরবিন্যাস প্রজন্মের পর প্রজন্ম প্রবাহিত হয়। জাত-বর্ণ প্রথা ব্রাহ্মণ জন্ম থেকে মৃত্যু পর্যন্ত ব্রাহ্মণ থেকে যায়। সমাজে যারা ধনী এবং ক্ষমতাবান তারা তাদের সামাজিক সম্পর্কের ভিত্তিতে তাদের শ্রেণিগত অবস্থান টিকিয়ে রাখতে পারে। বহুরূপীতা সামাজিক অসমতা ও স্তরবিন্যাসের রূপ কাল এবং স্থান ভেদে বিভিন্ন হয়।^{২১}

সমাজবিজ্ঞানী গেরহার্ড লেনস্কী Gerhard Lenski বিভিন্ন সমাজে স্তরবিন্যাসের রূপ তুলে ধরেছেন। তিনি দেখিয়েছেন শিকার এবং সংগ্রহ সমাজে অসমতা সবচেয়ে কম। এই ধরনের সমাজে কাজের বিভাজন হয় বয়সের ভিত্তিতে। মর্যাদার ভিত্তিতে অসমতা নিরূপিত হয়-যেমনটি ঘটে পাণ্ডুয়া নিউগিনির কিইওয়াই উপজাতির মধ্যে।^{২২}

উদ্যান-কৃষি সমাজ

বরেন্দ্র অঞ্চলে এই ধরনের সমাজে অসমতা কিছুটা বেশি। মর্যাদার ভিত্তিতে রাজনৈতিক নেতৃত্ব তৈরি হয়ে যায়। এরা হচ্ছে বিগম্যান বা গোষ্ঠীপতি। এদের উৎপাদনের উপায় বা অন্যের উপর কোন নিয়ন্ত্রণ থাকে না। জমির উপর নিয়ন্ত্রণ থাকে গোত্রের। অতিরিক্ত খাদ্য সবার মধ্যে পুনরায় বিতরণ করা হয়। তবে বিতরণে অসমতা লক্ষ্য করা যায়।^{২৩}

কৃষি সমাজ

অসমতা তীব্রতম হচ্ছে কৃষি সমাজে। সম্রাট, রাজা, পুরোহিত, সামন্তপ্রভু এবং আমলাতন্ত্র কৃষি সমাজে যে প্রচুর উদ্ধৃত থাকে তা আত্মসাৎ করে। শাসক শ্রেণির হাতে থাকে অনিয়ন্ত্রিত ক্ষমতা। ভূমিদাস এবং দাসত্ব প্রথাও এই সমাজে বিরাজ করে। কৃষি সমাজে স্তরবিন্যাসের তারতম্য ব্যাপক। ইউরোপের সামন্ততন্ত্র, ভারতের কৃষি সমাজ বা আফ্রিকার কৃষি সমাজ সহজে তুলনীয় নয়।^{২৪}

শিল্প সমাজ

শিল্প সমাজে অসমতা কমে আসে। এর প্রধান কারণ শিল্প সমাজে রাজনৈতিক সমতা তৈরি হয়ে যায়। কিন্তু অর্থনৈতিক ক্ষেত্রে অসমতা জটিল রূপ গ্রহণ করে। সাধারণভাবে মানুষের অবস্থার উন্নতি হয়। সামাজিক সচলতা ব্যাপক, যদিও তা বর্ণ, ধর্ম এবং লিঙ্গের দ্বারা সীমাবদ্ধ থাকে। স্তরবিন্যাসের ফলাফল প্রধানত: চারটি ক্ষেত্রে দেখা যায়-জীবন সম্ভাবনা, প্রতিষ্ঠান, জীবনযাত্রা এবং মূল্যবোধ। সমাজের প্রতিটি স্তরের জীবন সম্ভাবনা ভিন্ন থাকে। শ্রমিক শ্রেণির ছেলে বা মেয়ের পক্ষে বিশ্ববিদ্যালয় বা উঁচু প্রশাসনে যাওয়া সহজ নয়। এর কারণ সমাজের প্রাতিষ্ঠানিক রূপ শ্রেণিভেদে ভিন্ন ভিন্ন রূপ পরিগ্রহ করে। শ্রমিক শ্রেণির পরিবার এবং পারিবারিক মূল্যবোধ মধ্যশ্রেণীর পরিবার এবং পারিবারিক মূল্যবোধ থেকে

ভিন্ন। প্রতিটি শ্রেণির জীবনযাত্রা Life Style ভিন্ন। তবে সমকালীন সমাজবিজ্ঞানীরা অসমতার তিনটি ফলাফলের দিকে বেশি নজর দিচ্ছেন- যা হল দারিদ্র্য, বঞ্চনা এবং ক্ষমতাহীনতা।^{১৬}

সমাজ জীবনে সমাজ কাঠামো সামাজিক স্তরবিন্যাস ও সামাজিক নিয়ন্ত্রণের ভূমিকা

জার্মান দার্শনিক কার্ল মার্কস এর মতানুসারে- অর্থনীতির মানদণ্ডে সমাজের মানুষের যে ভেদাভেদ সেটাই সামাজিক স্তরবিন্যাস অথবা উৎপাদনের উপকরণের মালিকানার ভিত্তিতে মানুষে মানুষে যে ভেদাভেদ সেটাই সামাজিক স্তরবিন্যাস।^{১৭} আমেরিকান সমাজবিজ্ঞানী মেরিল তার Society and Culture গ্রন্থে সামাজিক স্তরবিন্যাসের সংজ্ঞায় বলেন, “কোনো গোষ্ঠী যদি অন্যদের তুলনায় ভালো সুযোগ-সুবিধায় চাকরি, ক্ষমতা ইত্যাদি বেশি মাত্রায় ভোগ করে, তাই সামাজিক স্তরবিন্যাস।”^{১৮}

উপরের সংজ্ঞাগুলো বিশ্লেষণ করে বলা যায়, সামাজিক স্তরবিন্যাস হলো এমন একটি ব্যবস্থা যেখানে বিভিন্ন আর্থ-সামাজিক, রাজনৈতিক ও অন্যান্য সুযোগ সুবিধার ভিত্তিতে সমাজে বিদ্যমান জনসংখ্যাকে বিভিন্ন স্তরে বিভক্ত করা যায়। সামাজিক স্তরবিন্যাস হলো সমাজের ভেদাভেদের চিত্র। সমাজের বিভিন্ন উপাদানের ভিত্তিতে সমাজের মানুষের সাথে মানুষের যে পার্থক্য মূলত তাই সামাজিক স্তরবিন্যাস। সামাজিক স্তরবিন্যাসের নিম্নলিখিত রূপ উল্লেখ করা হলো:

১. সামাজিক স্তরবিন্যাস সামাজিক ব্যাপার, প্রাকৃতিক নয়।
২. সকল সমাজেই স্তরবিন্যাস লক্ষ করা যায় যদিও এর ধরন সমাজ ভেদে ভিন্ন হয়ে থাকে।
৩. স্তরবিন্যাস বিভিন্নমুখী হয়ে থাকে।
৪. সংস্কৃতি স্তরবিন্যাসকে প্রতিফলিত করে।
৫. স্তরবিন্যাসকে একটি সর্বজনীন ঘটনা হিসেবে চিহ্নিত করা হয়েছে।
৬. সামাজিক স্তরবিন্যাস সামাজিক মান ও রীতির নিয়ামক।^{১৯}

সমাজ কাঠামো এবং সামাজিক স্তরবিন্যাসের পারস্পরিক সম্পর্ক

সমাজ কাঠামো বলতে সমাজের গঠন প্রণালিকে বোঝায়। সমাজবদ্ধ মানুষের পারস্পরিক সম্পর্ক, ব্যক্তির সঙ্গে ব্যক্তির সম্পর্ক, ব্যক্তির সঙ্গে বিভিন্ন দল ও অনুষ্ঠান-প্রতিষ্ঠানে সম্পর্কসহ সব ধরনের সামাজিক সম্পর্কের ভিত্তিতেই সমাজ কাঠামো গড়ে ওঠে। রাডক্লিপ ব্রাউন ব্যক্তির সঙ্গে ব্যক্তির সব ধরনের সামাজিক সম্পর্কেই সমাজ কাঠামো বলে অভিহিত করেন। অন্যদিকে জিঙ্গবার্গ বলেন, সমাজ কাঠামো হলো সমাজকে রূপায়ণ করে এমন প্রধান প্রধান সামাজিক গোষ্ঠী অনুষ্ঠান প্রতিষ্ঠানের যৌগিক সমন্বয়। মূলত সমাজ কাঠামো হলো সামাজিক সম্পর্কের সমন্বিত রূপ।^{২০}

পক্ষান্তরে সামাজিক এমন একটি ব্যবস্থা যেখানে অর্থ, সম্পদ, মেধা, বংশ, শিক্ষা, বয়স, পেশা, লিঙ্গ, ক্ষমতা ইত্যাদির ভিত্তিতে সমাজের বিদ্যমান জনসংখ্যাকে বিভিন্ন স্তরে বিভক্ত করা হয়। জন্মসূত্রে সকল মানুষ সমান এমন মানবতাবাদী দর্শন পৃথিবীতে চালু থাকলেও বিশ্বের ইতিহাসের দিকে তাকালে এমন কোন সমাজ পাওয়া যাবেনা যেখানে মানুষে মানুষে পার্থক্য নেই। সামাজিক স্তরবিন্যাস সর্বজনীন। সব যুগে সব কালে সব সমাজই স্তরায়িত। নিম্নে সমাজ কাঠামো এবং সমাজ স্তরবিন্যাসের পারস্পরিক সম্পর্ক দেখানো হলো:

জীবনযাত্রার মান: জীবনধারণের পরিবর্তনের কারণেই সমাজে সামাজিক গতিশীলতার গতি অব্যাহত থাকে। বস্তুত সমাজব্যবস্থার মধ্যেই নিহিত থাকে সামাজিক গতিশীলতার মূল কারণ। তবে সমাজজীবন বহির্ভূত উপাদান বা কারণসমূহের কার্যকারিতাও এ ক্ষেত্রে কম-বেশি থাকে।^{২১}

কাজের সামর্থ্য: অনেক সময় দেখা যায়, উচ্চস্তরের অন্তর্ভুক্ত ব্যক্তিবর্গের মধ্যে অনেকে নানা কারণে সংশ্লিষ্ট স্তরের সাথে সামঞ্জস্যপূর্ণ কাজকর্ম সম্পাদন করতে সক্ষম বা সফল হয় না। এরকম পরিস্থিতিতে তাদের সামাজিক মান মর্যাদার হানি ঘটে এবং তারা সামাজিক গতিশীলতার নিম্নস্তরে অবনমিত হয়।^{২২}

জীবন যাপন রীতি: সমাজের অপেক্ষাকৃত নিম্নস্তরের মানুষ অপেক্ষাকৃত উঁচু স্বরে উপনীত হওয়ার উদ্দেশ্যে উচ্চতর স্বরভুক্ত ব্যক্তিবর্গের আচার ব্যবহার, রীতি নীতি প্রভৃতি জীবন যাপনের রীতি অনুকরণে আগ্রহী হতে পারে। এভাবে সৃষ্টি হয় উর্ধ্বমুখী উলম্ব গতিশীলতা। আবার বিপরীত ঘটনাও ঘটতে পারে। যেমন: সমাজের উঁচু স্বরে অবস্থিত ব্যক্তিবর্গ যদি সেই স্তরের আচার আচরণ থেকে বিচ্যুত হয় তাহলে সামাজিক মর্যাদার হানি ঘটে এবং এরকম ক্ষেত্রে অধাতেমুখী সামাজিক গতিশীলতার জন্ম দেয়।^{২৩}

শ্রমবিভাগের মাত্রা: কোনো জাতি বা গোষ্ঠীতে শ্রম বিভাজনের মাত্রা সামাজিক গতিশীলতাকেও প্রভাবিত করে থাকে। শ্রম বিভাজন যদি উন্নত মানের হয়, তাহলে এক শ্রেণি থেকে অন্য শ্রেণিতে গমনের সুবিধা সীমাবদ্ধ হয়ে পড়ে। আবার যে সমাজব্যবস্থায় জাতিভেদ প্রথা কঠোরভাবে অনুসৃত হয় এবং প্রতিটি জাতির জন্য ঐতিহ্যগত পেশা নির্দিষ্ট থাকে, সেখানে অন্যান্য ক্ষেত্রে অনুকূল অবস্থার অস্তিত্ব সত্ত্বেও সামাজিক গতিশীলতা সীমাবদ্ধ হয়ে পড়ে।^{২৪}

সামাজিক পরিবর্তনের হার: বিপ্লবের মতো দ্রুত সামাজিক পরিবর্তনের উপাদান উল্লেখ সামাজিক গতিশীলতার ক্ষেত্রে সহায়তা করে। বিপরীত দিকে প্রযুক্তিগত পরিবর্তনের সুযোগে যেখানে কম, সেখানে সামাজিক গতিশীলতার সম্ভাবনাও কম। অর্থনৈতিক বিকাশ ও বিস্তার।^{২৪}

সামাজিক নিয়ন্ত্রণ ব্যাখ্যা

মানুষ সমাজবদ্ধ জীব। সমাজের সদস্য হিসেবে প্রতিটি ব্যক্তির কতকগুলোতে ভূমিকা ও কর্তব্য থাকে। সমাজে বসবাসকারী অধিকাংশ মানুষ সামাজিক নিয়ম কানুন মেনে চলে বিধায় সামাজিক ভারসাম্য বা সামাজিক সংহতি রক্ষা সম্ভব হয়। কিন্তু ব্যক্তি সব সময় সামাজিক নিয়ম কানুন দ্বারা পরিচালিত হয় না বা সব সময় যুক্তিযুক্তভাবে আচরণ করে। ফলে সমাজ ব্যক্তির ওপর নিষেধাজ্ঞা আরোপ করে নির্দিষ্ট প্রক্রিয়ায় আচরণ করতে বাধ্য করে। সমাজে বসবাসকারী মানুষকে নিয়ন্ত্রণ করার এ প্রক্রিয়াকে সমাজবিজ্ঞানীরা সামাজিক নিয়ন্ত্রণ বলে আখ্যায়িত করে থাকেন।^{২৫}

বস্তুত সামাজিক নিয়ন্ত্রণ হচ্ছে এমন একটি প্রক্রিয়া যার মাধ্যমে সমাজ ব্যক্তিকে সমাজ স্বীকৃত রীতি নীতির মাধ্যমে আচরণ করতে বাধ্য করে এবং তাকে সমাজে বসবাস করার উপযুক্ত করে তোলে। সমাজবিজ্ঞানী ম্যাকাইভার ও পেজ সামাজিক নিয়ন্ত্রণের সংজ্ঞা দিতে গিয়ে বলেন, “By social control is meant the way in which the entire social order coheres and maintains itself, how it operates as a whole, as a changing equilibrium.” অর্থাৎ সামাজিক নিয়ন্ত্রণ বলতে এমন একটি পন্থাকে বুঝায় যার মাধ্যমে সমাজের শৃঙ্খলা ব্যবস্থা সামঞ্জস্যপূর্ণ থাকে ও নিজেকে বজায় রাখে এবং সামগ্রিকভাবে একটি পরিবর্তনশীল ভারসাম্য রক্ষা করে চলতে পারে।^{২৬} হাঙ্গেরিয়ান সমাজবিজ্ঞানী কারল ম্যানহেইম সামাজিক নিয়ন্ত্রণকে দুই ভাগে ভাগ করেছেন।^{২৭} যথা:

ক. প্রত্যক্ষ সামাজিক নিয়ন্ত্রণ: এ ধরনের সামাজিক নিয়ন্ত্রণ কোনো প্রতিষ্ঠিত প্রতিষ্ঠানের দ্বারা নিয়ন্ত্রিত হয়ে থাকে। যেমন পুলিশ, আদালত ও জেলখানা ইত্যাদি প্রতিষ্ঠান সামাজিক নিয়ন্ত্রণে প্রত্যক্ষ ভূমিকা পালন করে থাকে।

খ. পরাক্ষ সামাজিক নিয়ন্ত্রণ: পরাক্ষ সামাজিক নিয়ন্ত্রণ সামাজিক ঐতিহ্য, সংস্কৃতি ও সভ্যতা দ্বারা হয়ে থাকে। তাই পরাক্ষ সামাজিক নিয়ন্ত্রণ ব্যবস্থা সামাজিক আদর্শ, মূল্যবোধ, সংস্কৃতি, শিক্ষা ও ঐতিহ্যের প্রতি শ্রদ্ধাশীল থাকে।

আমেরিকান সমাজ মনোবিজ্ঞানী কিম্বল ইয়ং ব্যবহারিক দিক থেকে সামাজিক নিয়ন্ত্রণকে দুই ভাগে বিভক্ত করেছেন।^{২৮} যথা :

ইতিবাচক নিয়ন্ত্রণ: সমাজকে সুষ্ঠুভাবে পরিচালনার লক্ষ্যে ব্যক্তির আচরণ নিয়ন্ত্রণ করার জন্য পুরস্কার, সুপারিশ, উপদেশ, স্নেহ মমতা ও মিলন ইত্যাদি কৌশলকে কাজে লাগানো হয়। এ সকল কৌশল ইতিবাচক সামাজিক নিয়ন্ত্রণ হিসেবে বিবেচিত হয়।

নেতিবাচক নিয়ন্ত্রণ: জেল, হুমকি, জুলুম, বাধ্যবাধকতা, শক্তি, নির্দেশ ইত্যাদির মাধ্যমে ব্যক্তির আচরণকে নিয়ন্ত্রণ করা হলো নেতিবাচক সামাজিক নিয়ন্ত্রণ।

এছাড়া আরো কয়েক প্রকারের সামাজিক নিয়ন্ত্রণ রয়েছে। যেমন-

আনুষ্ঠানিক সামাজিক নিয়ন্ত্রণ: সামাজিক ভারসাম্য বজায় রাখার জন্য সৃষ্ট আইন কানুন, সরকার ইত্যাদি হচ্ছে আনুষ্ঠানিক সামাজিক নিয়ন্ত্রণ।

অনানুষ্ঠানিক সামাজিক নিয়ন্ত্রণ: কতগুলো বিশ্বাস, আচার অনুষ্ঠান, লোকাচার, লোকরীতি ইত্যাদির মাধ্যমে ব্যক্তির আচরণ নিয়ন্ত্রণকে অনানুষ্ঠানিক সামাজিক নিয়ন্ত্রণ বলে।

উদ্দেশ্যমূলক সামাজিক নিয়ন্ত্রণ: বিশেষ কোনো উদ্দেশ্যকে সামনে রেখে সমাজস্থ ব্যক্তির আচরণ নিয়ন্ত্রণকে উদ্দেশ্যমূলক সামাজিক নিয়ন্ত্রণ বলে।

সহজাত সামাজিক নিয়ন্ত্রণ: সহজাত গুণ যেমন: অত্যাচারীর প্রতি ঘৃণা, বিপদের সময় সহানুভূতি, অন্যায়ের প্রতি ঘৃণা, ন্যায়ের প্রতি আগ্রহ, সত্যের প্রতি সমর্থন ইত্যাদির মাধ্যমে সামাজিক নিয়ন্ত্রণ করাকে সহজাত সামাজিক নিয়ন্ত্রণ বলে।^{২৯}

সামাজিক নিয়ন্ত্রণের বাহনসমূহ

সমাজ জীবনকে সুষ্ঠুভাবে পরিচালনার জন্যে মানুষের পারস্পরিক সম্পর্কের মাঝে শৃঙ্খলা থাকা প্রয়োজন। এ প্রয়োজন মেটাতেই সামাজিক নিয়ন্ত্রণ ব্যবস্থা প্রতিটি সমাজে প্রচলিত থাকে। সামাজিক নিয়ন্ত্রণ মূলত দুটি মাধ্যমে তথা আনুষ্ঠানিক এবং অনানুষ্ঠানিকভাবে হতে পারে। সামাজিক ঐতিহ্য, প্রথা, রীতি নীতি মূল্যবোধ, লোকাচার ইত্যাদি অনানুষ্ঠানিক বিষয়গুলো সামাজিক নিয়ন্ত্রণের মাধ্যম হিসেবে বিবেচিত হতে পারে। আদিম ও ঐতিহ্যবাহী সমাজে সামাজিক নিয়ন্ত্রণের

ক্ষেত্রে এ মাধ্যমের গুরুত্ব সর্বাধিক। অপরপক্ষে বিধিবদ্ধ আইন, বিচার ও প্রশাসনিক ব্যবস্থা ইত্যাদি আনুষ্ঠানিক সামাজিক নিয়ন্ত্রণের মাধ্যম হিসেবে স্বীকৃত। সাধারণত অগ্রসরমান আধুনিক সমাজে সামাজিক নিয়ন্ত্রণের ক্ষেত্রে এটি বেশি গুরুত্ববহ।^{৩০}

পরিবার

সমাজ নিয়ন্ত্রণের প্রথম মাধ্যম হলো পরিবার। আর এ পরিবারের মাধ্যমেই সমাজের প্রাথমিক প্রতিষ্ঠান হিসেবে শিল্পকলা ও সাহিত্য, শিল্পকলা ও সাহিত্যের মাধ্যমে শিল্পী যেমন সমাজ জীবনের নানাদিক তুলে ধরেন, তেমনি সংগীতের মাধ্যমে সামাজিক নানা অসঙ্গতিকে তুলে ধরা সম্ভব। ফলে শিল্পকলা ও সাহিত্যের মাধ্যমে মানুষের আবেগ ও চেতনা জাহত হয়। উদাহরণস্বরূপ বলা যায় বিগত বছরগুলোতে ঘূর্ণিঝড় ও বন্যায় ক্ষতিগ্রস্ত অঞ্চলসমূহকে কেন্দ্র করে রচিত গানসমূহ প্রচার মাধ্যমে প্রচার করা হলে তা মানুষকে ব্যথিত করে ও নানা ধরনের সাহায্য-সহযোগিতার হাত বাড়াতে অনুপ্রেরণা যোগায়। তেমনি জয়নুল আবেদীনের দুর্ভিক্ষের উপর আঁকা ছবিসমূহ দুর্ভিক্ষের ভয়াবহতা সম্পর্কে মানুষের আবেগকে জাগিয়ে তোলে।^{৩১}

শিক্ষা

সামাজিক নিয়ন্ত্রণের আরেকটি গুরুত্বপূর্ণ মাধ্যম হলো শিক্ষা। শিক্ষা মানুষকে ন্যায় অন্যায়, ভালো মন্দের ভেদাভেদ শেখায় এবং তার পারিবারিক ও সামাজিক আদর্শ মূল্যবোধ সম্পর্কে সচেতন করে তোলে। ফলশ্রুতিতে মানুষের সামাজিক আচার আচরণ, রীতিনীতি সমাজ কাক্ষিত পছন্দ গড়ে ওঠে।

ধর্ম

ধর্ম সামাজিক নিয়ন্ত্রণের ক্ষেত্রে গুরুত্বপূর্ণ ভূমিকা পালন করে থাকে। প্রতিটি ধর্মেরই সর্বজনীন আবেদন থাকে যা মানুষকে ন্যায়ের পথে এগিয়ে যেতে এবং অন্যায় থেকে দূরে থাকতে উৎসাহ যোগায়। পৃথিবীতে প্রচলিত প্রায় সব ধর্মেই ইহজগতে সৎকর্মের মাধ্যমে পরজগতে অনন্ত সুখের ধারণা দেয়া হয়েছে। সাথে সাথে অসৎকর্মের শাস্তিও বর্ণিত আছে। ফলে পরজগতে সুখের প্রত্যাশা ও শান্তির ভয় মানুষকে অনেক ক্ষেত্রেই নিয়ন্ত্রিত আচার আচরণ করতে অনুপ্রাণিত করে।^{৩২}

বিবাহ

একটি গুরুত্বপূর্ণ সামাজিক প্রতিষ্ঠান হিসেবে বিবাহ মানুষের সামাজিক জীবনকে অনেকখানি নিয়ন্ত্রণ করতে সক্ষম। যৌনতার মতো সহজাত প্রবৃত্তি এবং সন্তান লাভের আকাঙ্ক্ষা ও ভাবাবেগগত আচরণ বিবাহের মাধ্যমে নিয়ন্ত্রণ করা যায়। ফলে সমাজে ভারসাম্য টিকে থাকে।^{৩৩}

রাজনৈতিক দল, মর্যাদাগোষ্ঠী এবং শ্রেণি

জার্মান সমাজবিজ্ঞানী ম্যাক্স ভেবারের মতে গুরুবিন্যাস সৃষ্টি হয় ক্ষমতার অসম বন্টনের ফলে। গুরুবিন্যাসের ক্ষেত্রে ক্ষমতার অসম বন্টন আমরা লক্ষ্য করি তিনটি ক্ষেত্রে। রাজনৈতিক দলের মধ্যে ক্ষমতার সরাসরি এবং রাজনৈতিক প্রকাশ দেখতে পাই। সমাজের পরিসদে সম্মান বা মর্যাদার যে অসম প্রকাশ তা বিরাজ করে মর্যাদাগোষ্ঠীর ভিতরে। অর্থনৈতিক সম্পর্ক, বিশেষ করে সম্পত্তির বিন্যাসের ভিত্তিতে গড়ে উঠে শ্রেণি। বর্তমান বরেন্দ্র অঞ্চলে এ সকল প্রতিযোগিতার বিন্যাসই সামাজিক স্তরবিন্যাসের প্রধান কারণ হিসেবে দেখা যায়।

মর্যাদাগোষ্ঠী

সমাজে মানুষকে মর্যাদার ভিত্তিতে বিভিন্ন স্তরে ভাগ করা যায়। প্রত্যেকটি স্তরকে একটি মর্যাদাগোষ্ঠী হিসাবে চিহ্নিত করা যায়। মর্যাদাগোষ্ঠীর বৈশিষ্ট্য হচ্ছে একটি বিশেষ জীবন-রীতি Life Style। মর্যাদাগোষ্ঠীর সদস্যরা অন্য গোষ্ঠীর সাথে সামাজিক যোগাযোগ সীমাবদ্ধ রাখে। মর্যাদাগোষ্ঠী হচ্ছে প্রাক-ধনতান্ত্রিক সমাজের স্তরবিন্যাসের রূপ। জাত-বর্ণ প্রথা বা মধ্যযুগে ইউরোপের এস্টেট ব্যবস্থা মর্যাদাগোষ্ঠীর প্রধান রূপ।^{৩৪}

শ্রেণির সমকালীন চিন্তা

ভেবারের শ্রেণির ধারণা থেকে সমাজবিজ্ঞানীরা একটি গভীর অন্তর্দৃষ্টি পেয়েছিলেন। বাজারে প্রতিযোগিতা করতে হলে মানুষের প্রয়োজন নানা ধরনের দক্ষতা এবং গুণ। আধুনিক সমাজে শিক্ষাগত এবং পেশাগত ও অন্যান্য যোগ্যতা জীবন সম্ভাবনাকে বাড়িয়ে দেয় এবং উঁচু আয়ের সুযোগ করে দেয়। ফলে সমকালীন সমাজবিজ্ঞানীরা শ্রেণি বিশ্লেষণের জন্য ব্যবহার করেছেন পেশা, শিক্ষা এবং আয় অথবা শুধু মাত্র পেশা। পেশা সাধারণত: শিক্ষা এবং আয়কে প্রতিফলিত করে।^{৩৫}

শ্রমিক শ্রেণি

নিয়মিতভাবে কায়িক শ্রমের মাধ্যমে যারা অর্থ উপার্জন করে তাদের সমন্বয়ে গড়ে উঠে শ্রমিক শ্রেণি। উঁচু শ্রমিক শ্রেণি Upper Working Class গড়ে উঠে দক্ষ শ্রমিকদের নিয়ে। তাদের আয় বেশি এবং চাকুরির নিরাপত্তা রয়েছে। নিচু শ্রমিক শ্রেণিতে রয়েছে অদক্ষ এবং আধাদক্ষ কর্মজীবীরা যাদের আয় কম এবং কাজের নিরাপত্তা কম।

সমাজকাঠামোর ধারণা ও উপাদান ব্যাখ্যা

সমাজবিজ্ঞানে সমাজকাঠামো মৌলিক প্রত্যয় হিসেবে বিবেচিত। সমাজকাঠামাকে ছাড়া সমাজের সামগ্রিক ধারণা তথা সমাজব্যবস্থা সম্পর্কে জানা সম্ভব নয়। তাই বলা হয় সমাজকাঠামোয় হল সমাজবিজ্ঞানের কেন্দ্রীয় প্রত্যয়। সহজ ভাষায় সমাজকাঠামো হলো, যে ব্যবস্থার ওপর ভিত্তি করে সমাজ ব্যবস্থা গড়ে ওঠে। যারা প্রথম সমাজকাঠামোর ধারণা ব্যবহার করেন হার্বার্ট স্পেন্সার তাদের অন্যতম। তিনি সমাজকাঠামোর সংজ্ঞা দিতে গিয়ে জৈব কাঠামো, বিবর্তন ইত্যাদি জীববিদ্যায় ব্যবহৃত ধারণার সাহায্য নেন।

পরবর্তীকালে অনেক সমাজবিজ্ঞানী ও নৃবিজ্ঞানীগণ সমাজকাঠামোর সংজ্ঞা দিতে সচেষ্ট হয়েছেন কিন্তু তবুও এ বিষয়ে মতৈক্য প্রতিষ্ঠিত হয়নি। ইংরেজ সামাজিক নৃবিজ্ঞানী র‍্যাডক্লিফ ব্রাউন ব্যক্তিতে ব্যক্তিতে সম্পর্কেই সমাজকাঠামোর অঙ্গ হিসেবে বিবেচনা করেন। তিনি বলেন, “সমাজকাঠামোর পাঠের সময় আমরা একটি নির্দিষ্ট সময়ে কিছুসংখ্যক মানুষের মধ্যে পারস্পরিক বন্ধন সূত্র হিসেবে বিদ্যমান প্রকৃত সম্পর্কের বাস্তব অবস্থাতিকে অনুধাবন করতে চাই।” অনেক সমাজবিজ্ঞানীই সমাজের কাঠামোগত রূপকে সমাজকাঠামো হিসেবে আখ্যায়িত করেন।^{৩৬}

অন্যদিকে সমাজবিজ্ঞানী মরিস গিন্সবার্গ সমাজকাঠামো সমাজ অভ্যন্তরস্থ মুখ্য গোষ্ঠী ও প্রতিষ্ঠানসমূহের যৌগ হিসেবে দেখেছেন। তার এ সংজ্ঞায় বিমূর্ত সামাজিক সম্পর্ক ও তার সাথে সম্পর্কিত সামাজিক গোষ্ঠীসমূহের পারস্পরিক সম্বন্ধের ওপর গুরুত্বারোপ করা হয়েছে। অস্ট্রিয়ান বংশোদ্ভূত ব্রিটিশ সামাজিক নৃবিজ্ঞানী এস এফ নাদেল সামাজিক ভূমিকার ধারণার ব্যবহারের মাধ্যমে সমাজকাঠামোর একটি সীমিত সংজ্ঞা দেন। তার ভাষায়, “বাস্তব জনসমষ্টি ও তার আচরণ থেকে বিমূর্ত করে বিভিন্ন ধরনের ভূমিকা পালনরত ব্যক্তির মধ্যে ভূমিকাগত পারস্পরিক সম্বন্ধের ভিত্তিতে যে সম্পর্কের বিন্যাস অথবা ব্যবস্থা পাওয়া যায় সেটিই সমাজের কাঠামো।”^{৩৭}

মার্কিন সমাজবিজ্ঞানী ট্যালকট পারশন্স মনে করেন, সমাজব্যবস্থার কাঠামো সংস্কৃতির ধরনের দ্বারা গঠিত হয়। এই বোধ থেকে অগ্রসর হয়ে তিনি সংস্কৃতির ধরনকে চারভাগে ভাগ করেন।^{৩৮} যথা:

- ক. ব্যক্তির ভূমিকা পালনের প্রয়োজনে অন্য ব্যক্তির থেকে যা আশা করা।
- খ. সামাজিক লক্ষ্য অর্জনের জন্য বহুমুখী ভূমিকা তথা সমষ্টিবদ্ধ মানুষের ভূমিকা হিসেবে যেটি গড়ে উঠে।
- গ. ভূমিকা পালনের ক্ষেত্রে সমাজে ব্যক্তির অধিকার ও দায়িত্বের ধরন এবং
- ঘ. কোনো কিছুকে আদর্শ হিসেবে ধরে নিয়ে তার প্রতি মানুষের অধিকার অর্থাৎ কাঠামোগত ক্রিয়াবাদ ব্যক্তির ভূমিকার ভিত্তিতে একে অপরের সাথে যে সম্পর্ক গড়ে ওঠে এবং যে সম্পর্কটি একটি মান দ্বারা নিয়ন্ত্রিত হয় ও একে অপরের প্রতি ভূমিকা পালনের ক্ষেত্রে সমঝোতার ভিত্তিতে যে নিয়ন্ত্রিত কাঠামো গড়ে ওঠে, তাকেই সমাজকাঠামো হিসেবে বোঝাতে চাইছে।

সমাজকাঠামোর উপাদান: সমাজকাঠামো সমাজের নানাবিধ উপাদান দ্বারা গঠিত। শেফারের মতে, সমাজ কাঠামোর উপাদানগুলো হলো মর্যাদা, সামাজিক ভূমিকা, গোষ্ঠী, সামাজিক নেটওয়ার্ক ও প্রযুক্তি সামাজিক প্রতিষ্ঠান ইত্যাদি। সমাজকাঠামোর নিম্নলিখিত প্রধান প্রধান উপাদান বিদ্যমান।

সামাজিক প্রাণি

সমাজকাঠামোর মৌলিক উপাদান সমাজ। আর সমাজ গঠিত হয় সকল মানুষ নিয়ে। সামাজিক মানুষ জন্মের পর পরিবার ও সমাজের কাছ থেকে আচার আচরণ, রীতিনীতি আদর্শ-মূল্যবোধ শিক্ষা লাভ করে থাকে। সমাজ বহির্ভূত কোনো মানুষ নিয়ে সমাজকাঠামো অধ্যয়ন করে না। প্রত্যেক মানুষেরই একটা অবস্থান বা ভূমিকা আছে। আর মানুষের এ অবস্থানের জন্যই একে সামাজিক জীব বলা হয়। ব্যক্তির সামাজিক আচার আচরণ, ভূমিকা আদর্শ-মূল্যবোধ, মর্যাদা ইত্যাদি বৈশিষ্ট্যের কারণেই মানুষ সামাজিক ব্যক্তি হিসেবে গণ্য হয়।

স্থায়ী ও অস্থায়ী প্রতিষ্ঠান

সমাজ কতকগুলোর প্রতিষ্ঠান নিয়ে গঠিত। এ প্রতিষ্ঠানগুলোয় স্থায়ী কিংবা অস্থায়ী হয়ে থাকে। স্থায়ী সংগঠনগুলো। সময়ের মানুষকে রক্ষা করার জন্য গড়ে ওঠে। এছাড়া মানুষ তার প্রয়োজন মেটানোর জন্যও সংগঠন বা প্রতিষ্ঠান গড়ে তোলে। সমাজে কোনো ব্যক্তি যদি সমাজ বহির্ভূত কাজ করে তবে তাকে নিয়ন্ত্রণ করার ক্ষমতা সংগঠনের বা প্রতিষ্ঠানের হাতে থাকে। সুতরাং মানুষের আদর্শ মূল্যবোধ ইত্যাদিকে নিয়ন্ত্রণ করার জন্য সামাজিক সংগঠনের প্রয়োজন। আর এ সামাজিক সংগঠনই সমাজকাঠামোর অন্যতম প্রধান উপাদান।

সামাজিক আদর্শ ও মূল্যবোধ

আদর্শ ও মূল্যবোধ সমাজকাঠামোর গুরুত্বপূর্ণ উপাদান। সময়ের প্রতিটি মানুষেরই নিজস্ব কিছু আদর্শ-মূল্যবোধ ও রীতিনীতি থাকে। আবার সমাজেরও একটা নিজস্ব মূল্যবোধ বিদ্যমান থাকে। বাড়ি যেমন তার মূল্যবোধ দ্বারা সমাজকে প্রভাবিত করে, তেমনি সমস্যাও ব্যক্তিকে প্রভাবিত করে। তাই সমাজে টিকে থাকার জন্য মূল্যবোধের প্রয়োজন।

উপসংহার

সমাজে বিভিন্ন মত-পন্থের সমন্বয়ে পরিচালিত হয়ে যাচ্ছে বিশ্ব। বাংলাদেশেও এর বাইরে নয়। সমৃদ্ধ ও প্রাচুর্যপূর্ণ এ সোনালী ও রূপালী বাংলার বরেন্দ্র অঞ্চল প্রাচীনকাল থেকে অর্থনৈতিক, ব্যবসায়িক ও রাজনৈতিক প্রেক্ষাপটে পৃথিবীর বিভিন্ন অঞ্চল হতে একাধারে অস্ট্রিক, দ্রাবিড়, আলপাইন, আর্য, শক, মোঙ্গলীয়, আরবীয় ও তুর্কি, হাবসি, আফগানি, সুর, বারভুইয়া, সুতলানী, মুঘল এবং ইউরোপীয় রক্তধারার অনুপ্রবেশ ঘটে। বহু রক্তধারার সংমিশ্রণে বাঙালি সমাজ ও সংস্কৃতিতে বৈচিত্র্য আসে। প্রাচীন বাংলার বরেন্দ্র অঞ্চলের বিভিন্ন জনপদ বৌদ্ধ ও সেন যুগ রাজনৈতিক ঐক্যের দিকে ধাবিত হয়। মুসলমানদের আগমনের পর সুলতানি আমলের পূর্বের স্বাধীন জনপদগুলো নিয়ে বাংলার কেন্দ্রীয় শাসন গঠনের প্রক্রিয়া শুরু হয় এবং মোগল শাসন প্রতিষ্ঠিত হওয়ার মাধ্যমে তা পূর্ণতা লাভ করে। ফলে দিল্লির মোগল শাসনাধীনে বাংলার সুবাদার ও দেওয়ানের মাধ্যমে প্রশাসনিক ও অর্থনৈতিক কার্যাবলী পরিচালিত হতে থাকে। দীর্ঘ বছর তাদের দ্বারা অত্র অঞ্চল শাসিত হওয়ার পর ১৯৪৭ সালে আমাদের গর্বিত প্রাচীন বাংলার আসাম, বিহার, উড়িষ্যা, কুচবিহার ও কলিকাতাকে হারিয়ে ১৯৭১ সালে প্রতিষ্ঠিত হতে বাধ্য হয়েছে স্বাধীন সার্বভৌম ছোট একটি দেশ বাংলাদেশ।

তথ্যনির্দেশ

- ^১ A. Cunningham, *Archeological Survey of India*, vol. XV, (Calcutta: 1882), pp. p.115.
- ^২ H. Blackman, 'The History and Geographical Area of Bengal,' *Journal of the Asiatic society of Bengal*, part-1 (Dhaka: 1875), p. 211.
- ^৩ *Ibid*, p. 212.
- ^৪ A. Cunningham, *op.cit*, p. 116.
- ^৫ Minhaj al-Din Siraj, *Tabaqat-i-Nasira*, Vol-I, Reprinted (New Delhi: 1970), p. 585. (Footnote).
- ^৬ A.K.M. Yaqub Ali, Barind in the Hisroty of Muslim Bengal, *Journal of the Pakistan Historical Society*, (Karachi: 1968), pp- 81-82.
- ^৭ শ্রী সুখমায় মুখোপাধ্যায়, *বাংলার ইতিহাসের দু'শো বছরঃ স্বাধীন সুলতানী আমল* (কলিকাতা: ভারতী বুক স্টল, ১৯৬৬), পৃ. ৫৫৯।
- ^৮ সন্ধ্যাকর নন্দী, *রাম চরিতম* (রাজশাহী: বরেন্দ্র রিসার্চ সোসাইটি, ১৯৩৯), পৃ. ৭৫।
- ^৯ Minhaj al-Din Siraj, *op, cit*, pp. 585-586(Footnote).
- ^{১০} ড. সৈয়দ মাহমুদুল হাসান, *বাংলার ইতিহাস* (ঢাকা: অধুনা প্রকাশনী, ২০০৩), পৃ. ১৭; আবদুল মতিন চৌধুরী, 'বাংলার ভৌগোলিক পরিচয়', *আনিসুজ্জামান সম্পাদিত, বাংলা সাহিত্যের ইতিহাস*, প্রথম খণ্ড (ঢাকা: বাংলা একাডেমী, ১৯৮৭), পৃ. ১।
- ^{১১} A. Cunningham, *op. cit*, p. 125.
- ^{১২} নিহাররঞ্জন রায়, *রাঙ্গালীর ইতিহাস*, আদিপর্ব, (কলিকাতা: দে'জ পাবলিশিং, ১৪০৩ বঙ্গাব্দ), পৃ. ১৪৫।
- ^{১৩} সন্ধ্যাকর নন্দী, *প্রাগুক্ত*, পৃ: ১৩।
- ^{১৪} নিহাররঞ্জন রায়, *প্রাগুক্ত*, পৃ. ১৪৫; R.C. Majumder (ed.), *The History of Bengal*, vol-I. (Dacca:1963), p. 20.
- ^{১৫} নিহাররঞ্জন রায়, *প্রাগুক্ত*, পৃ. ১৪৫; A.K. Maitra, *op. cit*, p: Introduction, 1.
- ^{১৬} রমেশচন্দ্র মজুমদার, *বাংলাদেশের ইতিহাস*, ১ম খণ্ড (কলিকাতা: ১৩৭৭ বঙ্গাব্দ) পৃ. ৩৪।
- ^{১৭} A. Cunningham, *op. cit*, p.115.
- ^{১৮} *Ibid*, p. 212.
- ^{১৯} *Ibid*, p. 116.
- ^{২০} Minhaj al-Din Siraj, *Tabaqat-i-Nasira*, Vol-I, Reprinted (New Delhi: 1970), p. 585. (Footnote).
- ^{২১} A.K.M. Yaqub Ali, Barind in the Hisroty of Muslim Bengal, *Journal of the Pakistan Historical Society*, (Karachi: 1968), pp- 81-82.
- ^{২২} শ্রী সুখমায় মুখোপাধ্যায়, *বাংলার ইতিহাসের দু'শো বছরঃ স্বাধীন সুলতানী আমল* (কলিকাতা: ভারতী বুক স্টল, ১৯৬৬), পৃ. ৫৫৯।
- ^{২৩} সন্ধ্যাকর নন্দী, *প্রাগুক্ত*, পৃ. ৭৫।
- ^{২৪} Minhaj al-Din Siraj, *op, cit*, pp. 585-586(Footnote).
- ^{২৫} ড. সৈয়দ মাহমুদুল হাসান, *বাংলার ইতিহাস* (ঢাকা: অধুনা প্রকাশনী, ২০০৩), পৃ. ১৭; আবদুল মতিন চৌধুরী, 'বাংলার ভৌগোলিক পরিচয়', *আনিসুজ্জামান সম্পাদিত, বাংলা সাহিত্যের ইতিহাস*, প্রথম খণ্ড (ঢাকা: বাংলা একাডেমী, ১৯৮৭), পৃ. ১।
- ^{২৬} আবদুর রহমান সিদ্দিকী, 'বরেন্দ্রভূমির চিরায়ত বাসিন্দা নৃতাত্ত্বিক অনুসন্ধান', সাইফুদ্দিন চৌধুরী সম্পাদিত, *বরেন্দ্র অঞ্চলের ইতিহাস* (রাজশাহী: বরেন্দ্র অঞ্চলের ইতিহাস গ্রন্থ প্রণয়ন কমিটি, ১৯৯৮), পৃ. ৯৫।
- ^{২৭} নীরাররঞ্জন রায়, *প্রাগুক্ত*, পৃ. ১৫২।
- ^{২৮} মনীন্দ্রভূষণ গুপ্ত, *শিল্পে ভারত ও বহির্ভারত* (কলিকাতা: আনন্দ পাবলিশিং প্রাইভেট লিমিটেড, ১৯৭৫), পৃ. ১৭।
- ^{২৯} এ. কে. এম. ইয়াকুব আলী, *বরেন্দ্র অঞ্চলের মুসলিম ইতিহাস-ঐতিহ্য*, (ঢাকা: প্রথম প্রকাশ, ২০০২), পৃ. ২২।

-
- ^{৩০} রামশরণ শর্মা, *প্রাচীন ভারত*, অনুবাদ সুমন পট্টোপাধ্যায় (কলিকাতা: পশ্চিমবঙ্গ রাজ্যপুস্তক পর্ষদ, ১৯৮৪), পৃ. ৮৯।
- ^{৩১} Saifuddin Chowdhury, *Early Terracotta Figurines of Bangladesh* (Unpublished Ph.D Thesis), (Varanasi, 1984), pp. 54-58.
- ^{৩২} *Archaeological Survey of India*, Annual Report, (Delhi: 1929), p. 3.
- ^{৩৩} রামরাই পণ্ডিত, *শূন্য পুরাণ*, সম্পাদনা নগেন্দ্রনাথ বসু (কলিকাতা: বঙ্গীয় সাহিত্য পরিষদ, ১৩০৪ বঙ্গাব্দ), পৃ. ১৪।
- ^{৩৪} ডক্টর নাজিমুদ্দিন আহমেদ, *মহাস্থান ময়নামতি পাহাড়পুর* (ঢাকা: প্রত্নতত্ত্ব অধিদপ্তর, বাংলাদেশ, ৩য় সংস্করণ, ১৯৯৭), পৃ. ১।
- ^{৩৫} তদেব, পৃ. ১০১-১০২, প্রভাতাংশ মাইতি, *ভারত ইতিহাস পরিক্রমা* (প্রাচীন যুগ-১২০৬ খ্রি. পর্যন্ত) (কলিকাতা: শ্রীধর প্রকাশনা, ১৯৯১), পৃ. ৩১৭-৩২০।
- ^{৩৬} ডক্টর নাজিমুদ্দিন আহমেদ, *প্রাগুক্ত*, পৃ. ১১০-১১২।
- ^{৩৭} তদেব, পৃ. ১১৩-১১৪।
- ^{৩৮} তদেব, পৃ. ১১৫-১১৬।

Reshaping Asia: Geopolitical Dynamics in the Wake of COVID-19

Most. Rukshana Parvin

Associate Professor, Department of Political Science, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/43.-Most.-Rukshana-Parvin.pdf>
Received : 03 March 2025
Received in revised: 24 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Reshape, Asia, Geopolitics, Dynamic
and Covid-19.

ABSTRACT

Geopolitics, a cornerstone of contemporary global dynamics, underpins state security policies rooted in geographical realities. The complex interplay of national interests and territorial boundaries frequently gives rise to conflicts across the globe. Amidst this landscape, the ascendancy of more powerful nations asserting dominance over weaker counterparts underscores the paramount importance of geopolitics on the world stage. However, the outbreak of the coronavirus disease (COVID-19), instigated by the SARS-CoV-2 virus, has induced a seismic shift in the global order. This transformative event has not only ushered in a new world paradigm but has also precipitated a profound transformation in the realm of geopolitics. The post-Covid era has witnessed an upheaval in the geopolitical landscape, presenting an intriguing new chapter in the international narrative. Nowhere is this transformation more evident than in Asia, a region characterized by diverse cultures, histories, and strategic interests. The pivotal player in this geopolitical metamorphosis is China, whose assertive rise has redefined the contours of power dynamics within and beyond the continent. Under the above circumstances, this paper attempts to examine the motivations underpinning China's recalibration of regional power dynamics. Through content analysis and discourse examination, the study aims to decipher the strategic narratives and policy frameworks that drive China's assertive stance. This analytical approach is complemented by comparative analyses of other significant Asian players, allowing for a nuanced understanding of the shifting geopolitical chessboard. Methodologically, this study adopts a comprehensive approach that combines qualitative analysis with empirical data. The study's findings not only shed light on the transformative changes in the region but also pave the way for the formulation of constructive recommendations. By employing a combination of deductive and inductive reasoning, the research proposes pragmatic strategies for Asian nations to navigate the evolving geopolitical landscape while safeguarding their national interests. Emphasizing the importance of responsible competition and cooperative diplomacy, these recommendations aspire to contribute to a stable and equitable post-Covid Asian geopolitical order.

1. Introduction

Geopolitics is an momentous term. It is something of significance that can change the map of a region or a continent or sometimes the world. In the current world system, the importance of geopolitics is increasing more than politics. Geopolitics is an approach to foreign policy studies to understand, explain, and predict international political behavior through geographic variability. In recent times, the geopolitics of Asia has become the focus of renewed interest among the world's superpowers. The superpowers have started to compete for dominance in geopolitical interests and to build strategic relationships with various Asian countries to protect national interests. China, the nuclear power of Asia, has been working for a long time to implement various plans and plans to control and dominate the geopolitics of Asia. China has emerged as a major player in post-Covid Asian geopolitics and China's interest in Asian geopolitics continues to grow, with China vying for the champion trophy. We observed China's vaccine diplomacy during the pandemic. China has donated millions of doses of Covid-19 vaccine to Asian countries to implement plans to build a vaccine platform in Asia (New York Times, 2021). Post-

Covid, almost all Asian countries are economically weaker but China has become economically stronger. Using its economic strength, China has been a partner in the development progress of the countries through economic assistance and investment in almost all Asian countries and has been able to build very warm relations with almost all countries (NB News Bangla 24, 2021).

On the other hand, the superpower America has focused on forming various economic frameworks and quads to counter the growing economic development and military dominance of their current main rival, China. In any case, China is now an important factor in Asian geo-politics, because of China's geo-politics Asian geo-politics is changing, Asia is being fully reshaping. The main aim of this study is to explain and analyze the restructuring of Asia in geopolitical dynamics with a focus on the restructuring of China in the context of Covid-19. Another important aim and objective of this study is to propose realistic strategies on how Asian countries can protect their national interests by emphasizing the importance of responsible competition and cooperative diplomacy that seeks to make a stable and equitable contribution to the post-Covid Asian geopolitical order.

2. Objectives of the Study

The main aim of this study is to explain and analyze the reconstruction of Asia in geopolitical dynamics with a focus on China's reconstruction in the context of Covid-19. A more important aim and objective of this study is to propose pragmatic strategies for navigating the evolving geopolitical landscape on how Asian countries can protect their national interests, emphasizing the importance of responsible competition and cooperative diplomacy which seeks to make a significant and equitable contribution to the post-covid Asian geo-political order. It also has some specific aims and objectives which are as follows:

- a. To examine the motivations underlying China's reorientation in regional power dynamics;
- b. Deciphering the strategic narrative and policy frameworks that drive China's assertiveness;
- c. A comparative analysis of other important Asian players which allows a nuanced understanding of the shifting geopolitical chessboard;
- d. To explain the multifaceted changes that have emerged in Asian geopolitics in the wake of the Covid-19 pandemic;
- e. To provide deeper insights into the evolving strategic postures, diplomatic strategies and regional engagements of major Asian countries post-Covid.

3. Study Method

Methodologically, this study adopts a comprehensive approach that combines qualitative analysis with empirical data. Here, through content analysis and discourse examination, the study aims to decipher the strategic narratives and policy frameworks that drive China's assertiveness. Through an extensive review of scholarly literature, policy documents and media sources, the study attempts to explain the multifaceted changes that have emerged in Asian geopolitics in the wake of the Covid-19 pandemic. Furthermore, the research integrates case studies of major Asian countries to provide deeper insights into their evolving strategic postures, diplomatic strategies and regional preoccupations.

4. Definition of Keywords

4.1. Reshape

Reshape means to shape something again or differently. It is a process in which an organization, industry, system, etc. is made to start operating differently. When we change the shape of something we completely change or transform it (BRITISH DICTIONARY). We can reshape a lump of clay, just as we can reshape our plans for our lives. A government can reshape the country's energy plan to include more environmentally friendly measures. A school committee can reshape the high school curriculum by adding higher-level science classes. A state can use its geo-political strategy to reshape its map and state.

4.2. Asia

Asia is the world's largest and most populous continent. The Greek word Asia has been Latinized into English as Asia. Later the name was adopted in Bengali along with other

Indian languages. This continent covers 8.6% of the Earth's surface and 29.4% of its land area. More than 60% of the world's people live in this continent. The eastern and northern hemispheres of Asia are traditionally sometimes referred to as belonging to Africa-Eurasia. The western part of the region was included in Europe long ago. Once Asia and Europe together were called Eurasia. Europe's borders are mainly defined along the Ural Mountains and the Ural River, the Greater Caucasus Range. Asia is separated from Europe by the Bosphorus, the Dardanelles and the Aegean Sea to the west. Separated from North America by the Bering Strait to the northeast. On the other hand, it is separated from Africa by the Suez Canal between the Mediterranean Sea and the Red Sea.

The continent of Asia is surrounded by the Pacific Ocean to the east, the Indian Ocean to the south and the Northern Ocean to the north. The other seas near it are - South Arabian Sea and Bay of Bengal, East China Sea, Yellow Sea. Sea of Japan, Sea of Okhotsk and Bering Sea and the Sumerian Sea to the north. The total geographical area of Asia is 4,45,26,316 sq km and the continent has 49 sovereign countries (Asia Obhidhan).

4.3. Geopolitics

Geopolitics is the English equivalent of Geopolitics. It comes from two Greek words Geo and Politikos. Geo means land and Politikos means state or politics. Geopolitics relates geography and politics. Basically, geopolitics is determined by the combination of political power and geographical elements or locations. According to N.J. Spykeman, "Geopolitics is the security policy of a state based on geographical realities" (Spykman, 1938, 28-50). So geopolitics is the analysis of the influence of geographic power on international relations.

The term geopolitics was originally coined by the Swedish political scientist Rudolf Kjellén in the early 20th century and its use spread throughout Europe between the First and Second World Wars (1918–1939). Later it was used worldwide. In contemporary discourse, geopolitics is widely used as an additional synonym for international politics (Björk & Lundén, 2021, 27). Geopolitical theorists have emphasized foreign policy considerations such as the acquisition of natural borders, access to important sea lanes and control of strategically important land areas.

4.4. Dynamic

If a person, place, thing, state or nation is energetic and active, then it's dynamic. When things are dynamic, there's a lot going on (Vocabulary.com). Static change is one-dimensional change—simple movement from point X to point Y. An example of this is the transfer of an asset from one location to another. Dynamic change is multidimensional change that is predictable on a measurable scale. What has happened in the case of China is a multi-dimensional change, including economic, military, geo-political and due to this multi-dimensional change of China, China has been reshaped and dominates Asia, which has reshaped the whole of Asia.

4.5. Covid-19

Coronavirus disease 2019 or Covid-19 is an infectious disease in humans caused by a type of virus called coronavirus 2 (SARS-CoV-2) that causes severe acute respiratory syndrome (WHO). The disease was first identified in China in December 2019. Most people infected with Covid-19 are only mildly ill and recover without special treatment. How sick a person gets depends on which variant of Covid-19 they are infected with. Covid-19 can spread between people through tiny droplets of liquid when an infected person coughs, sneezes, talks or breathes loudly. A person can become infected by inhaling the virus from a person infected with Covid-19 if he or she is close to them or by touching something they have touched by touching their eyes, nose, or mouth.

5. Reshaping Asia in Geopolitical Dynamics in the Wake of Covid-19

The most remarkable aspect of the last century has been China's astonishing economic development. After the global financial crisis of 2008, China is the closest rival of the United States and is a major challenge for the United States. After 2030, China will become a single large economy, which will

make China a stronger superpower. In the international arena, China's growing energy amassing is bringing to the fore the competition between great powers, which is reshaping Asia (Lee, 2020).

China has long called for reform of the global system. To this end it is increasing its cultural, economic, military and diplomatic capabilities. In geostrategic competition, President Xi Jinping's announcement of the global martial plan 'One Belt One Road' in 2013 has strengthened China's position (Lee, 2020). The ongoing global pandemic of Covid-19 initially brought disaster but China later saw it as a strategic opportunity. China came forward to help the affected countries in handling the corona virus and gave special importance to the countries associated with the One Belt One Road. This strategic situation has also greatly affected the geopolitics of Asia. America's failure to deal with the corona crisis at home and abroad has made China more aggressive, which has long-term implications for American leadership (Lee, 2020).

The United States is the major power in the Indo-Pacific region. The United States maintains balance of power and stability in the region by coordinating with allied nations and regional security structures and institutions. The distribution of power in international relations depends on domestic economic and military capabilities and global alliances. While the US economy has been damaged by the corona virus pandemic, China has developed the ability to control the global financial system (BBC NEWS Bangla, 2020).

China's export market and domestic services sector, which account for 60% of total GDP, were somewhat stagnant early on in the Covid-19 outbreak. China's economic growth has slowed due to 'Zero Covid' policy. China's economy contracted sharply in the second quarter of 2020 due to the negative impact on businesses and consumers caused by the lockdown imposed to prevent the spread of the corona virus. In the three months from April to the end of June, the country's gross domestic product or GDP decreased by 2.6 percent from the previous quarter. At the time, the country's major cities, including Shanghai, China's main economic hub, were under complete or partial lockdown, which was issued due to the country's 'Zero Covid' policy. 90% of global transactions are in dollars. US shares in global stock markets have increased since the 2008-09 financial crisis (Niquet, 2020). Despite the impact of the corona virus on Asian geopolitics, this reality cannot be avoided.

China's economic growth slowed down during the Covid period but China's economic recovery after overcoming the shock of Covid. After the lifting of various restrictions, the economic activities of the country picked up pace and the reality is that the corona virus has brought China's economy back on track. China's economy was crippled because of Corona and because of that Corona, China's export record increased because China has been able to handle the shock quickly. Due to the lockdown due to Corona and the virtual stoppage of exports abroad, China's economy has also suffered a severe blow but with the help of that corona, China has managed again. They are supplying medical equipment and electronic items including disposable PPE abroad because as a result of Corona, the demand for these things has increased manifold in all countries. China's exports rose by more than 21 percent in November 2020, the most in the previous three years, as the coronavirus has brought new opportunities to the Chinese economy. In all, imports increased by 4.5% (percent), foreign trade increased by 13.6% (percent). Trade surplus is \$7,540 crore (AP Roytars, 2020). Not since 1981 have such gains been made.

In fact, China was able to quickly deal with the corona virus and keep it under control but other countries in the world did not. While the rest of the world was dealing with the corona virus, China was doing a booming business because the demand for masks, PPE, medical equipment and medicine increased manifold in all countries and China supplied all those things. In most countries of the world, people were confined to their homes so the demand for electronics increased greatly, resulting in the boom of Chinese companies and these companies received a lot of money from the government as loans after the corona which made it easier for them to turn around (AP Roytars, 2020).

Barring the disaster of the Corona crisis, China has experienced massive economic growth over the past forty one years, becoming known as the mega factory of the world. China's economic progress is called the 'miracle economy' (BBC NEWS Bangla, 2022).

By challenging the monopoly of the United States for almost one and a half hundred years, China finally accepted the recognition of superiority. It's not about military power, it's about economics. According to the latest survey report of the International Monetary Fund (IMF), China is now the

world's number one economic powerhouse (AP Roytars,2020). This transition of China as an economic super power has created a stir around the world. Today, China is a model of prosperity and development in front of backward countries.

A recent IMF survey analyzed China's economy and said that the United States had been the world's best economy since 1872. After all this time, China has taken the top spot in raw power and left the United States in the second position. The agency's survey also showed that India has emerged as the third largest economic power after China and the US. It is followed by Japan, Germany, Russia, Brazil, France and Indonesia. China's economic boom has not stopped rather continues to grow, as China is the world's largest exporter. During the last global economic recession, China, a country with a strong economy, saved many countries of the world, including the European Union, from the collapse of large economies (AP Roytars, 2020).

China is now the most powerful country not only in Asia but also in the whole world which inspires China to conquer the world so it is natural that China will play with Asia and become the biggest player in Asia. China's influence and prestige in Asia is reshaping Asia, there have been drastic changes in Asian geopolitics. It is true that China's influence in Asia is growing but there is a crisis of trust in the region. According to a Pew Research survey in February, trust in America is highest in Asia where China ranks below Japan, one of the region's powers. China is trying to create a great power image in Asia by cooperating in the fight against the corona virus and is running a strong media campaign against America and democracy. This issue is shaping China's image in many regions – especially Italy, Spain, Serbia, Iran received positive publicity. It is having an impact on free democratic societies but to what extent it cannot be said yet (Niquet, 2020).

Considering the impact of Corona on the international relations of Asia alone, it can be seen that there have been several changes in the geopolitics of China and Asia and there may be several more changes. These changes are reshaping Asia, it seems like a new age of Asia. These are briefly discussed below:

5.1. Increasing Strategic Competition

Although the regional structure of Asia has not changed radically due to the impact of Corona, the relationship between the two superpowers, China and the United States has changed. Meanwhile, the US military has been blamed for spreading the virus in Wuhan and has waged a campaign against American democratic institutions, a move aimed at establishing China's sole hegemony in Asia. The US administration took a tougher stance against China's campaign, resulting in an escalation of the trade war between China and the US which spans everything from 5G to medical devices to pharmaceuticals (Pal, 2021,12-15).

ASEAN: Chinese influence growing



Growing Chinese influence on Asian map; Image Source: Mapsofworld.com

It cannot be said whether other Asian countries have or will align with US efforts against China in the strategic rivalry between the great powers. While Japan is opposed to China's establishment of a single hegemony in Asia, it is skeptical of the United States' unilateral trade ban. The U.S. has banned Chinese firms from entering the 5G market as well as those that supply other components to these firms. It has affected many of America's allies. The unilateral withdrawal from the Trans-Pacific Partnership (TPP) has increased mistrust among allies regarding US policy in Asia (Pal, 2021, 12-15).

Indonesia, Vietnam consider deepening military and economic ties with Washington to counter Beijing's establishment of authority in the South China Sea. According to the security experts of the Southeast Asian countries, the increasing Sino-US strategic competition before Corona is one of the security risks in the region. Despite the increased competition after Corona, the countries of the region have maintained a strategic balance. If the balance is disturbed, it will create opportunities for China to increase its influence which will be a cause of concern for the United States and its allies (Parameswaran, 2020).

5.2 Creation of Multilateral Institutions

There is no alternative to creating multilateral institutions to deal with serious crises which on the one hand solves the crisis and on the other hand open doors to possibilities. Remember, a crisis is not always just a crisis but sometimes an opportunity. Any crisis always opens the door to possibilities. In 2004, on the eve of the tsunami, the United States, Japan, India and Australia formed a quartet with four countries. The six-party dialogue was established in 2003 after the Korean missile crisis. The Shanghai Initiative was taken after the financial crisis of 1997-1998 but in the situation of the Covid-19 pandemic, neither China nor the United States has taken steps to establish a pan-Pacific regional structure and cooperation to prevent the corona epidemic. Both China and the United States are members of the existing institutions in the region and they could have established a common platform for mutual cooperation to prevent the corona virus but unfortunately that did not happen (Huang, 2020).

In this case, the Asia-Pacific Economic Cooperation (APEC) could have been strengthened but it was not done, why not? China's strategic competition, so that China can monopolize. A reserve of strategic medical equipment could have been made like the petroleum reserve after the 1973 oil crisis. Bilateral relations would have been strengthened in dealing with disasters.

5.3 Authority of Regional Power

Regional powers like China, Russia, Iran have become stronger. Despite China's material and ideological obstacles, China has taken advantage of the failure of US and liberal institutions to deal with the Corona crisis. China has become more authoritarian; Especially in the South China Sea but just as the US peacefully ousted Britain from global leadership in the past century, the same may not be possible for China. Harvard scholar Graham Allison warns of an impending Sino-US conflict in his book 'Destined for War' (Wu, 2018, 83-85).

Revisionist powers have strengthened their positions, such as China in Asia, Russia in Central and Eastern Europe- a clear example of this is Russia's attack on Ukraine, and Iran in the Persian Gulf. Brookings Institute Director of International Order and Strategy Thomas J. Wright, in his book *All Measures Short of War*, pointed out long ago that revisionist forces would move to establish regional hegemony by amassing power and weakening the international system and this has indeed happened (Wright, 2017, 72-74).

The post-Cold War global power structure has shifted from unecentric to polycentric and complex competitive global relations are devolving power beyond sovereign states. Non-state groups, especially regional organizations, financial organizations, armed organizations are becoming more and more powerful. The post-corona world has become more chaotic. Richard Haas, president of the Council on Foreign Relations, referred to it as the 'New World Disarray' (Haas, 2018, 257).

5.4 Increasing Geo-Political Influence of Chinese Maps

Recently, the influence of Chinese maps has increased but this is not new to China. Last August 28, 2023, China officially updated its territory map. China claims India's Arunachal Pradesh and Aksai Chin region as its territory in this version of the map. However, at the recently concluded BRICS summit in South Africa, Indian officials said that China and India have agreed to reduce border tensions (Ajker Potrika, 2023).



China claims India's Arunachal Pradesh as its own territory. Photo: Collected

The map published on August 28 claims that Arunachal Pradesh is China's southern Tibet. China has also claimed that Aksai Chin was part of its territory during the Sino-Indian War in 1962. Taiwan and the disputed South China Sea are also included in Chinese territory in the new map. Vietnam, the Philippines, Malaysia and Brunei also claim ownership of the South China Sea area. Geopolitical tensions in the region over control of this sea are quite old (Ajker Potrika, 2023).

Prime Minister Narendra Modi and Xi Jinping held a meeting on the sidelines of the BRICS summit, there Prime Minister Modi stressed the importance of maintaining peace and stability in the border areas and maintaining the Line of Actual Control (LAC) for normalization of India-China relations. In this regard, the two leaders, Narendra Modi and Xi Jinping agreed to direct their respective officials to intensify their efforts. (Ajker Potrika, 2023).

China's surveying, mapping and geographic information play an important role in helping the country develop, meet the needs of all walks of life and manage natural resources.

China's next step will be to accelerate the application of geographic data such as digital maps, navigation and positioning in the development of the digital economy. By digital economy China will do location-based services, precision agriculture, platform economy and artificial intelligence-enabled vehicle operation (Ajker Potrika, 2023).

China has border disputes with all its neighboring countries. Under the leadership of Xi Jinping, China has stepped up efforts to strengthen regional control. China has recently formally laid claim to parts of Arunachal Pradesh, which China says are part of Greater Tibet.

April 2023, China 'renamed' 11 Indian-controlled parts. These include mountain peaks, rivers and residential areas. Earlier in 2017 and 2021, China's Ministry of Home Affairs also changed the names of several other Indian-controlled areas (Prothom Alo, 2023).

Regarding China's move, Indian External Affairs Ministry spokesperson Arindam Bagchi said, "Inclusion of Arunachal Pradesh in India's map is part of China's hegemonic efforts and this is not the first such attempt by China." India has already condemned any such attempt. Regarding Arunachal Pradesh, India has also said that Arunachal Pradesh belongs to India and imposition of such an invented name will not change the reality at all (Prothom Alo, 2023).

However, China monopolizes Arunachal as part of their territory but India's claim is also fair, they say the province was theirs, is theirs and will remain theirs. Manish Tiwari, Congress Lok Sabha member and member of the newly formed working committee, claimed on August 29, 2023 that history is a witness, the border problem is caused by China's aggressive attitude, they have illegally occupied Indian land (Prothom Alo, 2023).

However, China's release of this map is quite significant in terms of diplomatic relations between the two countries. In this case, China could have shown a little more responsibility and implemented a little cooperative diplomacy. There will be competition but it is better if it is responsible rather than strategic. Successful diplomacy is diplomacy that is cooperative, adversarial diplomacy is failed diplomacy, that preaches war not peace. We definitely want peace and not war, with that goal and purpose, the countries of the world should move forward.

6. Findings and Discussion

The above study has several fascinating findings on Asia's reshaping of geopolitical dynamics in the context of Covid-19. The findings are mentioned below:

- i. China took Covid-19 as a strategy and through vaccine diplomacy China has been able to build a vaccine platform which plays an important role in China's influence in Asian geopolitics.
- ii. As China has become economically stronger post-Covid-19, China has developed good relations with various Asian countries through economic aid and investment which has put China ahead of all in terms of dominance in Asia.
- iii. America's failure to deal with the corona crisis inside and outside the country makes China more aggressive, as a result of which China plays a clever game in the arena of Asia and the world.
- iv. China has gained the ability to control the global economic system while America is economically devastated by the Covid situation which has made China dominate in Asia.
- v. China is now the largest exporter, the largest economy and the most powerful state which encourage China to play in Asia.
- vi. Strategic competition between China and the United States has increased, thereby affecting various Asian countries to a greater or lesser extent which is reshaping Asia.
- vii. China has not used multilateral institutions to solve the corona crisis due to strategic reasons of monopolizing Asia.
- viii. Asia's geopolitical reshaping is also being driven by China's rise to hegemony in Asia.
- ix. Asia's geopolitics is being remade due to China's occupation of various Indian territories such as Arunachal and Aksai China and non-compliance with the Line of Actual Control.
- x. The overblown trade war and trade sanctions between China and the United States have affected most of the Asian allies of both countries, allowing China to become a superpower that has aggressed China and has ramifications not only in Asia but the entire world.

In the light of the above findings, my point is that China has always become more and more powerful and authoritarian day by day with its highly strategic and sophisticated operational and acting style. China's trend of not obeying its border laws, becoming a strategic competitor, making countervailing diplomatic moves etc. has made China the story of becoming a major player in Asia where China is only a player, some countries are game objects and some countries are only spectators. This miraculous rise of China is shaking and thinking the whole of Asia as well as the world and giving a new shape to Asia. It is like a new youth of Asia whose highest liability or credit, whatever we say, is all due to China because China is the super hero here, the biggest change has come from China.

7. Challenges

The impact of the corona virus on Asian geopolitics has increased competition between regional and great powers. China has become stronger and monopolized, Sino-US bilateral relations have deteriorated, etc., increasing the possibility of tension and war. The use of force in international relations will make the existing global system more fragile and weak which will undoubtedly challenge the regional security framework in Asia. In this case, national interest must be ensured through responsible competition and cooperative diplomacy, avoiding war.

8. Conclusion and Recommendation

As China becomes the master of the chessboard and plays one game after another in Asia, Asia is being rebuilt and the national interests of various Asian countries are being disrupted. Asian countries must protect their national interests through responsible competition and cooperative diplomacy. For this, the current study suggests some practical strategies, such as maintaining balance of power, alliances, free trade, strengthening bilateral and multilateral relations, maximizing strategic autonomy (the right to interact with others) and dealing with future epidemics jointly. As for example- Asia-Pacific superpowers China and the United States can work together in the future to prevent epidemics such as the corona virus through the coordination of regional institutions, so that through responsible competition and cooperative diplomacy Asian countries can protect their national interests. However, a review of the above case studies of Asian countries, particularly two Asian superpowers like China and India, makes it clear that Asia is being reshaped by geopolitical dynamics in the context of Covid-19 which is so important in the current world order that it has become a fascinating research topic and i believe that the outcomes of this research and suggested practical strategies will make an important contribution to the post-Covid Asian geopolitical order and also to the world management.

References

- The New York Times report*, Prothom Alo Desk, Update: 9 May, 2021. url: <https://www.prothomalo.com/world/china>
- NB News Bangla 24.com*, 30 September, 2021, url: <https://www.newsbangla24.com/international/159721/china-owes-desher-365-billion-to-175-countries>
- BRITISH DICTIONARY DEFINITION FOR RESHAPE, url: <https://www.dictionary.com/browse/reshape>
- Asia Obhidhan, onushilon.org/geography/asia/asia.htm
- Spykman, N. J. (1938). Geography and foreign policy, I. *American political science review*, 32 (1), 28-50.
- Björk, R., & Lundén, T. (Eds.). (2021). *Territory, state and nation: The geopolitics of Rudolf Kjellén* (Vol. 41). Berghahn Books.
- Vocabulary.com, url: <https://www.vocabulary.com/dictionary/dynamic>
- World Health Organization, url: <https://www.who.int/europe/emergencies/situation/covid-19>
- Lee, J. (2020). Combating China's COVID-19 Propaganda Offensive to Undermine the United States on the Global Stage. *Hudson Institute*.
- BBC NEWS Bangla*, 06 December 2020.
- Niquet, V. (2020). China's coronavirus information warfare. *The Diplomat*, 24.
- GH/SG (AP Roytars)*, "Chiner Orthonitir Hal Feralo koronai", 8 December 2020, url: <https://www.dw.com/bn/chiner-orthonitir-hal-feralo-koronai/a-55859895>
- BBC NEWS Bangla*, 2 January 2022.
- Pal, D. (2021) *Dokkhin Asiay Chiner Provab Charti Desher Osurokkha o Sohonshilota*. Carnegie Endowment for International Peace Prokashona Bivag.
- Parameswaran, P. (2020). South China Sea and the Coronavirus: New China Vietnam Incident Spotlights Old Realities. *The Diplomat*, 6.
- Huang, Y. (2020). The US and China Could Cooperate to Defeat the Pandemic: Instead, Their Antagonism Makes Matters Worse. *Foreign Affairs*, March, 24.
- Wu, C. K. S. (2018). GRAHAM ALLISON. Destined for War: Can America and China Escape Thucydides's Trap?. *American Journal of Chinese Studies*, 25(1), 83-85.
- Wright, T. J. (2017). *All measures Short of War: The contest for the twenty-first century and the future of American power*. Yale University Press.
- Haass, R. (2018). *A world in disarray: American foreign policy and the crisis of the old order*. Penguin. *Ajker Potrika*, Online Desk, Published: 25 October 202529 August 2023, 20:11 *The Prothom Alo*, 29 August 2023.

রাজশাহী বিশ্ববিদ্যালয়ে সাংস্কৃতিক আন্দোলন : সংগঠনসমূহের ভূমিকা
[Cultural Movement in Rajshahi University: Role of Organizations]

Dr. Md. Arifur Rahman

Professor, Department of Islamic History & Culture, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/44.-Dr.-Md.-Arifur-Rahman.pdf>

Received : 05 March 2025

Received in revised: 27 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Rajshahi University, cultural movements
and organization.

ABSTRACT

Life consciousness is reflected through culture. Culture is always evolving, creative and benevolent. Different areas of culture were chosen as a means of protest, struggle and movement during the various transitions of Bengali. The use of culture as a method of organized movement to embody the plight, anger and protest of oppressed people began in the mid-1930s. Cultural movement has provided strength in every struggle of Bengali freedom struggle. We have seen creative use of songs, poems, dramas, cartoons or caricatures in every field from language movement to liberation war. After the Independence of Bangladesh, various fields of culture have played their own role in the struggle of democratic movements. Rajshahi University played an important role for cultural movements after the freedom struggle and independence of Bangladesh. The role of cultural organizations of Rajshahi University in the movement was undeniable. This article is to highlight the role of the organizations in various democratic movements in Rajshahi University.

সাংস্কৃতিক আন্দোলন হলো সমাজের সংস্কৃতির বিকাশ ও পরিবর্তনের উদ্দেশ্যে সংগঠিত কার্যক্রমের সমষ্টি। সাংস্কৃতিক আন্দোলন সাধারণত সামাজিক, রাজনৈতিক বা অর্থনৈতিক পরিবর্তনকে সমর্থন করে এবং মানুষের মধ্যে সচেতনতা ও সংহতি গড়ে তোলার লক্ষ্য রাখে। এই আন্দোলন শুধুমাত্র বাহ্যিক পরিবর্তন নয় বরং মানুষের মানসিকতা ও চিন্তাধারার পরিবর্তন আনার চেষ্টা করে। এটি সমাজের মূল্যবোধ, নৈতিকতা ও ঐতিহ্যের প্রতিফলন ঘটায় এবং নতুন মূল্যবোধের প্রচলন করে। এই আন্দোলনগুলো সাধারণত শোষণ, বৈষম্য বা সাংস্কৃতিক আধিপত্যবাদের বিরুদ্ধে প্রতিরোধ গড়ে তোলে এবং সমাজে সাংস্কৃতিক মুক্তি ও সমতা প্রতিষ্ঠার লক্ষ্যে কাজ করে। এটি শিল্প, সাহিত্য, সংগীত, নাটক, নৃত্য, চিত্রকলা ইত্যাদির মাধ্যমে সমাজে জীবনধারার পরিবর্তন সাধনের চেষ্টা করে। রাজশাহী বিশ্ববিদ্যালয় বাংলাদেশের অন্যতম পুরোনো ও ঐতিহ্যবাহী শিক্ষা প্রতিষ্ঠান। শিক্ষা ও গবেষণার পাশাপাশি বিশ্ববিদ্যালয়টি সাংস্কৃতিক আন্দোলনের ক্ষেত্রেও গুরুত্বপূর্ণ ভূমিকা পালন করে আসছে। রাজশাহী বিশ্ববিদ্যালয়ে সাংস্কৃতিক আন্দোলন একটি দীর্ঘ ও সমৃদ্ধ ঐতিহ্যের ধারক। ১৯৫৩ সালে প্রতিষ্ঠিত এই বিশ্ববিদ্যালয়ে সাংস্কৃতিক কর্মকাণ্ড শুরু হয়েছিল ছাত্র-ছাত্রীদের মাধ্যমে। রাজশাহী বিশ্ববিদ্যালয়ের সাংস্কৃতিক আন্দোলন বাংলাদেশের মুক্তিযুদ্ধ, ভাষা আন্দোলন ও গণতান্ত্রিক সংগ্রামের অবিচ্ছেদ্য অংশ। বিশ্ববিদ্যালয়ের ছাত্র-শিক্ষক ও কর্মকর্তা-কর্মচারীরা বিভিন্ন সময়ে সাংস্কৃতিক কর্মকাণ্ডের মাধ্যমে সমাজে সচেতনতা সৃষ্টি করেছে। রাজশাহী বিশ্ববিদ্যালয়ের সাংস্কৃতিক আন্দোলন বাংলাদেশের রাজনৈতিক, সামাজিক ও সাংস্কৃতিক ইতিহাসে গুরুত্বপূর্ণ ভূমিকা পালন করে আসছে, যা ভবিষ্যত প্রজন্মের জন্য অনুপ্রেরণার উৎস।

গবেষণার উদ্দেশ্য

১৯৫৩ সালে রাজশাহী বিশ্ববিদ্যালয় প্রতিষ্ঠার পর থেকে ছাত্র-শিক্ষকের সচেতন অংশ জ্ঞানচর্চার পাশাপাশি নানামুখী সাংস্কৃতিক কর্মকাণ্ডের অনুশীলন অব্যাহত রাখেন। “রাজশাহী বিশ্ববিদ্যালয়ে সাংস্কৃতিক আন্দোলন: সংগঠনসমূহের ভূমিকা” শীর্ষক শিরোনামে গবেষণা প্রবন্ধের লক্ষ্য ও উদ্দেশ্য নিম্নে উল্লেখ করা হলো:

- রাজশাহী বিশ্ববিদ্যালয়ের সাংস্কৃতিক আন্দোলনের ইতিহাস ও বিকাশ বিশ্লেষণ করা;
- বিশ্ববিদ্যালয়ের সাংস্কৃতিক সংগঠনসমূহের গঠন ও কার্যক্রম পরিচালনা করা; ও
- সাংস্কৃতিক আন্দোলনের মাধ্যমে শিক্ষার্থীদের সামাজিক ও রাজনৈতিক সচেতনতা বৃদ্ধির প্রভাব নির্ধারণ করা।

গবেষণা পদ্ধতি

এই গবেষণায় মূলত গুণগত গবেষণা পদ্ধতি অনুসরণ করা হয়েছে। তথ্য সংগ্রহের জন্য ব্যবহার করা হয়েছে—

- বিশ্ববিদ্যালয়ের পুরোনো বার্ষিকী ও প্রকাশনা।

- খ. সাংস্কৃতিক সংগঠনসমূহের কার্যক্রম ও প্রতিবেদন।
- গ. শিক্ষক ও শিক্ষার্থীদের সাক্ষাৎকার।
- ঘ. সংবাদ ও অন্যান্য প্রাসঙ্গিক উৎস।

যৌক্তিকতা

সাংস্কৃতিক আন্দোলনের মাধ্যমে বিভিন্ন অসঙ্গতির প্রতিবাদ লক্ষ্য করা যায়। বাংলাদেশ জন্মের পর এই বিশ্ববিদ্যালয়ে অনেক সাংস্কৃতিক সংগঠন গড়ে উঠে। স্বাধীন সার্বভৌম দেশে বিভিন্ন ধরনের গণতান্ত্রিক বিকাশে সাংস্কৃতিক আন্দোলন পরিলক্ষিত হয়। সেই হিসেবে রাজশাহী বিশ্ববিদ্যালয়ের সাংস্কৃতিক আন্দোলন নিয়ে গবেষণা করার যৌক্তিকতা রয়েছে। এতে করে রাজশাহী বিশ্ববিদ্যালয়ের ইতিহাস আরো সমৃদ্ধ হবে।

রাজশাহী বিশ্ববিদ্যালয়ে সাংস্কৃতিক আন্দোলনের সূচনাপর্ব

বাংলাদেশের সাংস্কৃতিক আন্দোলনের সূচনা ঘটে ভাষা আন্দোলনের মাধ্যমে। ১৯৪৮ সাল থেকে শুরু হওয়া ভাষা আন্দোলনের মধ্য দিয়েই তৎকালীন পূর্ববাংলার সাংস্কৃতিক আত্ম-পরিচয়ের মূল সূত্রটি বিকশিত হতে থাকে।^১ বাংলা ভাষার মর্যাদা রক্ষার এই আন্দোলন পরবর্তীতে জাতীয় চেতনার ভিত্তি হিসেবে কাজ করে। ১৯৭১ সালে মুক্তিযুদ্ধের সময় সাংস্কৃতিক কর্মীরা বিভিন্ন ধরনের গান, কবিতা, নাটক ও যাত্রাপালার মাধ্যমে মুক্তিযুদ্ধের চেতনাকে সর্বসাধারণের মধ্যে ছড়িয়ে দেন।^২ স্বাধীন বাংলা বেতার কেন্দ্রের মাধ্যমে স্বাধীনতা সংগ্রামকে সমর্থন জানানো হয়। দেশ স্বাধীনের পর সাংস্কৃতিক আন্দোলনের নেতা-কর্মীরা মুক্তিযুদ্ধ থেকে ফিরে এসে দেশ পুনর্গঠনের কাজ শুরু করেন।^৩ ধ্বংসযজ্ঞ থেকে জেগে ওঠা মানুষের মননে সত্যিকারের অর্থ প্রতিষ্ঠা করতেই স্বাধীন বাংলাদেশের সাংস্কৃতিক কর্মীরা কাজ শুরু করেছিলেন।

১৮২৫ খ্রিস্টাব্দে নাটোর থেকে প্রশাসনিক কেন্দ্র রাজশাহীতে স্থানান্তরিত হয়। তখন থেকে রাজশাহী একটি পূর্ণাঙ্গ শহর হিসেবে গড়ে উঠে। তৎকালীন রাজা-জমিদারদের আর্থিক সহায়তা ও পৃষ্ঠপোষকতায় স্থানীয় পেশাজীবী এবং শিক্ষানুরাগীদের ঐকান্তিক প্রচেষ্টায় রাজশাহী শহর শিক্ষা ও সংস্কৃতির অন্যতম প্রাণকেন্দ্র হিসেবে গড়ে ওঠে। শিক্ষা প্রতিষ্ঠানের পাশাপাশি গড়ে ওঠে অনেক ধর্মীয় ও সাংস্কৃতিক প্রতিষ্ঠান। বাংলার ঐতিহ্য-নিদর্শন সংগ্রহ ও সংরক্ষণের জন্য ১৯১০ সালে ‘বরেন্দ্র অনুসন্ধান সমিতি’ গড়ে ওঠে।^৪ পরবর্তীতে এটি বরেন্দ্র গবেষণা জাদুঘর নামে রূপান্তরিত হয়। ১৯৬৪ সালে জাদুঘরটি রাজশাহী বিশ্ববিদ্যালয় অধিগ্রহণ করে।^৫ বরেন্দ্র অনুসন্ধান সমিতির পরিচালক অক্ষয় কুমার মৈত্রের উদ্যোগেই রাজশাহীতে সর্বপ্রথম নাট্যচর্চা শুরু হয়। এ সমিতির উদ্যোগে ‘বেণী সংহার’, ‘শকুন্তলা’ প্রভৃতি সংস্কৃত নাটকও অভিনীত হয়। ‘রাজশাহী সমাজ সেবক সংঘ’, ‘রাজশাহী মুসলিম ক্লাব’ ও ‘রাজা প্রমথনাথ টাউন হল’ রাজশাহী সংস্কৃতিচর্চায় বিশেষ ভূমিকা রাখে।^৬ রাধিকা মোহন মৈত্র ও হাবু মৈত্রের প্রচেষ্টায় রাজশাহীতে প্রতিষ্ঠিত হয় সংগীত শিক্ষা ভবন। পরবর্তীকালে রাজশাহীতে বিশ্ববিদ্যালয় প্রতিষ্ঠার পর এখানকার শিল্প-সংস্কৃতির অন্যতম প্রাণকেন্দ্র হিসেবে পরিণত হয় রাজশাহী বিশ্ববিদ্যালয়।

১৯৫৩ সালে রাজশাহী বিশ্ববিদ্যালয় প্রতিষ্ঠার পর থেকে পঠন-পাঠনের পাশাপাশি সচেতন ছাত্র-শিক্ষকগণ সংস্কৃতিচর্চা করতে থাকেন। বিশ্ববিদ্যালয়ের প্রায় শুরু থেকেই রাজশাহী বিশ্ববিদ্যালয় কেন্দ্রীয় ছাত্র সংসদ-এর (রাকসু) নানামুখী নিয়মিত নির্বাচন অনুষ্ঠিত হয়।^৭ পঞ্চাশ ও ষাটের দশকে সাংস্কৃতিক সংগঠন সেভাবে গড়ে উঠেনি। তখন ছাত্র সংগঠন, ছাত্র সংসদ ও রাকসুভিত্তিক সাংস্কৃতিক কর্মকাণ্ড পরিচালিত হতো। সাংস্কৃতিক কর্মকাণ্ড বিশেষ করে নাটক মঞ্চায়ন ও বিভিন্ন দিবস উপলক্ষে সাংস্কৃতিক অনুষ্ঠান আয়োজনে শিক্ষকদের বিশ্ববিদ্যালয় ক্লাবের রয়েছে এক গৌরবোজ্জ্বল ভূমিকা। সে সময় বিশ্ববিদ্যালয় ক্লাবের শিক্ষকদের অংশগ্রহণে রাজশাহী কলেজ মিলনায়তনে মঞ্চস্থ হয় ‘নিস্কৃতি’ নাটক। ১৯৬৫ সালে আবু সাইয়িদ এর সম্পাদনায় হাতে লেখা পাণ্ডুলিপি পত্রিকার প্রকাশ ঘটে।

১৯৬৭ সালে রাকসুর অভিষেকে (বায়োজিদ-সভার পরিষদ) জুলফিকার মতিন রচিত ‘গীতিনকশা’ পরিবেশিত হয়। উক্ত অনুষ্ঠানে চট্টগ্রামের ছাত্র ইউনিয়ন কর্মীরা ‘ছায়ানাট্য’ পরিবেশন করেন। তৎকালীন বেতার ও টেলিভিশনের প্রখ্যাত শিল্পীরা উক্ত অনুষ্ঠানে অংশগ্রহণ করেছিলেন। রাকসু ও হল থেকে নাটক ও সাংস্কৃতিক অনুষ্ঠানে সেসময় মেয়েরাও অংশ নিয়েছে। এঁদের মধ্যে— সেলিনা হোসেন, শিখা রায়, খোদেজা, রোজিনা আখতার বানু প্রমুখ উল্লেখযোগ্য।^৮ ষাটের দশকের শেষে ‘সুন্দরম গোষ্ঠী’ নামে গানের একটি সংগঠন ক্যাম্পাসে সক্রিয় ছিল। এ সংগঠনের সঙ্গে শিক্ষকদের মধ্যে তখন যুক্ত ছিলেন— সুব্রত মজুমদার, গোলাম মুরশিদ, শিশির ভট্টাচার্য, অসিত ঘোষ প্রমুখ। ছাত্র-ছাত্রীদের মধ্যে রফিকুল আলম, নার্গিস পারভীন, দীপা বন্দোপাধ্যায়, নার্গিস তানজিমা হক, আমিরুল হুদা প্রমুখ যুক্ত ছিলেন।^৯

১৯৭০ সালের এপ্রিল মাসে মনুজান হলে রবীন্দ্রনাথের ‘শ্যামা’ নৃত্যনাট্য পরিবেশিত হয়। সেখানে শ্যামার গানে কণ্ঠ দেন নার্গিস পারভীন ও বজ্রসেনের গান করেন খ্যাতনামা গায়ক রফিকুল আলম। ১৯৭১ সালে বিশ্ববিদ্যালয়ের কেন্দ্রীয় সরস্বতী পূজোয় ‘শপমোচন’ পরিবেশিত হয়। ১৯৭২ সালে মনুজান হলে ‘মায়ার খেলা’ গীতিনাট্য পরিবেশিত হয়।^{১০} স্বাধীনতাভঙ্গেরকালে ক্যাম্পাসে ‘সূর্য শিশু’ নামে একটি শিশু কিশোর সংগঠনের কার্যক্রম লক্ষ্য করা যায়। সংগঠনটির প্রতিষ্ঠাতা ছিলেন ড. এ.এফ. সালাহ উদ্দিন। ১৯৭৩ সালে সংগঠনটি ‘ডাকঘর’ নামে নাটকটি মঞ্চস্থ করে নবাব আব্দুল লতিফ হল মিলনায়তনে।^{১১}

১৯৭৪ সালে বিশ্ববিদ্যালয়ে সাহিত্য সপ্তাহ অনুষ্ঠিত হয়। সাহিত্য সপ্তাহ উপলক্ষ্যে শের-ই-বাংলা হল অডিটোরিয়ামে মলয় ভৌমিকের নির্দেশনায় ‘রাজ বোটক’ নাটকটি মঞ্চস্থ হয়।^{১২} তৎকালীন রাকসুর আমন্ত্রণে গোপালপুর কলেজের শিক্ষার্থীরা এই নাটকে অভিনয় করে। ১৯৭৬ সালে বাংলা বিভাগে ‘কবিতা সারথি’ নামে একটি সংগঠন গড়ে উঠে। সত্তর দশকের শেষে ও আশির দশকের প্রথম দিকে বাংলা বিভাগের শিক্ষার্থীদের দ্বারা ‘আড্ডা’ ও ‘শব্দায়ন’ নামে পত্রিকাভিত্তিক সাহিত্য গোষ্ঠী গঠিত হয়। অনিয়মিত হলেও ‘শব্দায়ন’ পত্রিকাটি দীর্ঘদিন ধরে প্রকাশিত হয়।^{১৩} সে সময় হল সংসদ ও বিভাগের উদ্যোগে ব্যাপকভাবে নাটক মঞ্চায়ন হতে থাকে। ১৯৭৭ সালে হল সংসদের উদ্যোগে বার্ষিক অভিনীত নাটকগুলো হচ্ছে— শাহ মখদুম হলে সমরেশ বসুর ‘ছুটির ফাঁদে’, সৈয়দ আমীর আলী হলে উৎপল দত্তের ‘ফেরারী ফৌজি’, নবাব আব্দুল লতিফ হলে ‘শেষ বিচার’, শহীদ শামসুজ্জোহা হলে রাধারমণ ঘোষের ‘যদি আমি কিন্তু আমি’, শহীদ হাবিবুর রহমান হলে ধনধন্য বৈরাগীর ‘এক পেয়ালা কফি’ এবং মনুজান হলে ‘ঋণংকৃতা’।^{১৪} ১৯৭৭ সালে ইংরেজি বিভাগে ‘দি বিশপ’/স ক্যান্ডেলটিমস’, সমাজবিজ্ঞান বিভাগে ‘সংবাদ কার্টুন’, বাংলা বিভাগে ‘চিকিৎসা বিভ্রাট’ ও ব্যবস্থাপনা বিভাগে ‘নৃপতি’ নাটক মঞ্চস্থ করা হয়।^{১৫} সে বছর রাকসুর উদ্যোগে নাজিম মাহমুদের ‘দিনে দিনে বছ’ এবং বিশ্ববিদ্যালয় কর্তৃপক্ষ একুশে উপলক্ষ্যে ‘কবর’ নাটক মঞ্চস্থ করে। ১৯৭৯ সালে শিশু কিশোরদের নিয়ে অধ্যাপক মফিজ উদ্দিন আহমেদের নির্দেশনায় ‘সিরাজ-উদ-দৌলা’ নাটক মঞ্চস্থ করা হয়।

সাংস্কৃতিক আন্দোলনে সংগঠনসমূহের ভূমিকা

সত্তর দশকের শেষে ও আশির দশকে রাজশাহী বিশ্ববিদ্যালয় ক্যাম্পাসে সাহিত্য ও সাংস্কৃতিক অঙ্গনে বিভিন্ন সংগঠনের অভ্যুদয় ঘটে। সাংস্কৃতিক মুক্তি ও সমতার লক্ষ্য নিয়ে সংগঠনসমূহ সংস্কৃতিচর্চা করতে থাকে। এপর্যায়ে রাজশাহী বিশ্ববিদ্যালয়ের বিভিন্ন সাংস্কৃতিক সংগঠনের কার্যক্রম, সংস্কৃতিচর্চা ও সংস্কৃতির প্রসারে তাদের ভূমিকা আলোচনা করা হলো।

১. অনুশীলন নাট্যদল

অনুশীলন নাট্যদল ১৯৭৯ সালের ৮ অক্টোবর প্রতিষ্ঠিত হয়।^{১৬} তাদের মূলমন্ত্র— “নাট্য আন্দোলন সমাজ পরিবর্তন আন্দোলনের একটি অংশ”। অনুশীলন নাট্যদল রাজশাহী বিশ্ববিদ্যালয়ের একটি থিয়েটার গ্রুপ, প্রথমে ‘অনুশীলন উনাশি’ নাম নিয়ে সংগঠনটির আত্মপ্রকাশ ঘটে। পরবর্তীকালে পরিবর্তন করে তার নাম নেয় ‘অনুশীলন নাট্যদল’।^{১৭} সংগঠনটি নাট্যচর্চা ছাড়াও সামাজিক ও রাজনৈতিক নানা ধরনের অসঙ্গতির কথা তুলে ধরে। দেশের বিভিন্ন গণতান্ত্রিক আন্দোলনে এই সংগঠনটির সদস্যরা কাজ করেছে। সারাদেশে তাদের ৫০টি প্রযোজনায় ৫২০টি প্রদর্শনী হয়েছে। এই সংগঠনের সদস্যরা বিশ্ববিদ্যালয়ের পাঠ চুকিয়ে দেশের বিভিন্ন স্থানে সাংস্কৃতিক কর্মকাণ্ডের সাথে যুক্ত রয়েছে। কেবল নাটক প্রযোজনাই নয়, প্রযোজিত নাটকগুলোর মধ্যে অধিকাংশই সংগঠনের নাট্যকারদের রচনা। এদিক থেকে রাজশাহী বিশ্ববিদ্যালয়ের অন্যান্য নাট্যসংগঠনের সাথে তুলনামূলক আলোচনায় বেশ কিছুটা এগিয়ে রাখতে হয়। নতুনদের জন্য প্রায় প্রতি বছরই সংগঠনটি নাট্য প্রশিক্ষণ কর্মশালার আয়োজন করে থাকে। অনুশীলন কেবল অভিনয় বা নাটক মঞ্চস্থ করেই তুষ্ট থাকেনি। বিভিন্ন শোভাযাত্রা, নাট্যউৎসব, সংস্কৃতি বিষয়ক পোস্টার প্রদর্শনী, সেমিনার, প্রকাশনা, নাট্যজন সম্মিলনী এবং নাট্যব্যক্তিত্বকে সংবর্ধনা ইত্যাদি বিষয়গুলোর মধ্য দিয়ে নিজেকে তুলে ধরেছে।^{১৮} অনুশীলন নাট্যদলের প্রযোজনা সমূহের বিবরণ:^{১৯}

নং	নাটকের নাম	নাটকের ধরণ	নাট্যকারের নাম	নির্দেশকের নাম	প্রথম প্রদর্শনী	মোট প্রদর্শনী
১.	ওরা কদম আলী	মৌলিক	মামুনুর রশীদ ও সুখেন	মলয় ভৌমিক	১৯৮০	০২
২.	যদি আমরা সবাই	মৌলিক	নিখিল কুণ্ডু	মলয় ভৌমিক	১৯৮১	১৮
৩.	ক্ষাপা পাগলার প্যাচাল	মৌলিক	এস এম সোলায়মান	মলয় ভৌমিক	১৯৮৩	১৭
৪.	ইবলিশ	মৌলিক	মামুনুর রশীদ	মলয় ভৌমিক	৬.৯.৮৩	০৩
৫.	বাসন	মৌলিক	সেলিম আল দীন	মলয় ভৌমিক	১৪.০৪.৮৪	১৮
৬.	শকুন সাবধান	মৌলিক	মাসুম রেজা	মাসুম রেজা	৩০.১০.৮৪	০৪
৭.	খেলা	মৌলিক	তপন দাস	তপন দাস	১৯৮৪	০৬
৮.	কাকলাস	মৌলিক	মাসুম রেজা	মাসুম রেজা	১৯৮৫	০৮
৯.	সাদা বেনিয়ার	মৌলিক	মাসুম রেজা	মাসুম রেজা	১৯৮৫	০৮

২. থিয়েটার ওয়ার্কশপ

১৯৭৭ সালে থিয়েটার ওয়ার্কশপ গড়ে ওঠে। বিশ্ববিদ্যালয়ের তরুণ শিক্ষকমণ্ডলী বিশেষ করে মলয় ভৌমিক, আলী আনোয়ার, হাসান আজিজুল হক এই সংগঠনের সাথে যুক্ত ছিলেন।^{২০} অভিনয়, নাটকে আগ্রহী অনেকেই এই সংগঠনের সাথে যুক্ত ছিলেন। প্রথম পরিচালক ছিলেন অধ্যাপক আলী আনোয়ার।^{২১}

শুরুতেই ২১ দিনের একটি কর্মশালার মধ্যদিয়ে আধুনিক থিয়েটারের তাত্ত্বিক ও ব্যবহারিক বিষয়ে প্রশিক্ষণ শেষে প্রশিক্ষণার্থীদের ৪টি ভাগে বিভক্ত করে ৪টি নাটক মঞ্চস্থ করা হয়। এগুলো হলো: আলী আনোয়ারের অনূদিত ‘অনিকেত

বেদনা', শেখর এর 'প্রস্তাব' (অনুবাদ: অজিত ব্যানার্জী), সমুদ্র সওয়ার এবং দেবরাজের মৃত্যু (চিত্তরঞ্জন ঘোষ)। এই কর্মশালা যাদের প্রচেষ্টায় সফলতা লাভ করে তারা হলেন ড. আলী আনোয়ার, চৌধুরী জুলফিকার মতিন, হাসান আজিজুল হক, সনথ কুমার সাহা, জিল্লুর রহিম, হাসান আজিজুল অসিত কুমার, মোস্তাফিজুর রহমান প্রমুখ।^{২২} ১৯৭৮ সালে অজিতেশ বন্দোপাধ্যায়ের 'তিন পয়সার পালা'র অংশ বিশেষ জুবেরী ভবনে অভিনীত হয়। এরপর ১৯৮০ সালে থিয়েটার ওয়ার্কশপের উদ্যোগে মঞ্চস্থ হয় ড. আলী আনোয়ার রচিত নাটক 'পরবাসী'।^{২৩} এরপর থেকেই ক্যাম্পাসে নানা নাট্যসংগঠনের অভ্যুদয় ঘটতে থাকে। থিয়েটার ওয়ার্কশপ নামের সংগঠনটি নাট্যসংগঠন তৈরির বীজ বপন করে তারই ধারাবাহিকতায় রাজশাহী বিশ্ববিদ্যালয়ে গড়ে উঠেছে অনেকগুলো নাট্যসংগঠন। বিশ্ববিদ্যালয়ে নাট্যচর্চা ও সাংস্কৃতিক আন্দোলনের ক্ষেত্রে থিয়েটার ওয়ার্কশপের ভূমিকা অনস্বীকার্য।

৩. স্বনন

স্বনন বাংলাদেশের প্রাচীনতম আবৃত্তি সংগঠন। রাজশাহী বিশ্ববিদ্যালয়ে বর্তমান আবৃত্তি সংগঠনের মধ্যে স্বনন সবচেয়ে পুরোনো সংগঠন। ১৯৮১ সালে প্রতিষ্ঠানটি রাজশাহী বিশ্ববিদ্যালয়ে গড়ে ওঠে।^{২৪} সংগঠনটির প্রথম আহ্বায়ক ছিলেন এস.এম. মনিরুজ্জামান। স্বনন-এর নিজস্ব প্রযোজনার সংখ্যা ৮৩ টি। অন্যদের আমন্ত্রণে এ গোষ্ঠী ৮২টি অনুষ্ঠানে নিজস্ব পরিবেশনা উপস্থাপন করেছে। ১৯৮১ সালের ১৫ ডিসেম্বর স্বনন 'স্বাধীনতার স্বপক্ষে কবিতা' শীর্ষক আবৃত্তি অনুষ্ঠানের আয়োজন করে। প্রখ্যাত আবৃত্তিকার জয়ন্ত চট্টোপাধ্যায় ও মৈত্রেয়ী বন্দ্যোপাধ্যায় এর উপস্থিতি ও অংশগ্রহণ এ অনুষ্ঠানকে প্রাণবন্ত করে তোলে। স্বনন বিভিন্ন দিবস, মাস ও ঋতু উপলক্ষে আবৃত্তির আয়োজন করে থাকে। সেগুলো হচ্ছে- স্বাধীনতা দিবস, নববর্ষ, পঁচিশে বৈশাখ, বাইশে শ্রাবণ, বর্ষার আবৃত্তি ও প্রেমের কবিতা আবৃত্তি প্রভৃতি। সাহিত্য-সংস্কৃতি ও রাজনৈতিক ব্যক্তিত্ব স্মরণে যেসব আবৃত্তির আয়োজন করা হয়েছে, সেগুলো হলো- জীবনানন্দ দাশ ও আবুল হাসান স্মরণে আবৃত্তি অনুষ্ঠান (৫ ডিসেম্বর ১৯৮৪), কবি আহসান হাবীব স্মরণে আবৃত্তি অনুষ্ঠান (১৯৮৫), অমিয় চক্রবর্তী স্মরণে আবৃত্তি (১৯৮৬), রবীন্দ্র গবেষক উইলিয়াম র্যাডিচের আগমন উপলক্ষে আবৃত্তি অনুষ্ঠান (১৯৯০), শহীদ নূর হোসেন স্মরণে (১৯৯১), কবি পূর্ণেন্দুপত্রী স্মরণে কবিতা পাঠ (১৯৯৭), এবং নাজিম মাহমুদ স্মরণে একাধিকবার কবিতা পাঠের অনুষ্ঠান।^{২৫} স্বনন এখনো কর্মমুখর। তাদের প্রকাশনার সংখ্যা ১০। জোটভুক্ত সংগঠন হিসেবে রাজশাহী বিশ্ববিদ্যালয় সাংস্কৃতিক জোটের আয়োজনে কখনো বৃহত্তর সাংস্কৃতিক পরিমণ্ডল যেমন- জাতীয় আবৃত্তি উৎসব, আবৃত্তি সমন্বয় পরিষদ সহ অসংখ্য সংগঠনের আমন্ত্রণে এ সংগঠন অনুষ্ঠান পরিবেশন করেছে। সংগঠনের উদ্দেশ্য ও আদর্শের মূল কথা হচ্ছে- 'সাম্প্রদায়িকতা, সংকীর্ণতা, কুপমণ্ডকতা, রাজনৈতিক উন্মাদনা এবং সভ্যতা বিধ্বংসী সন্ত্রাসের প্রতিবাদে ও প্রতিরোধে সুস্থ জীবনবোধ জাগরণ এবং মানুষে মানুষে সম্প্রীতি ও সৌহার্দ্যের সেতুবন্ধ রচনা এই মুহূর্তে অতি জরুরী কাজ, যেহেতু নতুন শতকের প্রজন্মের সামনে সুস্থ আধুনিকতার মর্ম সমুন্নত রাখার প্রচেষ্টা চাই সেহেতু স্বনন।'^{২৬}

৪. সমকাল নাট্যচক্র

বিশ্ববিদ্যালয়ের অন্যতম স্বাধীন সংগঠন 'সমকাল নাট্যচক্র'। দলটির যাত্রা শুরু ১৯৮১ সালের ২৫ নভেম্বর।^{২৭} নাটকের মাধ্যমে গণসচেতনতা সৃষ্টি এর মূল অঙ্গীকার। এ সংগঠন বহু সংখ্যক মঞ্চ নাটক ও পথ নাটকের আয়োজন করেছেন। সংগঠনটির প্রতিষ্ঠাতা সভাপতি মোঃ মোস্তাফিজুর রহমান বাবু ও সাধারণ সম্পাদক মোঃ শামীম রাব্বানী। সংগঠনের উদ্দেশ্য ও আদর্শ সম্পর্কে বলা হয়েছে- 'নাটক গণ সচেতনতা নির্মাণের অন্যতম বলিষ্ঠ হাতিয়ার। যা সমাজ পরিবর্তন আন্দোলনের অন্যতম সহায়ক শক্তি। আমরা মাটি ও মানুষের কাছে জীবন ঘনিষ্ঠ চালচিত্র নির্মাণে আমাদের সমগ্র সাংস্কৃতিক কর্মকাণ্ডকে নিয়োজিত রাখবো'। অন্যান্য সংগঠনের চেয়ে সমকাল মঞ্চ নাটকে পিছিয়ে নেই। এ সংগঠন যে সমস্ত মঞ্চ নাটক প্রযোজনা করেছে সেগুলো হচ্ছে- শ্যামল ভাদুড়ী রচিত 'তথাপি সূর্য আসে' (১৯৮২), সুদীপ সরকারের নাট্যরূপে 'ছোট বকুলপুরের যাত্রী' (১৯৮৩), শ্যামল ভাদুড়ীর 'ধ্বংস' (১৯৮৫), মনোজ মিত্রের 'নৈশভোজ' (১৯৮৭), বিজন ভট্টাচার্যের 'নবান্ন', নাজিম মাহমুদ-এর নাট্যরূপে 'উজীর ঘোড়ার গল্প' (১৯৯২), আলী যাকেরের নাট্যরূপে 'সৎ মানুষের খোঁজে' (১৯৯৩) ও টিটো রেদওয়ানের 'চক্রবৃহৎ' (১৯৯৮)। এ যাবত প্রাপ্ত তথ্যানুযায়ী তাদের মঞ্চ নাটকের মোট সংখ্যা ৪৪ এবং ৩১টি পথনাটকের মোট প্রদর্শনী সংখ্যা ৩৬৫।^{২৮}

৫. বিশ্ববিদ্যালয় থিয়েটার^{২৯}

১৯৯০ সালের ৩ জুন বিশ্ববিদ্যালয় থিয়েটার যাত্রা শুরু করে। 'জীবনের জন্য শিল্প' এ স্লোগানে সংগঠনটি তাদের কার্যক্রম চালায়। এ দলের ২৬টি প্রযোজনায় ৩৮০টি প্রদর্শনী হয়েছে বিশ্ববিদ্যালয়সহ দেশের বিভিন্ন স্থানে। দলের উল্লেখযোগ্য নাটক ছিলেকোঠা, রথের রশি, কুহার গরল ও ঠ্যারো।

৬. বাংলাদেশ গণশিল্পী সংস্থা

১৯৮৪ সালের ১০ জানুয়ারি সংগঠনটির জন্ম। বাংলাদেশ গণশিল্পী সংস্থা রাজশাহী বিশ্ববিদ্যালয় শাখা গানের পাশাপাশি নাটকও করে। গণসঙ্গীতের জন্য তারা বিখ্যাত। মেহনতী মানুষের সামগ্রিক মুক্তি অর্জনের লক্ষ্যে সমস্ত কুপমণ্ডকতার বিরুদ্ধে রুখে

দাঁড়িয়ে মানুষের সাংস্কৃতিক বন্ধনকে সুদৃঢ় করার জন্য গণশিল্পী সংস্থা কাজ করে। এর উল্লেখযোগ্য কর্মকাণ্ড হচ্ছে- লোকসংস্কৃতির উৎসব ১৪০৩ ও ১৪০৪ লোকনৃত্যনাট্য মহুয়া (১৯৯৬), নিশ্তী রাতের বাশী (১৯৯৭), বৈদেশীয়া (১৯৯৯)।^{৩০}

৭. রাজশাহী বিশ্ববিদ্যালয় ড্রামা অ্যাসোসিয়েশন (রুডা)

১৯৮৩ সালের ৬ জুন প্রতিষ্ঠিত হয় রুডা। সংগঠনটি নিয়মিত তাদের কার্যক্রম করে চলেছে। এ পর্যন্ত ৪৮টি নাটকের ৪০০ প্রদর্শনী হয়েছে। ১৯৭১ পাস্তা আকালী, বিচ্ছু গিরগিটি, গাধা ও উভচর রুডার উল্লেখযোগ্য নাটক। রুডা প্রযোজিত কিছু উল্লেখযোগ্য নাটক হচ্ছে- মান্নান হীরা রচিত ‘ক্ষুদিরামের দেশে’, ‘ফেরারী নিশান’, বাদল সরকারের ‘মণিকাঞ্চন’, মমতাজ উদ্দীন আহমেদের ‘বর্ণচোর’, আস্তন শেখভ এর ‘গিরগিটি’, মলিয়ার ‘বিচ্ছু’, সৈয়দ শামসুল হকের ‘প্যাটের বিষ’, মনোজ মিত্রের ‘টাপুর টুপুর’ প্রভৃতি। এগুলো ছাড়া রুডার বিশেষ আয়োজন দশম বর্ষপূর্তি উৎসব (১৯৯৪), পথনাটক উৎসব (১৯৯৬), চতুর্দশ প্রতিষ্ঠা বার্ষিকী নাট্যোৎসব (১৯৯৭), ষোড়শ প্রতিষ্ঠা বার্ষিকী এবং নাট্যোৎসব (১৯৯৯), বিজয় উৎসব (১৯৯৯) প্রভৃতি।^{৩১}

৮. বাংলাদেশ উদীচী শিল্পী গোষ্ঠী

১৯৮৭ সালে উদীচী প্রতিষ্ঠিত হয়। নাচ, গান ও নাটক এই তিন মাধ্যমেই উদীচী সক্রিয়। রাজশাহী বিশ্ববিদ্যালয়ে এ সংগঠনের প্রথম আহ্বায়ক ছিলেন মুহাম্মদ মিজান উদ্দীন।^{৩২} এ যাবত উদীচী ৪টি মঞ্চনাটকের ১৪টি প্রদর্শনী সম্পন্ন করেছে। মঞ্চনাটকগুলো হচ্ছে- শৈলেশ গুহ রচিত ‘ফাঁস’, সালাম সাকলাইন এর ‘চোর’, মান্নান হীরা রচিত ‘খেলাখেলা’, মানিক বন্দ্যোপাধ্যায়ের ‘চোর’। প্রযোজিত ১৯টি পথনাটকের ১০৭টি প্রদর্শনী সম্পন্ন করেছে। পথনাটকের মধ্যে উল্লেখযোগ্য হচ্ছে রতন সিদ্দিকীর একজন ‘ইবলিশের পোস্টমোর্টেম’, ‘ইয়ার্কি’, এস.এম. আবু বকরের ‘দেড় দিনের গল্প’, সৈয়দ শামসুল হকের আকিকার গল্প প্রভৃতি। উদীচীর পরিবেশিত গীতিআলেখ্য ‘ইতিহাস কথা কও’, ‘শেকড়ের সন্ধানে’ এবং ‘মৃত্যুহীন প্রাণ’। উদীচীর একটি যুগোপযোগী কার্যক্রম হচ্ছে সেমিনার ও আলোচনার আয়োজন। এ যাবত এ সংগঠন ২৩ টির মতো সেমিনারের আয়োজন করেছে। কয়েকটি উল্লেখযোগ্য বিষয়- সাম্প্রদায়িকতার স্বরূপ, বাংলাদেশের সাংস্কৃতিক আন্দোলন গণতন্ত্রায়ণ, নোবেল বিজয়ী অমর্ত্য সেন, বাংলাদেশের ছাত্র রাজনীতির ভূমিকা ও ঐতিহাসিক প্রেক্ষাপট প্রভৃতি। একক এবং যৌথ আবৃত্তি অনুষ্ঠানের ক্ষেত্রেও এ সংগঠনটির কৃতিত্ব অনস্বীকার্য। এ যাবত ১৬ টি আবৃত্তি সংকলন পরিবেশিত হয়েছে। ‘কালপত্রের স্বাধীনতা’, ‘জয় হোক মানুষের’, ‘ওরা আমার ভাই’, ‘স্বপ্নের বাংলাদেশ’ প্রভৃতি। উদীচীর সাংস্কৃতিক কর্মকাণ্ডের পাশাপাশি শীতাত্তরদের মধ্যে শীতবস্ত্র বিতরণ, বন্যাত্তরদের মধ্যে সাহায্য প্রদানে উদীচী শিল্পী গোষ্ঠী যথার্থ ভূমিকা পালন করেছে। ‘৯৮ সালের ভয়াবহ বন্যায় উদীচীর শিল্পীরা গান গেয়ে অর্থ সংগ্রহ করে এবং উপাচার্যের তহবিলে ২৫০০ টাকা জমা দেয়। পদ্মার চরে ৮০০ মানুষকে খাওয়ায়। উদীচীর সমাজ সেবার প্রত্যক্ষ সংশ্লেষ আমাদের আশান্বিত করেছে।

৯. বাংলাদেশ মুক্ত নাট্যদল^{৩৩}

১৯৮৩ সালে সংগঠনটি প্রতিষ্ঠিত হয়। নাটক নিয়ে সংগঠনটি কাজ করে থাকে। প্রথম সভাপতি ছিলেন- মলয় ভৌমিক ও সাধারণ সম্পাদক নাজমুল ইসলাম লিটন।

১০. অরণি সাংস্কৃতিক সংসদ^{৩৪}

১৯৮৯ সালে এ সংগঠনটি গড়ে ওঠে। রাজশাহী বিশ্ববিদ্যালয় সাংস্কৃতিক অঙ্গনে গুরুত্বপূর্ণ ভূমিকা রাখে। প্রথম আহ্বায়ক ছিলেন অমিয় রঞ্জন রায়।

১১. তীর্থক নাটক^{৩৫}

১৯৯৪ সালের ১৮ আগস্ট এই সংগঠনটি গড়ে ওঠে। পথ নাটকের সংগঠন হিসেবে দলটির বেশ সুনাম রয়েছে। তাদের মোট নাটকের সংখ্যা ১৮টি। আদাব, লালসবুজ, রিসার্চ এ দলের অন্যতম নাটক। নাট্য আন্দোলনকে বেগবান করার জন্য রাজশাহীর বাইরে, যেমন দর্শনায় ২টি প্রদর্শনী (‘বাসন’ ও ‘নেপথ্যে’) ১৯৯৬ ও ১৯৯৭ সালে আলমডাঙ্গায় ২টি নাটকের অভিনয় ও পাবনার চাটমোহরে ‘৯৮ সালে সঙ্গীতানুষ্ঠানসহ ‘বেঁচে ওঠার বিপদ’ নাটকের প্রদর্শনী করে। ১৯৯৭ সালে তীর্থক নাটক শ্রেষ্ঠ নাট্যকর্মী পদক প্রবর্তন করে।^{৩৬}

১২. বঙ্গবন্ধু সাংস্কৃতিক পরিষদ^{৩৭}

১৯৯৭ সালের ১৯ জুলাই অত্র সংগঠনের যাত্রা শুরু হয়। বাঙালি জাতীয়তাবাদ, শোষণমুক্ত সমাজ ব্যবস্থা, গনতন্ত্র ও ধর্ম নিরপেক্ষতা এ নীতিমালাকে গ্রহণ করে সামাজিক ও সাংস্কৃতিক মননচর্চা করা এ সংগঠনটির মূল লক্ষ্য ও উদ্দেশ্য। এছাড়া সঙ্গীত, আবৃত্তি, নৃত্য, নাটক, প্রদর্শনী, সেমিনার ও প্রকাশনার মাধ্যমে বঙ্গবন্ধু সাংস্কৃতিক জোট আবহমান বাংলার সাংস্কৃতিক ঐতিহ্য ও বাংলাদেশের সঠিক ইতিহাস তুলে ধরতে সংগঠনটি অঙ্গীকারাবদ্ধ। এ সংগঠনের নিজস্ব প্রযোজনায় মঞ্চ নাটক ‘ছারপোকা’ (১৯৯৯) এবং পথ নাটক ‘প্যাঁচ’ (২০০০) প্রদর্শিত হয়েছে। বিভিন্ন সময় ৬টি গীতি আলেখ্য পরিবেশিত হয়েছে। বঙ্গবন্ধু সাংস্কৃতিক পরিষদ নাটক, গান ও আবৃত্তিচর্চা করে। যদিও দলটি একটি রাজনৈতিক মতাদর্শে বিশ্বাসী, তবুও অন্যান্য দলের মতোই সাংস্কৃতিক কার্যক্রম করে। ক্ষেপা পাগলার প্যাঁচাল, জনৈক ইমান আলী ও চান মিয়াব বায়োকোপ উল্লেখযোগ্য নাটক।

১৩. চিহ্নমেলা

রাজশাহী বিশ্ববিদ্যালয় থেকে প্রকাশিত ‘চিহ্ন’ বাংলা ভাষার একটি প্রতিনিধিত্বশীল সাহিত্য পত্রিকা। বাংলা বিভাগের অধ্যাপক শহীদ ইকবালের সম্পাদনায় ২০০০ সালে প্রথম সংখ্যা বের হয়।^{৩৮} ‘এসো লিখিয়ে সব, লেখায় লেখায় ভাঙি মগজের কারফিউ’ শ্লোগানকে সামনে রেখে পত্রিকাটি যাত্রা শুরু করে। চিহ্ন পত্রিকার মূল উদ্দেশ্য হলো বাংলা সাহিত্যের সৃজনশীলতা ও সমালোচনামূলক বিশ্লেষণের মাধ্যমে সাহিত্যচর্চার মান উন্নয়ন করা। সাহিত্যের পাশাপাশি সংস্কৃতি, সমাজ ও রাজনীতি সম্পর্কিত প্রবন্ধ ও আলোচনা অনুষ্ঠানের আয়োজন করে। রাজশাহী বিশ্ববিদ্যালয় ক্যাম্পাসে সাহিত্য ও সংস্কৃতির উন্নয়নে চিহ্ন গুরুত্বপূর্ণ ভূমিকা পালন করে আসছে।^{৩৯} চিহ্ন পত্রিকার উদ্যোগে ২০১১ সাল থেকে চিহ্নমেলার আয়োজন করা হয়। এটি বাংলা ভাষায় সর্ববৃহৎ লিটলম্যাগ সম্মিলন হিসেবে পরিচিত।

১৪. রাজশাহী বিশ্ববিদ্যালয় ক্লাব^{৪০}

ক্লাবটি বিশ্ববিদ্যালয়ের শিক্ষক ও কর্মকর্তাদের ক্লাব। এটি বিশ্ববিদ্যালয়ের জুবেরী ভবনে অবস্থিত। ক্লাবটি প্রতিষ্ঠার পর থেকে ক্রীড়া ও সাংস্কৃতিক বিভিন্ন ধরনের কর্মকাণ্ড পরিচালনা করে আসছে। ষাটের দশকে গণতান্ত্রিক আন্দোলনের বিভিন্ন ধরনের সাংস্কৃতিক অনুষ্ঠানের আয়োজন করে ক্লাবটি। এ ক্লাবের উদ্যোগে একে একে মঞ্চস্থ হয় অশ্রুকুমার সিকদারের ‘এক যে ছিল ঘোড়া’ (মূল জুলিয়াস হে), উৎপল দত্তের ‘টিনের তলোয়ার’, মনোজ মিত্রের ‘চাক ভাঙ্গা মধু’, মুনীর চৌধুরীর ‘কবর’, ‘কেউ কিছু বলতে পারেনা’ (মূলঃ জর্জ বার্নার্ড শ), মনোজ মিত্রের ‘সাজানো বাগান’, হাসান আজিজুল হকের ‘চন্দ্র কোথায়’ (মূলঃ জর্জ শেহাদে), মীর মশাররফ হোসেনের ‘জমিদার দর্পণ’ (১৯৮৪), বাদল সরকারের ‘বল্লভপুরের রূপকথা’ (১৯৮৫), জুলফিকার মতিনের ‘না ফেরা’ (১৯৮৫), এছাড়াও ‘বাঞ্ছারামের বাগান’, ‘কেনারাম বেচারাম’, ‘গল্পে হেকিম সাহেব’ (১৯৯৭) প্রভৃতি নাটক অভিনীত হয়। এ সব নাটকের নির্দেশনায় অধ্যাপক আলী আনোয়ার, হাসান আজিজুল হক, নাজিম মাহমুদ, জুলফিকার মতিন, জাহেদুল হক টুকু, মোখলেসুর রহমান, আব্দুর রহমান, শিশির ভট্টাচার্য, মোকাররম হোসেন, জেবুন্নিসা মাহমুদ, পলি ইসলাম, রোকশানা রাজ্জাক রুন্, নূরুল হোসেন চৌধুরী, মলয় ভৌমিক, ফারুক-উজ্জামান, সফিকুন্নেসা সামাদী প্রমুখ।

১৫. বাংলাদেশ লেখক শিবির (রাবি শাখা)^{৪১}

লেখকদের সমন্বয়ে গঠিত এই সংগঠনটি ১৯৭৬ সালে প্রতিষ্ঠিত হয়। প্রথম সভাপতি ছিলেন দর্শন বিভাগের অবসরপ্রাপ্ত অধ্যাপক আবু বকর সিদ্দিক। সংগঠনের সদস্যরা তাদের লেখনীর মাধ্যমে জ্ঞানচর্চার পাশাপাশি সমাজের বিভিন্ন অসঙ্গতি তুলে ধরেন। বর্তমানে এই সংগঠনের কোন কার্যক্রম পরিলক্ষিত হয় না।

১৬. ছাত্র-শিক্ষক সাংস্কৃতিক কেন্দ্র (টিএসসিসি)

১৯৯৯ সালের ৩০ ডিসেম্বর এই ছাত্র-শিক্ষক সাংস্কৃতিক কেন্দ্র প্রতিষ্ঠিত হয়। শহীদ সুখরঞ্জন সমাদারের নামানুসারে এই সাংস্কৃতিক কেন্দ্রের নামকরণ করা হয়।^{৪২} রাজশাহী বিশ্ববিদ্যালয়ে সকল প্রকার সুস্থ ও প্রগতিশীল সংস্কৃতিচর্চা এবং মুক্তিচিন্তার সহায়ক সাংস্কৃতিক চেতনা বিকাশের উদ্দেশ্যে বিশ্ববিদ্যালয়ের বিভিন্ন সাংস্কৃতিক সংগঠন হল ও বিভাগসমূহকে সহায়তা দান এবং সাধারণভাবে বিশ্ববিদ্যালয় চত্বরে সাংস্কৃতিক পরিবেশের উন্নতি সাধনের লক্ষ্যে টিএসসিসি প্রতিষ্ঠিত হয়।^{৪৩} কেন্দ্রটি বিশ্ববিদ্যালয়ের শিক্ষক-শিক্ষার্থীদের জন্য শিল্প, সাহিত্য, সঙ্গীত, নাটক, নৃত্য ও অন্যান্য সাংস্কৃতিকচর্চার সুযোগ প্রদান করে। রাজশাহী বিশ্ববিদ্যালয় ছাত্র-শিক্ষক কেন্দ্রের উদ্দেশ্যসমূহ^{৪৪}:

- বিশ্ববিদ্যালয় অঙ্গনে সুস্থ ও প্রগতিশীল সংস্কৃতিচর্চায় নিবেদিত সক্রিয় সাংস্কৃতিক সংগঠনগুলোকে সহায়তা প্রদান।
- বিশ্ববিদ্যালয়ের হল, অনুষ্ঠান, বিভাগ ও অন্যান্য ইউনিটভিত্তিক সাংস্কৃতিক প্রতিযোগিতার আয়োজন করে।
- ছাত্র-শিক্ষক সম্পর্ক উন্নয়নের লক্ষ্যে সাংস্কৃতিক অবকাঠামো গঠন ও সমন্বয় সাধন।
- সুস্থ সংস্কৃতি বিকাশের লক্ষ্যে পরিবেশ গড়ে তোলা।
- বিশ্ববিদ্যালয়ের ধারণার সঙ্গে সঙ্গতিপূর্ণ সাংস্কৃতিক কর্মকাণ্ড পরিচালনায় পরামর্শ ও সহায়তা দান।
- রাজশাহী বিশ্ববিদ্যালয়ের শহীদ সুখরঞ্জন সমাদার ছাত্র-শিক্ষক সাংস্কৃতিক কেন্দ্রটিকে পূর্ণাঙ্গ রূপ দান করা।

টিএসসিসি বিভিন্ন সাংস্কৃতিক কার্যক্রম আয়োজন করে। যার মধ্যে রয়েছে—

- সঙ্গীত, নাটক ও তবলা প্রশিক্ষণ কর্মসূচি;
- বার্ষিক সাংস্কৃতিক প্রতিযোগিতা; ও
- জাতীয় দিবসগুলোতে সাংস্কৃতিক অনুষ্ঠান।

এই কার্যক্রমগুলো শিক্ষার্থীদের সৃজনশীলতা ও সাংস্কৃতিক দক্ষতা বিকাশে সহায়ক ভূমিকা পালন করে। এই কেন্দ্রটি বিশ্ববিদ্যালয়ের সাংস্কৃতিক জীবনের কেন্দ্রবিন্দু হিসেবে কাজ করে এবং শিক্ষার্থীদের সংস্কৃতিচর্চায় উদ্বুদ্ধ করে।

১৭. রবীন্দ্র সংগীত মেলা^{৪৫}

১৯৮৩ সালে এই সাংস্কৃতিক সংগঠনটি রাজশাহী বিশ্ববিদ্যালয় ক্যাম্পাসে প্রতিষ্ঠা লাভ করে। প্রথম আহ্বায়ক ছিলেন নাজিম মাহমুদ, রবীন্দ্র সংগীতকে গণমানুষের সামনে তুলে ধরা এ সংগঠনটির লক্ষ্য ও উদ্দেশ্য ছিল। বর্তমানে ক্যাম্পাসে সংগঠনটির কোন কার্যক্রম লক্ষ্য করা যায় না।

১৮. মুক্তিযুদ্ধচর্চা কেন্দ্র^{৪৬}

১৯৮৭ সালে বিশ্ববিদ্যালয়ের সাংস্কৃতিক অঙ্গনে মুক্তিযুদ্ধচর্চা কেন্দ্র নামে একটি সংগঠন গড়ে উঠে। নতুন প্রজন্মের মাঝে মুক্তিযুদ্ধের চেতনার সঠিক বিকাশ, তাদের মননে মুক্তচিন্তার প্রসার ও সুকুমার বৃত্তিক চর্চায় উৎসাহিত করাই এর উদ্দেশ্য। এ সংগঠনটির প্রদর্শিত নাটকের মধ্যে উল্লেখযোগ্য হলো- ডাক দিয়ে যাই (১৯৯৩) এবং অবাক জলপান (১৯৯৭)। ‘মুক্তি’ নামে একটি পত্রিকাও এ সংগঠন থেকে প্রকাশিত হতো। ১৯৯৩ সালে জাহানারা ইমাম ক্যাম্পাসে এসে সংগঠনটি পরিদর্শন করেন। সংগঠনটির কার্যক্রম সম্পর্কে তিনি উচ্ছ্বসিত প্রশংসা করেন। সংগঠনটির প্রতিষ্ঠাতা সভাপতি ছিলেন রহমতউল্লাহ ইমম।

১৯. আবহমান সাংস্কৃতিক সংসদ^{৪৭}

১৯৮৯ সালে সংগঠনটি বিশ্ববিদ্যালয় ক্যাম্পাসে প্রতিষ্ঠা লাভ করে। রাজশাহী বিশ্ববিদ্যালয় সম্মিলিত সাংস্কৃতিক জোটের অন্তর্ভুক্ত হয়ে কাজ করে। বাংলা বিভাগের প্রয়াত শিক্ষক ড. সুজিত সরকার এ সংগঠনের সাথে যুক্ত ছিলেন। সে সময় বিশ্ববিদ্যালয় ক্যাম্পাসে সংগঠনটি গুরুত্বপূর্ণ সাংস্কৃতিক কর্মকাণ্ড পরিচালনা করে।

২০. অগ্নিবীণা শিল্পীগোষ্ঠী^{৪৮}

১৯৯০ সালের ১২ ফেব্রুয়ারি রাজশাহী বিশ্ববিদ্যালয় ক্যাম্পাসে সংগঠনটি প্রতিষ্ঠা লাভ করে। সংগঠনটির শিল্পীরা জাতীয় দিবসসমূহ ও বিভিন্ন প্রতিযোগিতায় অনুষ্ঠান প্রযোজনা করেছেন। প্রতিষ্ঠাতা সভাপতি ছিলেন মো. শহিদুল ইসলাম এবং সাধারণ সম্পাদক মো. ইউসুফ বকুল।

২১. নারী প্রগতি^{৪৯}

১৯৯৬ সালের ৩০ আগস্ট প্রতিষ্ঠিত হয়। এর উদ্দেশ্য নারী-পুরুষের সমানাধিকারের ভিত্তিতে শোষণমুক্ত সমাজ গঠন করা। রোকেয়া দিবস, নারী দিবসসহ জাতীয় বিভিন্ন দিবসে এ সংগঠনটি আলোচনা অনুষ্ঠানের আয়োজন করে। সংগঠনটি থেকে ‘নারী প্রগতি’ নামে বুলেটিনের প্রথম (১৯৯৮) ও দ্বিতীয় (১৯৯৯) সংখ্যা প্রকাশিত হয়।

২২. ঐকতান^{৫০}

রাজশাহী বিশ্ববিদ্যালয়ের ঐকতান একটি বহুমুখী সংগঠন। আবৃত্তি, নাটক ও সঙ্গীতের ত্রিমুখী সাধনার দ্বারা তারা নিজেদের সাংস্কৃতিক মননচর্চার পথ খোলা রেখেছেন। সংগঠনটির প্রতিষ্ঠাকাল ১লা জুলাই, ১৯৯৮ইং। প্রতিষ্ঠাতা সভাপতি অধ্যাপক মাসুদ চৌধুরী এবং সাধারণ সম্পাদক মোঃ মনজুরুল ইসলাম। বাঙ্গালি জাতীয়তাবাদ, অসাম্প্রদায়িকতা, গণতান্ত্রিক মূল্যবোধ ও মুক্তিযুদ্ধের চেতনাকে লালন করে এ সংগঠনটি এগিয়ে গেছে। ক্রমাগত কাজের মাধ্যমে শিল্পের উৎকর্ষ সাধন এ সংগঠনটির অস্থি। ঐকতানের নাট্য প্রযোজনা ৫টি। সব নাটকই পথনাটক। নাটকগুলো হচ্ছে- মিলন চৌধুরীর ‘যায় দিন ফাগুনো দিন’ (১৯৯৪), সফদর হাশমীর ‘হল্লাবোল’ (রূপান্তর সফিকুল্লাহী সামাদী), সফিকুল্লাহী সামাদীর ‘জরিমন’ (১৯৯৮), অলোকবসুর ‘বান্দরের কিসসা’ (১৯৯৮), ‘আওরত’ (২০০০)। ‘বিশ্ব বিহীন বৃত্ত’, ‘কথা বলে ওঠো’, ‘বৃষ্টি পড়ে টাপুর টুপুর’ প্রভৃতি শিরোনামে ড. সফিকুল্লাহী সামাদীর গ্রন্থনা ও নির্দেশনায় আবৃত্তি অনুষ্ঠানের আয়োজন করেছে। এ ছাড়া ১৯৯৬ সালে লোকসঙ্গীতের অনুষ্ঠান, ১৯৯৭ সালে স্বাধীনতার ২৫ বছর উপলক্ষে সঙ্গীতানুষ্ঠান, শচীনদেব বর্মণ স্বরণে সঙ্গীতানুষ্ঠান (১৯৯৮), চতুর্থ পথনাটক উৎসবে সঙ্গীতানুষ্ঠান (১৯৯৮) নজরুল জন্মশতবর্ষ ও রবীন্দ্র নজরুল স্মরণে এ সংগঠনের পক্ষ থেকে সঙ্গীত ও আবৃত্তি অনুষ্ঠানের আয়োজন করা হয়।

২৩. রাজশাহী বিশ্ববিদ্যালয় সংবাদপত্র পাঠক ফোরাম^{৫১}

১৯৮৯ সালের ৪ এপ্রিল সংগঠনটি প্রতিষ্ঠিত হয়। সৃজনশীল প্রতিযোগিতামূলক কর্মকাণ্ডের মধ্য দিয়ে ছাত্র-ছাত্রীদেরকে যুগোপযোগী করে গড়ে তোলাই সংগঠনটির উদ্দেশ্য। এর কার্যক্রমের মধ্যে রয়েছে নিয়মিত দেশ-বিদেশের পত্রিকা পাঠ, সাপ্তাহিক সাধারণ জ্ঞানের আসর, মাসিক উপস্থিত বক্তৃতা, বিতর্ক প্রতিযোগিতা প্রভৃতি। ১৯৯৪ সাল থেকে ‘মাসিক ফোরাম’ নামে একটি পত্রিকা সংগঠন থেকে প্রকাশিত হচ্ছে। প্রতিষ্ঠাতা সভাপতি ছিলেন মহববত আলী ও সাধারণ সম্পাদক আবিদ হাসনাত।

২৪. বিকল্প সাহিত্য সাংস্কৃতিক সংসদ^{৫২}

১৯৮৮ সালে বিকল্প সাহিত্য সংসদ প্রতিষ্ঠা লাভ করে। রাজশাহী বিশ্ববিদ্যালয়ের নাট্যমঞ্চ, অগ্নিবীণা শিল্পী গোষ্ঠী, রঙ্গন চারুকার শিল্পী গোষ্ঠী, কখন আবৃত্তি সংসদ ও সন্দীপন সাহিত্য পরিষদ এর আওতাভুক্ত। এ সংগঠনগুলো বিভিন্ন সময়ে সাহিত্যচর্চা, আবৃত্তি ও নাটক প্রযোজনা এবং সংগীতানুষ্ঠানের মাধ্যমে ইসলামি সংস্কৃতির বিকাশ সাধন, শিক্ষার সুষ্ঠু পরিবেশ বজায় রাখা এবং অপসংস্কৃতি রোধের মাধ্যমে সুশীল সমাজ গঠনের লক্ষ্যে ও প্রত্যয়ে কাজ করে যাচ্ছে।

২৫. আদিবাসী স্টুডেন্ট এ্যাসোসিয়েশন অব রাজশাহী ইউনিভার্সিটি (আসারু)^{৫৩}

আদিবাসী স্টুডেন্ট এ্যাসোসিয়েশন অব রাজশাহী ইউনিভার্সিটি সংক্ষেপে আসারু নামে পরিচিত। ১৯৮৭ সালের ৪ ফেব্রুয়ারি সংগঠনটি প্রতিষ্ঠিত হয়। প্রতিষ্ঠাতা সভাপতি আলবার্ট সেরেন ও সুদর্শন মালো সাধারণ সম্পাদক ছিলেন। এটি আদিবাসী ছাত্র-ছাত্রীদের সামাজিক ও সাংস্কৃতিক সংগঠন। মূলত: নিজেদের মধ্যে যোগাযোগ বৃদ্ধি ও অস্তিত্বের লড়াইয়ে এর কর্মীরা তৎপর। রাজশাহী বিশ্ববিদ্যালয়ের সাংস্কৃতিক জোটের নানা অনুষ্ঠানে আসারু আদিবাসী সংস্কৃতি উপস্থাপনা করে থাকে।

২৬. জাতীয়তাবাদী সামাজিক ও সাংস্কৃতিক সংস্থা (জাসাস)^{৫৪}

রাজশাহী বিশ্ববিদ্যালয়ে জাসাস ১৯৯২ সালের ৫ অক্টোবর থেকে তাদের সামাজিক ও সাংস্কৃতিক কর্মকাণ্ড পরিচালনা করছে। এ সংগঠনের আদর্শ বাঙালি জাতীয়তাবাদ। দেশীয় শিল্প-সংস্কৃতি ও ঐতিহ্যকে তুলে ধরাই হচ্ছে এ সংগঠনের মূল লক্ষ্য ও উদ্দেশ্য। বিভিন্ন দিবস উপলক্ষ্যে এ সংগঠন অনুষ্ঠান পরিবেশন করে থাকে। এর প্রতিষ্ঠাতা সভাপতি মো. এমদাদ হোসেন ও সাধারণ সম্পাদক আমান উল্লাহ আমান।

২৭. রাজশাহী বিশ্ববিদ্যালয় নাট্যমঞ্চ^{৫৫}

১৯৯০ সালের ৫ ডিসেম্বর থেকে এ সংগঠনের যাত্রা শুরু। পথ নাটক ও মঞ্চ নাটক আয়োজনের মধ্যে দিয়ে তারা সাংস্কৃতিক কর্মকাণ্ড পরিচালনা করে থাকে। বিশ্ববিদ্যালয় ক্যাম্পাসের বাইরে চুয়াডাঙ্গা, নওগাঁ, চাঁপাইনবাবগঞ্জ প্রভৃতি স্থানে নাটক প্রযোজনা করে সুনাম অর্জন করেছে। প্রতিষ্ঠাতা সভাপতি ও সাধারণ সম্পাদক ছিলেন যথাক্রমে মো. তরিকুল ইসলাম নয়ন ও মো. মামুন-উর-রশীদ।

২৮. অনিবার্ণ সাংস্কৃতিক সংসদ^{৫৬}

১৯৯৩ সালের ১৮ আগস্ট এই সাংস্কৃতিক সংগঠনটি প্রতিষ্ঠিত হয়। সম্মিলিত সাংস্কৃতিক জোটের আয়োজনে নানা অনুষ্ঠানে অংশ নিয়ে কার্যক্রম চালিয়ে যাচ্ছে সংগঠনটি।

২৯. মুক্তিযোদ্ধা সাংস্কৃতিক কমান্ড^{৫৭}

১৯৯৮ সালের ২৮ অক্টোবর রাজশাহী বিশ্ববিদ্যালয় ক্যাম্পাসে মুক্তিযোদ্ধা সাংস্কৃতিক কমান্ড নামক সংগঠনের জন্ম হয়। বিভিন্ন দিবসে আলোচনা সভার আয়োজন করে থাকে। প্রথম আহ্বায়ক ছিলেন মনসুর আহমেদ খান এবং সদস্য সচিব নিহার সিংহ।

৩০. সংস্কৃতি পরিষদ, দ্রোহী, শীলন ও যুক্তিবাদী সমিতি^{৫৮}

আশির দশকে রাজশাহী বিশ্ববিদ্যালয়ের সাহিত্য ও সাংস্কৃতিক অঙ্গণে বেশ কয়েকটি সংগঠনের উদ্ভব হয়। সংস্কৃতি পরিষদ ও দ্রোহী নামে দু'টি সাংস্কৃতিক সংগঠন এ সময়ে বিশ্ববিদ্যালয়ে প্রতিষ্ঠিত হয়। সংস্কৃতিক পরিষদের সঙ্গে যারা যুক্ত ছিলেন তাঁদের মধ্যে মিঞা মিজানুর রহমান, সরওয়ার মুর্শেদ রতন, জাহিদ হোসেন প্রমুখ উল্লেখযোগ্য ছিলেন। দ্রোহী নামের সাংস্কৃতিক সংগঠনটি ছাত্র ইউনিয়নের সংগঠন হিসেবে আত্মপ্রকাশ করেছিল। গণসঙ্গীত, নাটক, আবৃত্তি ইত্যাদি ছিল এর কর্মকাণ্ড। ‘শীলন’ নামে অপর একটি সাংস্কৃতিক সংগঠন ১৯৮৬ সালে রাজশাহী বিশ্ববিদ্যালয় ক্যাম্পাসে প্রতিষ্ঠিত হয়। এটি এ বিশ্ববিদ্যালয়ের সাংস্কৃতিক জোটভুক্ত সংগঠন ছিল। সরওয়ার মুর্শেদ, কলৌল চক্রবর্তী, বাদল প্রমুখ এর সঙ্গে যুক্ত ছিলেন। ১৯৮৭ সালে রাজশাহী বিশ্ববিদ্যালয়ে যুক্তিবাদী সমিতি প্রতিষ্ঠা লাভ করেছিল। এর প্রতিষ্ঠাতা ছিলেন অধ্যাপক এস.এম. আবু বকর। কয়েকটি সেমিনারের আয়োজন করেছিল এ সমিতি। তাই বিশ্ববিদ্যালয়ের জ্ঞানচর্চার পাশাপাশি সংস্কৃতিচর্চার প্রবাহ সবসময় অব্যাহত ছিল। সাময়িকভাবে বাধা বিপত্তি এলেও উদ্যমশীল কর্মীরা সে সব বাধা অতিক্রম করতে সক্ষম হয়েছে এবং সাংস্কৃতিক কর্মকাণ্ড অব্যাহত রেখেছে।

৩১. রাজশাহী ইউনিভার্সিটি ডিবেটিং সোসাইটি^{৫৯}

রাজশাহী বিশ্ববিদ্যালয়ের ডিবেটিং সোসাইটি একটি ব্যতিক্রমধর্মী সংগঠন। মনন ও বুদ্ধিচর্চার সম্মিলিত প্রয়াসেই সংগঠনের জন্ম। প্রতিষ্ঠাকাল ১৯৯৩ সালের ৯ ডিসেম্বর সংগঠনের উদ্দেশ্য ও আদর্শে বলা হয়েছে- ক্যাম্পাসের বিতর্কমণ্ডা ছাত্র ছাত্রীদের বিতর্কচর্চায় উৎসাহিত করার জন্য সংগঠিত করা এবং আন্তঃবিশ্ববিদ্যালয়, আন্তঃহল ও আন্তঃবিভাগ বিতর্ক প্রতিযোগিতার আয়োজন করা। এ বিষয়ে কর্মশালার আয়োজন করা। বিভিন্ন বিষয়ের উপরে সেমিনার ও সিম্পোজিয়ামের আয়োজন করে থাকে। সোসাইটি সফলভাবে আন্তঃহল বিতর্ক প্রতিযোগিতা ১৯৯৬ এবং ১৯৯৯ সম্পন্ন করেছে। এতে ১৪টি হল অংশগ্রহণ করে। এছাড়া ১৯৯৬ সালের ৯ জুলাই থেকে ১২ জুলাই সোসাইটি ৪দিন ব্যাপী বিতর্ক কর্মশালার আয়োজন করে।

৩২. বিদেশী সাংস্কৃতিক দলের কর্মকাণ্ড^{৬০}

স্বাধীনতার পর রাজশাহী বিশ্ববিদ্যালয় ক্যাম্পাসে যে সব বিদেশী সাংস্কৃতিক দল মনোজ্ঞ অনুষ্ঠান নিবেদন করেছে, তাদের মধ্যে উল্লেখযোগ্য কালিমকন্ডের নেতৃত্বে রুশ সাংস্কৃতিক দল, বালকৃষ্ণ মেনন, অরবিন্দ বিশ্বাসের নেতৃত্বে রবীন্দ্র ভারতী নৃত্য নাট্য দল, শর্মিলা রায়ের নেতৃত্বে বিশ্বভারতীর ছাত্র-ছাত্রী দল, সূশীল সাহার নেতৃত্বে পশ্চিম বাংলার ময়ূখ সাংস্কৃতিক দল, অশোক মুখোপাধ্যায় ও দেবাশিস দাশগুপ্তের টিনটুকি পুতুল নাচের দল প্রভৃতি। স্বাধীনতার পূর্বে যেমন ঢাকার বুলবুল ললিত

কলা একাডেমি কয়েকবার নৃত্য নাট্য পরিবেশন করেছে। তেমনি স্বাধীনতা উত্তর কালেও ঢাকার নাগরিক, ঢাকা থিয়েটার এবং অন্যান্য নাট্যদল সমূহ ক্যাম্পাসে অনুষ্ঠান করেছে। ১৯৭৬ সালে ক্যাম্পাসে ১২টি বিদেশী স্টল সহ ৪৮টি স্টল নিয়ে জাতীয় গ্রন্থ মেলা আয়োজিত হয়। গ্রন্থ মেলার অনুষ্ঠান সমূহে দেশের বিশিষ্ট কবি ও লেখকেরা অংশগ্রহণ করেন।

এছাড়াও বিশ্ববিখ্যাত অনেক খ্যাতনামা পণ্ডিত ও সংস্কৃতিমনা ব্যক্তিত্ব বিশ্ববিদ্যালয়ে আগমন করেছেন, তাঁদের মধ্যে উল্লেখযোগ্য হচ্ছেন- মসিয়ে আঁদ্রে মালরো, মূলক রাজ আনন্দ, গোপাল হায়দার, শিবনারায়ন রায়, তপন রায় চৌধুরী, টমাস পেইন, উইলিয়াম র্যাডিচে, রবিন র্যামজে, ব্লাদিমির ভেট্রোনস্কি, নীলিমা সেন, শাওলী মিত্র, অমর পাল, পূনেন্দু পত্নী, পূর্ণদাস বাউল, শৈলজা রঞ্জন মজুমদার, রমিলা থাপার প্রমুখ।

৩৩. রাজশাহী বিশ্ববিদ্যালয় সাংস্কৃতিক জোট ও সম্মিলিত সাংস্কৃতিক জোট রাজশাহী বিশ্ববিদ্যালয়^{১১}

দেশের রাজনৈতিক প্রতিকূল পরিবেশ সংস্কৃতিচর্চার ক্ষেত্রে বারবার হুমকি হয়ে দাঁড়াবার ফলে রাজশাহী বিশ্ববিদ্যালয়ের সংস্কৃতিকর্মী ও সংগঠকবৃন্দ নিজেদের ঐক্য, শক্তি ও কার্যক্রম চালু রাখার জন্য জোটের প্রয়োজন অনুভব করেন। এর ফলে বিশ্ববিদ্যালয়ে সক্রিয় প্রগতিশীল সংগঠনগুলোর সমন্বয়ে ১৯৮৪ সালে গঠিত হয় ‘রাজশাহী বিশ্ববিদ্যালয় সাংস্কৃতিক জোট’। ১৯৮৪-১৯৯১ পর্যন্ত এ জোটের আহবায়ক ছিলেন অধ্যাপক মলয় ভৌমিক। বলা যায় বাংলাদেশে সর্বপ্রথম রাজশাহী বিশ্ববিদ্যালয়েই সাংস্কৃতিক জোট প্রতিষ্ঠিত হয়। এ জোটের গঠনতন্ত্র তৈরি হয় ১৯৯১ সালে। ১৯৯৫ সালের পর থেকে প্রগতিশীল সংগঠনগুলো দুটো পর্যায়ে বিভক্ত হয়ে সাংস্কৃতিক কর্মকাণ্ড অব্যাহত রাখে। একটি বিশ্ববিদ্যালয় সাংস্কৃতিক জোট ও অপরটি সম্মিলিত সাংস্কৃতিক জোট।

৩৪. লোকজ সাংস্কৃতিক সংগঠন

২০২০ সালের ২৮ মার্চ এ সংগঠনটির রাজশাহী বিশ্ববিদ্যালয়ে শাখা গড়ে ওঠে। রাজশাহী বরাবরই লোক সংস্কৃতিচর্চার অন্যতম প্রধান গুরুত্বপূর্ণ স্থান। লোক সংস্কৃতির ইতিবাচক দিকগুলো সকলের সামনে ফুটিয়ে তোলার জন্য এ সংগঠনটি রাবিত গড়ে তোলা হয়। রাজশাহীর ঐতিহ্যবাহী জনপ্রিয় লোকআঙ্গিক গম্ভীরাসহ আরোও বিভিন্ন বিষয়ে ছড়িয়ে ছিটিয়ে থাকা উপাদানগুলোকে অপসংস্কৃতির হাত থেকে রক্ষা করে মানসম্মত সাংস্কৃতিক পরিবেশ গড়ে তুলতে বদ্ধ পরিকর এই সংগঠনটি। লোকজ সাংস্কৃতিক সংগঠনের রাবির আহবায়ক মেহেদী হাসান কাজল।

উপসংহার ও সুপারিশ

রাজশাহী বিশ্ববিদ্যালয় শুধুমাত্র একটি উচ্চশিক্ষা প্রতিষ্ঠান নয়, এটি দেশের এক শক্তিশালী সাংস্কৃতিক কেন্দ্র হিসেবে ভূমিকা পালন করছে। ছাত্র-শিক্ষক ও গবেষকদের সক্রিয় অংশগ্রহণে বিশ্ববিদ্যালয়টির সাংস্কৃতিক কর্মকাণ্ড ক্রমাগত সমৃদ্ধ হচ্ছে। রাজশাহী বিশ্ববিদ্যালয়ের সাংস্কৃতিক আন্দোলন বাংলাদেশের সাংস্কৃতিক ইতিহাসে একটি গুরুত্বপূর্ণ অধ্যায়। এই আন্দোলন শিক্ষার্থীদের মধ্যে সৃজনশীলতা, নেতৃত্ব গুণাবলী ও সামাজিক সচেতনতা বৃদ্ধিতে সহায়ক হয়েছে। তবে বর্তমান সময়ে সাংস্কৃতিক কর্মকাণ্ডের প্রতি আগ্রহ বৃদ্ধি করতে হলে বিশ্ববিদ্যালয় কর্তৃপক্ষ ও শিক্ষার্থীদের যৌথ উদ্যোগ প্রয়োজন। রাজশাহী বিশ্ববিদ্যালয়ের সাংস্কৃতিক আন্দোলনকে পুনরুজ্জীবিত করতে নিম্নলিখিত পদক্ষেপ গ্রহণ করা যেতে পারে:

- ক. বিশ্ববিদ্যালয় প্রশাসন ও সরকারের পক্ষ থেকে সাংস্কৃতিক সংগঠনগুলোর জন্য পর্যাপ্ত অর্থায়ন নিশ্চিত করা;
- খ. টিএসসিসি ও অন্যান্য সাংস্কৃতিক কেন্দ্রগুলোর অবকাঠামো উন্নয়ন করা;
- গ. শিক্ষার্থীদের মধ্যে সংস্কৃতিচর্চার প্রতি আগ্রহ সৃষ্টি করতে বিভিন্ন কর্মসূচি আয়োজন করা; এবং
- ঘ. নতুন প্রজন্মের জন্য নাটক, সংগীত, নৃত্য ও আবৃত্তি বিষয়ে প্রশিক্ষণ ও কর্মশালা।

টীকা ও তথ্যনির্দেশ

- ^১ সঙ্গীতা ইমাম, ‘বাংলাদেশের সংস্কৃতি ও সাংস্কৃতিক আন্দোলন’, ঢাকা পোস্ট পত্রিকা, ২৪ ডিসেম্বর, ২০২১।
- ^২ শাহ মো. জিয়াউদ্দীন, ‘স্বাধীনতা সংগ্রামে সাংস্কৃতিক সংগঠনের ভূমিকা’, সংবাদ অনলাইন, ১৪ ডিসেম্বর, ২০২৩।
- ^৩ সঙ্গীতা ইমাম, পূর্বোক্ত।
- ^৪ কাজী মো. মোস্তাফিজুর রহমান, রাজশাহী শহরের প্রভু-ইমারত (ঢাকা: গ্রন্থকুটির, ২০১৯), পৃ. ১৮৮।
- ^৫ সাইফুদ্দীন চৌধুরী, ‘৬০ বছরে রাজশাহী বিশ্ববিদ্যালয়’, দৈনিক প্রথম আলো, ৬ জুলাই, ২০২৩।
- ^৬ এম. সাদেকুল ইসলাম, ‘সাংস্কৃতিক অঙ্গনে রাজশাহী ও রাজশাহী বিশ্ববিদ্যালয়’, এম আলতাফ হোসেন (সম্পাদ.), সুবর্ণজয়ন্তী স্মারকপত্র, রাজশাহী বিশ্ববিদ্যালয় ২০০৩, রাজশাহী: রাজশাহী বিশ্ববিদ্যালয় উপ-কমিটি, ২০০৩, পৃ. ১৫।
- ^৭ এম. সাদেকুল ইসলাম, পূর্বোক্ত।
- ^৮ বায়েজিদ আহমেদ, রাজশাহী বিশ্ববিদ্যালয়ের ইতিহাস (রাজশাহী: শেখডু সন্ধানী ফাউন্ডেশন, ১৯৯৩), পৃ. ২৩৫।
- ^৯ প্রাগুক্ত।
- ^{১০} অনীক মাহমুদ, রাজশাহী বিশ্ববিদ্যালয়ে সংস্কৃতিচর্চা, প্রথম আন্তঃবিশ্ববিদ্যালয় সাংস্কৃতিক প্রতিযোগিতা ২০০০, স্মারকপত্র (রাজশাহী: রাজশাহী বিশ্ববিদ্যালয়)।
- ^{১১} মো: কামাল হোসেন, বাংলাদেশে বিশ্ববিদ্যালয়কেন্দ্রিক নাট্যচর্চা: রাজশাহী বিশ্ববিদ্যালয়, অপ্রকাশিত এম.ফিল অভিসন্দর্ভ, পৃ. ৩৬।
- ^{১২} প্রাগুক্ত।

- ১০ মো. আবুল কালাম, রাজশাহী বিশ্ববিদ্যালয়ের ইতিহাস (১৯৫৩-২০০৩), অপ্রকাশিত পিএইচডি অভিসন্দর্ভ (রাজশাহী: রাজশাহী বিশ্ববিদ্যালয়, ২০১১), পৃ. ৩০৬।
- ১৪ দৈনিক সংবাদ, ২২ সেপ্টেম্বর, ১৯৭৭; অনীক মাহমুদ, পূর্বোক্ত।
- ১৫ অনীক মাহমুদ, পূর্বোক্ত।
- ১৬ এস.এম. আবু বকর (গবেষণা ও সম্পাদনা), অনুশীলন: উজান যাত্রার ৩০ বছর (রাজশাহী: অনুশীলন নাট্যদল, ২০০৯), পৃ. ৯।
- ১৭ প্রাপ্ত।
- ১৮ মো: কামাল হোসেন, পূর্বোক্ত, পৃ. ৮৯।
- ১৯ প্রাপ্ত।
- ২০ এস.এম. আবু বকর (গবেষণা ও সম্পাদনা), পূর্বোক্ত পৃ. ৪৩।
- ২১ বায়েজিদ আহমেদ, পূর্বোক্ত পৃ. ২৩৮।
- ২২ মো: কামাল হোসেন, পূর্বোক্ত, পৃ. ৪৩।
- ২৩ প্রাপ্ত।
- ২৪ বায়েজিদ আহমেদ, পূর্বোক্ত, পৃ. ২৩৮।
- ২৫ অনীক মাহমুদ, পূর্বোক্ত।
- ২৬ প্রাপ্ত।
- ২৭ বায়েজিদ আহমেদ, পূর্বোক্ত, পৃ. ২৩৮।
- ২৮ অনীক মাহমুদ, পূর্বোক্ত।
- ২৯ <https://www.banglanews24.com>
- ৩০ অনীক মাহমুদ, পূর্বোক্ত।
- ৩১ প্রাপ্ত।
- ৩২ বায়েজিদ আহমেদ, পূর্বোক্ত, পৃ. ২৩৯।
- ৩৩ প্রাপ্ত।
- ৩৪ প্রাপ্ত।
- ৩৫ <https://www.banglanews24.com>
- ৩৬ অনীক মাহমুদ, পূর্বোক্ত।
- ৩৭ <https://www.banglanews24.com>
- ৩৮ সাক্ষাতকার : শহীদ ইকবাল, অধ্যাপক বাংলা বিভাগ, রাজশাহী বিশ্ববিদ্যালয়, তারিখ: ২২.০৫.২০৫; দৈনিক সমকাল, ২১ অক্টোবর, ২০২২।
- ৩৯ সাক্ষাতকার : শহীদ ইকবাল, পূর্বোক্ত; চিহ্নমেলা, চিরায়ত বাঙলা, স্মরণিকা পত্র, ২০১৯।
- ৪০ বায়েজিদ আহমেদ, পূর্বোক্ত, পৃ. ৩০৭।
- ৪১ প্রাপ্ত, পৃ. ২৩৯।
- ৪২ শহীদ সুখরঞ্জন সমাদ্দার ছিলেন রাজশাহী বিশ্ববিদ্যালয়ের সংস্কৃত বিভাগের শিক্ষক এবং মুক্তিযুদ্ধের শহীদ বুদ্ধিজীবী। ১৯৭১ সালের ১৪ এপ্রিল পাকিস্তানি সেনারা রাজশাহী বিশ্ববিদ্যালয়ের পশ্চিমপাড়ার বাসা থেকে তাঁকে ধরে নিয়ে হত্যা করে। তিনি ছিলেন একজন মুক্তবুদ্ধি ও অসাম্প্রদায়িক চিন্তাধারার মানুষ। শহীদ সুখরঞ্জন সমাদ্দারের অবদান রাজশাহী বিশ্ববিদ্যালয়ের সাংস্কৃতিক ও শিক্ষামূলক পরিবেশে চিরকাল স্মরণীয় হয়ে থাকবে।
- ৪৩ শহীদ সুখরঞ্জন সমাদ্দার ছাত্র-শিক্ষক সাংস্কৃতিক কেন্দ্রের অফিস নথি থেকে প্রাপ্ত তথ্য।
- ৪৪ প্রাপ্ত।
- ৪৫ আবুল কালাম আজাদ, পূর্বোক্ত, পৃ. ৩০৮।
- ৪৬ অনীক মাহমুদ, পূর্বোক্ত।
- ৪৭ বায়েজিদ আহমেদ, পূর্বোক্ত, পৃ. ২৩৯; অনীক মাহমুদ, পূর্বোক্ত।
- ৪৮ অনীক মাহমুদ, পূর্বোক্ত; আবুল কালাম আজাদ, পূর্বোক্ত, পৃ. ৩০৯।
- ৪৯ আবুল কালাম আজাদ, পূর্বোক্ত, পৃ. ৩০৯; অনীক মাহমুদ পূর্বোক্ত।
- ৫০ অনীক মাহমুদ, পূর্বোক্ত।
- ৫১ এম. সাদেকুল ইসলাম, পূর্বোক্ত, পৃ. ১৭।
- ৫২ প্রাপ্ত।
- ৫৩ অনীক মাহমুদ, পূর্বোক্ত; আবুল কালাম আজাদ, পূর্বোক্ত, পৃ. ৩১৪।
- ৫৪ এম. সাদেকুল ইসলাম, পূর্বোক্ত, পৃ. ১৭।
- ৫৫ অনীক মাহমুদ, পূর্বোক্ত।
- ৫৬ প্রাপ্ত।
- ৫৭ প্রাপ্ত।
- ৫৮ ড. মুহাম্মদ শাহজাহান ও মো. শাহীদুর রহমান চৌধুরী, রাজশাহী বিশ্ববিদ্যালয়: ইতিহাস ও ঐতিহ্য (রাজশাহী লেখকদ্বয়, ২০০৬), পৃ. ৬৪-৬৮; আবুল কালাম আজাদ, পূর্বোক্ত, পৃ. ৩০৩।
- ৫৯ অনীক মাহমুদ, পূর্বোক্ত।
- ৬০ বায়েজিদ আহমেদ, পূর্বোক্ত, পৃ. ২৩৭-২৩৮।
- ৬১ প্রাপ্ত, পৃ. ২৩৬-২৩৭।

ইসলামের স্বর্ণযুগে মুসলিম মনীষীদের জ্ঞান আহরণ পদ্ধতি: একটি শিক্ষণ পদ্ধতিগত বিশ্লেষণ [Knowledge Acquisition Approaches of Muslim Scholars in the Golden Age of Islam: A Perceptive Analysis of Effective Learning Methods]

Dr. Md. Abul Bashar

Associate Professor, Department of Islamic History & Culture, Chittagong University, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/45.-Dr.-Md.-Abul-Bashar.pdf>

Received : 06 March 2025

Received in revised: 28 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Muslim, Education, Scholar, Golden Age, Knowledge.

ABSTRACT

A practical learning approach is essential for comprehensive and effective education, combining Observational, Rational, and Revealed (ORR) knowledge. Applying this method undoubtedly sparked the golden age of Islam, a time when knowledge, science, and ethics thrived. This research paper thoroughly explores two issues through archival documents. First, it looks at the effective knowledge-acquisition methods used by leading Muslim scholars, emphasizing the outstanding curriculum that drove the golden age of Islam. It also examines the significance of translating books from dominant languages and civilizations into Arabic. Moreover, it considers the role of institutions and government support in enabling renowned Muslim thinkers like Ibn Sina, Al-Khwarizmi, Ibn al-Haytham, Ibn Khaldun, and others. The lack of user-friendly technologies, poorly developed institutions, and limited support significantly impede educational progress, especially in the humanities. Consequently, the humanities cannot effectively develop into an outcome-based education system without a time-efficient curriculum.

ভূমিকা

প্রজন্মের কোরআন-কেন্দ্রিক কারিকুলাম, রাষ্ট্রীয় পৃষ্ঠপোষকতা, প্রাচ্য ও পাশ্চাত্যের জ্ঞান-বিজ্ঞানের সমন্বয় এবং মাতৃভাষার মাধ্যমে শিক্ষা প্রদান ইত্যাদি উপাদানসমূহের যথোপযুক্ত প্রয়োগ তৎকালীন মুসলিম মনীষীদের জ্ঞান-বিজ্ঞানের নানা শাখার জনকে পরিণত করেছিল। এ সকল উপাদানের সমন্বয়ে যে সময়ে জ্ঞান-বিজ্ঞানের চরম উৎকর্ষ সাধিত হয়েছিল ইসলামের ইতিহাসে তা স্বর্ণযুগ বলে পরিচিত। এ গবেষণা প্রবন্ধটি LAP (Lesson, Application, Pattern)¹ তাত্ত্বিক কাঠামো (Theoretical Framework) ব্যবহার করে ইসলামের সোনালী যুগে জ্ঞান-বিজ্ঞান বিকাশের নানা দিক উন্মোচন করা হয়েছে। এ প্রবন্ধ মনে করে যে একটি যৌক্তিক কারিকুলাম প্রণয়ন ও উপযোগী প্রযুক্তি, প্রতিষ্ঠান ও পরিবেশ সৃষ্টির মাধ্যমে পুনরায় সোনালী যুগের ন্যায় মনীষী তৈরী সম্ভব। সাহিত্য পর্যালোচনা করে দেখা যায় যে, মুসলিম মনীষী ও স্বর্ণযুগ বিষয়ে অসংখ্য গবেষক বিভিন্ন মাত্রার গবেষণা কর্ম সম্পাদন করেছেন তবে জগৎব্যাপ্ত মুসলিম মনীষীগণের জ্ঞান আহরণ পদ্ধতি বিষয়ে খুব সামান্য গবেষণা লক্ষ্য করা যায়। ফলে, এ শূণ্যতা পূরণই বর্তমান গবেষণার অন্যতম মূল উদ্দেশ্য।

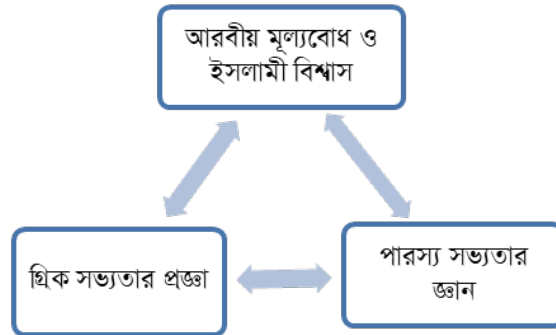
বিশ্বনন্দীত মুসলিম মনীষীদের জ্ঞানী হওয়ার পথ-পদ্ধতি

গবেষণা কর্মের এই পর্বে আমরা যুগ শ্রেষ্ঠ ও বিশ্ব নন্দীত কিছুসংখ্যক মুসলিম মনীষীদের শিক্ষা জীবন পর্যালোচনা করে তাদের জ্ঞান আহরণ ও তা প্রয়োগের পদ্ধতি দেখানো হয়েছে যা জ্ঞান-বিজ্ঞানে অসামান্য অবদান রাখার জন্য মূল ভিত্তি হিসেবে কাজ করেছিল। এ ক্ষেত্রে মুসলিম মনীষী আবু আলি ইবনে সীনা, আবু মুসা আর খাওয়ারিজমি, আবু আলি ইবনে হাইসাম, আল বিরুনী, ইবনে খালদুন প্রমুখের শিক্ষা জীবনের নানা দিককে প্রাধান্য দেয়া হয়েছে। প্রসঙ্গত উল্লেখ্য যে উল্লেখিত মনীষীদের পূর্ণাঙ্গ জীবনী উল্লেখ করা এ গবেষণার মুখ্য বিষয় নয়।

আল-কিন্দি (৮০১-৮৭০)

আরবদের দার্শনিক (Philosopher of the Arabs) নামে খ্যাত আবু ইউসুফ ইয়াকুব বিন ইসহাক আল-কিন্দি নবম শতাব্দীর শুরুতে আধুনিক ইরাকের কূফা নগরীতে জন্ম গ্রহণ করেন। তার বাবা ইসহাক ইবনে আল-সাব্বাহ ছিলেন একজন আরবীয় এবং আব্বাসীয় শাসক মাহদী (৭৭৫-৭৮৫) ও হারুন অর রশিদের (৭৮৬-৮০৯) অধীনে রাজ কর্মচারী।

এ মুসলিম মনীষীর বাল্যকাল ও তাঁর বেড়ে ওঠা প্রসঙ্গে খুব কমই জানা যায়। তিনি আধুনিক দক্ষিণ ইরাকের কূফার বৌদ্ধিক পরিবেশে লালিত-পালিত হয়েছিলেন। তৎকালীন মুসলিম বিশ্বের ইসলামী শিক্ষা ও সংস্কৃতির অন্যতম বৃহৎ কেন্দ্র হিসেবে প্রসিদ্ধ কূফা ও বসরাতে প্রাতিষ্ঠানিক শিক্ষা লাভ করেন। তৎকালীন কারিকুলাম অনুসারে তিনি প্রথমে পবিত্র কোরআন আত্মস্থ করে আরবি ব্যাকরণ ও সাহিত্য বিষয়ে অধ্যয়ন করেন। এরপর তিনি ইসলামী আইন (ফিকহ) ও ধর্মতত্ত্বের নতুন শাখা কালাম (Dialectical Theology) শাস্ত্র পড়াশুনা শুরু করেন। ধারাবাহিকভাবে, তিনি পরিণত বয়সে প্রাকৃতিক বিজ্ঞান (Natural Science), চিকিৎসা বিজ্ঞান (Medical Science) ও দর্শন (Philosophy) চর্চায় মনোনিবেশ করেন। এরপর তিনি অধিকতর জ্ঞান লাভের জন্য বাগদাদে যান যা গ্রিক প্রজ্ঞা ও পরস্য সভ্যতার জ্ঞান অর্জনের জন্য মেধাবীদেরকে আকৃষ্ট করত। এ সময় বাগদাদে ধর্মীয় ও বৌদ্ধিক স্বাধীনতার পরিবেশ, বৈজ্ঞানিক অনুসন্ধান ও গবেষণাকে উদ্দীপ্ত করছিল। এভাবে আল-কিন্দির জ্ঞান জগতে ত্রিমাত্রিক সভ্যতার জ্ঞানের প্রভাব পড়ে যা তার প্রতি শিক্ষা সংস্কৃতির পৃষ্ঠপোষক আব্বাসীয় খলিফা আল-মামুনের (৮১৩-৮৩৩) দৃষ্টি আকর্ষণ করেছিল।^২



বাগদাদে পড়াশুনা সম্পন্ন করে সেখানেই তিনি বসতি স্থাপন করেন এবং এ শহরে একজন পন্ডিত ও চিকিৎসক হিসেবে বিশেষ খ্যাতি অর্জন করায় খলিফা মু'তাসিম বিল্লাহ (৮৩৩-৮৪২) তাঁকে রাষ্ট্রীয় পৃষ্ঠপোষকতা প্রদান করেন।^৩ এরপর খলিফা তাঁকে বাইতুল হিকমায় গ্রিক বই আরবিতে অনুবাদের দায়িত্বে নিয়োজিত করেন। গ্রিক বইসমূহ আরবিতে অনুবাদের মাধ্যমে আল-কিন্দি সেখানকার (গ্রীক) রত্নতুল্য জ্ঞান-বিজ্ঞানের সাথে পরিচিতি লাভ করে জ্যোতির্বিদ, চিকিৎসক ও রাজস্ব প্রশাসক হিসেবে সাম্রাজ্যকে সেবা প্রদান করেন। এ ছাড়াও তিনি দর্শন, যুক্তিবিদ্যা, গণিত, সঙ্গীত, জ্যোতির্বিদ্যা, জ্যামিতি, মনোবিজ্ঞানসহ নানা বিষয়ে পাণ্ডিত্যের স্বাক্ষর রেখেছেন। তিনি গ্রিক, ভারত ও পারস্যের জ্ঞান-বিজ্ঞানের যেকোনো শাখায় নিজস্ব মতামত প্রদান করতে পারদর্শী ছিলেন। এ মুসলিম মনীষী সম্পর্কে বলা হয় যে,

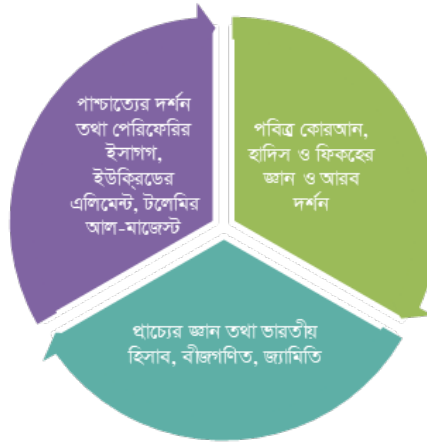
And the truth is that, as he shines solitary among the warlike illiterate Arabs, his countrymen had every right to boast of his personality. He soon became proverbial for his learning, depth of knowledge, and philosophical training. No one was more anxious to promote the cause of philosophy than Abu Yousaf, so much so that no one was called a philosopher except him.^৪

আবু আলি ইবনে সীনা (৯৭৬-৯৯৭)

আধুনিক চিকিৎসা বিজ্ঞানের জনক আবু আলী ইবনে সীনা সাসানী শাসক দ্বিতীয় নুহ ইবনে মানসুর এর শসনকালে ৯৮০ খ্রি. আধুনিক উজবেস্তানের বুখারায় জন্ম গ্রহণ করেন। ১০ বছর বয়সেই তিনি পবিত্র কোরআন মুখস্ত করেন ও সমসাময়িক প্রভাবশালী সাহিত্যের সাথে পরিচিত হন। এ সময় তার দু'বিষয়ের শিক্ষক ছিলেন ১. কোরআনের শিক্ষক ২. সাহিত্যের শিক্ষক। বাল্যকালেই পিতার নির্দেশে তিনি বুখারার বাজারে সবজি বিক্রেতা মাহমুদ আল-মাস্‌সাহীর নিকট হতে ভারতীয় হিসাব (হিসাব আল-হিন্দ), বীজগণিত ও জ্যামিতি বিষয়ে জ্ঞান লাভ করেন। এ মুসলিম মনীষী ইসমাইলীয় ফিকহ শাস্ত্র বিষয়ের অধ্যয়নের পর গৃহ শিক্ষক আব্দুল্লাহ হুসাইন ইবনে ইবরাহীম আল-তাবারী আল-নাটালির নিকট পেরিফেরির *ইসাগগ*^৫ (এরিস্টটলের দর্শন) অধ্যয়ন শুরু করেন। এ শিক্ষকের অধীনেই তিনি ইউক্লিডের *দি এলিমেন্ট* (জ্যামিতি বিষয়ক গ্রন্থ), টলেমির *আল-মাজেস্ট* (গণিত বিষয়ক গ্রন্থ) অধ্যয়ন করেন। এরপর তিনি প্রাকৃতিক বিজ্ঞান ও অধিবিদ্যা বিষয়ে পড়াশুনা করেন যা তাঁর জ্ঞানের দরজা খুলে দেয়, ক্রমান্বয়ে তিনি চিকিৎসা বিদ্যার প্রতি মনোনিবেশ করেন যা তার নিকট তেমন কঠিন বিষয় ছিল না।^৬ এ প্রসঙ্গে তিনি বলেন;

Next, I sought to know medicine, and so I read the books written on it. Medicine is not one of the difficult sciences, and therefore, I excelled in it in a very short time, to the point that distinguished physicians began to read the science of medicine under me. I cared for the sick, and there opened to me some of the doors of medical treatment that are indescribable and can be learned only from practice.^৭

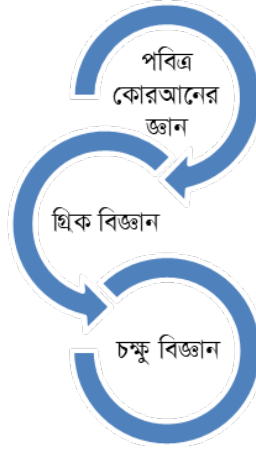
এরপর পুনরায় তিনি গভীরভাবে যুক্তিবিদ্যা ও দর্শনের সকল শাখায় অধ্যয়ন শুরু করেন। এ সময় তিনি প্রতিটি শব্দের ব্যবহার, বিশ্লেষণ ও যৌক্তিকতা বিষয়ে গভীরভাবে অনুসন্ধান করতেন যার সমাধান না করা পর্যন্ত তিনি ঘুমাতে পারতেন না। এভাবে জ্ঞান-বিজ্ঞানের নানা বিষয়ে দক্ষ হয়ে ওঠেন এবং সমাধানের এই ধারা তার মধ্যে অব্যাহত থাকে। এ প্রসঙ্গে তিনি বলেন; “Everything which I knew at that time is just as I know; I have not added anything to it to this day. Thus, I mustered the logical, natural and mathematical sciences and I had now reached the science of metaphysics.”^{৪৮} এরই ধারাবাহিকতায় তিনি এরিস্টটলের অধিবিদ্যা (metaphysics) ৪০ বারের অধিক অধ্যয়ন করেও কোন কিছু বুঝতে পারেননি তবে আবু নসর আল-ফারাবির অধিবিদ্যার উদ্দেশ্য (objects of metaphysics) অধ্যয়নের পর বিষয়টি বুঝতে সক্ষম হন। ১৮ বছর বয়সে তিনি সাসানীয়দের রাস্ত্রীয় গ্রন্থাগারে সংরক্ষিত বিজ্ঞানের সকল বই পড়ে সম্পন্ন করেন।^{৪৯} এ বিবরণ হতে ইবনে সীনার জগৎখ্যাত মনীষী হওয়ার মূলে নিম্নোক্ত ত্রি-মাত্রিক জ্ঞানের সমাহার ঘটেছিল বলে প্রতীয়মান হয়-



ইবনে হাইসাম (৯৬৫-১০৩৯)

বিজ্ঞানের ইতিহাসে ইবনে হাইসাম সবচাইতে প্রভাবশালী ব্যক্তিদের মধ্যে অন্যতম।^{৫০} আব্বাসীয় শাসনামলে (৭৫০-১২৫৮) দক্ষিণ-পূর্ব ইরাকের বসরা নগরীতে জন্ম গ্রহণ করেন। এ মুসলিম মনীষী জ্ঞান-বিজ্ঞানের নানা শাখায় অবদানের জন্য জগৎ বিখ্যাত হয়ে আছেন। তিনি একাধারে গণিতজ্ঞ, জ্যোতির্বিদ, দার্শনিক, চিকিৎসক, পদার্থবিদ, বিশেষত তিনি চক্ষু বিজ্ঞানের জনক হিসেবে সর্বাধিক প্রসিদ্ধ।^{৫১} তাঁর সম্পর্কে বলা হয় ‘He was one of the more productive Arabic Scientists of the middle ages.’ তিনি আলো সম্পর্কে যে তত্ত্ব দেন তা দার্শনিক ইউক্লিড ও টলেমীকেও ছাড়িয়ে যায় যা ইউরোপে প্রায় ৬ শতাব্দী যাবৎ প্রভাব বিস্তার করে আসছিল।^{৫২} এ মনীষী যৌবনে বিবিন্ন ধর্ম বিষয়ে গবেষণা করে এই সিদ্ধান্তে উপনীত হন যে সত্য এক (Truth is One)। তিনি এ চরম সত্যের সন্ধান পেয়েছিলেন এরিস্টটল ও তিনটি দার্শনিক বিজ্ঞানের মাঝে; ১. গাণিতিক বিজ্ঞানে (গণিত, জ্যোতির্বিদ্যা, আলোক বিজ্ঞান এবং সঙ্গীত), ২. প্রাকৃতিক দর্শনে, ৩. ধর্মতত্ত্বে। এছাড়াও তিনি উপলব্ধি করেন যে ‘There is only one truth, and that the differences in the doctrines must be differences in approach.’^{৫৩}

তাঁরই লেখা (১০২৭) সংক্ষিপ্ত আত্মজীবনীতে দেখা যায় তিনি গণিত, জ্যোতির্বিদ্যা, আলোকবিদ্যা, যুক্তিবিদ্যা, প্রকৃতিবিদ্যা ধর্মতত্ত্ব, চিকিৎসাবিদ্যা ইত্যাদি বিষয়ে ৭০ টি গ্রন্থ রচনার কথা উল্লেখ করেছেন। মূলত তিনি জ্যোতির্বিজ্ঞান, আলোকবিজ্ঞান ও গণিতশাস্ত্রে গুরুত্বপূর্ণ অবদান রাখেন এবং প্রভাবশালী জ্যোতির্বিদ টলেমির দেওয়া তত্ত্বের ভুল প্রমাণ করেন।^{৫৪} ফাতেমীয় শাসক খলিফা আল-হাকিমের (৯৯৬-১০২১) শাসনামলে তিনি ইরাক হতে মিশরে গমন করেন। জীবনের সায়াহ্নে তিনি আল-আজহার মসজিদে অধ্যাপনা ও গ্রিক জ্ঞান-বিজ্ঞানের বই (ইউক্লিডের দি এলিমেন্ট, আল-মাজেস্ট প্রভৃতি) অনুবাদ করে জীবিকা নির্বাহ করতেন।^{৫৫} এ মুসলিম মনীষীর বিজ্ঞানে অবদান ও নানা কর্মের মাধ্যমে প্রমাণিত হয় যে তাঁর জ্ঞান জগতে নিম্নোক্ত বিষয়সমূহের সমন্বয় ঘটেছিল-



আল-বিরুনী (৯৭৩-১০৫১)

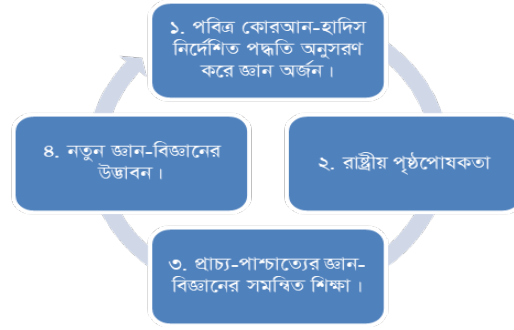
আবু রায়হান মোহাম্মাদ ইবনে আহমদ আল-বিরুনী খাওয়ারিজমের বিরুন শহরে জন্ম গ্রহণ করেন। এ মুসলিম মনীষী জীবনের প্রথম ২৫ বছর খাওয়ারিজমে আল-উলুম আল-আরাবিয়াহ (ফিকহ, ধর্মতত্ত্ব, ব্যাকরণ) এবং উলুম আল-আজমিয়াহ (গণিত, জ্যোতির্বিদ্যা ও চিকিৎসা) বিষয়ে অধ্যয়ন করেন।^{১৬} আল-বিরুনী ছিলেন খুবই তীক্ষ্ণ, বিশ্লেষণধর্মী ও বিজ্ঞানমনোজ্ঞ, যার দৃষ্টান্ত শৈশবকালে খাওয়ারিজমে বাইজান্টাইনসহ যে সকল বণিক আসতেন তাদের নিকট হতে স্ব স্ব দেশের পরিবেশ, ভাষা, সংস্কৃতি ইত্যাদির বৈশিষ্ট্য জানতেন ও তা লিখে রাখতেন। একইসাথে, তিনি ঐ সকল বণিকদের অঞ্চলের পরিবেশের বিভিন্ন বিষয়ের নাম নিজ ভাষায় লিখে নিতেন। বাল্যকালের পরে তিনি রাষ্ট্রীয় পৃষ্ঠপোষকতায় শিক্ষক জ্যোতির্বিজ্ঞানী ও গণিতজ্ঞ আবু নসর মানসুরের নিকট বিজ্ঞানের নানা বিষয়ে জ্ঞান লাভ করেন।^{১৭} এ জগৎ বিখ্যাত মনীষী সম্পর্কে মার্কিন ইতিহাসবিদ আর্থার উপম পোপ (১৮৮১-১৯৬৯) নিম্নোক্ত মন্তব্য করেন;

Alberuni must rank high in any list of the world's great scholars. No history of mathematics, astronomy, geography, anthropology, or history of religion is complete without acknowledgement of his immense contribution. One of the outstanding minds of all time, distinguished to a remarkable degree by the essential qualities which have made possible both science and social studies. Al-Biruni is a demonstration of the universality and timelessness of a great mind. One could compile a long series of quotations from Al-Biruni, written a thousand years ago that anticipate supposedly modern intellectual attitudes and methods.^{১৮}

আব্দুর রহমান ইবনে মোহাম্মাদ ইবনে খালদুন (১৩৩২-১৪০৬)

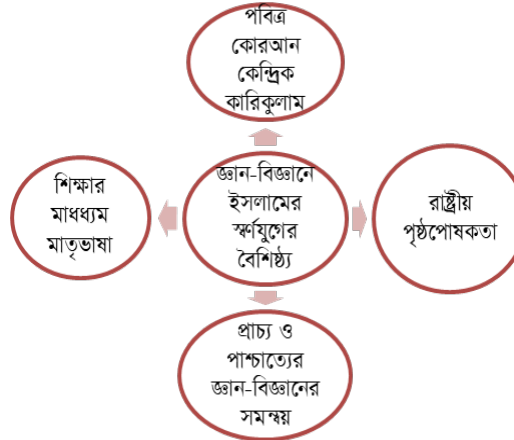
মুসলিম স্পেন ফেরৎ সম্ভ্রান্ত এক আরব পরিবারে চতুর্দশ শতকের তৃতীয় দশকের শুরুতে তিউনিসিয়ায় ইবনে খালদুন জন্মগ্রহণ করেন। পারিবারিক স্বচ্ছলতা ইবনে খালদুনের পড়ালেখায় অনুকূল পরিবেশ তৈরী করে দিয়েছিল। ইবনে খালদুনের শিক্ষক আল-আবিলির তিউনিসিয়া, ফেজ, গ্রানাডা, বিসকারা ও মিশর হতে অর্জিত বৈচিত্রময় জ্ঞান তাঁকে বিজ্ঞান শিক্ষায় অনুপ্রাণিত করেছিল। এই মুসলিম মনীষীর শিক্ষা জীবন শুরু হয়েছিল পবিত্র কোরআন, হাদিস ও তত্ত্বজ্ঞান অধ্যয়নের মধ্যদিয়ে। এরপর তিনি দার্শনিক বিজ্ঞান, যুক্তি, গণিত, জ্যোতির্বিদ্যা, চিকিৎসা ইত্যাদি বিষয়ে অধ্যয়ন করেন যা তাঁকে একজন সত্যিকারের জ্ঞান পিপাসুতে পরিণত করেছিল। পড়ালেখা শেষে তিনি সরকারী দাপ্তরিক কার্যবিবরণী লেখা ও প্রশাসন পরিচালনা বিষয়ে প্রশিক্ষণ গ্রহণ করে অসাধারণ দক্ষতা অর্জন করেন।^{১৯} বৈচিত্রময় শিক্ষাই তাকে একজন তাত্ত্বিক, দার্শনিক, ইতিহাসবিদ, অর্থনীতিবিদ, ভূগোলবিদ, রাজনীতিবিদ, আইনজ্ঞ, সমাজবিজ্ঞানী, কূটনীতিক হতে সাহায্য করেছিল।^{২০} এ প্রসঙ্গে গবেষক তাঘী বলেন; 'Ibn Khaldun was made aware of tendencies in scientific, religious, political, and administrative activities at a very early age.'^{২১}

উপরোল্লিখিত মুসলিম মনীষীদের জ্ঞানী হওয়ার পথ ও পদ্ধতি হতে নিম্নোক্ত ত্রি-মাতৃক জ্ঞানের সমাহারের উজ্জল দৃষ্টান্ত লক্ষ্য করা যায়-



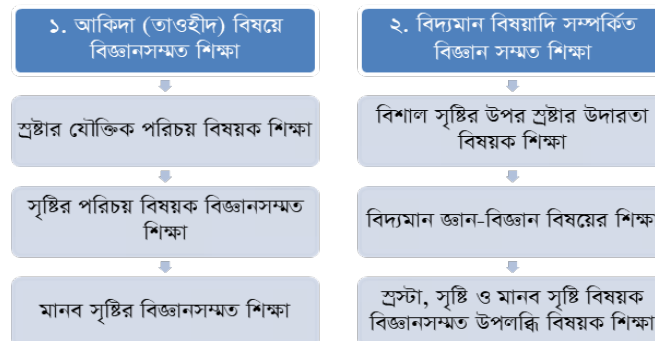
জ্ঞান-বিজ্ঞানের বিকাশে ইসলামের স্বর্ণ যুগের বৈশিষ্ট্য

৬১০ খ্রিস্টাব্দে পবিত্র কোরআন অবতীর্ণের মধ্যদিয়ে অজ্ঞতার বিরুদ্ধে জ্ঞান-বিজ্ঞানের এক ঐতিহাসিক বিপ্লবের সূচনা হয়। এ যুগান্তরকারী বিপ্লব আরবদেরকে অজ্ঞতার তকমা সরিয়ে জ্ঞান-বিজ্ঞানের নানা শাখার জনকে (Founder Father) রূপান্তর করেছিল। পবিত্র এ গ্রন্থে পরম বাস্তবতা (Absolute Reality) অর্থ্যাৎ একত্ববাদ ও চূড়ান্ত সার্বভৌমত্ব প্রমাণে মহান আল্লাহ আপেক্ষিক বাস্তবতা (Relative Reality) তথা সৃষ্টির নানা বিষয়ের বর্ণনা তুলে ধরেছেন। অধিকন্তু, মহাজগত সৃষ্টি, গ্রহ-নক্ষত্রের নির্দিষ্ট কক্ষপথে নিয়ম মেনে ভ্রমণ, দিন-রাত্রির পরিবর্তন, মানব জাতির সৃষ্টি, উদ্ভিদ জগত, প্রাণী জগত, সভ্যতার উত্থান-পতনের ইতিহাস ইত্যাদি মহান রবের (inferentially) অস্তিত্বের প্রমাণ বহন করে। ফলে, দেখা যায় ইসলামের স্বর্ণযুগে যে সকল মনীষী জ্ঞান-বিজ্ঞানের নানা শাখায় অবদান রেখেছেন তাঁরা প্রত্যেকেই ছিলেন বহুবিদ্যায় পারদর্শী (Polymath)। এ সমৃদ্ধির মূলে যে বিষয়সমূহ অসামান্য অবদান রেখেছিল তা পর্যালোচনা করলে নিম্নোক্ত বৈশিষ্ট্য লক্ষ্য করা যায়-



পবিত্র কোরআন কেন্দ্রিক কারিকুলাম

প্রজ্ঞাময় কোরআনের বিজ্ঞানময় ঐতিহাসিক কারিকুলাম (পবিত্র কোরআনে প্রথম অবতীর্ণ সূরা আ'লেকের প্রথম পাঁচ আয়াতের আলোকে) ২টি স্তরে ৬টি বিষয়কে অন্তর্ভুক্ত করে এবং প্রতিটি স্তর ত্রি-মাত্রিক জ্ঞানের সমন্বয়ে গঠিত-



রাষ্ট্রীয় পৃষ্ঠপোষকতা

জ্ঞান-বিজ্ঞানের স্বর্ণযুগের সূচনাতেই জ্ঞান পিপাসু মুসলিমগণ বিজ্ঞান (Science), চিকিৎসা (Medicine) ও দর্শন (Philosophy) বিষয়ে গভীর আগ্রহ দেখাতেন এবং অবদানও রেখেছিলেন। এরই ধারাবাহিকতায়, ইসলামের স্বর্ণযুগে অসংখ্য বিদ্যানুরাগী শাসকের আবির্ভাব ঘটেছিল যারা জ্ঞান-বিজ্ঞানের উন্নয়নের লক্ষ্যে পৃথিবীর যেকোনো প্রান্তে জ্ঞানের নতুন কথা শোনা মাত্রই তার প্রতি আগ্রহ দেখিয়েছেন, দিয়েছেন অর্থনৈতিক, রাজনৈতিক, অবকাঠামো উন্নয়নসহ রাষ্ট্রীয় সকল ধরনের পৃষ্ঠপোষকতা যেমন;

- আমিরে মুয়াবিয়া (৬০২-৬৮০), ইবনে আছাল নামক একজন খ্রিস্টানকে চিকিৎসক ও অনুবাদক হিসেবে নিয়োগ দেন।
- খলিফা মারওয়ান বিন হাকাম (৬৮৪-৬৮৫), মাসারযাবিস নামক একজন ইহুদীকে চিকিৎসক ও অনুবাদক হিসেবে নিয়োগ দেন।
- ওমর বিন আব্দুল আযীয (৭১৭-৭২০), ইবনে আবজার নামক একজন খ্রিস্টানকে চিকিৎসক ও অনুবাদক হিসেবে নিয়োগ দেন, পরবর্তিতে তিনি ইসলাম ধর্মে দিক্ষীত হন।
- আব্বাসীয় খলিফা আবু জাফর আল মানসুর (৭৫৪-৭৭৫), দর্শন বিষয়ক গ্রীক ক্ল্যাসিক্যাল একটি পাণ্ডুলিপির জন্য রোমান সম্রাট ৫ম কনস্টানটাইনকে (৭৪১-৭৭৫) এক পত্র মারফত অনুরোধ জানিয়েছিলেন।^{২২}
- খলিফ হারুন অর রশিদ (৭৮৬-৮০৯) বিজ্ঞান একাডেমি বা বাইত আল হিকমা প্রতিষ্ঠা করেন।
- খলিফা আল মামুন (৮১৩-৮৩৩) রোমান সাম্রাজ্য হতে এরিস্টটলের লেখা দর্শন বিষয়ের বইসমূহ বাগদাদে নিয়ে আসেন, ইত্যাদি।

পর্যায়ক্রমে, ইসলামের অমীয়াবাণী আরব ভূ-খন্ড অতিক্রম করে প্রাচ্য ও পাশ্চাত্যের বিস্তৃত অঞ্চলে ছড়িয়ে পড়ার সাথে সাথে সমকালীন বিশ্বের জ্ঞান-বিজ্ঞানের নানা কেন্দ্রের সাথে এর পরিচিতি হতে থাকে। বিশেষকরে মিশর, ভারত, গ্রিস, আন্দালুসিয়া ইত্যাদি। তারই ধারাবাহিকতায় সপ্তম শতাব্দীর মধ্য ভাগ হতে ত্রয়োদশ শতাব্দীর মধ্যভাগ পর্যন্ত সময়কালে মুসলিম শাসকদের অকৃত্রিম পৃষ্ঠপোষকতায় মুসলিম মনীষীগণ জ্ঞান-বিজ্ঞান তথা গণিত, জ্যোতির্শাস্ত্র, চিকিৎসা, রসায়ন, দর্শন, অর্থনীতি, কৃষি, শিল্প ইত্যাদি ক্ষেত্রে উদ্ভাবন ও নতুনত্ব আনয়নে এক নব যুগের সৃষ্টি করে যা ইসলামের স্বর্ণ যুগ নামে পরিচিত। এছাড়াও মুসলিম দার্শনিক ইবনে খালদুন একটি কল্যাণকর রাষ্ট্রকে ৫টি জিনিস সংরক্ষণের প্রতি বিশেষভাবে গুরুত্বারোপ করেছেন ১. আদ-দ্বীন বা ধর্ম, ২. আন-নাফস বা আত্মা, ৩. আব্বুল বা জ্ঞান, ৪. আন-নাসল বা বংশ, ৫. মাল বা সম্পদ।^{২৩} তাই প্রবাদ বাংলার একটি প্রবাদ বাক্য “যতনে তরুলতার বৃদ্ধি পায়, অযতনে মহীরুহও মলীন হয়।”

শিক্ষার মাধ্যম মাতৃভাষা

(لِّلْعَالَمِينَ لَأَيُّبُ ذَلِكَ فِي إِنَّ وَلَوْكُمْ أَلْسِنَتِكُمْ وَأَخْتَلَفُ وَالْأَرْضِ السَّمُوتِ خَلْقُ عَائِيهِ وَمِنْ) আকাশসমূহ ও পৃথিবী সৃষ্টি, ভাষাসমূহ ও রঙসমূহের বৈচিত্র্যের মাঝে, যার মাধ্যে রয়েছে জ্ঞানীদের জন্য নিদর্শন।^{২৪} অধিকন্তু, প্রত্যেক নবী-রাসূলকে তার নিজ নিজ গোত্রীয় ভাষা দিয়ে পাঠানো হয়েছে যাতে করে তাঁরা বিষয়টি ভালোভাবে বর্ণনা করতে পারে (هُم لِّيَبَيِّنَ قَوْمِهِ بِلِسَانٍ إِلَّا رَسُولٌ مِّنْ أَرْسَلْنَا وَمَا) এমনকি নবী সুলাইমান (আ.) পাখির ভাষাও শিক্ষা দেওয়া হয়েছিল^{২৫} যার মাধ্যমে তিনি পক্ষিকুলের সাথে যোগাযোগ করতে পারতেন যা প্রমাণ করে বোধগোম্যযোগ্য ভাষার গুরুত্ব অপরিসীম। কেননা, মাতৃভাষার মাধ্যমে শিক্ষার ও জ্ঞান-বিজ্ঞানের প্রসার যত দ্রুত সম্ভব অন্য কোনো ভাষায় তা ততটাই অসম্ভব যার উজ্জল দৃষ্টান্ত ইসলামের স্বর্ণযুগ। এ সময় চারিদিকে ইসলামের বিজয়ের ফলে আরবি ভাষার মর্যাদা অনেকাংশে বৃদ্ধি পায় যেমন মিশর জয়ের পর সাধারণ মানুষের মাঝে ব্যাপকভাবে আরবি ভাষার চর্চা শুরু হয়। ফলে মিশরের কপটিক (মিশরীয় খ্রিস্টানদের গীর্জায় ব্যবহৃত ভাষা) ভাষাকে সরিয়ে আরবি ভাষার লিঙ্গুয়া-ফ্রাঙ্কা ভাষার মর্যাদায় উন্নীত হয়। গ্রিক, সিরীয়, পারসীয়, সংস্কৃত ভাষার গ্রন্থাদী আরবি ভাষায় অনুবাদ করা হয়। এভাবে আরবের জ্ঞানী-গুণী মনীষীগণ নিজ ভাষায় বিভিন্ন অঞ্চলের জ্ঞান-বিজ্ঞান সম্পর্কে পরিচিত হওয়ার সুযোগ লাভ করে। এছাড়াও তৎকালীন মুসলিম শাসকবৃন্দ যখনই যেখানেই যেকোনো ভাষার বিখ্যাত কোনো জ্ঞানীর প্রসিদ্ধ লেখার সন্ধান পেতেন তাৎক্ষণিকভাবে তা সংগ্রহ করে নিজ ভাষা তথা আরবি ভাষায় অনুবাদ করতেন, সংগ্রহ করতেন ও জ্ঞান অন্বেষণকারীদের মাঝে বিতরণ করতেন।

আমিরে মুয়াবিয়াই (৬০২-৬৮০) ইবনে আসাল নামক এক খ্রিস্টান চিকিৎসক হামসের ম্যাজিস্ট্রেট হিসেবে নিয়োগ দেন। পরবর্তিতে তিনি খলিফার জন্য চিকিৎসা সংক্রান্ত বেশ কিছু সংখ্যক পাণ্ডুলিপি আরবি ভাষায় অনুবাদ করেন যার মাধ্যমে ইসলামে অনুবাদের যুগের সূচনা হয়। খালিদ (মুয়াবিয়া রা. এর নাতি) খ্রিস্টান পণ্ডিতদের হতে রসায়ন (Chemistry) বিষয়ে জ্ঞান লাভ করে একই বিষয়ে আরবি ভাষায় তিনটি গ্রন্থ রচনা করেন। একই সাথে ৪টি ক্ল্যাসিক্যাল বই আরবিতে অনুবাদে পৃষ্ঠপোষকতা প্রদান করেন যেমন; ১. *কিতাব আল হারারাত*, ২. *কিতাব আল শিফাত আল কাবির*, ৩. *কিতাব আল শিফাত আল সাগির*, ৪. *কিতাব ওয়াসিয়াহ ইল'ইল ইবনুহু ফিল সান'আ*।^{২৭} উল্লেখিত এ সকল গ্রন্থাদি তৎকালীন মুসলিম সমাজে কেমিস্ট্রি বিষয়ে জ্ঞান অর্জনের প্রতি আগ্রহ ও ইসলামি রেনেসার পথকে প্রসারিত করেছিল। এ সময় কপটিক ভাষায় লিখিত চিকিৎসা সংক্রান্ত প্রচুর সংখ্যক বই আরবি ভাষায় অনুবাদ করা হয়। খলিফা মারওয়ান বিন হাকাম (৬৮৪-৬৮৫) ইহুদী চিকিৎসক মাসেরজাওয়াইসকে দিয়ে খ্রিস্টান পাদ্রি আরুনের ঔষধ প্রস্তুত প্রণালী বিদ্যা বিষয়ক একটি বই সিরীয় ভাষা হতে আরবি ভাষায় অনুবাদ করেন। অধিকন্তু, আলেকজান্দ্রিয়ার চিকিৎসক ইসলাম গ্রহণ করায় খলিফা ওমর বিন আব্দুল আজীজ (৬৮২-৭২০) তাঁকে স্বাস্থ্য বিভাগের প্রধান হিসেবে নিয়োগ দেন।^{২৮}

পাশ্চাত্য-প্রাচ্যের জ্ঞান-বিজ্ঞানের সমাহার

বিশ্ব জাহানের মহান স্রষ্টা মানব জাতিকে সৃষ্টি করেছেন একই নারী ও পুরুষ হতে এবং বিভিন্ন জাতিতে বিভক্ত করেছেন যাতে করে তারা একে অপরের হতে উপকৃত হতে পারে (وَقَبَائِلَ شُعُوبًا وَجَعَلْنَكُمْ وَأُنثَى ذَكَرٍ مِّنْ خَلْقِنَا إِنَّ الْإِنْسَانَ لِرَبِّهِ لَكَنَافٍ)^{২৯} উল্লেখিত সময়ে জ্ঞান-বিজ্ঞানে সমৃদ্ধি আনয়নে জ্ঞান পিপাসু মুসলিম শাসকবৃন্দ ২টি নীতি গুরুত্বসহকারে ব্যবহার করতেন ১. অর্থ বিনিয়োগ ও ২. কূটনীতি। এ ক্ষেত্রে তারা সমসাময়িক জ্ঞান-বিজ্ঞানের প্রসিদ্ধ কেন্দ্র তথা গ্রিক, সিরিয়া, পারস্যের ও ভারত হতে চিকিৎসা (Medicine), গণিত (Mathematics) ও জ্যোতির্বিদ্যা (Astronomy) বিষয়ক পাণ্ডুলিপিসমূহ অসামান্য গুরুত্বসহকারে বিবেচিত হতো যার মাধ্যমে তারা পাশ্চাত্য ও প্রাচ্যের জ্ঞানকে একই জায়গায় এবং একটি অক্ষ রেখায় নিয়ে এসেছিলেন যা এক নব যুগের সূচনা করেছিল। যেমন-

আব্বাসীয় দ্বিতীয় খলিফা আবু জাফর আল মানসুর (৭৫৪-৭৭৫) সমসাময়িক পণ্ডিতদের মধ্যে অন্যতম জ্ঞান পিপাসু ও বিদ্যানুরাগী ছিলেন, তিনি জ্ঞান-বিজ্ঞানের উন্নয়ন সাধনে প্রভূত উন্নয়ন সাধন করেন। তারই পৃষ্ঠপোষকতায় গভীর জ্ঞানের অধিকারী বিখ্যাত অনুবাদক আব্দুল্লাহ ইবনে মুকাফ্ফা (৭১৬-৭৭৮) প্রাচীন ভারতীয় জ্ঞান-বিজ্ঞানের সংস্কৃত ভাষায় রচিত বিখ্যাত বই *পঞ্চতন্ত্রকে*^{৩০} *কালিলা ওয়া দিমনা* নামে আরবি ভাষায় অনুবাদসহ অসংখ্য বইয়ের আরবি অনুবাদ করেন। ৭৭৩ সনে ভারতীয় পণ্ডিতদের একটি দল ব্রহ্মগুপ্তের *সিদ্ধান্ত*^{৩১} গ্রন্থটিসহ বাগদাদ ভ্রমণে আসেন এবং এ গ্রন্থটি সিন্দ-হিন্দ নামে মোহাম্মাদ ইবনে ফাহজারি অনুবাদ করেন। নাওবাক্ত নামক এক বিখ্যাত পারসিক অনুবাদক ইসলাম গ্রহণ করে খলিফা মানসুরের দরবারের একজন বিখ্যাত অনুবাদক হিসেবে প্রসিদ্ধি লাভ করেন। সিরীয় খ্রিস্টান চিকিৎসক জুরিস বিন বখতিসু খলিফা মানসুরের ব্যক্তিগত চিকিৎসার জন্য পরিবারসহ বাগদাদে আসেন এবং খলিফার পৃষ্ঠপোষকতায় গ্রিক মেডিকেলের অসংখ্য গ্রন্থ আরবি ভাষায় অনুবাদ করেন। খলিফার পৃষ্ঠপোষকতায় বাত্রিক নামক এক খ্রিস্টান চিকিৎসক চিকিৎসাবিদ্যা বিষয়ে প্রচুর বই আরবি ভাষায় অনুবাদ করেন।^{৩২}

খলিফা হারুন অর রশিদ (৭৮৬-৮০৯) জ্ঞান-বিজ্ঞানের নানা শাখার গ্রন্থাদি বিভিন্ন অঞ্চল হতে সংগ্রহ করে একত্রিত করতেন যা *খিজানাত আল কুতুব* নামে পরিচিতি লাভ করেন যার সূচনা হয়েছিল খলিফা আবু জাফর আল মানসুর ও মোহাম্মাদ আল মাহদির (৭৭৫-৭৮৫) শাসনামল হতেই। এ সময় খলিফা হারুন অর রশিদ বাইত আল হিকমাহ প্রতিষ্ঠা করেন যা বিজ্ঞান একাডেমি হিসেবে কাজ করত। তিনি এ একাডেমিতে Classical books অনুবাদের লক্ষ্যে যোগ্যতা অনুসারে নানা ভাষা ও ধর্মীয় পণ্ডিতদের নিয়োগ দিতেন। খলিফা হারুন দীর্ঘ দিন অসুস্থ থাকার পর ভারতীয় চিকিৎসক মানকা আল হিন্দিকে বাগদাদে আমন্ত্রণ জানান, তিনি খলিফাকে অল্প সময়ের মধ্যে সারিয়ে তোলেন যার সুনাম চারিদিকে চরিয়ে পড়ে। এ ছাড়াও তিনি খলিফার পৃষ্ঠপোষকতায় সংস্কৃত ভাষায় রচিত অসংখ্য বই আরবি ও ফার্সি ভাষায় অনুবাদ করেন। এই খলিফার অধীনেই ইবনে দাহান নামক আরেক ভারতীয় চিকিৎসক বাগদাদের ব্রামকা হাসপাতালের প্রধান হিসেবে নিয়োগ লাভ করেন, সংস্কৃত হতে আরবি ভাষায় অনূদিত গ্রন্থাদির তত্ত্বাবধায়ক হিসেবেও কাজ করেন। তার অন্যতম প্রসিদ্ধ কাজ ছিল সংস্কৃত ভাষায় রচিত *সুশ্রুত-সংহিতা*^{৩৩} গ্রন্থের আরবি ভাষায় অনুবাদ।

৮২৫ সনে খলিফা আল মামুন (৮১৩-৮৩৩) রোমান সম্রাট দ্বিতীয় মাইকেলের (৮২০-৮২৯) নিকট দার্শনিক এরিস্টটলের দর্শন সংক্রান্ত পাণ্ডুলিপিসহ অন্যান্য প্রসিদ্ধ দার্শনিকদের বই পাঠানোর অনুরোধ জানিয়ে চিঠি দিলে সম্রাট মাইকেল ৫টি উটভর্তি বই পাঠিয়ে দেন। খলিফা মামুন এ সকল বই অনুবাদের জন্য অত্যন্ত দক্ষ ও যোগ্য পণ্ডিতদের নিয়োগ দেন যাদের মধ্যে অন্যতম ছিলেন হুনায়েন ইবনে ইসহাক (৮০৯-৮৭৭), আবু ইউসুফ ইবনে ইসহাক আল কিন্দি (৮০০-৮৭৩)। এ সময় বাগদাদে গ্রিক দর্শন চর্চার একটি বিশিষ্ট ধারায় পরিণত হয়েছিল। খলিফা মামুন জ্ঞান-বিজ্ঞানের উন্নয়ন পরিধি ব্যাপকভাবে বৃদ্ধি করলে বাইত আল হিকমাহ ইসলামি জ্ঞান-বিজ্ঞান অনুশিলনের একটি কেন্দ্রে পরিণত হয় এবং এর বিভিন্ন শাখার প্রভূত উন্নয়ন সাধিত হয়। বিশেষ করে গ্রিক চিকিৎসা বিজ্ঞানের উপর গভীরভাবে চর্চা শুরু হয়।

এ সময় যে সব গ্রিক চিকিৎসাবিদ ও দার্শনিকদের গ্রন্থাদী আরবি ভাষায় অনুবাদ হয় তাদের মধ্যে অন্যতম Hippocrates (460-360 BCE), Plato (428-348), Aristotle (384-322), Euclid (300), Archimedes (287-212), Galen (131-201), Ptolemy (90-168)। এ সকল কাজের মূলে ছিল মুসলিম শাসক তথা খলিফা মামুনের উৎসাহ ও অনুপ্রেরণা যার ফলে দেখা যায় ব্যক্তিগত উদ্যোগেও বিভিন্ন স্থানে মানমন্দির ও হাসপাতাল প্রতিষ্ঠা করে জ্ঞান-বিজ্ঞানের চর্চা হতে থাকে। ফলশ্রুতিতে খুব অল্প সময়ে মুসলিম দার্শনিক, চিকিৎসক, ভূগোলবিদ, জ্যোতির্বিদ, রসায়নবিদ জ্ঞান-বিজ্ঞানের নানা শাখায় প্রভূত সাফল্য অর্জন করেন। আর যারা বিভিন্ন ক্ষেত্রে সফলতার স্বাক্ষর রাখতেন তাঁদেরকে ধর্ম-বর্ণ নির্বিশেষে রাষ্ট্রীয়ভাবে সমাদৃত করা হতো। এ প্রসঙ্গে Donald Campbell বলেন;

Donald Campbell Arabian Medicine acquired much from the East, for Indian Professors of medicine were resident at Baghdad during the reign of the Caliph Harun-r-Rashid; but the ultimate foundations of the medicine of the Arabic scholars of Islam were the medical writings of the classical period and those Greek authors whose works were eventually translated into Arabic during the Golden Age of Arabian Culture (750-850).³⁴

উপসংহার

আলোচনান্তে এ সিদ্ধান্তে উপনীত হওয়া যায় যে, আধুনিক সভ্যতার বিকাশে জ্ঞান-বিজ্ঞানের অবদান অসামান্য যার প্রায় প্রতিটি শাখার প্রতিষ্ঠাতা ছিলেন মুসলিম জ্ঞানী ও গুণীগণ। এ অসামান্য অবদানের মূলে ছিল পবিত্র কোরআন নির্দেশিত কারিকুলাম, মুসলমানদের গুণগত শিক্ষা ব্যবস্থাপনা, রাষ্ট্রের কার্পণ্যহীন পৃষ্ঠপোষকতা, প্রাচ্য ও প্রাচ্যাত্যের জ্ঞানের সমন্বয় ও জ্ঞানী-গুণীদের অদম্য সাধনা। কিন্তু বর্তমান সময়ে এ সকল বৈশিষ্ট্য বিরল যার ফলে বিশ্বের প্রতিটি প্রান্তে মুসলমানগণ এক অনগ্রসর জাতিতে পরিণত হয়েছে যা গুণগত শিক্ষাব্যবস্থার অব্যবস্থাপনাকে দায়ী করে। এ যুগে পৃথিবীর মোট জনগোষ্ঠীর প্রতি চার জনের ১ জন (২৫ শতাংশ) মুসলমান, ১৯৫ টি রাষ্ট্রের মধ্যে প্রায় ২৯ শতাংশ ৫৭ টি মুসলমানদের, মোট সম্পত্তির ৬১ শতাংশ মুসলমানদের। মুসলমানদের এ প্রাচুর্য থাকা সত্ত্বেও জ্ঞান-বিজ্ঞানে তাঁদের অবদান ০.০১ শতাংশ যার মূলে রয়েছে গুণগত শিক্ষার অব্যবস্থাপনা। তাই রাষ্ট্রীয় সদিচ্ছা, পবিত্র কোরআন কেন্দ্রিক কারিকুলাম, পৃথিবীর নানা প্রান্তের জ্ঞান-জ্ঞানের সমন্বয়, জ্ঞানী-গুণীদের বিজ্ঞানসম্মত উপায়ে জ্ঞান-বিজ্ঞানের নিরলস গবেষণা এ নিশ্চল জাতিসত্তাকে আবার স্বর্ণযুগে ফিরিয়ে আনতে পারে বলে এ গবেষণা মনে করে। এই প্রসঙ্গে মার্কিন মুসলিম তাত্ত্বিক তারিক রামাদান বলেন “Respect for diversity, human solidarity and cultural and artistic creativity should also be taught; such are the schools we need today, and they should combine traditional methods with more innovative approaches in order to take up the challenges of contemporary times.”³⁵

টীকা ও তথ্যনির্দেশ

^১ যে ধরনের শিক্ষা বা Lesson প্রদান করা হবে তার Application বা experiment বা বাস্তব জীবনে প্রয়োগের জন্য ক্ষেত্র থাকবে এবং সে অনুযায়ী Pattern আদর্শ বা উদ্ভাবনের ভিত্তি তৈরী হবে। এ গবেষণায় মুসলিম মনীষীদের জীবনে এ Theoretical Framework এর বাস্তবায়ন লক্ষ্য করা যায়। শিক্ষার মান উন্নয়নে পরবর্তী গবেষণা কর্মে LAP (Lesson, Application, and Pattern) একটি তাত্ত্বিক কাঠামো হিসেবে অবদান রাখতে পারে।

^২ Fuad N. Nucho, *Al-Kindi's treatises on first philosophy: Translation, Introduction and Notes*, (Philadelphia, The Dropsie College: An Unpublished Ph.D., Dissertation, 1969), 18-19.

^৩ Alfred Lyon Ivry, *Al-Kindi's First Philosophy and Cognate texts: Translation and Commentary*, (University of Oxford: An unpublished PhD thesis, 1970), 2.

- ^৪ Mutazid Waliur Rehman, “Al-Kindi and His Philosophy”, *Annals of the Bhandarkar Oriental Research Institute*, vol. 2, (1920-21), 98.
- ^৫ পেরিফেরীর ইসাগগ (সংক্ষিপ্ত ভূমিকা) মূলত দার্শনিক এরিস্টটলের ৫টি ধারণার উপর ভিত্তি করে লেখা দর্শনের একটি মূল্যবান গ্রন্থ। এ ধারণা ৫টি ছিল; ১. জেনাস (Genus) বা বংশ বা প্রজন্মের ধারণা, এটি দ্বারা একই শ্রেণির উদ্ভিদ বা প্রাণীকে নির্দেশ করে যা পরিবার হতে ছোট তবে স্পিসিস হতে বড় ২. স্পিসিস (Species) প্রাণী বা উদ্ভিদের একটি গ্রুপ যা এক অপরের সাথে বংশ বৃদ্ধি করতে সক্ষম ৩. ডিফারেন্সিয়া (Differentia) বা স্বতন্ত্রতা যা অন্য জেনাস এবং স্পিসিস হতে পৃথক করে ৪. সম্পত্তি বা Property ৫. Accident বা আকস্মিক দৃষ্টান্ত), এটি একটি সহজ এবং যান্ত্রিক চিকিৎসার সাথে সম্পর্কিত যা এরিস্টটলের দ্বারাই সর্বাধিক ব্যবহৃত হয়েছিল। এটি পূর্ব ও পশ্চিমে এরিস্টটলীয় যুক্তিবিদ্যার সবচেয়ে স্পষ্ট ও বহুল ব্যবহারিক ম্যানুয়েল হিসেবে ব্যবহৃত হয়েছিল।
- ^৬ William Edward Gohlman, *The Life of ibn Sina: A Critical Edition and Annotated Translation*, (University of Michigan: An unpublished PhD thesis, 1971), 23-32.
- ^৭ *Ibid.*, 32-34.
- ^৮ *Ibid.*, 38-40.
- ^৯ *Ibid.*, 42-44.
- ^{১০} Y. Tazvi Langermann, “Ibn al-Hytham: Abu Ali al-Hasan ibn al-Hasan”, Thomas Hockey et al. (eds.). *The Biographical Encyclopedia of Astronomers, Springer Reference*. New York: Springer, 2007, pp. 556-557, http://dx.doi.org/10.1007/978-0-387-30400-7_679
- ^{১১} George Sarton, *Introduction to the History of Science*, vol. I, (Baltimore: The Williams and Wilkins Co., 1931), 721. William L. Schaaf, *Mathematics and Science: An Adventure in Postage Stamps*, (Reston: National Council of Teachers of Mathematics, 1978), 30.
- ^{১২} George Sarton, *op. cit.*, 94.
- ^{১৩} J P. Hogendijk, *Ibn Hytham's Completion of the Conics*, (Brown University: Springer, 1985), 53.
- ^{১৪} *Ibid.*, 53.
- ^{১৫} Charles Coulston Gillispie (chief editor), *Dictionary of Scientific Biography*, vol. 6, (New York: Charles Scribner's Sons, 1981), 189.
- ^{১৬} Bosworth, *The New Islamic Dynasties: A Chronological and Genealogical Manual*, (Edinburgh: Edinburgh University, 1996), “Al-Biruni: Life”, 274. Quoted from Mahan Hussain Mirza, *The Quest for Knowledge: Biruni's Method of Inquiry*, (Yale University: An Unpublished Thesis, 2010), 86.
- ^{১৭} Mohini Mohamed, *the lives and contributions of selected non-western mathematicians during the Islamic medieval civilization*, (Temple University: An Unpublished PhD thesis, 1990), 128-131, Mahan Hussain Mirza, *op. cit.*, 83-94.
- ^{১৮} Arthur Upam Pope, “Alberuni as athinker” in *Al-Biruni Commemoration volume* (Calcutta: Iran Society, 1951), 281.
- ^{১৯} Gholam Reza Jamshidhiah, *Ibn Khaldun: Social Evolution and Social Change, A Study in Historical Sociology*, (University of Manchester: An Unpublished Ph.D. Thesis, 1997), 111-113.
- ^{২০} Battah, Abdallah, M., *Ibn Khaldun's Principles of Political Economy: Rudiments of a New Science*, (American University: An Unpublished PhD., Thesis, 1988), 21.
- ^{২১} Azadarmaki, Taghi, *An Analysis of roots of Ibn Khaldun's social theory: A case study in sociological metatheorizing*, (University of Maryland College: An Unpublished Ph.D. Thesis, 1992), 157-158.
- ^{২২} Arshad Islam, “The Contributions of Muslims to Science during the Middle Abbasid Period (750-945)”, *Revelation and Science*, vol. 1, No. 1 (2011), 42.
- ^{২৩} Ibn Khaldun, *Muqaddimah*, vol. II, translated by Franz Rosenthal, (New Jersey: Princeton University Press, 1980), 150.
- ^{২৪} কোরআন, ৩০:২২।
- ^{২৫} কোরআন, ১৪:৪।
- ^{২৬} কোরআন, ২৭:১৬।
- ^{২৭} Arshad Islam, *Op., Cit.*, 50.
- ^{২৮} *Ibid.*, 41.
- ^{২৯} কোরআন, ৪৯:১৩।
- ^{৩০} চতুর্থ শতাব্দীতে সংস্কৃত ভাষায় লেখা পঞ্চতন্ত্র গ্রন্থটি ভারতীয় এক রাজার পড়ালেখায় অমনোযোগী তিন রাজ পুত্রের উদ্দেশ্যে লেখা প্রাণীকুলের রূপকল্প। পড়ালেখায় অমনোযোগী পুত্রদের উপর রাজ্য ক্ষমতা হস্তান্তরে রাজা চিন্তিত হয়ে উজিরকে বিষয়টি সমাধানের দায়িত্ব অর্পণ করেন। উজির বনের পশুপাখির সমন্বয়ে একটি রূপকল্প রচনা করেন যার মধ্যে সহজবোধ্য ব্যবহারিক জ্ঞান দুর্দান্তভাবে ফুটিয়ে তোলেন।

-
- ^{৩১} ভারতীয় গণিত ও জ্যোতির্বিদ্যা বিশারদ ব্রহ্মগুপ্তের (আনুমানিক ৫৯৮-৬৬৫) সিদ্ধান্ত ভারতীয় পাটিগণিত, বীজগণিত ও জ্যোতির্বিদ্যা সম্বন্ধীয় গ্রন্থের আবিষ্কে লেখা একটি গ্রন্থ একটি অন্যতম মৌলিক গ্রন্থ। এ গ্রন্থটিতে শুণ্যের ভূমিকা, ঋণাত্মক, ধনাত্মক ও বর্গমূল বিষয়ে আলোচনা থাকলেও গাণিতিক স্বরলিপি নেই।
- ^{৩২} Arshad Islam, *op. cit.*, 42.
- ^{৩৩} সুশ্রুত-সংহিতা প্রাচীন ভারতের শল্য চিকিৎসা বিষয়ক একটি প্রশিক্ষ গ্রন্থ যার রচয়িতা সুশ্রুত অসাধারণ শল্য কৌশলের জন্য বিখ্যাত ছিলেন এবং তার এ গ্রন্থটি প্রাচীন ভারতের অস্ত্রোপচার সম্পর্কিত জ্ঞানের অন্যতম উৎস।
- ^{৩৪} Donald Campbell, *Arabian Medicine and its influence on the Middle Ages*, vol. I, (London: Kegan Paul, Trench, Trubner & Co., LTD., 1926), 3.
- ^{৩৫} Tariq Ramadan, *Radical Reform: Islamic Ethics and Liberation*, (New York: Oxford University Press, 2009), 280.

দক্ষিণ চট্টগ্রামের সামাজিক ইতিহাসের উপাদান - হাঁলা (বিয়ের গীত): শিক্ষা ও গবেষণা রীতি বিশ্লেষণ
[Elements of the Social History of South Chittagong - Hanla (Wedding Songs):
Analysis of Educational and Research Traditions]

Sultana Sukannya Bashar

Associate Professor, Department of Islamic History & Culture, Chittagong University, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/46.-Sultana-Sukannya-Bashar.pdf>
Received : 24 February 2025
Received in revised: 10 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Social historiography, Folk culture,
Folk music, Wedding song, South
Chittagong, Hanola Geet.

ABSTRACT

Wedding songs are a priceless addition to the folk culture of Bengal, yet they have become an increasingly rare component in the writing of social history. Folk music, in general, has long played a significant role in carrying and preserving collective thought in Bengali folk culture, and wedding songs, in particular, have earned a distinctness due to their unique characteristics. These songs, created by women through their own efforts, encapsulate the emotions, love, affection, struggles, humiliation, and neglect experienced in married life. They serve as both a reflection of women's essential role in society and a testament to the injustices they endure. While wedding songs were once an inseparable part of traditional marriage ceremonies, modern influences have led to their gradual disappearance. However, they are still found in remote villages of Bangladesh. This research paper highlights the wedding songs of South Chittagong as a key component of its folk culture, where they are locally known as 'Hanla'. Hanla is one of the most emotionally resonating elements of the region's folk traditions. Analyzing its historical context it reveals that, its usage varies depending on the occasion. For example, in Cox's Bazar, Hanla is performed during ear-piercing ceremonies or circumcision rituals, whereas in other districts of Chittagong, it is exclusively performed at weddings. This research paper explores the themes, contextual variations, and diverse expressions of 'Hanla' as an integral part of the folk culture of South Chittagong.

ভূমিকা

বাংলাদেশের লোকসংস্কৃতি বৈচিত্র্যপূর্ণ উপাদানে সমৃদ্ধ। ছড়া, ধাঁধা, প্রবাদ-প্রবচন, লোকনাট্য, লোকসঙ্গীতসহ বিভিন্ন শ্রেণীতে লোকসংস্কৃতির পূর্ণাঙ্গ রূপকে বিভক্ত করা যেতে পারে বলে ধারণা করেন গবেষকগণ। এ সমস্ত ধারার ব্যাপ্তি ঘটে লোকমুখেই এবং লোক থেকে লোকান্তরে প্রবাহমান এ ধারা। লোকায়ত সমাজের নিরক্ষর কিংবা অর্ধ-শিক্ষিত লোকজন এমনকি শিক্ষিত জনগোষ্ঠীও ঐতিহ্যগত ভাবে বংশ পরম্পরায় লোকসংস্কৃতির ধারাসমূহকে জিইয়ে রাখে। *বিয়ের গীত* তেমনি একটি ধারা যা বাংলার লোকসংস্কৃতির অন্যতম উপাদান লোকসঙ্গীতের এক অনন্য অংশবিশেষ। এটি মূলত বিয়ের অনুষ্ঠানে গাওয়া হলেও পারিবারিক অনুষ্ঠানেও এ গীতের প্রচলন ছিল একটি সময়ে। নতুন প্রজন্মের ডিভাইস নির্ভর শৈশব কৈশোরের কাছে বাংলার লোকসংস্কৃতি এক লুপ্তপ্রায় উপাদানে পরিণত হয়েছে। জার্মান প্রবাদে বলা হয়েছে, যেকোন জাতির অন্তরঙ্গ পরিচয় ফুটে উঠে ঐ জাতির লোকসংস্কৃতিতে। সহজ ভাষায় লোকসংস্কৃতির উপাদান বলতে মূলত, রাজনৈতিক ইতিহাস বহির্ভূত সামাজিক উপাদানের চলমান ধারাসমূহকে বোঝায়। এক সময়ের জনপ্রিয় *বিয়ের গীত* লোকসংস্কৃতির এক অনন্য সংযোজন হলেও বর্তমান প্রজন্মের নিকট এটি অপরিচিত। পশ্চিমা সংস্কৃতি বিশেষ করে ভারতীয় সংস্কৃতির প্রভাবে বাংলাদেশের বিয়ের অনুষ্ঠানগুলিতে *বিয়ের গীত*ের প্রচলন আর নেই বলেই চলে। যদিও দেশের প্রত্যন্ত অঞ্চলে বয়োজ্যেষ্ঠদের কণ্ঠে এখনো বিদ্যমান এ *বিয়ের গীত*, যাকে চট্টগ্রামের আঞ্চলিক ভাষায় *হাঁলা* বলা হয়। চট্টগ্রামে লোকসঙ্গীতে *হাঁলা* বেশ পুরোনো এবং সমৃদ্ধশালী একটি গীত হিসেবে প্রবন্ধের গবেষক এ গীত সম্পর্কে গবেষণার প্রয়োজনীয়তা অনুভব করেছেন। এ প্রবন্ধে *বিয়ের গীত* বা *হাঁলা* উপস্থাপনের প্রেক্ষাপট, বিষয়বস্তু, আনুষ্ঠানিক ক্ষেত্রের ভিন্নতা, ব্যবহৃত বাদ্যযন্ত্রের বিবরণসহ প্রাসঙ্গিক বিষয়াদির ব্যাখ্যা প্রদানের প্রয়াস নেয়া হয়েছে।

গবেষণার উদ্দেশ্য ও পদ্ধতি

প্রবন্ধের বিষয়বস্তু বাংলার আবহমান কালের বর্ষিষ্ঠ সামাজিক ইতিহাসকে চিত্রিত করেছে। সমাজের বিভিন্ন পর্যায়ে নারীর অবস্থান সম্পর্কে বিশদভাবে আলোচিত হয়েছে *হাঁলা*। চট্টগ্রামের আঞ্চলিক ভাষার বিভিন্ন লোকগীতের মধ্যে হাঁলা

সাইর, পাইন্যা সাইর, হাঁঅলা প্রভৃতি উল্লেখযোগ্য।^১ বর্তমানের প্রযুক্তিনির্ভর সমাজব্যবস্থায় মানুষ এতটাই কর্মবস্ত্র যে, বিভিন্ন সামাজিক অনুষ্ঠানে পশ্চিমা সংস্কৃতির সহজলভ্য বিনোদনে অভ্যস্ত হয়ে পড়েছে। অথচ, সামাজিক উপাদান নির্ভর সংস্কৃতির অংশ সমূহ একটি জাতির স্বকীয়তা বহন করে। এ স্বকীয়তার সাথে বর্তমান প্রজন্মকে নতুনভাবে পরিচিতি ঘটানোই এ গবেষণার উদ্দেশ্য যা বাস্তবায়নে লোকসংস্কৃতি সংক্রান্ত বিভিন্ন গ্রন্থের প্রাপ্ত তথ্যের সমন্বয়, হাঁঅলা শিল্পীদের লিপিবদ্ধ গীত এবং সাক্ষাৎকার গ্রহণের মাধ্যমে গবেষণাটি পরিচালনা করা হয়েছে। দক্ষিণ চট্টগ্রামের হুঁওয়ার নিজস্ব বিশ্লেষণ ক্ষেত্র ব্যাপক এবং আগ্রহোদ্দীপক বিধায় একক গবেষণার প্রয়োজন রয়েছে।

সাহিত্য পর্যালোচনা

লোক সংস্কৃতির অর্ন্তভুক্ত লোকজ সংগীতের অন্যতম উপাদান হাঁঅলা বা বিয়ের গীত নিয়ে বেশকিছু গবেষণা হয়েছে যেখানে লোকসঙ্গীতের একটি শাখা হিসেবে হাঁঅলা পরিচিতি পেয়েছে। শামসুজ্জামান খান (সম্পা.) *বাংলাদেশের লোকজ সংস্কৃতি গ্রন্থমালা- কল্পবাজার* (পৃ. ২৬৬) ওহীদুল আলম (সম্পা.) *চট্টগ্রামের লোক সাহিত্য* (পৃ. ৪৬-৫২), ধনিরাম বড়ুয়ার *রামুর লোক সাহিত্য* (পৃ. ১২৫), মোহাম্মদ সিরাজুদ্দীন কাসিমপুরী (সম্পা.) *বাংলাদেশের লোক-সংগীত পরিচিতি*, (পৃ. ২৮৭), মনোয়ারা বেগমের *মুসলিম বিয়ের গানে বাঙালি মুসলিম সমাজ* (পৃ. ১১৩) প্রভৃতি গ্রন্থসমূহে হাঁঅলার উৎপত্তি ও লোকসঙ্গীতের সাথে সম্পৃক্ততা দেখানো হলেও তার বিশদ ব্যাখ্যা দেখা যায় না। উত্তরায়ণের *বিয়ের গীত* নিয়ে একক গবেষণাকর্ম দেখা গেলেও চট্টগ্রামের *বিয়ের গীত* সম্পর্কিত একক গবেষণা দেখা যায় না। এ প্রবন্ধে বিয়ের অনুষ্ঠান ভেদে হাঁঅলার প্রয়োগ, প্রেক্ষাপট, বর্ণিত আবেগ-অনুভূতির প্রকাশের মাধ্যমে নারী জীবনের পর্যায়সমূহে সমাজের বৈচিত্র্যময় প্রভাব তুলে আনা হয়েছে বিধায় এ প্রস্তাবনার যৌক্তিকতা রয়েছে।

তাত্ত্বিক কাঠামো

আলোচ্য গবেষণাকর্মটি একটি গুণগত গবেষণা এবং এটি Grounded theory (GT) ও Historical Research Technique (HRT) তত্ত্বের সমন্বয়ে সম্পন্ন হবে। (GT)-এর আলোকে স্থানীয়দের হাঁঅলা শিল্পীদের সাক্ষাৎকার হতে এ গীতের ইতিহাস ও ক্ষেত্র বিশ্লেষণ করা হবে। গবেষণাটিতে (HRT)-এর মাধ্যমে ইতিহাসের গ্রন্থ ব্যাখ্যা করার বিজ্ঞানসম্মত পদ্ধতিকে নির্দেশ করবে। এ গবেষণা পদ্ধতি ইতিহাসসমৃদ্ধ পুরাতন গ্রন্থাদির সনাক্তকরণ, ব্যাখ্যা ও বিশ্লেষণের উপর প্রতিষ্ঠিত। ইতিহাসভিত্তিক গবেষণায় মূলত অতীতের ইতিহাসকে ব্যাখ্যা করে বর্তমান সময়ে তার কিরূপ প্রভাব পড়ে তা বিশ্লেষণ করে একটি সমালোচনামূলক অনুসন্ধান সম্পৃক্ত থাকবে। তাই এতে Historical Study এর পাশাপাশি GT approach টিও ব্যবহার করা হবে।

হাঁঅলা গীতের উদ্ভব ও লোকসংস্কৃতিতে তার অবস্থান

বাংলার লোকসংস্কৃতির উৎপত্তি ঘটেছে সর্বপ্রাণবাদ থেকে।^২ ফলে বিভিন্ন ধর্মের সহাবস্থানে আঞ্চলিক সংস্কৃতির উদ্ভাবিত বহু বিষয় ধর্মীয় ভাবগাম্ভীর্যকে ছাপিয়ে সকলের নিকট জনপ্রিয়তা লাভ করেছে। মানুষের অভিজ্ঞতালব্ধ যেকোন উদ্ভাবন-আবিষ্কার ব্যক্তিগত চিন্তা, অনুভূতি ও প্রয়াসের ফল যার সাথে সংস্কৃতির সম্পর্ক আছে।^৩ যদিও সকল মানুষই সৃষ্টিশীল নয়, তবে তারা সৃজনশীল মানুষের সাথে থেকে গ্রহণশীল হয়ে সংস্কৃতিবান হয়ে উঠেন। আর এভাবেই সংস্কৃতির ধারা সচল থাকে প্রজন্ম থেকে প্রজন্ম ধরে। অর্থাৎ, সর্বসাধারণের কাছে যে সমস্ত বিষয় সমূহ নির্বিন্দে গ্রহণযোগ্য তাই লোকসংস্কৃতির অংশ, যা সামাজিক ইতিহাসের অবিচ্ছেদ্য অংশ এবং এর পরিধিও বেশ বিস্তৃত। আমাদের মনে রাখতে হবে- গ্রামের সাধারণ মানুষ লোক-পরম্পরায় শ্রুতির মাধ্যমে শত শত বছরের প্রাচীন যেসব গল্প-কাহিনী, সংগীত-গাঁথা, ধাঁধা-প্রবাদ, হাসি-ঠাট্টার কথা এখনো ধরে রেখেছে তাকেই লোকসাহিত্য বলে।^৪ কেননা, আদিম সভ্যতার কেন্দ্রবিন্দু থেকে লোকসাহিত্যের উৎপত্তি।^৫ বলা হয়- Folklore perpetuates the pattern of culture and through its study we can often explain the motifs and the meaning of culture. The science of folklore, therefore, contributes in a great measure to the history and interpretation of human life.^৬ অর্থাৎ, প্রাচীন যুগ এবং সমাজ সভ্যতার বহু বিষয় নিহিত রয়েছে লোকসংস্কৃতির মধ্যে। এ থেকে প্রতীয়মান হয়, লোকসাহিত্য বলতে লোক-মুখে প্রচলিত গাঁথা, গান, ছড়া, প্রবাদ ইত্যাদিকেই বোঝানো হয়, যা লোকসংস্কৃতির অংশ।^৭ সমাজের সাধারণ ব্যক্তি ও পরিবার থেকে শুরু করে সমাজের সর্বক্ষেত্রে ধর্ম-বর্ণ, জাত-শ্রেণী, আচার-প্রথা, সাহিত্য, সঙ্গীত, উৎসব, স্থাপত্য, শিক্ষা, শিল্পকলার সকল শাখা, নারী-পুরুষ নির্বিশেষে সকল কিছুই সামাজিক ইতিহাসের আওতাভুক্ত।^৮ সামাজিক ইতিহাসকে ব্যাখ্যা করে বিখ্যাত ব্রিটিশ গবেষক ও ইতিহাসবিদ জর্জ ট্রেভেলিয়ন (১৮৭৬-১৯৬২) বলেন- সামাজিক ইতিহাস হচ্ছে রাজনীতি ব্যতিরেকে একটি জাতির ইতিবৃত্ত।^৯ সুতরাং, একটি জাতির ইতিবৃত্তের ইতিহাসে উক্ত জাতিভুক্ত সকল ধর্মের মানুষের মিশ্রণ ঘটলেও স্থানীয় জীবনযাপন প্রক্রিয়া এ ইতিহাসকে প্রভাবিত করেছে বিশেষভাবে। কেননা মানবমনের অন্তর্নিহিত শক্তি, কৌতুহল ও প্রতিভার অর্থাৎ জীবনযাপনের বিকাশ ঘটে সংস্কৃতির মাধ্যমে।^{১০} জারি-সারি, মারফতি, মুশিদ্দী, ভাওয়াইয়া, বাউল, গম্ভীরার সুরের লহরিতে সমৃদ্ধি বাঙালির হৃদয়তন্ত্রী। এসবের মাঝে পারিবারিক ও সামাজিক অনুষ্ঠানে ভিন্নমাত্রায় সম্পৃক্ত

হয়েছিল *বিয়ের গীত* যার স্বকীয়তায় এটি পরিণত হয়েছে এক জীবনভিত্তিক অনবদ্য শিল্পমাধ্যমে।^{১১} দক্ষিণ চট্টগ্রামের আঞ্চলিক ভাষায় *বিয়ের গীত*কে বলা হয় *হুঁঅলা*। বাংলাদেশের অন্যান্য অঞ্চলের প্রেক্ষিতে গীতের ভাষাগত পরিবর্তন ব্যতীত এর বিষয়বস্তু ও প্রয়োগ একই বলেই লোকসংস্কৃতির ব্যাপকতায় বিশেষ স্থান দখল করেছে এ গীত। এর বিষয়বস্তু তৈরি হয়েছিল সমাজের নানা সূত্র থেকে এবং বহুলাংশে নারীর জীবনকেন্দ্রিক। উপলক্ষ ও উৎসবভেদে, বিষয় ও অঞ্চলভেদে লোকসঙ্গীতকে বহুভাণ্ডে বিন্যাসিত করা হয়েছে, যার একটি ভাগ হলো মিশ্র ভাববিষয়ক গান এবং *বিয়ের গীত* বা *হুঁঅলা* এরই অন্তর্গত। *বিয়ের* আয়োজন যেহেতু মেয়েলি আচারবেষ্টিত তাই দেখা যায় টেকি, যাঁতা, পাটাতে কাজ করতে করতে *বিয়ের গীত* গেয়ে পল্লীরমণীরা কাটিয়ে দেয় সারারাত। তাদের কাছে বিনোদনের সবচেয়ে মনোহরী উপাদান হল *হুঁঅলা*।^{১২} গর্ভাধারণ, অনুপ্রাণন, উপনয়ন, খৎনা, কান ফোটানো, সখি পাতানো ইত্যাদি উপলক্ষে গীত রয়েছে। প্রেম-বিরহ ও নাইয়েরকেন্দ্রিক গীতও আছে। এসব গীতে বৈষয়িক চাওয়া-পাওয়ার, আশা-আকাঙ্ক্ষার চিত্র ফুটে উঠে; এগুলিতে আধ্যাত্মিকতার বা তত্ত্বের লেশমাত্র নেই। এ কারণে তাদের আচার ও গীতে বস্তুমুখী ও ইহমুখী চিন্তাই প্রধান হয়ে উঠেছে।^{১৩} গবেষক আবদুল হাফিজের মতে, লোকসঙ্গীতের প্রায় শতাধিক শ্রেণি বিভাগের মধ্যে এ গীতের উৎপত্তি বাংলায় এবং এর শিল্পীরা বেশিরভাগই নারী।^{১৪} *হুঁঅলা*র ভাষা, শব্দসম্পদ, বাক-ধারা ও পারিপার্শ্বিক উপজীব্য বিষয়গুলির বিচার বিশ্লেষণে ধারণা করা হয় ত্রয়োদশ থেকে ষোড়শ বা সপ্তদশ শতাব্দীর মধ্যে এ গীতের উদ্ভব এবং সাধারণের মুখে মুখে চলে আসছে।^{১৫} এ গীত ধর্মনিরপেক্ষ এবং অঞ্চলভেদে উৎসব আয়োজনে যৎসামান্য পরিবর্তন দেখা গেলেও মূলত নারী জীবনের বিভিন্ন পর্যায়ের ইতিহাসই এ গীতের উপজীব্য বিষয়।

হুঁঅলা গীতের স্রষ্টা

দক্ষিণ চট্টগ্রামের *হুঁঅলা*র সৃষ্টি হয়েছে দেশের অন্যান্য অঞ্চলের একই ঘরনার গানের স্রষ্টাদের মাধ্যমে অর্থাৎ নারী কণ্ঠেই। গ্রামাঞ্চলের বেশিরভাগ নারীই এ গানের সাথে সম্পৃক্ত। এজন্যই *হুঁঅলা*কে মেয়েলি গীতের একটি শাখা বলা হয়।^{১৬} এ গানগুলি অত্যন্ত সাদামাটা শব্দের গাঁথুনিতে আঞ্চলিক কথ্য ভাষায় রচিত।^{১৭} একক বা দলীয়ভাবে এ গীত গাওয়ার রেওয়াজ আমরা দেখতে পাই দক্ষিণ চট্টগ্রামের জেলাগুলিতে।^{১৮} বিশেষ করে গৃহস্থ পরিবারের কন্যাসন্তানের কান ফোড়ানো কিংবা সুনুতে খৎনার অনুষ্ঠানে *হুঁঅলা*র আয়োজন করা হলেও *বিয়ের* অনুষ্ঠানে *হুঁঅলা*র প্রচলন বেশি কারণ পারিবারিক জীবনের ব্যবহারিক প্রয়োজনে এ গীত রচিত। মিশ্র ভাববিষয়ক গানগুলিতে আর্থ-সামাজিক, ঐতিহাসিক, ধর্মীয় ও শিক্ষা বিষয়ক বিষয়গুলি স্থান পায়। সে হিসেবে *বিয়ের গীত* বা *হুঁঅলা*তেও আমরা নারী সমাজের অন্তর্জীবন ও বহির্জীবনের বিচিত্র ভাব-আলেখ্য দেখতে পাই। মেয়েলি কণ্ঠে বাজায় প্রকাশ ঘটে এ গীতে।^{১৯} বিয়েবাড়ীর রীতিনীতিগুলি মূলত নারী পরিচালিত হওয়ায় দেখা যায় প্রথম থেকেই এর আয়োজন শুরু হয়ে যেত। পানসল্লা থেকে কনে দেখা, ছেলে দেখা, পাকা কথা, গায়ে হলুদের সময় পানচিনি, পানখিলি, হলুদ বাটা, গায়ে হলুদ দেয়া, মেহেদি পরা সহ বহু লৌকিক আচারে *হুঁঅলা*র প্রচলন দেখা যায়। বিশেষ করে গায়ে হলুদে বাদ্য বাজিয়ে নাচ গানের মাধ্যমে অনুষ্ঠানকে উৎসবমুখর করে রাখা হত।^{২০} প্রসঙ্গত উল্লেখ্য, বাঙালি জীবনের বিভিন্ন আচার অনুষ্ঠানে বিভিন্ন রকমের গীত হত যা লিখিত ছিল না। লিখিত হয়নি। কল্পবাজারের গ্রামাঞ্চলে *হুঁঅলা* গায়কেরা অনেক সময় তাৎক্ষণিকভাবেই *হুঁঅলা* তৈরি করে পরিবেশন করে থাকেন।^{২১} এসব গীত একেকটি অঞ্চলের মৌলিক বস্তু কেননা এটি শুধু মফঃস্বল নয় একেবারে মেয়েমহলের সৃষ্টি, তাই *হুঁঅলা*র মধ্য দিয়ে সমাজের নিখুঁত চেহারা ফুটে উঠে। এর বৈশিষ্ট্য হল সুরের মৌলিকত এবং এটি সম্পূর্ণ পরিবেশের সৃষ্টি।^{২২} বাংলার ছড়া, শ্লোক, গীত, কল্পকাহিনির ধারক ও সংরক্ষক যেহেতু মেয়েরা, তাদের মাধ্যমে এসব প্রচারিত হতে থাকে দূর দূরান্তে।^{২৩} একান্ত মর্মস্পর্শী ও অলিখিত এ গীত বর্হিজগতের প্রভাবশূন্য এবং অন্তঃপুর-চারী নারী সমাজেই সীমাবদ্ধ।^{২৪} অর্থাৎ, নারীরাই এ গীতের স্রষ্টা।

হুঁঅলায় ব্যবহৃত বাদ্যযন্ত্র: *হুঁঅলা*র ক্ষেত্রে বিশেষ কোন বাদ্যযন্ত্র ব্যবহৃত হয় না কারণ এতে সুরের তাল-লয় রক্ষার কোন প্রয়োজনীয়তা দেখা যায় না। যদিও মিশ্র ভাববিষয়ক যেকোন গীতে খুব সাধারণ কিন্তু বহুল প্রচলিত বাদ্যযন্ত্রাদি ব্যবহৃত হয়ে আসছে প্রাচীনকাল থেকেই। দেশের যেসমস্ত অঞ্চলে এ গীতের প্রচলন রয়েছে, সরেজমিনে দেখা যায় প্রায় সকল অঞ্চলেই হারমোনিয়াম, ঢোলক বা ঢোল, করতাল, মন্দিরা, কাঁশী, ডমরু প্রভৃতি বাদ্যযন্ত্র ব্যবহৃত হয়।^{২৫}



ছবি: হারমোনিয়াম, ঢোলক বা ঢোল, মন্দিরা, ডমরু, করতাল, কাঁশী।

হুঁঅলায় ক্ষেত্রবিশেষ

ইন্সলার প্রথম ও মূল ক্ষেত্র হল বিবাহ; যা বাঙালি জীবনে অত্যন্ত গুরুত্বপূর্ণ ও স্মরণীয় একটি সামাজিক উৎসব। এ উৎসব অতি অবশ্যই ধর্মীয় শাস্ত্রের নানারকম বিধি-বিধান পালনের মাধ্যমেই সম্পন্ন হয়। গৌড়ীয় মুসলমানদের প্রভাবে আরাকানের বিবাহানুষ্ঠানে কিছু আনুষ্ঠানিকতার প্রচলন ঘটে।^{২৬} তবে ধর্মীয় বিধি-বিধানসমূহ সকল ধর্মের ক্ষেত্রেই বেশ সংক্ষিপ্ত এবং বাংলাদেশের প্রেক্ষাপটে ধর্মীয় বিধিসমূহ ব্যতীত অন্যান্য আচারগুলি মূলত দেশাচার ও লোকাচার ভিত্তিক বলে সকল ধর্মের বিবাহাচারগুলিও প্রায় অভিন্ন।^{২৭} ফলে মূল বিবাহের আগে ও পরে বিবাহাচারগুলির আয়োজন বেশ কয়েকদিন ধরে চলমান। এ সমস্ত আচারগুলিকে তিনটি ভাগে ভাগ করা যায়; যার প্রথম পর্যায়ে রয়েছে- পানচিনি, গায়ে হলুদ, মেহেদি লাগানো, খুবড়া ফোটা, ক্ষীর খাওয়া, জলভরণ, সোহাগমাখা, খাততা ভাঙ্গণ, বরস্নান, ফোড়ল ডুবা, দুধের ধার শোধন, সরিষা উদরানো, বরণডালা, বর বিদায়, মাড়োয়া সাজান; দ্বিতীয় পর্যায়ে দেখা যায়- বরবরণ, কনে সিংরানো, হাংগড় ধরা, শাঁনজর এবং শেষ পর্যায়ে উপস্থাপিত হয় বধুবরণ, পাশা খেলা, বাসর জাগা, বাসি স্নান, নাইয়ের সহ অন্যান্য আচারাদি।^{২৮} এসমস্ত আয়োজনগুলি অতীতে নারীসমাজের দ্বারাই পালিত হত নবদম্পতির কল্যাণার্থে। বর্তমানে বিবাহ অনুষ্ঠানে এত আচার পালন করা না হলেও যে কয়েকটি এখনো স্বমহিমায় টিকে আছে সেগুলির আয়োজনে ইন্সলা গীত বিরাজমান। বিয়ের আনুষ্ঠানিক গীতি পর্যায়ের গান এটি।^{২৯} সাধারণত বিয়ের আগেই নানা স্থান থেকে স্বজনদের আগমনে প্রাণবন্ত হয়ে উঠে বিয়েবাড়ী। সকলের সহযোগিতায় চলে পিঠা, মুড়ি-মুড়কীসহ নানান খাবার তৈরির আয়োজন। এগুলি তৈরির সময় বিয়ের গীতের মাধ্যমে পরিবেশটি আরো আনন্দঘন ও উৎসবমুখর হয়ে উঠে।^{৩০} বিশেষ করে চট্টগ্রামে বিবাহ উপলক্ষে বর-কনে উভয়ের বাড়ীতেই বেশ কয়েকদিন আগে থেকেই উৎসবমুখর পরিবেশ বিরাজ করতে থাকে। বাড়ির অন্দরমহলে মেয়েরা মিষ্টি সুরে গান পরিবেশন করে যার মূল বিষয়বস্তুতে থাকে বর-কনে বিশেষত কনের বৈবাহিক জীবনের বিভিন্ন পর্যায়ের বর্ণনা।^{৩১} প্রবন্ধে উল্লেখিত বিয়ের আচার ভেদে যে সকল গানের প্রচলন দেখা যায় তার কয়েকটি নমুনা উপস্থাপন করা হলো:

ক. বর-কনের ভাব বিনিময়-

ফুল টঙ্গিতে বসিয়া রে ও শের (২)

রাইহান দুলারে মোর বাজাইবু মুরালি রে (মোর হায় হায়)

মুরালি রো সুরে সুরে ও শের (২)

রুবি হইন্যারে মোর গরে থাকি নারী রে (ঐ)

তোয়ার ফোঁয়ারে গেলে এ রে ও শের (২)

রাইহান দুলারে মোর হারে ডাইকুম মা-বাবারে (ঐ)

আঁর ফোঁয়ারে গেলে এ রে ও শের (২)

রুবি হইন্যারে মোর^{৩২}... আঁর গরত আছে বুঁরা মা-বাবারে (ঐ) - বিয়ের পাকা কথা হওয়ার পর বরের মনে তার হবু স্ত্রীকে নিয়ে সংসার গুছানোর পরিকল্পনা দেখা যাচ্ছে। অন্যদিকে হবু স্ত্রী তার বাবার বাড়ি ছেড়ে চলে গেলে কাদের 'মা-বাবা' ডাকবে সে কাতরতার বিকল্পে হবু স্বামীর মা-বাবাকে 'মা-বাবা' বলে সম্বোধন করার আশ্বাস দিতে দেখা যাচ্ছে।

খ. বর সাজানো-

সোনার নাপিতা রে

আঁয়ার বাড়ী যাইও

সোনার নরইং রূপার বাটা সঙ্গি গরি নিও

ও সোনার নাপিতা রে^{৩৩}- স্বর্ণের ক্ষুর, নরুন কিংবা রূপার বাটা নিয়ে গৌঁফদাড়ি কামানোর জন্য নাপিতকে

আদেশ দেয়ার মাধ্যমে মূলত ছেলের প্রতি মা-বাবার অপত্য স্নেহের বহিঃপ্রকাশ ঘটেছে এ গানে। একই সাথে বিয়ের আমেজে উৎসবমুখরতাও যেন স্থান পেয়েছে এতে।

গ. বরের পিতা-মাতার আশঙ্কা

নীচমে তে বসুমতী

উপরে আসমান

তখতের দুলা তখতে বসি

লইল আল্লার নাম

নামিল নামিল সোহাগ আঁর সোহাগ নামিল রে।

মা'অর হাতের আমসরতী

বইনর হাতে ধূপ

আচ্ছা গরি আঁকি লইও

ভালা গরি আঁকি লইও

মার দুর্লভ পুত।

নামিল নামিল সোহাগ আঁর..^{৩৪}- বরের বাড়িতে এ গানটি গাওয়া হয়। মায়ের আদরের ছেলেটি সংসার জীবনে প্রবেশ করতে যাচ্ছে, সংসারের নানা রকমের আপদ বালাই থেকে দূরে রাখতে বরের মা কুলোতে আম পাতা ও ধূপকাঠি সাজিয়ে বরের মাথার উপর দিয়ে ঘুরিয়ে নিয়ে যাত্রা শুরু করতে বলা হয়।

মা-বাবার আদইজ্জা ফোয়া সাইফুল দুলা ভাইরে
আজ্জু গরি গরার বিয়া তারে রে রে (মোর হায় হায়)....
আদর গরি যন্তন গরি তোয়ারে গইজে এত বড়

আজিয়াতুন মা-বাবারে গরি দিলা ফর রে (ঐ)^{৩৫}- বিয়ের পর ছেলে নিজের মা বাবার প্রতি উদাসীন হয়ে পড়বে এমন আশঙ্কায় মা বাবার অসহায়ত্ব ফুটে উঠেছে।

ঘ. বরযাত্রী বরণ

রাস্তা যেদুর বৈরাতী এদুর (২)
আল্লাহ রে মোর হন সিকদারর বৈরাত রে (মোর হায় হায়)
হালত আইসে ফুর্নিমা জোয়ার (২)
এ বৈরাতত কুর হাইয়া রইয়ে রে (ঐ)
হড়ে গেল গই নোয়া হইন্যার বোনাই (২)

এ বৈরাতত পার গরাই লইতে রে (ঐ)^{৩৬}- পূর্ণিমার প্রভাবে খালে জোয়ারের পানি পেরিয়ে বিশাল বরযাত্রীকে বরণ করতে নববধূর দুলাভাইকে আহবান করা হচ্ছে এ গানে। এতে মূলত নববধূর হবু বরযাত্রী ও দুলাভাইকে সম্মান প্রদর্শন করা হয়।

ঘ. বিয়ের অনুষ্ঠানে বেয়াইনদের হাস্যরসাত্মক অভিব্যক্তি প্রকাশ

বাছি বাছি তুলেরলে ফুলরে (২)
ওরে ফুলের নসা ফুলের হলি (মোর হায় হায়)
সরু জাইল্যা জাল ভাসাই আইতে (২)
দেইকে রে সুন্দর সুনাই
ওগা ফুল দনারে বইনরে
হানে তুইল্যা দিতাম (ঐ)
তুই হডিয়ার সরু জাইল্যা
ওগা ফুলঅর খোজর
এক লাখি মারিরে জাইল্যা

দইজ্জাত দিয়ুম ভাসাই (ঐ)^{৩৭}- এ গানে ফুলের বাগান থেকে সবচেয়ে সুন্দর ফুলটিকে কানে গুঁজে (অর্থাৎ পাত্রী হিসেবে বেছে নেয়া বোঝানো হয়েছে) নেয়ার আত্মহ দেখে নববধূর ভাবীদের কণ্ঠে হাস্যরসাত্মক অভিব্যক্তি ফুটে উঠেছে। শেষ লাইনে নিতান্তই মজার ছলে নতুন বরকে (সরু জাইল্যা) সমুদ্রের পানিতে ভাসিয়ে দেয়ার কথা বলা হয়েছে। মূলত, বিয়েবাড়িতে গানের মাধ্যমে এমন ঠাট্টা চলতে থাকে উভয়পক্ষের বেয়াইনদের মধ্যে।



আইলর কোণত বাসা বাঁধি চাইরো বইনে নাচে
ঘন বইনর নাচা বেশি সুন্দর রে
যে বইন নাচিত ফারে ঢোলর তালে তালে

সে বইন ফাইবু বখশিশি রে^{৩৮}-অনুষ্ঠানে বউয়ের বোনদের মধ্যে যার নাচ সুন্দর হবে তাকে বর বখশিশি দিবে।



ঙ. বধু বিদায়

স্বামী- বিবি ন হাঁদিও এন গরি

বিদেশ গেলে সোনার আঙটি দিয়ুম ফাড়াই

বিবি- ন হাঁদির আঙটির লাই

ফরান জ্বলি ফুরি যারগৈ মা বইনর লাই।

স্বামী- তোর বাফে গইজেলা বড়াই তোরে ন দিব বিয়া

দুর্লভ জামাই ফাই আজিয়া কেনে দিল বিয়া।^{৩৯} - প্রথমত এতে মা বাবা আত্মীয়দের ছেড়ে যাওয়ার কষ্টে ক্রন্দনরত স্ত্রীর মন ভোলাতে স্বামী বিদেশ থেকে আংটি পাঠানোর কথা বলেছে আর দ্বিতীয়ত মেয়েকে বিয়ে দিবে না বলে পাত্রপক্ষের নিকট কন্যার বাবা বড়াই করলেও শেষপর্যন্ত বিয়ে দিয়েছেন- এসব বলে নববধূকে ব্যস্ত রাখার প্রচেষ্টায় ছিলেন স্বামী।

সাম্মান যত চলে নুরু তত হাঁদে (২)

ন দেহের মা-বাফর মুখ খান রে (মোর হায় হায়)

আন্তে ধীরে বাইয়ো রে সাম্মান মাঝি ভাইরে (২)

হুইন্তাম রে বাফ মায়ের হান্দন রে (ঐ)

তিন ভরি সোনার লালসে বাফ মা (২)

এফার কুইল্লা বানাইয়ে মোরে রে (ঐ)^{৪০} - নদীর অপরপ্রান্তে বিয়ে দেয়ায় সাম্প্রদায়িক বসে নুরু নামের মেয়েটি কান্নাজড়িত কণ্ঠে মাঝিকে ধীরে বাইতে অনুরোধ করছিল যেন মা বাবাকে সে আরো কিছুক্ষণ দেখতে পায়।

চ. বধু বরণ

গুরা দুলা বাইন্দে নবীন কোটা রে (মোর হায় হায়)

নবীন কোটায় টুলকী মাইলে বুন্নুর বুন্নুর লরে (২)

গুরা কইন্যা চমকি চমকি উড়ের লে (ঐ)

ন ডরাইয় ন ডরাইয় অ-গুরা কইন্যা

প্রেম রশিদি বাঁধি রাইখম অ-গুরা কইন্যা

ছারি নদ্যুম তোরে-^{৪১} জীবনের নতুন অধ্যায়ে প্রবেশে নববধূর মানসিক অবস্থা বিবেচনায় তাকে আজীবন যত্নে রাখার আশ্বাস দেয়া হয়েছে এ গানে।



ছ. বউ-শাওড়ির টানাপোড়নের সম্পর্ক

মুরার উঅরে রেঙ্গুনি তোতা (২)

মাইল্লর তোতা মর হাডিলো ফুলর হরা (মোর হায় হায়)

গরত আ-আছে চঞ্চইন্যা ওরি (২)

মাইল্লর তোতা আই কি বলি দিয়ুম জওয়াব (ঐ)^{৪২} - যেকোনো কাজে ভুল ধরে উচ্চবাচ্য করা শাওড়ির ভয়ে তটস্থ থাকা বউয়ের করুণ বিলাপের নমুনা রয়েছে এ গানে।

ঞ. নাইয়ের গমন

মর ফরাণে সইতকা গরের

ঐ মাইজ্জা বু বইন রে (২)

মুই একানা বারি ফাইকায় আইয়ুম রে (মোর হায় হায়)

বারি ফাইকায় আইবার সময়

নাজিম দুলা দেইকে (২)

নাজিম দুলা জাটকা মারি দইজে রে (এ)

জাটকা মারি ন দইজে রে নাজিম দুলাভাই রে (২)

মোর গায়ে আছে আষ্টোমাইস্যা জাদু রে (এ)^{৪৭}- আট মাসের অন্তঃসত্ত্বা মায়ের শারীরিক অবস্থায় মায়ের বাড়ি যাওয়ার ইচ্ছা এবং সেখানে তার দুলাভাইকে খুনসুটি না করতে অনুরোধ করে তার গর্ভধারণের আভাস দেয়া হয়েছে।

চ. সৎ মায়ের সংসারে অবহেলিত সন্তান

আষ্টো মাইস্যা গুরা লালু

গুরা লালুর মা অরে মারা গিয়ে রে (মোর হায় হায়)

লালুর মা তো মরণোর ফরে (২)

আউন্যেরে লালুরতন আতাই রে (এ)

আতাই মা রো জ্বালানি লালু (২)

গুরা লালু হাদেলে ধুইলে গইজ্জার রে(এ)

হরজ জ্বালা ন মরম মুই রে

ভাতর জ্বালা ন মরম মুই রে

লালুর বাফরে মরম রে.. লালুর জ্বালায় রে (এ)^{৪৮}- সৎ মায়ের সংসারে ছোট বাচ্চা মানসিক যন্ত্রণায় মাটিতে শুয়ে কান্নাকাটি করছে একইসাথে বাচ্চাটির জন্য যে খরচ হচ্ছে তা সহ্য করতে না পেরে সৎ মা তার স্বামীকে ক্রমাগত বাচ্চার বিরুদ্ধে বুঝিয়ে যাওয়ার বিষয়টি উঠে এসেছে।

সাধারণ সাংস্কৃতিক পরিমণ্ডলে বিবাহ সংক্রান্ত উৎসবের একটি স্ট্রাকচার লক্ষ্য করা যায়, যাতে সমাজের শুভাকাঙ্ক্ষা, আনন্দ ও অভীক্ষা প্রকাশিত হয় যার পুনরাবৃত্ত হয় না।^{৪৯} আর এ উৎসবের অন্যতম অংশ হিসেবে হুঁঅলার প্রসারে প্রচারমাধ্যমগুলির এগিয়ে আসা জরুরি। আঞ্চলিক গানগুলি লোকমুখে চর্চিত হলেও বর্তমানে সেগুলিকে জাতীয় ও আন্তর্জাতিক পরিমণ্ডলে পরিচিত করতে যন্ত্রমাধ্যমে রেকর্ড করে সংরক্ষণ করা হচ্ছে।^{৪৯} মানব জীবনের সঙ্গে আচার-অনুষ্ঠানের একটি নিবিড় সম্পর্ক রয়েছে বলেই লোকায়ত সমাজের আপামর জনগোষ্ঠীর ঐকান্তিক প্রচেষ্টায় আনুষ্ঠানিক ক্রিয়ার মাধ্যমে উক্ত সাংস্কৃতিক পর্যায়টিকে জিইয়ে রাখে।^{৪৯} আকাশ সংস্কৃতির দাপটে বাংলাদেশের সংস্কৃতিতে যে বিকৃতির সূত্রপাত ঘটেছে তাতে দেশীয় তথা আঞ্চলিক সংস্কৃতির বহুল চর্চা আবশ্যিক। স্থানীয় সাংস্কৃতিক সংগঠনগুলি এক্ষেত্রে অগ্রণী ভূমিকা রাখতে পারে। এছাড়া সংগীত ও লোকাচারবিদ্যা বিভাগের অধীনে হুঁঅলার সংযুক্তি বাংলার আঞ্চলিক সংস্কৃতিকে আরো ঋদ্ধ করবে।

উপসংহার

একটি জাতির পরিশীলিত জীবনবোধের পরিচয় ফুটে উঠে তার আঞ্চলিক সংস্কৃতির প্রভাবে। প্রবন্ধের আলোচ্য বিষয়টি দক্ষিণ চট্টগ্রামের সামাজিক ইতিহাসের প্রবু উপাদানের এক অবিচ্ছেদ্য অংশ যা আজো প্রবাহমান। স্বাভাবিকভাবে উজ্জীবিত এ উপাদান অত্র অঞ্চলের সাংস্কৃতিক আবেদনকে সুনির্দিষ্টভাবে উপস্থাপন করেছে। হুঁঅলার শব্দগঠনে আধুনিকায়ন দেখা গেলেও সুর ও ছন্দে স্থায়ী আভিজাত্য লক্ষণীয়। স্থানীয়দের মাঝে এ গীতের আবেদন এখনো অপরিণীত। নতুন প্রজন্মের শিল্পসত্তা এ গীতের প্রতি বিশেষ আকর্ষণবোধ করে বিধায় তাদের কণ্ঠে শোনা যায় আধুনিক হুঁঅলা, শব্দের আধুনিকায়ন ঘটলেও সুরের ভিন্নতা দেখা যায় না। স্থানীয় সংস্কৃতি বিকাশে হুঁঅলার চর্চা ও প্রচার অত্যাৱশ্যকীয়। এক্ষেত্রে স্থানীয় শিল্পীদের যথার্থ মূল্যায়ন ও হুঁঅলা লিপিবদ্ধ করা খুবই জরুরি। লোকসঙ্গীতের অবিচ্ছেদ্য অংশ হিসেবে স্থানীয় ও জাতীয় পর্যায়ে হুঁঅলা সংরক্ষণ ও তার প্রসারে সরকারি উদ্যোগ ও অনুদানের প্রয়োজন। লোকসংস্কৃতি মূলত চর্চার মাধ্যমেই সমৃদ্ধ হয় এবং বিশ্ব পরিমণ্ডলে পরিচিতি লাভ করে। দক্ষিণ চট্টগ্রামের হুঁঅলার প্রাচীনত্ব শুধু সঙ্গীতপ্রেমীদেরই নয় বরং ইতিহাসপ্রেমীদের নিকটও গ্রহণযোগ্যতা অর্জন করবে বলে আশা করা যায়। এর বিশেষত্ব যে আবেদন পিরিলক্ষিত হয় তা আঞ্চলিক পর্যায়ে ছাড়িয়ে জাতীয় পর্যায়ে প্রসার লাভ করবে সঠিক চর্চা ও সঙ্গীত বিশেষজ্ঞদের আগ্রহের ভিত্তিতে।

টীকা ও তথ্যনির্দেশ

^১ মুহাম্মদ নুরুল হুদা (সম্পা.), লোকসঙ্গীত, (ঢাকা: বাংলাদেশ এশিয়াটিক সোসাইটি, ২০০৭), পৃ. ১০৪-১০৬।

^২ আবদুল হাফিজ, বাংলাদেশের লৌকিক ঐতিহ্য, (ঢাকা: বাংলা একাডেমী, ১৯৭৫), পৃ. ১৮।

^৩ সুকান্ত একাডেমী (সম্পা.), ইতিহাসের আলোকে বাংলাদেশের সংস্কৃতি, (ঢাকা: মুক্তধারা, ১৯৭৮), পৃ. ২৭।

- ৪ আশরাফ সিদ্দিকী, *লোক সাহিত্য*, (ঢাকা: মুক্তধারা, ১৯৬৩), পৃ. ৭০।
- ৫ A.M. Espinosa, *Standard Dictionary of folklore, Mythology and Legend*, (SDFML, New York, 1949), p. 399.
- ৬ পূর্বোক্ত।
- ৭ আশরাফ সিদ্দিকী, *প্রাণ্ডক্ত*, পৃ. ২৯।
- ৮ সিরাজুল ইসলাম (সম্পা.), *বাংলাদেশের ইতিহাস (১৭০৪-১৯৭১)*, তম খন্ড, (ঢাকা: বাংলাদেশ এশিয়াটিক সোসাইটি, ১৯৯৩), পৃ. ০২।
- ৯ G.M. Trevelyan, *English Social History*, (London: Longmans, Green and Co, 1962 ed), p. vii.
- ১০ হাসান জামান, *সমাজ সংস্কৃতি সাহিত্য*, (ঢাকা: ইসলামিক ফাউন্ডেশন, ১৯৮৭), পৃ. ১৮৩।
- ১১ মুহাম্মদ আবদুল জলিল, *লোকসাহিত্যের নানা দিক*, (ঢাকা: বাংলা একাডেমী, ১৯৯৩), পৃ. ৮১।
- ১২ ধনিরাম বড়ুয়া, *রামুর লোক সাহিত্য*, (কক্সবাজার: কক্সবাজার সাহিত্য একাডেমী, ২০১৭), পৃ. ১২৫।
- ১৩ সিরাজুল ইসলাম (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ২৯৪।
- ১৪ আবদুল হাফিজ, *প্রাণ্ডক্ত*, পৃ. ৩০-৩৮।
- ১৫ মোহাম্মদ সিরাজুদ্দীন কাসিমপুরী (সম্পা.), *বাংলাদেশের লোক-সংগীত পরিচিতি*, (ঢাকা: বাংলা একাডেমী, ১৯৭৩), পৃ. ২৮৭।
- ১৬ মুহাম্মদ নুরুল হুদা (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ৮১।
- ১৭ মনোয়ারা বেগম, *মুসলিম বিয়ের গানে বাঙালি মুসলিম সমাজ*, (কলকাতা: হরফ প্রকাশনী, ২০০৪), পৃ. ১১৩।
- ১৮ শামসুজ্জামান খান (সম্পা.), *বাংলাদেশের লোকজ সংস্কৃতি গ্রন্থমালা- কক্সবাজার*, ঢাকা, বাংলা একাডেমি, ২০১৪, পৃ. ২৬৬।
- ১৯ নুরুল ইসলাম চৌধুরী, *চট্টগ্রামের লোকসাহিত্য ও সংস্কৃতি*, (চট্টগ্রাম: অনুপম মুদ্রণ, ১৯৬৫), পৃ. ৮০।
- ২০ নসরুদ্দাহ খোন্দকার, *শরীয়তনামা*, (আবদুল করিম সম্পাদিত), (চট্টগ্রাম: চট্টগ্রাম বিশ্ববিদ্যালয়, ১৯৭৫), পৃ. ১২৫।
- ২১ সাক্ষাৎকার: আবুল কাশেম, পিতা: প্রয়াত মোক্তার আহমেদ, মাতা: জরিনা খাতুন, বয়স: ৬৬বছর, গ্রাম: মধ্য মেরংলোয়া, কক্সবাজার।
তারিখ: ২০-০৫-২০২৩, সময়: সকাল ১০:৪০।
- ২২ ওহীদুল আলম (সম্পা.), *চট্টগ্রামের লোক সাহিত্য*, (চট্টগ্রাম: চট্টগ্রাম জিলা কাউন্সিল, ১৯৬৩), পৃ. ৪৯।
- ২৩ নুরুল ইসলাম পাটোয়ারী, *বাংলাদেশের লোক সংস্কৃতি কথকতা*, (ঢাকা: ডানা প্রকাশনী, ১৯৮৬), পৃ. ০৭, ১৮।
- ২৪ মোহাম্মদ সিরাজুদ্দীন কাসিমপুরী (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ২৮২।
- ২৫ সিরাজুল ইসলাম (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ২৮৩।
- ২৬ মাহফুজুর রহমান আখন্দ, *আরাকানের মুসলমানদের ইতিহাস*, (চট্টগ্রাম: বাংলাদেশ কো-অপারেটিভ বুক সোসাইটি লিঃ, ২০১৩), পৃ. ১৬৮-১৬৯।
- ২৭ মুহাম্মদ আবদুল জলিল, *প্রাণ্ডক্ত*, পৃ. ৮৬।
- ২৮ ওয়াকিল আহমেদ, *বাংলার সংস্কৃতি*, (ঢাকা: বাংলা একাডেমী, ১৯৭৪), পৃ. ১৭৩।
- ২৯ মুহাম্মদ নুরুল হুদা (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ৮৩
- ৩০ শঙ্কর সেনগুপ্ত, *বাঙালী জীবনে বিবাহ*, (কলিকাতা: ইন্ডিয়ান পাবলিকেশন, ১৯৭৪), পৃ. ৩৯৮।
- ৩১ ওহীদুল আলম (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ৪৫।
- ৩২ সাক্ষাৎকার: শাহাব উদ্দিন খোকা, পিতা- প্রয়াত বদিউর রহমান, মাতা- ফরমোজা বেগম, বয়স- ৩১, গ্রাম- ফরেস্ট অফিস পাড়া, ১৭ নং খুটাখালী, চকরিয়া, কক্সবাজার, পেশা- সহকারী শিক্ষক (উদয়ন আদর্শ উচ্চ বিদ্যালয়), সাক্ষাৎকার গ্রহণের স্থান: নিজ বাড়ি, সাক্ষাৎকার গ্রহণের তারিখ: ২১/০১/২০২৫।
- ৩৩ মোহাম্মদ সিরাজুদ্দীন কাসিমপুরী (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ২৯৬।
- ৩৪ ওহীদুল আলম (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ৫১।
- ৩৫ সাক্ষাৎকার: শাহাব উদ্দিন খোকা, পূর্বোক্ত।
- ৩৬ সাক্ষাৎকার: মঈন উদ্দিন চিশতি, পিতা- প্রয়াত বদিউর রহমান, মাতা- ফরমোজা বেগম, বয়স- ২৪, গ্রাম- ফরেস্ট অফিস পাড়া, ১৭ নং খুটাখালী, চকরিয়া, কক্সবাজার, পেশা- ছাত্র, চট্টগ্রাম বিশ্ববিদ্যালয়, সাক্ষাৎকার গ্রহণের স্থান: নিজ বাড়ি, সাক্ষাৎকার গ্রহণের তারিখ: ২১/০১/২০২৫।
- ৩৭ সাক্ষাৎকার: শাহাব উদ্দিন খোকা, পূর্বোক্ত।
- ৩৮ সাক্ষাৎকার: নুরুল বাশার রাসেল, পিতা- বশির আহমদ, মাতা- প্রয়াত জুলেখা বেগম, বয়স- ৩৪, গ্রাম- আলী আকবর পাড়া, হীলা, টেকনাফ, কক্সবাজার, পেশা- শিক্ষকতা, সাক্ষাৎকার গ্রহণের স্থান: নিজ বাড়ি, সাক্ষাৎকার গ্রহণের তারিখ: ১৮/০১/২০২৫।
- ৩৯ ওহীদুল আলম (সম্পা.), *প্রাণ্ডক্ত*, পৃ. ৪৮।
- ৪০ সাক্ষাৎকার: মোঃ ইজ্জতউল্লাহ, পিতা- মোঃ ইয়াসিন আলী, মাতা- আশিয়া খানম, বয়স- ৪৬, গ্রাম- লামার পাড়া, রামু, কক্সবাজার, পেশা- কৃষক, সাক্ষাৎকার গ্রহণের স্থান: নিজ বাড়ি, সাক্ষাৎকার গ্রহণের তারিখ: ১১/০৮/২০২৪।
- ৪১ ধনিরাম বড়ুয়া, *রামুর লোকসাহিত্য*, (কক্সবাজার: কক্সবাজার সাহিত্য একাডেমী, ২০১৭), পৃ. ১৩৮।
- ৪২ সাক্ষাৎকার: রহমান মুন্সী, পিতা- মোঃ আজিজ মুন্সী, মাতা- ইয়ারুল্লাহ, বয়স- ৬১, গ্রাম- পানির ছড়া, রামু, কক্সবাজার, পেশা- ব্যবসায়ী, সাক্ষাৎকার গ্রহণের স্থান: নিজ বাড়ি, সাক্ষাৎকার গ্রহণের তারিখ: ১৮/১২/২০২৪।
- ৪৩ সাক্ষাৎকার: ফরমোজা বেগম, পিতা- প্রয়াত ওসমান গণি, মাতা- প্রয়াত জরিনা বেগম, বয়স- ৫৬, গ্রাম- ফরেস্ট অফিস পাড়া, ১৭ নং খুটাখালী, চকরিয়া, কক্সবাজার, পেশা- গৃহিণী, সাক্ষাৎকার গ্রহণের স্থান: নিজ বাড়ি, সাক্ষাৎকার গ্রহণের তারিখ: ২১/০১/২০২৫।
- ৪৪ সাক্ষাৎকার: দিলয়ারা বেগম, পিতা- প্রয়াত বদিউর রহমান, মাতা- ফরমোজা বেগম, বয়স- ৩১, গ্রাম- খুটাখালী, চকরিয়া, কক্সবাজার, পেশা- গৃহিণী, সাক্ষাৎকার গ্রহণের স্থান: নিজ বাড়ি, সাক্ষাৎকার গ্রহণের তারিখ: ২০/০১/২০২৫।
- ৪৫ রামশঙ্কর চৌধুরী, *বিচিত্র বিবাহপ্রথা ও লোকাচার*, (কলকাতা: চিরায়ত প্রকাশন প্রাইভেট লিমিটেড, ১৯৯৫), পৃ. দশ-এগারো।
- ৪৬ শামসুজ্জামান খান (সম্পা.), *বাংলাদেশের লোকসংগীত সমীক্ষা*, (ঢাকা: বাংলা একাডেমি, ২০১৬), পৃ. ২৩০।
- ৪৭ মোমেন চৌধুরী, *বাংলাদেশের লৌকিক আচার-অনুষ্ঠান জন্ম ও বিবাহ*, (ঢাকা: বাংলা একাডেমী, ১৯৮৮), পৃ. ০১।

Generative AI Capabilities And Limitations in Teaching and Learning Process

Tamanna Siddiquee

Assistant Professor, Dept. of Islamic History & Culture, North Bengal International University, Rajshahi

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/47.-Tamanna-Siddiquee.pdf>

Received : 20 February 2025
Received in revised: 08 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Job Characteristics, Motivational Forces, Psychological States, Positivism Paradigm

ABSTRACT

Today many priorities for improvements to teaching and learning are unmet need. Educators seek technology enhanced approaches addressing all this priorities that would be effective. Educators use AI-services in their everyday lives and exploring AI-tools improving lessons, process for finding, adopting materials for use in lessons. Artificial intelligence rapidly advancing class of foundational capabilities which are increasingly embedded in all types of educational technology systems, educational settings. AI can be defined as automation based association. AI model uses in education are most important to evaluate for alignment to intended educational goals. Teaching and learning in all considerations about the suitability of an AI model for an educational use such as ensuring human alternative that making recommendation. AI in education take strong steps to data privacy of student and teacher, accountable use of AI in education by involving humans in the loop to ensure that educational values and principles are prioritized. Our collective vision of a desirable, achievable educational system leverages automation while protecting and centering human agency provided throughout the Learning, Teaching, Assessment and Research sections by dispensing artificial intelligence. It is beneficial to students learning experience and to the efficiency of classroom instructions to the use issue of potential liability. Limitations are not technical in nature, It is a serious issue that needs to be addressed.

Introduction

The integration of AI in educational system has flaked in illustration alternatives in teaching and learning, dedicated both supreme benefit and complicated object. This Article analyses careful analytical evolution and sight of implementing AI in education to precede pedagogical obligations, moral discretion in various evolutions and the epithet of admiration for AI-conducted manifestations. Also recapitulate the synthesis of run AI- propagate thing in professional functions and hit of impartiality and accessibility connexion. By weaving these key into a comprehensive converse, this article provide perspective of useful and accountable use of these technologies in education, its limitation and its solution. This study explored the opportunities and challenges of using Chat GPT in education. Gen AI Tools can greatly enhance teaching and learning across various contexts, supports qualitative and quantitative methodologies of research and also enrich educational experiences.¹

Generative Artificial Intelligence (Gen AI)

The Field of artificial intelligence has evidenced a remarkable transformation. Innovation of ChatGPT stands out as a leading contestant offer potent consummation of task for imposing in natural language conversations across AI. Recent development of artificial intelligence (AI) enhanced para diagram of instrument technology, data- driver shifting and creative tasks through generative AI. Fueled by advancements in DL techniques, deep generative model (DGM) have emerged as a class of DL models to generative new content based on existing data, creating new possibilities of AI application.² Complementing discriminative AI, GAI has recently emerged as a novel tool with a wide range of new possibilities impacting academic health care. Almost indistinguishable from human created work, discussions arise on whether this new technology even holds early signs of artificial general intelligence departed progression in ML (machine Learning) and DL (Deep Learning) already have extended data-driver AI tasks like classification,

recommendation through generation of unique, predictions, originative conciliate, optimization and processed or decision making.³ Artificial intelligence (AI) has taken a prominent place in research and practice across.

Past decades all these technologies transformed surveyed ways to society, venture into the new area of generative AI, becomes more and more crucial to understand the core concepts and rapid evolving technology.⁴ Artificial intelligence performs tasks that typically require human intelligence such as making decisions, learning and teaching, understanding languages.

Generative AI in Education and Function of ChatGPT

Generative artificial intelligence (AI) has attained vast popularity, it has also brought forth new challenges and concerns in academia, Recently, ChatGPT has emerged as a powerful generative artificial intelligence (GenAI) tool with efficiency of dominance over pedagogy, which provides avail for learners, researchers, practitioners to accomplish the aimed or cherished yielding of knowledge in various disciplines.

This issue examines the diverse applications and implications of GenAI tools including ChatGPT in education, highlighting their potential to enhance teaching and learning.⁵ Both in qualitative and quantitative research GenAI tools can highly improve educational outcomes supporting and facility language learning. GenAI capability increment student's inspiration. ChatGPT was trained on all sorts of text from the internet. Wikipedia, blog posts, books, academic articles, this AI-powered language model developed by open AI. It has been trained on a massive amount of text data from the internet and can generate human like text responses to a given prompt. It can answer questions, converse on a variety of topics and generate creative writing pieces. Chat GPT was released in late November 2022; within 5 days it reached one million users, excitement about this chat boat is rising exponentially. While some observes are predicting that it will partially or completely destroy the human generated writing; other are considering it as an actual qualitative technology with a subscription to ChatGPT, ChatGPT- 4, Generative AI models of this type are trained on vast amount of information. Information from the internet, including websites books, new articles and more are included in ChatGPT.⁶ Since its inception, Social media feeds have been showed with users displaying ChatGPT seemingly versatile uses, such as cheating on university assignments by generating essays; here are some crystal clear ways one can take advantage of this without violating ethnical code.⁷ ChatGPT can generate complex concepts. It would be more difficult to spot and prove plagiarism for widespread availability and accessibility bring both benefits and risks. There is potential of misuse and educators and researchers must be conscious of the technology. Student may misuse this technology by using it to complete their task without actually understanding the concepts. Developing these skills is important for success in both education and professional career. ChatGPT is a language model created to hold a conversation with the end user. This can be useful for uploading worksheets, graph, charts to be analyzed. ChatGPT is a great resource to help with job application. The job search can be tedious and difficult; ChatGPT can help anyone effectively and efficiently. ChatGPT showing the way toward our tech future.⁸ ChatGPT demonstrates strong natural language understanding capabilities, various tasks, including conversation, text generation, applicable across different domains and use cases. It allows to stay relevant and up to date with evolving language patterns and user preferences.

Emergence of IT in Education:

IT is a much spoken term now-a-days. Different features of IT have been applied to education, changing the mode of learning and teaching curriculum and methodology have changed, accommodating more use of computers in classrooms, which are now found in all educational institutions irrespective of level. Educational institutions use computer as a tool to develop skills of the students. AI have taken over the role of teachers. Classrooms are adorned with AI like computer, projectors and other gadgets of IT. Teachers can show any slide with animation and video with audio on monitors and magnify it through projector. This makes learning more attractive to the learners. Text books are now available on online soft copy version. Assignments and other tasks are being done by AI and student's educational propagation smarter than previous

generation. All the courses and subjects are supporting software format. Experiments are demonstrated with audio, video along with necessary text instructions.

Teachers do not need to go to library physically now. Students click and enter the virtual libraries and download necessary reading materials. Internet has tremendous impact on the sphere of education. By this students browse internet to collect information on various websites to utilize their purpose. Distance Learning has emerged, learners can learn sitting far from the teachers. Instantaneously teacher's lecture can be transmitted from one part of the globe, through web-corn, VSAT, satellite. Universities offer distant learning program; collect students without bringing them into campus physically. They get connected virtually. This method spreading rapidly and getting popular to avoid the hazard of visa processing for education.⁹ Academic assessment mode, program courses are getting held by the aid of computer. It is controlling job of education management. By using automatic software teachers are facing little labor. Examinations are being held by video conferencing; students submitting assignment's soft copy version. Through banking software semester fees are getting filed. By clicking once in online student can have a look on published result. Lecture materials are mostly available in online. Education has greatly been influenced by the development IT, new features of it has changed educational method. By taking thoughtful, inclusive adequate initiatives to the development and use of this technologies, people ensure their impact on society is positive and beneficial. Artificial intelligent are profound things working as a human being paving the way for AI tools in education.¹⁰

AI-Guided Learning

Technologies like artificial intelligence has developed years ago but it seems abruptly untie in the prospect. AI has become Ubiquitous potentials for education.

Students making their education more operative to individual needs. This technologies let one assisting in administrative tasks, let education focus of streamlining function along with teaching. The future of artificial intelligence has great possibility to manage educational system. AI understand natural language and significantly impact educational sector, finance health issues, industrial, technical sides. It has educational ethics.¹¹ In earlier mainframe computer used to be instructional materials to assist education. Desktop computer emerged as intelligent tutor offers immediate response to show easier path to process learning evolution including demonstrated personalized and potential learning process. This technology made lesson attractive to learners.

Artificial intelligence offering solutions to K-12 educational system more adaptive and advanced learning platforms smart tutoring, automated grading executive tasks, facilitates individually tutoring instructional content, by which both teacher and student gets benefited.¹² This contiguity assume learners to prosper in their own motion, engage with various activities along with its learning mode, obtained more rules through pedagogical process. Educator and researchers remove workload by experiencing different kind of AI assistant to enhance assignments. The intelligent tutoring System AI offering quick response, correct command based on learners representations. Educational technology are being assisted by all there modern application by providing detailed data for learners to improve theoretic understanding and to handle huge tasks. Such as traditional grading system was little bit biased or teacher to influence on grade sheet for personal interest. AI has Change those system, For AI lack of realism, improper, incoherent assessment of any teacher has been reduced. Rather the nature of grading large numbers of students is time-consuming which is being solved by AI capacity. AI evaluating, students performance by turning consecutive direction. AI can prolong grading ability, limpidity and integrity by decreasing grading time and take measures quickly, also feedback us in detailed. This help educators to engage more writing persuasive, deliver in shortest time, formative feedback by which exhort witting skills in learners. It is important that teacher should carefully observe AI-generated feedbacks to match up with educative goals and addresses distinct needs AI-tool must be treated as the replacement of booster, by helping teacher. AI can solve critical thinking matter in a second and by spot-audit AI output, teachers sustain the completion of assessment to confirm students good feedback. Now AI is being used for make teachable content creation, saves teacher's valuable time streamline text planning customized materials for research

on content creation for educational objective, finding high quality research materials, to lessen work load of hard copy or hand copy system, also plays important role in searching hundreds of research papers from home and abroad, collecting information and data instantly, extracting important information virtually, obtaining information quickly without wasting time on research or writing articles which ultimately beneficial for students and teachers. Educational institutions depend on all of AI technologies to reduce workload and administrative pressures. ChatGPT- 4 automatically analyze executive tasks organizing session, professional development substance, maintaining schedules, solve massive data frame, any kind of effective judgment to take strategic initiatives. Teachers or educators are using generative AI tools to enhance learning outcomes. AI capabilities are being used various ways to assist academic quest. Mathematics problem solving, article material, vocabulary instruction, visual assistant applications are very useful AI-application today. Different level and disciplines are using AI-instructor today to identify challenging vocabulary term, purposeful easy access AI tool to generate specific images or explain lexicon. The concept of AI is getting introduced to all sphere of pupil. Specially critical mathematic lesson tricks effectively using artificial intelligence, and can be use as instructional coach. Projects that align with curriculum grade to generate word problems, graph extensive text design with vital question to solve problem and flare convenience, AI- based functions develop difficult conception and quantitative elementary proficiency or abilities. AI-driven learning can serve interactive aid and simplify creating contentment to teachers and students. AI ensure that educational components are effectively meets several learners needs, such as virtual lab, educational collaborating platforms, essential videos on online can expedite equal learning.

Future aspects and Limitations of AI

Large number of educational institution school, college and universities are adopting AI widespread since last ten years means earnest binding, however AI-tools evolving and switching to AI- technology based educational administrations, administrator need to come to term with varied moral regard about AI pedagogy. AI training for both the teachers and students should be compulsory that everyone get benefited. Education in AI is very decisive. Learner should know about AI limitations along with capabilities. It actually maintain academic probity. AI has got implementation challenges. AI education are high cost for implementing in best way this system integrate similar education technology. AI tool must ensure equal accessibility and moral disquiet to maintain intimation to supportive community, by this way AI can be implanted for best practice for the next generation. Though the developed countries have utilized AI or information technology, our achievement is not satisfactory at all. Government initiatives are not satisfactory in this sector. Private Organizations are offering IT education mainly costly. Lack of investment is another problem. Infrastructural facilities are very poor and inappropriate to demand. AI technology ChatGPT excels at generating coherent responses on the immediate context of a conversation. AI language model generate biased information in its trained data, not more than that, its limited. This limitation can sometime lead to repetitive interaction. Ensuring ethical and responsible use of ChatGPT requires ongoing monitoring and intervention to address such issues. ChatGPT is susceptible to misuse for generating malicious or harmful content. ChatGPT is highly influenced by diversity or training data, gaps in training data can result in suboptimal behaviors. It is crucially important to recognize the potentials of ChatGPT. The disadvantage of all AI is vulnerability to misuse, dependency on training data and ethical concerns. By taking balanced inclusive initiatives technologies impact on society is beneficial. Limited access to AI technologies or AI-driven learning may cause limited provided opportunities to learners, provide homogenization ideas, students may loss their imagination power or creativity, ethical dilemmas such as plagiarism is one of those. Very vulnerable thing is AI- driven learning method can reduce human interaction and social emotional attachment, aggravate the teacher's preface, which diminish mentorship and guidance process. AI assistance implementation lead to job displacement of teacher post. In case of AI learning materials provide wrong direction or information would spread those biases in educational place students get wrong message. Over-reliance of AI-technology is detrimental for essential human skills.

Conclusion

AI has changed the way of teaching and learning process. Through this student get more personalized instructions, AI-based tools assist teachers to perform better and allow more efficient use of resources. Overall AI-tools creating more enjoyable learning background for learners. If supportive AI-tools are designed with equity and privacy can be more efficient use of resourcing. ChatGPT has radically changed education system and handle great challenges to education, ChatGPT and other AI- tools providing quality education and this technology is time saving for increasing workflows. All institutes are accepting AI- driven learning system as beneficial technology to solve critical educational question and research materials provider. Educator must ensure that next generation use AI for effective learning and develop their skills that they may go one step further in their pursuit of knowledge and scientific research. Increasing engagement with AI-learning will be fundamental for the bound's combined prosperity. By taking a thoughtful inclusive initiatives to the development and use of AI- technologies, we can ensure the good impact and positive response in society. This sector has brought the world in one's hand, this innovation mostly making auspicious impression on students, teachers and education manager.

References

- ¹ Al-Ansi, A. M., Jaboob, M., Garad, A., & Al-Ansi, A. (2023). Analyzing augmented reality (AR) and virtual reality (VR) recent development in education. *Social Sciences & Humanities Open*, 8(1), 100532.
- ² Chaudhry, M. A., & Kazim, E. (2022). Artificial Intelligence in Education (AIED): A high-level academic and industry note 2021. *AI and Ethics*, 2(1), 157-165.
- ³ Huang, L. (2023). Ethics of artificial intelligence in education: Student privacy and data protection. *Science Insights Education Frontiers*, 16(2), 2577-2587.
- ⁴ Zaman, B. U. (2023). Transforming education through ai, benefits, risks, and ethical considerations. *Authorea Preprints*, 1, 1-26.
- ⁵ Zaman, B. U. (2023). Transforming education through ai, benefits, risks, and ethical considerations. *Authorea Preprints*, 1, 1-26.
- ⁶ Rouabhia, R. (2025). Ethical Implications of AI: Examining Bias and Fairness in AI-Powered Education. In *Using AI Tools in Text Analysis, Simplification, Classification, and Synthesis* (pp. 411-438). IGI Global Scientific Publishing.
- ⁷ Zhang, K., & Aslan, A. B. (2021). AI technologies for education: Recent research & future directions. *Computers and education: Artificial intelligence*, 2, 100025.
- ⁸ Iqbal, M. (2023). AI in education: Personalized learning and adaptive assessment. *Cosmic bulletin of business management*, 2(1), 280-297.
- ⁹ Chan, C. K. Y., & Tsi, L. H. (2023). The AI revolution in education: will AI replace or assist teachers in higher education?. *arXiv preprint arXiv:2305.01185*.
- ¹⁰ Baskara, F. R. (2023). Integrating ChatGPT into EFL writing instruction: Benefits and challenges. *International Journal of Education and Learning*, 5(1), 44-55.
- ¹¹ Shah, P. (2023). *AI and the Future of Education: Teaching in the Age of Artificial Intelligence*. John Wiley & Sons.
- ¹² Richards, J. C., & Schmidt, R. W. (2013). *Longman dictionary of language teaching and applied linguistics*. Routledge.

Educational Outcomes of History Discipline: Cognitive Domain's Strengths and Limitations

Jannati Kaonine Keya

Assistant Professor, History and Civilization Discipline, Khulna University, Khulna-9208, Bangladesh.

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/48.-Jannati-Kaonine-Keya.pdf>

Received : 09 March 2025
Received in revised: 28 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Bloom's taxonomy, Cognitive domain, Cognitive levels, Educational Outcomes, knowledge category.

ABSTRACT

By the mid-nineteenth century, history transitioned from a literary genre to an academic discipline. Since then, history, like other disciplines, has followed the same approach in achieving its educational goals. Here, the main objective of this study is to determine how the study in history is outcome-oriented in the light of Bloom's taxonomy's cognitive domain. To reach the goal, a historical perspective approach has been used. In the 1950s, Benjamin S. Bloom's Taxonomy of Learning changed educational objectives and learning processes globally. This taxonomy identifies three domains of learning: cognitive, affective, and psychomotor. However, not all domains are equally effective for all disciplines. Therefore, this study seeks to answer the question of how effective the cognitive domain is for history. It was found that Bloom's cognitive domain has two dimensions later revised: cognitive levels and knowledge categories. Among the six cognitive levels (Remember, Understand, Apply, Analyze, Evaluate, and Create), remembering, understanding, and analyzing are primarily used in history. Sometimes, evaluation is also done in historical studies. However, there is minimal opportunity to apply or create in a historical field of study compared to tangible outcomes. Again, in the case of the knowledge category, factual and conceptual categories can be utilized in a wide range, but the use of metacognition categories can be limited. However, the use of the procedural category is considered to be impossible. However, by overcoming the limitations, if the cognitive domain can be used on a larger scale and effectively in historical study and research, then it is expected that students' interest in studying history discipline will increase.

Introduction

By the mid-nineteenth century, history transitioned from a literary genre to an academic discipline. Since then, history, like other disciplines, has followed the same approach in achieving its educational goals. In the 1950s, Benjamin S. Bloom's Taxonomy of Learning changed educational objectives and learning processes and became a widely recognized educational framework. This framework identifies three domains of learning: cognitive, affective, and psychomotor. Over time, the teaching and learning style of history, like other disciplines, has changed. Now, society expects results from students. Moreover, that is why people, especially educators, have increased their interest in outcome-based education since the 1990s. Therefore, in the era of market-based education, people expect students studying history to take outcome-based education. For this, educators are interested in developing and following the method of studying history. For these reasons, they are following the process of teaching and learning history in line with outcome-based education and Bloom's taxonomy. Therefore, exploring the relationship and effectiveness of history with cognitive domains is very important. The main goal of this study is to ascertain the outcome-oriented nature of Bloom's cognitive domain taxonomy's historical research. Specifically, it has two distinct objectives: (i) to test the cognitive domain's practice in history and (ii) to explore its strengths and weaknesses based on knowledge categories within the history discipline. This study combines history and education into a multidisciplinary approach, using a historical perspective to reach the goal. Historical perspective is the study of a subject in light of its earliest phases and subsequent evolution. "Historical perspective differs from history because it aims to sharpen one's vision of the present, not the past."¹ At the same time, the content analysis method has

been employed to comprehend and connect the cognitive domains' strengths and weaknesses in their application to teaching and learning history as a discipline. In this case, among the various content analysis methods, the relational analysis approach transcends concept identification and explores their interconnections. It can reveal how different ideas, beliefs, or perspectives are connected and interact within the educational context. Evaluating Educational Programs and Policy techniques have been used to determine the effectiveness of the cognitive domain in history and to evaluate the effectiveness of academic programs and policies by examining relevant documents, such as program reports, policy briefs, and evaluation reports. This study is divided into three sections. The first defines educational outcomes and cognitive domains. The second examines the application of the cognitive domain in history. The third analyzes the cognitive domain's strengths and weaknesses based on knowledge categories within the history discipline.

Key Terms Definitions

Educational Outcomes: Before defining educational outcomes, we must clarify the outcome. Outcomes are explicit learning outputs that educators want students to exhibit following substantial learning experiences. To describe the issue, William G. Spady elucidates those outcomes pertain to learners' capabilities in applying their knowledge and acquired skills. They represent the concrete implementation of acquired knowledge. This indicates that outcomes are actions and performances demonstrating and representing the learner's proficiency in utilizing content, information, concepts, and instruments. Engaging learners in meaningful applications of their knowledge represents a substantial advancement beyond mere comprehension.²

Here, he mentions some points that required the outcome. Firstly, he indicates Tangible applications of learning. It denotes the real-world execution of knowledge and skills obtained through formal or informal education. This connects theoretical notions and practical applications, illustrating the significance and utility of learning. Secondly, he points out that successfully doing something by the learners after the learning process. Here, success is a complex notion characterized as a journey rather than a final goal. It pertains to establishing objectives, surmounting obstacles, and attaining fulfillment. Several elements are essential for achieving success. Explicit Objectives mean SMART objectives, which provide guidance and impetus to achieve specific outcomes. Steadfast Endeavor: Achievement seldom occurs instantaneously. It necessitates unwavering commitment, continual diligence, and a readiness to exert the requisite effort. Resilience: Adversities and failures are unavoidable. Resilience is the capacity to recover from obstacles, derive lessons from errors, and persist in progress. A growth mindset entails the conviction in one's capacity for learning and development, accepting problems as opportunities, and perseverance in overcoming obstacles, all essential for sustained success. Perseverance: Maintaining dedication to your objectives while encountering challenges is crucial. It involves persevering through discomfort while sustaining an optimistic disposition. Some specialists argue that 'Educational Outcomes' are an educational process's observable results or achievements. These outcomes include the information, data, facts, skills, attitudes, ethics, ideals, and morals students acquire through academic knowledge and understanding. They are often assessed to measure the educational system's effectiveness and guide future improvements.³ Ultimately, educational outcomes pertain to the quantifiable enhancement of students' knowledge, skills, attitudes, and behaviors from their academic endeavors. They delineate the anticipated results or achievements of the educational process.

Cognitive Domain: The taxonomy of educational objectives denotes the classification of the educational system's goals. The taxonomy has three major parts: the cognitive, affective, and psychomotor domains.⁴ The cognitive domain comprises objectives for remembering or identifying knowledge and developing academic capabilities and expertise. This domain is crucial to contemporary test development efforts. This area encompasses most curriculum development efforts and has the most explicit definitions of objectives articulated as descriptions of student behavior.⁵ Bloom and his team have organized the cognitive domain into six major classes: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation.

Although it is possible to conceive of these significant classes in several different arrangements, the present one represents the hierarchical order of the various course objectives.⁶ However, later, due to the development of cognitive psychology, Lorin W. Anderson et al. revised Bloom's taxonomy. Therefore, they represented it in a two-dimensional table called the Taxonomy Table. The table features clearly defined categories of knowledge dimension and cognitive processes dimension.⁷

The Application of the Cognitive Domain in History

Like other branches of knowledge, there are various views on using cognitive domains in history. Although there is some research on how and in what ways the effective use of cognitive domains in the practice of history can be ensured, there is scope for extensive research on this. Therefore, it is analyzed in detail below according to the Revised Bloom's Taxonomy.

Practice of Remember: The six categories of the cognitive process dimension have been applied over time in history in more or less extensive ways. The first one in the hierarchy is remember. According to Lorin W. Anderson et al., this can be split into recognizing and recalling. Events related to the Battle of Plassey can be mentioned in the context of the history of the Indian subcontinent. Regarding cognitive domain processes, the ability to recognize and recall is called remembering.⁸ This is how the general public and academics, including students and educators, can play a crucial role in judging the discipline of history. Recognizing means retrieving or identifying relevant knowledge from long-term memory to compare it with the presented information. On the other hand, recalling entails retrieving pertinent information from long-term memory upon request. The prompt frequently takes the form of a question. During recall, anybody retrieves information from long-term memory and transfers it to working memory for processing.⁹ Recognizing and recalling are directly linked to factual knowledge. Facts about a historical event need to be remembered and recognized. For good reason, anyone who studies history uses the remembering part of the cognitive domain.

Exercise of Understanding (Understand): Understanding is the second dimension in the hierarchy of cognitive processes. It constructs meaning from instructional messages, including oral, written, and graphic communication. Seven concepts and expressions can conceptualize understanding. Firstly, it denotes interpreting. Interpreting transpires when pupils can transform information from one representational format to another. Interpreting may involve converting words to words (e.g., paraphrasing), pictures to words, words to pictures, numbers to words, words to numbers, musical notes to tones, etc. Secondly, exemplification transpires when a pupil provides a specific example of a general perception or attitude. This process entails recognizing the defining characteristics of the general idea (e.g., an isosceles triangle must possess two equal sides) and employing these characteristics to identify or create a specific instance (e.g., determining which of three presented triangles is an isosceles triangle). Synonymous terms include illustrating and instantiating.¹⁰ Thirdly, classification arises when a learner identifies an item as part of a particular category. Classifying entails identifying pertinent aspects or patterns corresponding to the specific occurrence and the underlying notion or principle. Classification is a corresponding technique to exemplification. Illustrating commences with a general idea or principle, necessitating the student to identify a specific instance or example. In contrast, categorizing initiates with a particular instance or example, requiring the student to discern a general concept or principle.¹¹ Fourthly, classification entails summarization when a student proposes a singular remark that encapsulates the supplied material or distills an essential subject. Summarizing entails creating an illustration of evidence or indication, such as the significance of a section in a performance, and extracting a summary from it, including identifying a theme or key points. The alternative terms for classifying are categorizing and subsuming. The fifth definition of understanding is "inferring." Critics possess a comprehensive understanding of the causal interpretations and frequently the logical, empirical, and theoretical justifications for them. They can directly contest any element of the analysis, including the selection and textual portrayal of acts to be examined and their inferred relevance and causal relationships.¹² It entails identifying a pattern among a collection of instances or cases. This occurs when a pupil can

derive a notion or principle that elucidates examples. This procedure depends on preserving the pertinent attributes of each case and, crucially, on comprehending the interrelations among them. Inferring differs from attributing, which is a cognitive activity related to analysis. Another method of distinguishing between these two is that attribution is generally relevant to contexts where one must “read between the lines,” particularly when attempting to ascertain an author’s perspective. Conversely, inferring transpires inside a context that anticipates the inference. Alternative terms for *inferring* are extrapolating, interpolating, predicting, and concluding. The sixth definition of understanding is comparison, which entails identifying similarities and contrasts among two or more objects, events, ideas, issues, or situations. It can enhance reasoning by analogy. Contrasting, matching, and mapping are alternative terms.¹³ The final aspect of knowledge under the cognitive process dimension pertains to explanation or explaining. It transpires when a pupil formulates and applies a cause-and-effect model of a system. This may originate from an established theory, as frequently observed in the natural sciences as commonly seen in the arts and humanities. A comprehensive explanation necessitates the development of a cause-and-effect model that incorporates every important component of a system pivotal incident in the sequence, utilizing the model to ascertain how a modification in one element of the system or one “link” in the sequence influences a change in another aspect.¹⁴ The understanding domain is directly linked to the conceptual domain. Historians use almost all the seven concepts of understanding. Historians employ many classifications and categories to make sense of the massive amounts of data they research. Complex events, communities, and historical changes can be better understood with the aid of these systems. Some of the most prevalent historical categories and classifications are included below. The predominant classifications and categories utilized in history include chronological classification, geographic classification, continents, thematic categorization, historical figures, and the historiographical approach. For example, they use ancient, medieval, modern, and contemporary periods. They also use the Renaissance, Industrial Revolution, Cold Era, Hybrid War Era, etc.

Usage of Applying (Apply): Application is the third level in the hierarchy of cognitive processes. It involves using specific methodologies to perform tasks or solve problems, and as a result, it is closely linked to procedural knowledge. The “Apply” category includes two cognitive processes: executing familiar tasks and implementing solutions for unfamiliar problems. An alternative term for implementing is using. However, in a general sense, application means practical work that is not entirely related to history. However, it can be applied to any discipline. In this case, the point of consideration is to explore the relationship of this application to what history students or historians produce. A common question is what historians do, and the question of applying is directly related to this. The answer from the U.S. Bureau of Labor Statistics is instructive. According to it,

Historians typically Gather historical data from various sources, including archives, books, and artifacts; Analyze and interpret historical information to determine its authenticity and significance; Trace historical developments in a particular field; Engage with the public through educational programs and presentations; Archive or preserve materials and artifacts in museums, visitor centers, and historic sites; Provide advice or guidance on historical topics and preservation issues; Write reports, articles, and books on findings and theories.¹⁵

So, the capacity to examine, interpret, and assess historical data and arguments is known as applying domain in historical research. This requires knowledge and comprehension of a particular historical time, area, or issue. It calls for analytical and creative thinking about historical events, not merely memorization of facts.

Use of Analysis (Analyze): Analyze is the fourth level of the hierarchy of cognitive processes. Analysis entails deconstructing material into its fundamental components and assessing the relationships between them and the complete frame. This type encompasses the mental procedures of differentiation, organization, and attribution. Differentiating entails discerning the elements of a full structure based on their significance or relevance. Differentiating transpires when a learner discerns pertinent information from irrelevant or significant information and

thereafter focuses on the relevant or essential information. Organizing is detecting the components of a condition and understanding their interrelations within a cohesive framework. A student establishes systematic and consistent links among presented material throughout the organization process. Organizing typically transpires together with differentiating. The learner initially finds the pertinent elements and subsequently ascertains the overarching structure that accommodates these aspects. Attributing transpires when a student discerns the perspective, prejudices, values, or goals inherent in communications. Attribution entails a deconstructive process whereby a pupil discerns the author's intentions about the supplied material. Unlike interpreting, where the student aims to comprehend the meaning of the provided content, assigning entails a progression beyond fundamental comprehension to deduce the intention essential to the material.¹⁶ Historical analysis is a way of examining evidence to comprehend the past. It is primarily applied to documentary evidence, though it may also be used for artifacts.¹⁷ The most critical parts of historical research are source analysis, evidence evaluation, identifying patterns and trends of historical data, interpreting citations, and formulating arguments. Although the students may have access to a wealth of historical data, experts argue they lack the critical thinking skills to apply that data and draw meaningful conclusions effectively.¹⁸ In academia, there is a term for making sense, where sense is defined as an entity formed through the interplay of reading, writing, and thinking. Investigation is the term. Your unique contribution is what you offer as a reader or writer in the form of analysis. If you cannot make sense of history, that is, if anybody cannot analyze it, they cannot study history.¹⁹

Practice of Evaluation (Evaluate): Evaluate is the fifth level of the hierarchy of cognitive processes. Evaluation is the process of forming conclusions based on established criteria and standards. The most frequently employed criteria are quality, effectiveness, efficiency, and consistency. They may be established by the student or by external parties. The category assessment encompasses cognitive processes, including checking judgments about internal consistency and critiquing judgments based on external criteria. Checking is examining internal discrepancies or errors in a process or a product. For instance, checking transpires when a student evaluates if a conclusion logically derives from its premises, whether data corroborates or refutes a hypothesis, or whether the provided material contains contradictory elements. Side by side, critiquing entails evaluating a product or activity according to externally established criteria and norms. A student evaluates a product by identifying its good and negative attributes and formulates a judgment based, at least in part, on those attributes. Critique is fundamental to critical thinking. An alternative term for critiquing is judging.²⁰ Regarding this, historians argue that,

"History is about argument, interpretation, and consequence. To complete quality historical analysis—to "do history right"—one must use appropriate evidence, assess it properly (which involves comprehending how it relates to the situation), and then draw appropriate and meaningful conclusions based on said evidence."²¹

Usage of Creating (Create): Create is the sixth level of the hierarchy of cognitive processes. Creating entails assembling components to create a logical or valuable whole. The "Create" objectives ask students to mentally rearrange some components or elements into a previously unidentified pattern or structure to produce a new product. Generally speaking, the procedures in Create are synchronized with the student's prior educational experiences. The creation of unique products, frequently due to an exceptional talent, is what some people define as creativity. Teachers must determine what is original or unique, even though many of the Create category's objectives emphasize it. Is it possible for a single student's work to be referred to as unique? We acknowledge that composition frequently, though not always, necessitates the Create-related cognitive processes. For instance, create does not engage in writing that interprets materials or depicts the members of ideas. We also acknowledge that the mental processes linked to Create may be necessary for profound comprehension beyond simple comprehension. Deep understanding involves the cognitive processes of creativity to the extent that it is an act of creation.²² Three stages can be distinguished in the artistic procedure:

“Problem representation, where students try to comprehend the task and come up with potential solutions; solution planning, where they consider the options and create a feasible plan; and solution execution, where they successfully carry out the plan.”²³

As a result, the creative process begins with a divergent phase where students try to understand the challenge by considering various potential solutions. Thus, the three cognitive processes of generating, planning, and creating are linked to the concept of creation. Like any other discipline, developing, planning, and making history refers to students’ active engagement in constructing their understanding of the past. It goes beyond passive learning and encourages learners to contribute actively to the historical inquiry procedure. By following systematic ways, a historian produces writing that considers the creation of history.

Representing the issue and developing solutions or theories that satisfy predetermined standards are both parts of the generating process. Frequently, the initial representation of an issue indicates potential resolutions; nevertheless, redefining or developing a new illustration of the problem may expose alternative answers. In this context, “generating” is used in a limited sense. The educator’s use of creative procedures, such as translating, illustrating, summarizing, inferring, categorizing, comparing, and explaining, enhanced understanding. Convergence, or reaching a single meaning, is the most common understanding objective. In contrast, the goal of creating is divergent, meaning many outcomes are attained. Speculating is a synonym for making something new.²⁴ Planning entails devising a solution approach that meets a problem’s requirements or developing a strategy for resolving the issue. Another word is designing. Producing entails implementing a plan to address a specific issue while adhering to predetermined guidelines. As we previously mentioned, originality or uniqueness may or may not be a requirement for the objectives in the category Create. So, it is with achieving goals. An alternative term is constructing.

Strengths and Weaknesses of History, based on Categories of the Knowledge Dimension

In the cognitive domain, knowledge dimensions and categories are considered very important. Which knowledge dimension fits a given discipline depends mainly on the subject matter and content; therefore, the same knowledge dimension is not equally applicable to all disciplines. Education specialists opine that knowledge is contextualized and domain-specific, based on cognitive science studies on the formation of expertise, expert reasoning, and problem-solving. Therefore, knowledge comes in various forms, and there are reportedly even more names to describe it. Scholars worldwide use knowledge differently and have named it differently based on their purpose. This may be categorized as: Other terms for the various types of expertise include cognitive, prior, procedural, semantic, situational, sociocultural, tacit, declarative, conceptual, conditional, content, declarative, disciplinary, discourse, domain-related, episodic, explicit, and factual knowledge, etc.²⁵

But this is very discipline-specific knowledge, not general. Education specialists tried to generalize a few knowledge categories that fit generally to all disciplines to some extent. In this study, the researcher has attempted to explore the strengths and weaknesses of history based on the four categories of knowledge: factual knowledge, conceptual knowledge, procedural knowledge, and metacognitive knowledge.²⁶

Factual knowledge includes professionals’ fundamental components to explain, comprehend, and arrange their academic field. Usually, factual knowledge is found at a low degree of abstraction. Knowledge of precise details, elements, and terminology are the two subtypes of factual knowledge. Understanding terminology involves familiarizing particular labels and symbols, both spoken and non-spoken (e.g., words, digits, signs, pictures). Certain elements and details include dates, persons, places, events, information sources, etc. It could contain extremely particular and exact information, such as the precise date of an event or the accurate size of a phenomenon. The general order of magnitude of phenomena or the period in which an event happened are examples of approximate information that may be included. Unlike facts that can only be known in a broader context, specific facts can be isolated as separate parts. This is the strength of history in that it uses factual knowledge extensively. Individuals typically have analogous experiences in history courses. They acquire the facts and dates considered pertinent

by the instructor and the textbook. They think that history is about facts and dates.²⁷ They believe in history in every aspect using the dates-facts method. History's strength is that people do not twist it, which is the most dangerous trend in historical academic discourse. Moreover, like in almost all other disciplines, there are books on terminology for studying history in practically every region of the world, through which one can quickly learn vocabulary related to history.

Conceptual knowledge: Understanding categories, densifications, and the connections between a few more intricately structured knowledge forms are all included in conceptual knowledge. Knowledge of classifications and categories, principles and generalizations, theories, models, and structures are the three subtypes of conceptual knowledge. While knowledge of particular details comes more directly from observation, experimentation, and discovery, classifications and categories are primarily the product of consensus and convenience. Understanding classifications and categories often reflects how subject-matter specialists approach problems and think about them while understanding which particular details become crucial comes from the outcomes of these processes. Knowledge of Principles and generalizations is meant to describe and arrange phenomena, and students might not be thoroughly familiar with them, making them difficult to understand. Understanding theories, models, and structures entails understanding generalizations and their interactions. This provides a comprehensive, well-rounded, systematic perspective on a complicated issue, phenomenon, or topic.

Procedural knowledge: The “knowledge of how” to do a task is procedural knowledge. It frequently takes the shape of a list or order of actions. It encompasses understanding methods, techniques, algorithms, and skills—collectively called procedures.²⁸ Competence in specific processes is procedural knowledge, whereas factual information and conceptual knowledge concern what can be considered products. Procedural knowledge is divided into three subcategories: subject-specific algorithm and skill knowledge, subject-specific technique and method knowledge, and process criterion knowledge. In general, procedural knowledge is directly linked to technical production. However, in the theoretical arena, it can be connected to any production, whatever its nature. In this regard, academicians argue that historians compile a corpus of facts to derive broader insights and conclusions. To address the how and why inquiries of historical analysis and research, they must collect all available evidence, assess it for bias and authenticity, comprehend the context these facts reveal, and formulate logical conclusions based on their findings.²⁹

Metacognitive knowledge: Metacognitive knowledge refers to understanding the nature of cognition and one's cognitive processes. Experts agree that pupils will develop greater self-awareness and mental capacity as they progress through their academic careers. Regardless of their theoretical position, individuals will likely learn more successfully as they act on this insight.³⁰ Metacognitive knowledge, self-awareness, self-regulation, self-reflection, and self-regulation are some words used to represent this overarching developmental trend, although they vary between theories. Metacognitive knowledge includes knowledge about cognitive processes, information regarding cognitive tasks, and strategies.

Understanding the general methods for learning, reasoning, and solving problems is known as strategic knowledge. This kind includes understanding the range of techniques students may employ to retain information, deduce meaning from text, or understand what they read in books and other course materials or hear in class, moreover, what students read in books and other course resources in and outside classrooms. Rehearsal, elaboration, and organization are the broad categories into which the vast array of distinct learning processes can be divided.³¹ It contains broad techniques for thinking and solving problems in the second stage of metacognitive knowledge, where cognitive tasks are essential. Liesbeth Kester and Paul A. Kirschner argue that cognitive tasks involve the mental processing of new information, including acquiring and organizing knowledge and the ability to retain and regain that evidence from memory for use in comparable situations later on. To round it all out, they incorporate an understanding of the when, why, and how of various tactics and general and local social, conventional, and cultural standards. Thirdly, knowing one's cognitive capabilities and limitations is essential to self-knowledge.³² Self-knowledge is described as authentic and accurate information one holds about

oneself. It encompasses details regarding personality traits, standard emotional states, needs and objectives, values, opinions, beliefs, preferences, physical characteristics, relationships, behavioral patterns, and social identity. Consequently, self-knowledge does not constitute an intrinsic self-process; instead, it emerges from several self-reflective and social processes, some previously analyzed.³³ Metacognitive knowledge in history denotes a student's consciousness and thoughtful consideration of their thinking discourse when learning and retrieving historical evidence. It includes spotting how they study best, recognizing and categorizing their strengths and weaknesses in historical thinking, and adapting their learning approaches accordingly.

History education in the cognitive domain promotes students' analysis of historical sources, interpretation of data, and formulation of reasoned arguments, referred to as critical thinking abilities. These talents apply to various fields and real-world scenarios. However, there are several weaknesses in the cognitive domain related to history education, including Overemphasis on Factual Knowledge. In most cases, a sole focus on the cognitive domain can lead to rote memorization of facts, neglecting history's emotional and social dimensions. Then, it has limited engagement with affective and psychomotor Domains. While cognitive skills are crucial, they do not fully address the affective (emotional) and psychomotor (physical) aspects of learning, which are equally vital in history education. Again, it has a Potential for Bias. Personal biases and perspectives can influence historical interpretations. The cognitive domain may not adequately address the potential for bias in historical narratives—lastly, history education clings to Neglect of Personal Relevance. A purely cognitive approach may not effectively connect historical learning to students' personal lives and experiences, making it less engaging and meaningful.

Conclusion

To continue the necessity of history as a discipline, it is essential to cope with the changing teaching and learning process of education applicable to all disciplines. However, it is sometimes inapplicable to the discipline of history. For this reason, this study has explored the relevance of the cognitive domain. Not all the domains are equally used in history, but they have strong relevance. At the same time, not all knowledge categories have the same usage. Among them, factual knowledge is mainly used in historical research and study. Conceptual domains also have extensive usage. However, the procedural category is used in limited ways. It has limited use in the history arena. This study has not explored the history of affective and psychomotor domain usage. So, more research initiatives can be expected to examine the practical usage of the affective and psychomotor domains in history.

References

- ¹ Barbara S. Lawrence, "Historical Perspective: Using the Past to Study the Present," *Academy of Management Review*, Vol. 9. No. 2, (1994): 307-312.
- ² William G. Spady, *Outcome-Based Education: Critical Issues and Answers* (American Association of School Administrators), 13.
- ³ J. Naskath, R. Rajakumari, M. Syed Rabiya, A. Shali, and Nithyanantham Sampathkumar, "Outcome-Based Education Through E-Learning Pedagogy: A Case Study," in *Handbook of Research on Innovative Frameworks and Inclusive Models for Online Learning*, ed. Jared Keengwe (New York: IGI Global, 2023), 327.
- ⁴ Max D. Engelhart et al., *Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook 1 Cognitive Domain*, ed. Benjamin S. Bloom (London: Longmans, Green and Co Ltd, 1956), 7.
- ⁵ Max D. Engelhart et al., *Taxonomy of Educational Objectives*, 7.
- ⁶ Max D. Engelhart et al., *Taxonomy of Educational Objectives*, 18.
- ⁷ Lorin W. Anderson et al., ed. *A Taxonomy for Learning, Teaching and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*, 1st edition (London: Pearson, 2000), 27.
- ⁸ Lorin W. Anderson et al., ed. *A Taxonomy for Learning, Teaching, and Assessing*, 67-69.
- ⁹ Tom Kasanda, *Improving the Future of Learning Through Enhanced Collaboration Methods and Platforms, Master of Design in Strategic Foresight and Innovation* (Toronto: OCAD University, 2017), 118.
- ¹⁰ Lorin W. Anderson et al., ed. *A Taxonomy for Learning, Teaching, and Assessing*, 71-72.

-
- ¹¹ *Ibid.*
- ¹² Larry J. Griffin and Robert R. Korstad, "Historical Inference and Event-Structure Analysis," *International Review of Social History* 43, Supplement (1998), 147.
- ¹³ Lorin W. Anderson et al., ed. *A Taxonomy for Learning, Teaching, and Assessing*, 75.
- ¹⁴ *Ibid.*
- ¹⁵ U.S. Bureau of Labor Statistics, *Occupational Outlook Handbook*, What Historians do, <https://www.bls.gov/ooh/life-physical-and-social-science/historians.htm#tab-2>, accessed on 15 Jan. 2025.
- ¹⁶ Lorin W. Anderson et al., ed. *A Taxonomy for Learning, Teaching, and Assessing*, 79-82.
- ¹⁷ David Bricknell, "Historical Analysis," in *The Sage Dictionary of Qualitative Management Research*, Richard Thorpe and Robin Holt, eds. First published (London: Sage Publications Ltd., 2008), 108-109.
- ¹⁸ National Research Council 2000, *How People Learn: Brain, Mind, Experience, and School*, Expanded Edition (Washington, DC: The National Academies Press, 2000), 158.
- ¹⁹ Jim Cullen, *Essaying the Past: How to Read, Write, and Think about History*, Third Edition (Oxford: John Wiley & Sons, Inc, 2017), 61.
- ²⁰ Lorin W. Anderson et al., ed. *A Taxonomy for Learning, Teaching, and Assessing*, 82-84.
- ²¹ Stephanie Cole, Kimberly Breuer, Scott W. Palmer; and Brandon Blakeslee, *How History is Made: A Student's Guide to Reading, Writing, and Thinking in the Discipline* (Arlington: Mavs Open Press, 2022), 12.
- ²² Lorin W. Anderson et al., ed. *A Taxonomy for Learning, Teaching, and Assessing*, 85.
- ²³ Woro. Kusmaryani, "Project Based Learning (PBL) in English Drama Course: The Process and Its Impact on Students' Speaking Skill," *Linguistics and English Language Teaching Journal*, Vol. 10, No 2, December (2022): 7, <https://doi.org/10.31764/eltj.v10i2.11842>.
- ²⁴ Lorin W. Anderson et al., ed. *A Taxonomy for Learning, Teaching, and Assessing*, 86.
- ²⁵ C. Bereiter & M. Scardamalia, "Beyond Bloom's Taxonomy: Rethinking knowledge for the knowledge age," In A. Hargreaves, A. Lieberman, M. Fullan & D. Hopkins Eds., *International handbook of educational change* (London: Kluwer Academic Publishers, 1998), 675-82.
- ²⁶ J. D. Bransford, A. L. Brown, & R. R. Cocking eds, *How people learn: Brain, mind, experience and school*. (Washington, DC: National Academy Press, 1999), 3-30.
- ²⁷ National Research Council 2000, *How People Learn: Brain, Mind, Experience, and School*, Expanded Edition (Washington, DC: The National Academies Press, 2000), 157.
- ²⁸ P. Alexander, D. Schallert, & V. Hare, "Coming to terms: How researchers in learning and literacy talk about knowledge," *Review of Educational Research*, 61 (1991): 315-343.
- ²⁹ Stephanie Cole, Kimberly Breuer, Scott W. Palmer; and Brandon Blakeslee, *How History is Made: A Student's Guide to Reading, Writing, and Thinking in the Discipline* (Arlington: Mavs Open Press, 2022), 25.
- ³⁰ J. D. Bransford, A. L. Brown, & R. R. Cocking eds, *How people learn*, 26.
- ³¹ C.E. Weinstein & R. Mayer, "The teaching of learning strategies," in M.C. Wittrock ed., *Handbook of research on teaching* (New York: Macmillan, 1986), 321.
- ³² J. Flavell, "Metacognition and cognitive monitoring: A new area of cognitive developmental inquiry," *American Psychologist*, 34 (1979): 906-911.
- ³³ Alain Morin and Famira Racy, "Dynamic self-processes," in J. Rauthmann ed., *The Handbook of Personality Dynamics and Processes* (London: Academic Press, 2021), 373.

বাঙালির সংগীত ধারার উৎস-সন্ধান

[Discovering the core of the style of Music of the Bengalis Pedagogy in performing arts, Music (theory & practical)]

Dr. Krishna Pada Mondal

Professor, Department of Music, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/49.-Dr.-Krishna-Pada-Mondal.pdf>

Received : 27 February 2025
Received in revised: 23 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Veda, Banga, Rigveda, Acharya Deva,
Charyapada, SrikrishnaKirtan, Oromia,
Ahmia, Music of Hindustani

ABSTRACT

There is a deep-rooted connection between the Indian and Bengali styles of music in both terms of culture and anthropology. In the Vedas, sages have sarcastically compared Bengalis to birds while discussing music. According to experts, Bengalis were accustomed to a gypsy lifestyle making them mix and match with different cultures and people. Most Bengalis can be connected back to old-Australian and Mongolian-Dravidian ancestry. Originally, the word “Banga”(বঙ্গ) was associated with ethnicity rather than the landmark. There have been recordings in the Rigveda (ঋগ্বেদ) of how the “Bangas” did not accept Sage Acharya Deva’s (আর্যদের) invitation for Yoggya. Therefore, it would be imprecise to state an independent style in Bengali music can be detected depending only on the current or old-wider landmark of Bangla and/or the old manuscripts in the language. In fact, the incorporation of the music of Bangla with other languages and cultures is not a history at all, it is an active process. For instance, while traditionally Raag-sangeet in Bangla is often associated with Hindi, more recently English, Oromia, and Ahmia has also been comprised opening a new chapter for exploration. This also reaffirms that Raag-Sangeet can be performed in any language. While Bengalis had started performing and practicing Raag-sangeet in the Bangla language during the revolution period (18th century). Later the discovery of Charyapada [7th-9th century] and SrikrishnaKirtan [12th-13th century] has changed the outlook on the association of the language with Raag sangeet. These ancient manuscripts suggest the longstanding connection of Bengalis with the creation and utilization of raags going as far as to detect hints of regional dialects in the style of specific raags’ nature. Until the deviation of the North-South style of Indian music [Sangeeratnakar] in the 13th century, the original style of Indian music had been deeply familiar with Bengalis and the trace of this longstanding alliance can still be seen. Although, this deviation presumably has affected the use of dialects and style of performance, most experts agree that the birth of the art of raag-sangeet has come from the same place. Additionally, the contributions of Bengalis to the prosperity of Indian raag-sangeet can be factually demonstrated. It is imperative to celebrate the way the music of Hindustani has preserved its riches and developed an ever-progressing body of art. This article shall discuss the application of the Bangla language as a tool for interpreting the ethnicity of ‘Banga’ and the contributions of Bengalis in establishing an enriched style of music in the North of India.

ভূমিকা

নৃতাত্ত্বিক ও সাংস্কৃতিক বিবেচনায় ভারতীয় সংগীতের সাথে বাঙালিদের গভীর সম্পর্ক রয়েছে। “প্রাচীন বৈদিক সংগীতের আলোচনাতেও বাঙালিদের নিন্দার ছলে পাখীর সাথে তুলনা করার দৃষ্টান্ত পাওয়া যায়।”^১ অর্থাৎ সংগীতপ্রেমী বাঙালিরা প্রাচীনকালে এক ধরনের যাযাবর জীবন যাপনে অভ্যস্ত ছিল। “বাঙালিরা একটি শংকর বা পাঁচমিশালী জাত। তাদের ধর্মগীতে প্রধানত আদি-অস্ট্রেলীয় ও মঙ্গোলীয়-দ্রাবিড়ীয় রক্তধারা প্রবাহিত।”^২ “বংগ” শব্দটি প্রাচীন কালে জাতিবাচক ছিল, দেশ-বাচক নয়। ঋগ্বেদে বংগ জাতির উল্লেখ আছে যারা আর্যদের যজ্ঞের আমন্ত্রণ গ্রহণ করেনি।^৩ তাই কেবলমাত্র বর্তমান বা প্রাচীন ও বৃহত্তর বাংলার ভৌগোলিক অবস্থান বিবেচনা করে অথবা বাংলা ভাষায় রচিত তথ্য-উপাত্তের আলোকেই বাঙালির সংগীতধারার প্রকৃত ইতিহাস আবিষ্কার হয়তো সম্ভব নয়। যেমন আধুনিক কালেও রাগসংগীত চর্চায়

বাঙালিরা হিন্দি বা ভারতীয় অন্যান্য ভাষা ব্যবহারে অগ্রণী ভূমিকা পালন করেছে। আবার সম্প্রতিক সময়ে বাংলাদেশ থেকেই ভারতীয় (উত্তর ও দক্ষিণ ভারতীয় ধারায়) রাগসংগীত চর্চার একটি নতুন অধ্যায়ের সূচনা হয়েছে যা নতুন প্রজন্মের পেশাগত দক্ষতা অর্জনের জন্য অত্যন্ত যুগপাযোগ্য। “বাংলাদেশের জাতীয় সম্প্রচার কেন্দ্র বেতার ও টেলিভিশনে ইংরেজী ভাষায় রাগসংগীত শৈলীর খেয়াল পরিবেশনা প্রচারিত হচ্ছে এবং মঞ্চ ও আন্তর্জাতিক সেমিনারে প্রবন্ধ উপস্থাপনসহ (ইংরেজী) প্রুপদ, খেয়াল, ঠুমরি চর্চার প্রসার প্রচার শুরু হয়েছে।”^৪ কণ্ঠসংগীতের সকল শৈলীতে উত্তর ও দক্ষিণ ভারতীয় সংগীতের গায়কীতে রাগের প্রয়োগিক বিষয়াদি ইংরেজী ভাষার লিরিক বা বাণীসহ পাশ্চাত্যের সোলফেজ (রাগ অনুযায়ী) উড় জব গব ঋধ ঝড় ঋধ ঋধ ব্যবহার করে ভারতীয় অন্যান্য ভাষার মতো রাগ পরিবেশনা সম্ভব। বাঙালিরা, পাশাপাশি মাতৃ ভাষাতেও এই ধারাকে নবজাগরণ পর্ব থেকে লালন করছে। আরো অনেক গুলি কারণে ভারতীয় উচ্চাঙ্গ সংগীত ধারার কণ্ঠসংগীত, যন্ত্রসংগীত ও নৃত্যকলা পাশ্চাত্যে জনপ্রিয় করার জন্য বাঙালিদের অবদান রয়েছে। বর্তমানে উত্তর ভারতীয় সংগীত ধারায় অসংখ্য বাঙালি সংগীত-গুরু (৬০%) কোনোনা কোনোভাবে এই মৌখিক পরম্পরার প্রতিনিধিত্ব করছেন। তাঁরা বিশ্বব্যাপী তাঁদের অবস্থান সুদৃঢ় করে সংগীত চর্চায় নিয়োজিত আছেন। ভারতীয় সংগীতের সাথে বাঙালিদের যোগসূত্র যে প্রাচীন কালেও ছিল তা অনুমান করা যায় সাংস্কৃতিক পরিমন্ডলে বাঙালিদের সৃজনশীলতায় বিভিন্ন বৈশিষ্ট্যের কারণে। যার মধ্যে অত্যন্ত গুরুত্বপূর্ণ ও উল্লেখযোগ্য হলো ভরতনাট্যশাস্ত্রে (৩য় শতাব্দী) বর্ণিত গৌড়ীয় নৃত্য এবং প্রাচীন সংস্কৃত ভাষার কঠিন শাসনকে এড়িয়ে হাজার বছর আগে বাংলা ভাষায় রচিত চর্যা গানের মাধ্যমে রাগসংগীত চর্চা। এতে বৌদ্ধ ধর্মীয় সাধনা ও রাগসংগীতের মাধ্যমে অধ্যাত্ম দর্শনের সমন্বয় পাওয়া যায়। চর্যাপদের বাণীতে রূপকের আড়ালে আধ্যাত্মিক ও জাগতিক চেতনার সমন্বয় ও বাংলার সমাজচিত্র লক্ষণীয়। আধুনিককালের বিভিন্ন সাধকদের মাধ্যমে এই ধারা বাঙালির সংস্কৃতি ও চেতনায় প্রবহমান। ত্রয়োদশ শতাব্দীতে উত্তর ও দক্ষিণ ভারতীয় সংগীত ধারা হিসেবে বিভাজিত হওয়ার আগ পর্যন্ত এভাবে ভারতীয় সংগীতের আদিরূপের সাথে বাঙালিদের গভীর সংযোগ ছিল এবং বাঙালিয়ানায় ভর করেই গভীর আত্মপ্রত্যয় তৈরী হয়েছিল। দক্ষিণ ভারতীয় সংগীতের ধারাতেও এই রাগসংগীতের প্রভাব কিছুটা হলেও বর্তমান। ভারতীয় সংগীতে সর্ব প্রথম উত্তর ও দক্ষিণ ভারতীয় এই দু’টি সংগীত ধারার বিভাজন বিষয়ে পণ্ডিত সারংদেবের (১৩শ শতাব্দী) সংগীতরত্নাকর গ্রন্থে পাওয়া যায়। অনুমান করা যেতে পারে উল্লেখিত বিভাজন আঞ্চলিক ভাষা ব্যবহারের ক্ষেত্রে এবং গায়কীর বা পরিবেশনার রীতির জন্য প্রযোজ্য হলেও রাগসংগীতের উৎস যে একই ছিল সেবিষয়ে অধিকাংশ বিশেষজ্ঞ সম্মত পোষন করবেন এবং বাঙালিরা যে রাগসংগীতের বিকাশে রাগ সৃষ্টিসহ গুরুত্বপূর্ণ ভূমিকা রেখেছেন তাও পর্যালোচনা সাপেক্ষে প্রমাণ করা যেতে পার। বাঙালিরা ভারতীয় তথা বর্তমান হিন্দুস্থানি সংগীত ধারার মধ্যে স্বতন্ত্রতা তৈরী না করেও যেভাবে নিজস্বতা বজায় রেখেছে এবং একটি প্রগতিশীল চেতনায় সমৃদ্ধ করেছে তার উৎস সন্ধান; এছাড়া নৃতাত্ত্বিক জাতিসত্তায় বাংলা ভাষার প্রয়োগ ও ভৌগলিক অবস্থান বিবেচনা করে উত্তর ভারতীয় সংগীতের ঐতিহ্য স্থাপনে বাঙালিদের প্রচেষ্টা ও প্রতিষ্ঠাসহ ‘বাঙালির সংগীতধারা’র নামকরণ বিষয়ে যৌক্তিকতা বিষয়ে প্রবন্ধটিতে পর্যালোচনা করা হবে।

বিষয় বিবরণ

ভারতীয় সংগীতের উদ্ভব ও বিকাশের সাথে ধর্মানুগ মণ্ড্রসংহিতায় বৈদিক যুগে সংস্কৃত ভাষার ব্যবহার অত্যাৱশ্যক ছিল। আর সেই সূত্রে ভারতীয় প্রায় সকল ভাষার জন্মসূচনায় সংস্কৃতের প্রভাব রয়েছে। তবে, কোনো কোনো ভাষাবিদদের মতে বাংলা ভাষার বিকাশে ইন্দো-ইউরোপীয় ভাষাগোষ্ঠীর সাথে সংস্কৃতের সম্পর্ক নিয়ে প্রচলিত অনেক ধারণাই অস্পষ্ট। সুনীতিকুমার চট্টোপাধ্যায়ের মতে, “বাংলা ভাষায় তৎসম (সংস্কৃত) শব্দ বা উপাদানের পরিমাণ ৪৪%, তদ্ভব (সংস্কৃত থেকে উদ্ভূত) ও দেশীয় (লোকজ) ৫১.৪৫% এবং বিদেশী ৪.৫৫%।”^৫

কিন্তু সংগীতের স্বর বা সুর-শ্রুতির গভীর আকর্ষণের কারণে বাঙালিদের কখনো ভাষার প্রতিবন্ধকতা পোহাতে হয়েছে বলে মনে হয় না। আধুনিককালেও এর প্রমাণ হিসেবে রাগসংগীত চর্চায় হিন্দি ভাষার প্রয়োগ বাঙালিদের মধ্যে জনপ্রিয়। তবে প্রাচীনকালে বাঙালিদের সংগীতধারার বিষয়ে গবেষণামূলক তথ্য-উপাত্তের অভাব থাকলেও তৃতীয় শতাব্দীতে রচিত ভরতনাট্যশাস্ত্রের সময়কালে বাঙালিদের মধ্যে যথেষ্ট আত্মবিশ্বাস তৈরী হয়েছিল বলা যায়। সংগীতের চর্চায় সামবেদের (খৃ. পূর্ব. ৫ম শতাব্দী) পরে এই ‘ভরতনাট্যশাস্ত্র’কে পঞ্চম বেদ হিসেবে মানা হয়ে থাকে। ড. মহুয়া মুখার্জীর মতে ‘বাংলার শাস্ত্রীয় নৃত্যের ধারা বহু প্রাচীন, নাট্যশাস্ত্রের সময় বা তারও আগে থেকে; যার ফলে নাট্যশাস্ত্রে এর উল্লেখ পাই। গৌড়ীয় নৃত্যপদ্ধতি গভীরভাবে নাট্যশাস্ত্রানুসারী। এতে গৌড়ীয় নৃত্যকলার বিকাশের বিষয়ে যে তথ্য পাওয়া যায় তা থেকে বাঙালির সংগীত ধারার বিষয়ে আরো স্পষ্ট ধারণা মেলে। অর্থাৎ গৌড়ীয় নৃত্যকলার সাথে সাথে কণ্ঠসংগীতের ভাষা ব্যবহার ও তালবাদ্যযন্ত্রের সমন্বয়ের বিষয়ে স্পষ্ট প্রমাণ মেলে। নৃত্যকলার জন্য গান এবং বাদ্যযন্ত্রানুগ বৈচিত্র্য অপরিহার্য। ভরত নাট্যশাস্ত্রের পরে “চর্যাপদের যুগে অনুপ্রবেশের আগেই বাংলা ভাষায় রচিত গান একটি মৌখিক পরম্পরার সৃষ্টি করেছিল। কেননা প্রাচীন বাংলা ভাষায় লিখিত গ্রন্থটি (‘চর্যাপদ’) একদিকে যেমন ভাষার গঠন পৃকৃতির জন্য যথেষ্ট পরিপক্ক অন্যদিকে রাগসংগীতের লিখিত উদাহরণ হিসেবে স্মরণীয়।”^৬ যে কারণে বাঙালির সংগীতধারার প্রারম্ভ অতি প্রাচীনকালেই হয়েছিল তা অনেকাংশেই নিশ্চিত। বলা যায় চর্যাপদের গানে রাগসংগীতের প্রবন্ধ শ্রেণীর ধারার

মাধ্যমে ধর্মানুগ সংগীত চর্চার একটি জোয়ার সৃষ্টি হয়েছিল। যেমন, বৈদিক সংগীতের আধ্যাত্মিক (মার্গ) এবং জাগতিক (তাত্ত্বিক) সংগীত সমন্বয়ের সময় সামবেদের (সামগান) গান ও স্বর-সম্প্রদায় নির্মাণে এমনই একটি প্রচেষ্টা প্রতিষ্ঠিত ছিল। যদিও এই সময়ে সপ্তকের স্বর গুলি (ত্রুপ্ত, প্রথম, দ্বিতীয়, তৃতীয়, চতুর্থ, পঞ্চম, ষষ্ঠ ও আতিমশার্ঘ্য) অবরোহাত্মক ছিল। যা আধুনিক কালের যেকোনো ধর্মীয় সম্মেলনে বক্তব্য দেওয়ার সময়ে উচ্চ স্বর থেকে ক্রমান্বয়ে নিচের দিকের স্বর ব্যবহারের নমুনা হিসেবে উল্লেখ করা যেতে পারে। তাই সামবেদকালীন সময়ে বাঙালিদের অন্তত লোকজ-তাত্ত্বিক সংগীতের সাথে গভীর সম্পর্ক ছিল এমন ধারণা অমূলক নয়।

প্রাচীনকাল থেকে ভারতবর্ষে বিভিন্ন জাতি গোষ্ঠীর আগমন ও পরস্পারিক সাংস্কৃতিক বিনিময়ের সমন্বয়ে এই সংগীতধারা সমৃদ্ধ। আর্য এবং অনার্য সংস্কৃতির মেলবন্ধন আনুমানিক চার থেকে পাঁচ হাজার বছর আগে শুরু হয়েছিল। বাঙালির পূর্বপুরুষগণ (নৃতাত্ত্বিক বিবেচনায়) তখনও সুরের রাজ্যে ব্যবহৃত সংস্কৃত ভাষার প্রতি যথেষ্ট শ্রদ্ধাশীল ছিল। তারা চর্যায়ুগে উত্তর ভারতের কতিপয় প্রধান অঞ্চলিক ভাষার মধ্যে বাংলাকে অনুস্মরণ করেছে।

অনুরূপভাবে, সংগীতের মধ্যযুগের ইতিহাসে রাষ্ট্রীয়ভাবে সংস্কৃত ভাষার পৃষ্ঠপোষকতা পেয়ে বাঙালি কবি জয়দেব সংস্কৃত ভাষায় ‘গীতগোবিন্দম’ রচনা করেন। জয়দেব দাক্ষিণাত্যের পণ্ডিত রামানুজের দ্বারা অনুপ্রাণিত হয়েছিলেন। এই গীতগোবিন্দমের অনুকরণেই বড়চণ্ডীদাস বাংলা ভাষায় শ্রীকৃষ্ণকীর্তন রচনা করেছেন যখন ফার্সী ভাষা রাষ্ট্রীয় কার্যক্রমে অনুসৃত হচ্ছিল। বাঙালির সংগীত চর্চায় এর প্রভাব পরবর্তীতে অনেকগুলি শৈলী বা প্রকরণের মধ্য দিয়ে প্রবহমান যা অদ্যাবধি বাংলা গানে প্রভাব বিস্তার করেছে। (এই প্রবন্ধে চর্যাপদ ও শ্রীকৃষ্ণকীর্তনের বিষয়ে পরে সংক্ষিপ্ত উল্লেখ করা হবে।) বাঙালির ঘরানাকেন্দ্রিক সংগীত চর্চা এই চর্যায়ুগ থেকে স্পষ্ট হতে শুরু করেছে। আর এই ঘরানার প্রভাবে ও ধর্মানুগ সাধনতন্ত্রের মাধ্যমে বাঙালির রাগসংগীত চর্চা প্রায় সমগ্র ভারতবর্ষ জুড়ে প্রসারলাভ করেছিল যার কেন্দ্রস্থল ছিল প্রাচীন বিশাল ভূখণ্ড বঙ্গভূমি।

বাঙালির সংগীতধারার বিকাশে ভৌগোলিক অবস্থানকে অনেকাংশে গৌণ ভাবা হলেও বাঙালিদের অবস্থান আসমুদ্র হিমাচল পর্যন্ত বিস্তৃত ছিল। যেকারণে উত্তর ভারতীয় সংগীতের ধারায় বাঙালি সংগীতজ্ঞদের যথাযথ মূল্যায়ন করা প্রয়োজন। বলা যেতে পারে, রাগসংগীতের রাগস্বরূপ সৃষ্টি, গুরুমুখী শিক্ষার শুরু বা পরম্পরা সৃষ্টি সকল ক্ষেত্রেই বাঙালিরা এগিয়ে ছিল। তারা বিভিন্ন জনপদে বসতি স্থাপন করেছে, এবং কৌম্য সমাজ ব্যবস্থার কারণে তখন জনপদসমূহের নামকরণ করা হতো। ড. নীহাররঞ্জন রায়ের মতে “ঐতিহাসিকভাবে পূর্ব-ভারতের যে বিশাল অঞ্চল জুড়ে বাঙালি জনগোষ্ঠীর বসবাস ছিল তার সীমানা এরূপ, উত্তরে হিমালয়, দক্ষিণে বঙ্গোপসাগর, পূর্বে ব্রহ্মপুত্র নদীর অববাহিকা, ভারতের আসাম, ত্রিপুরা রাজ্য, বর্তমান বাংলাদেশের সিলেট ও চট্টগ্রামের পাহাড় পরিবেষ্টিত এলাকা এবং পশ্চিমে ভারতের বিহার, ঝাড়খণ্ড ও উড়িষ্যারাজ্য”।^১ তবে বাঙালির প্রাচীন সংগীতধারার পীঠস্থান ও উন্নয়নের জন্য রাজা শশাংকের (৫৯০-৬২৫) সময়কাল থেকে পরবর্তী পাল বংশীয় রাজাদের চার শত বছরের শাসন ছিল অত্যন্ত গুরুত্বপূর্ণ।

ভারতীয় সংগীতের ইতিহাসে বাঙালি সংগীতজ্ঞদের নেতৃত্বে বিশেষ করে রাগসংগীতের গৌরবময় অধ্যায়ের সূচনা এই সময়েই শুরু হয়েছিল। আর বৈদিক সংগীতের মার্গ/দেশী (যা উচ্চাঙ্গ সংগীত ধারার বলে বিবেচিত)-এর বিপরীতে তানিত্রিক সংগীত বা লোক সংগীত রীতির যে বিকাশ ঘটেছিল এই উভয় ধারারই সমন্বয় হয়েছে বাঙালির রাগসংগীত চর্চার মাধ্যমে চর্যাপদে এসে। অর্থাৎ উত্তর ভারতীয় সংগীত চর্চায় বাঙালিদের অবদানকে কোনোভাবেই অবমূল্যায়ন করার সুযোগ নেই। যেকারণে বর্তমান হিন্দুস্থানী সংগীত ধারার শুরুর নামকরণ বাঙালির সংগীত ধারা বলে অনকাংশেই দাবী করা যায়। যদিও ত্রয়োদশ শতাব্দীতে পণ্ডিত সারংদেব তাঁর ‘সংগীত রত্নাকর’ গ্রন্থে প্রথমবারের মতো উত্তর ও দক্ষিণ ভারতীয় সংগীত ধারার কথা উল্লেখ করেছেন, তথাপি বর্তমান সময়ের প্রেক্ষাপটে অনুমান করা যেতে পারে যে, তা কেবলই গায়কী এবং ভাষাগত পাথক্য হিসেবে স্পষ্ট ছিল। এছাড়া দক্ষিণ ভারতীয় ধারায় সপ্তকে স্বরের নামকরণের সাথে অদ্যাবধি ‘শ্রুতি’র নাম ব্যবহৃত হলেও প্রায়োগিক বিষয়ে রাগের মধ্যে বৈষম্যতা খুবই ক্ষীণ। উত্তর ভারতের সপ্তকে বর্তমানে পাশ্চাত্যের স্বর-ব্যবস্থার (ডায়টনিক স্কেল) প্রভাব থাকলেও তা রাগসংগীতের জন্য প্রযোজ্য নয় এবং শ্রুতি অনুযায়ীই রাগে স্বর ব্যবহার হয়। অর্থাৎ উত্তর ও দক্ষিণ ভারতীয় সংগীতের রাগের ব্যক্তিত্বের সাথে স্বরের শ্রুতিরূপ ব্যবহার অত্যন্ত গুরুত্বপূর্ণ।

ড. প্রদীপ কুমার ঘোষের মতে “খ্রিস্টপূর্ব ২য় শতক থেকে আরম্ভ করে ১৫শ খ্রিস্টীয় শতক পর্যন্ত বাংলায় যত প্রকার রাগাশ্রিত গান প্রচলিত ছিল সেগুলিকে একত্রে বলা হতো প্রবন্ধ”।^২ ‘ভরতনাট্যশাস্ত্র’র সপ্তকে শ্রুতি বিভাজন ব্যবস্থা (সা, মা, পা এর প্রত্যেক স্বরের চারটি করে শ্রুতি; রে ও ধা এর তিনটি করে এবং গা ও নি এর দুটি করে মোট বাইশটি শ্রুতি সারণা পদ্ধতির মাধ্যমে প্রতিষ্ঠিত) রাগরঞ্জকতা বা রাগ সৃষ্টির জন্য অদ্যাবধি গুরুত্বপূর্ণ। পণ্ডিত মতঙ্গের (৫ম শতাব্দী) বৃহদ্দেশী গ্রন্থে সর্বপ্রথম আধুনিককালে প্রচলিত রাগের বিষয়ে ধারণা স্পষ্ট রয়েছে। ভরতনাট্যশাস্ত্রের গ্রামরাগ ও জতিরাগের সাধনার মধ্যেই নিহিত ছিল রাগের ব্যক্তিত্ব। এই সময়ে বাঙালির গুরুমুখী শিক্ষা-পরম্পরা শুরু হয়েছিল ধারণা করা যেতে পারে। চর্যাপদের বাণী ও রাগরূপের বিকাশ প্রাথমিক ভাবে মৌখিক পরম্পরায় শিখিত হলেও পরবর্তী সময়ে

সংগীতের রাগ রূপের চর্চার কারণে এগুলি লিখিত রূপ পরিগ্রহ করেছে। চর্যাপদের ভাষা বাংলা ছাড়া অন্যান্য অঞ্চলিক ভাষার সমন্বয় থাকলেও গানের বাণীতে কয়টি বাংলা শব্দ আছে সেই বিচারে রাগসংগীত বা রাগরূপ বিবেচনা করা সম্ভব নয়। গানের শিরোনামে উল্লেখিত রাগের যে নাম রয়েছে তা কল্পনাপ্রসূত হতে পারেনা। সবদিক বিবেচনায় চর্যার কাব্যিক রূপের সাথে রাগসংগীত বাঙালির সংগীতধারাতে এসে পূর্ণতালাভ করেছে।

বৈদিক সংগীতের সময়ে প্রচলিত দু'টি ধারার (মার্গ ও তান্ত্রিক) মতো আধ্যাত্মিক ও জাগতিক চেতনার সমন্বয় রয়েছে চর্যাপদের বাণী ও সুরে যা গুরুমুখী পরম্পরা ছাড়া সম্ভব নয়। এছাড়া উত্তর ও দক্ষিণ ভারতীয় সংগীত ধারার ঐক্য ছিল এই সময়ে। হতে পারে সেন রাজত্বকালের সময়ে দক্ষিণাত্যের সংস্কৃত ভাষার প্রভাবে এ অঞ্চলের মধ্যে ভাষা ও রাগসংগীতের আদান প্রদান ছিট্টা হলেও হয়েছে। তবে একই উৎস (বৈদিক সময়) থেকে সৃষ্টি হওয়ার কারণে ১৩শ মতাদ্বীপযন্ত উভয় ধারার গায়কী অভিন্ন ছিল। সেকারণে বাঙালিদের সৃষ্টি অনেক রাগই অদ্যাবধি দক্ষিণ ভারতে প্রচলিত আছে। যেমন 'শবরী' (সাবেরী দক্ষিণ ভারতে) 'বঙ্গাল' 'মল্লার/ মলহরি দক্ষিণ ভারতে) এগুলো উত্তর ভারতে রাগাঙ্গের রাগ হিসেবে পরিচিত। বর্তমানে ভৈরব রাগাঙ্গের রাগ হিসেবে প্রাচীনতম গুরুত্বপূর্ণ একটি 'রাগাঙ্গ' রাগ। ভৈরব রাগাঙ্গের প্রায় অর্ধশতাব্দিক রাগ প্রচলনে রয়েছে। 'শিবরী' রাগের প্রচলিত নাম 'শ্রী' (এই রাগটিও একটি রাগাঙ্গের প্রধান রাগ); শবরী/শবরি নামের রাগটি দক্ষিণ ভারতে প্রচলিত 'সাবেরী' নামে প্রচলিত। শাবিরী রাগটি প্রাচীন রাগ-রাগিণী স্বরূপের মধ্যে মেঘ রাগের রাগিণী হিসেবে অদ্যাবধি প্রচলিত। "পটমঞ্জরী" রাগটি (যদিও একাধিক স্বরূপ রয়েছে) বঙ্গাল অঞ্চলের বিলাবল হিসেবে পরিচিতি। এছাড়া গৌড়, দেশগৌড়, গুজরী, কহুগুজরী ইত্যাদি রাগ দক্ষিণ ভারতে প্রায় একই স্বরূপে প্রচলিত।"^{১০}

চর্যার ২৩ জন পদকর্তা সকলেই রাগসংগীত না হলেও রাগসংগীতে বিশেষজ্ঞ ছিলেন, যেকারণে প্রত্যেকের নামের ভণিতায়ুক্ত পদের উপরে রাগের নাম স্পষ্ট রয়েছে। "এঁদের মধ্যে রাগসংগীত হিসেবে কাল্পাদ'র নাম স্মরণীয়। রাগ কহু' বা কহুগুজরী তাঁরই সৃষ্টি বলে অনুমান করা যেতে পারে। বর্তমানে গুজরী রাগটিকে টোড়ি রাগাঙ্গের রাগ হিসেবে মানা হয়, তাই এই কহুগুজরীর স্বরূপটি আধুনিক কালের টোড়ি রাগাঙ্গের ভূপাল টোড়ি (সা ঝা জ্ঞা পা দা সা) হিসেবে প্রচলিত আছে।"^{১০}

যেকোনো ভাষার বিবর্তন যেমন দীর্ঘদিনের প্রক্রিয়ার মাধ্যমে অক্ষর বা সংকেত চিহ্ন (বর্ণরূপ) গ্রহণ করে, আর ভাষাবিদগণ এগুলির স্থায়ীরূপ ধারণে এগিয়ে আসেন। তেমনি বাঙালি সংগীতজ্ঞদের মধ্যে পরম্পরা সৃষ্টি এবং সুরের চর্চা রাতারাতি হয়নি। বাঙালিদের আঞ্চলিক ভাষা এবং সাংগীতিক একটি মৌখিক পরম্পরা অর্জনের পরেই চর্যাপদের মতো নিপুণ লিরিক সৃষ্টি হয়েছিল। রাগসংগীতের জন্য উচ্চাঙ্গ বা প্রবন্ধ শ্রেণীর শৈলীতে চর্যার গানের বাণীতে বৌদ্ধ বাঙালি সাধকগণ আধ্যাত্মিক সাধনায় জাগতিক উপমা অলংকার ব্যবহার করেছেন। তাঁরা প্রাতিষ্ঠানিকভাবে এই শিক্ষার প্রচার প্রসারে শিষ্যও তৈরী করেছেন অর্থাৎ রাগসংগীতের গুরু পরম্পরাতোও সিদ্ধহস্ত ছিলেন। ভৌগলিক অবস্থানের দিক থেকে বর্তমান ভারতে অবস্থিত নালন্দা মহাবিহার (৫ম মতাদ্বীপ,বিহার), ওদন্তপুরী মহাবিহার (৮ম শতাব্দী বিহার), বিক্রমশিলা মহাবিহার (৮ম শতাব্দী ভাগলপুর); এবং বাংলাদেশের সোমপুর মহাবিহার (নওগাঁ ৭ম শতাব্দী) . শালবন মহাবিহার (কুমিল্লা, ৭ম মতাদ্বীপ) সহ এ অঞ্চলে সহস্রাব্দিক মঠ ও বৌদ্ধবিহারের কোনো কোনোটিতে সংগীত শিক্ষার গুরু পরম্পরা প্রতিষ্ঠিত ছিল। পাল বংশীয় রাজাগণ পৃষ্ঠপোষক হিসেবে অত্যন্ত উদার ছিলেন। সিদ্ধাচার্যগণ শিক্ষা বিস্তারে বিভিন্ন মঠ ও মহাবিহারে স্থানান্তরিত হতেন। এ সকল প্রতিষ্ঠানে তিব্বত, চীন, কোরিয়া, ও মধ্য এশিয়ার পণ্ডিত ও শিক্ষার্থীরা অধ্যয়ণ ও অধ্যাপনা করতে আসতেন। যেমন সোমপুর বা পাহাড়পুর মহাবিহার নালন্দা মহাবিহারের সাথে তুলনীয়। দশম শতাব্দীতে এই বিহারের আচার্য ছিলেন অতীশ দীপঙ্কর শ্রীজ্ঞান। তৎকালীন যোগাযোগ ব্যবস্থায় এক স্থান থেকে অন্য স্থানে যাওয়ার জন্য সময়সাপেক্ষ ছিল, কিন্তু ধর্মালুগ জ্ঞান অর্জন ও সাধনার ঐকান্তিকতায় কোনো কিছুই প্রতিবন্ধকতা সৃষ্টি করতে পারেনি বা অসম্ভব ছিলনা।

উপসংহার

কোনো রাগের স্বরূপ সম্পর্কে লিখে বোঝানো আধুনিক কালেও সম্ভব নয়। রাগের ভাবরস বা ব্যক্তিত্ব গায়কীর মাধ্যমেই স্পষ্ট হয়। বর্তমানে প্রযুক্তি উন্নয়নের ব্যাপক ব্যবহার সত্ত্বেও রাগের প্রশিক্ষণের জন্য গুরুর বিকল্প সম্ভব নয়। এমনকি সম্প্রতিক সময়েও অনেক গুরুই তাঁদের শিষ্যদেরকে গানের বাণী লিখতে নিরুৎসাহিত করেন। অথচ হাজার বছর আগে বাঙালি সংগীতজ্ঞগণ এবিষয়ে যথেষ্ট উদার ছিলেন। ধর্মীয় সাধনতন্ত্রের পথ যেমন গুরুর মাধ্যমে শিক্ষাপ্রাপ্ত হওয়ার মতো একটি অধ্যাত্ম-দর্শন, তেমনি সংগীতের সাধনায় গুরু অনিবার্য এবং গুরু ছাড়া সুর-সংস্কৃতির বিকাশে একটি ব্যবহারিক বিমূর্ত শিল্পের নাদাত্মক জ্ঞান অর্জন সম্ভব নয়। বাঙালি বৌদ্ধ সিদ্ধাচার্যগণ এই রাগসংগীতে পারদর্শী হয়েছেন পাশাপাশি সাধনতন্ত্রের গৃঢ় রহস্যের ব্যবহারিক জ্ঞান সংগীতে ধারণ করেছেন। সুরের সম্মোহনী শক্তির সাথে বাণীর মিশ্রণক্রিয়া বৈদিক যুগেও ছিল যা মার্গ সংগীত হিসেবে ইতোপূর্বে উল্লেখ করা হয়েছে। বৌদ্ধ সিদ্ধাচার্যগণ বাণী ও সাধনার স্থায়ী রূপ রাগসংগীতের মাধ্যমে বিশেষভাবে জনপ্রিয় করে তুলতে চেয়েছেন এবং শিষ্যদের মাঝে প্রশিক্ষণের একাত্মতায় তা বিতরণ করতে চেয়েছেন। যেমন আধুনিককালেও অধ্যাত্ম-দর্শন সমৃদ্ধ তান্ত্রিক বা লঘুসংগীত প্রকরণের যে কোনো ধারার বিষয়ে

গবেষণায় শেষ পর্যন্ত রাগসংগীতের আশ্রয় গ্রহণ করা হয়। জাতিসত্তার চেতনার সাথে সাথে ভাষার আঞ্চলিকতার বলিষ্ট বৈশিষ্ট্য স্থায়ীরূপ ধারণে যখন সংগঠিত হয়, তখন রাজনৈতিক অদূরদর্শীতা ও অস্থিতিশীলতার বিরুদ্ধে সব সময়ই সংগঠিত হয়ে যেকোনো মূল্যে আংশিকভাবে হলেও প্রতিষ্ঠিত হয়। যেকারণে বাংলা অঞ্চলের প্রশাসকগণ বিভিন্ন সময়ে বাঙালিদের ওপর ধর্ম ও মত প্রতিষ্ঠায় সাংস্কৃতিক গুরুত্ব দিয়েছেন। বাঙালির সংগীত ধারার উন্নয়নে মধ্যযুগের শুরুতেই হিন্দু ধর্মমত সেন রাজাদের (বল্লাল সেন ৯০০ থেকে লক্ষণ সেন ১২০০) দ্বারা প্রতিষ্ঠা ও সংস্কৃত ভাষার নব্য-স্বরূপ গ্রহণে কিছুটা অস্থিতিশীল সময় অতিবাহিত করতে হয়েছে। আবার মুসলিম শাসন (১২০৪-১৬০০) অমলে সংস্কৃতের পরিবর্তে ফার্সীকে রাষ্ট্রভাষার মর্যাদা দেওয়া হয়েছে। এর আগে গুপ্ত এবং পাল রাজাদের শাসন আমলের সংস্কৃতিতে বাঙালিদের মধ্যে ধর্ম ও সংগীত চর্চায় ভাষার প্রতিক্রিয়তা ছিল না; কিন্তু সেন রাজাদের শাসন আমলে সংস্কৃত ভাষার রাষ্ট্রীয় মর্যাদা প্রতিষ্ঠার সাথে সাথে হিন্দু ধর্মপ্রাধান্য পায় যার প্রেক্ষিতে বৌদ্ধ ধর্মমত ও সংস্কৃতি বিপর্যয়ের সম্মুখীন হতে শুরু করে। সম্ভবত এই সময়ের মধ্যেই চর্যাগীতির সাধকগণ নেপালে বসতি স্থাপন করেছেন। বাংলা ভাষা ও সাহিত্যের ক্ষেত্রে অন্ধকার যুগের (১২০১-১৩৫০) মতো বিষয় ভাবা হলেও সংগীতের ক্ষেত্রে বলা যায় এমনটি ছিল না। কেননা প্রবাসান্তর সংগীতজ্ঞদের কারণেই এই ধারার বিস্তৃতি বজায় ছিল আর সংরক্ষিত ছিল বাংলা ও বাঙালির জাতিসত্তার অমূল্য সম্পদ চর্যাপদ নেপালের রাজ-লাইব্রেরিতে। বাঙালি জাতিসত্তা বাংলা ভাষার পরে সংস্কৃত ও ফার্সী ভাষাকেও বৃহত্তর আবাসভূমিতে সংগীত উপযোগী ভাষা হিসেবে মানিয়ে নিয়ে ছিল। আধুনিককালেও প্রবাসান্তরে যেকোনো নৃতাত্ত্বিক জাতি গোষ্ঠীর সাংস্কৃতিক গুরুত্ব ও প্রতিষ্ঠায় বাঙালিরা তৎপর এবং সে বিষয়ে জাতিসংঘের সমর্থন ও সক্রিয় ভূমিকা লক্ষণীয়। চর্যাপদ যুগের পরে বাঙালিদের সংগীতধারার বিকাশে শ্রীকৃষ্ণকীর্তনের মধ্যে ব্যাপক রাগের ব্যবহার হয়েছে। কীর্তনের ঘরানার পরবর্তী বাংলার বিষ্ণুপুরের ঘরানার প্রভাব বাঙালির সংগীত ধারা বর্তমান সময়ের সংগীত চর্চার প্রসার ও প্রচার বিশ্বব্যাপী লক্ষণীয়।

তথ্যনির্দেশ

- ^১ নিখিল রঞ্জন বিশ্বাস 'প্রাচীন বঙ্গের অবস্থান ও বঙ্গ নামের উৎপত্তি বিচার A Research Journal of Faculty of Arts, RU
- ^২ নীহার রঞ্জন রায়, 'বাঙালির ইতিহাস: আদি পর্বে (কলকাতা দেজ পাবলিশিং ১৯৯৩) পৃ ৬২-৭১; আরো Nitish Sengupta, Land of Two Rivers: A History of Bengal from the Mahabharata To Mujib, (New Delhi: Penguin Random House India, 2011) p. 3
- ^৩ সৈয়দ আলী আহসান; প্রবন্ধ 'বাংলাদেশের মানুষের জাতিসত্তা: ইতিহাসগত পরিপ্রেক্ষিত' সম্পাদক- সফর আলী আনন্দ, বাঙালির আত্মপরিচয়, আই বি এস রা, বি, প্রকাশ ফেব্রুয়ারি ১৯৯১।
- ^৪ Professor Dr. Krishna Pada Mondal, Article 'A New Era of Indian Classical Vocal Music: English Dhrupad Khyal and Thumri' (online) presentation and (online) lecture demonstration and performance, CREATIVE-2025, Organized 3 days (24 - 26th Feb.) International Seminar by Visva-Bharati University, Shantiniketan, India, Dated 26th February 2025. Attached the article with English Dhrupad, Khyal and Thumri's performances 14 eference links. https://docs.google.com/document/d/1dCUakjf_F9hC-ZIUhme5nW5vjSTZiRbz/edit?usp=drive_link&ouid=114441805648475643510&rtopof=true&sd=true
- ^৫ গ্রন্থ: সুনীতিকুমার চট্টোপাধ্যায়, বাংলা ভাষাতত্ত্বের ভূমিকা (ক্যালকাটা ইউনিভার্সিটি ১৯৫০, পৃ. ৫৪) আরো সৌরব সিকদার, ভাষাবিজ্ঞানের ভূমিকা ও বাংলা ভাষা, (ঢাকা: অনন্যা ২০১৪), পৃ. ২১৪; নিখিল রঞ্জন বিশ্বাস, বাংলা ভাষার উৎস পৃ. ১৯।
- ^৬ Professor Dr. Krishna Pada Mondal, Article, "The Spirituality of Bengali Folk Songs in Ragasangeet: Charyapada" (online) presentation and (online) lecture demonstration and performance, VIRASAT -2025, Organized 2 days (6-7 March) International Seminar by Visva-Bharati University, Shantiniketan, India Dated 7th March 2025. Attached the article with performances 11reference links https://docs.google.com/document/d/1Jx_hOdcvDAEc-uHWWHiuL0ZVWnLpYsfB/edit?usp=drive_link&ouid=114441805648475643510&rtopof=true&sd=true
- ^৭ নীহার রঞ্জন রায়, প্রাগুক্ত, পৃ ৬২-৭১; আরো Nitish Sengupta, Land of Two Rivers p. 3.
- ^৮ ড. প্রদীপ কুমার ঘোষ, 'বাংলায় সংগীত চর্চার ধারা,' কলকাতা পশ্চিমবঙ্গ রাজ্য সংগীত আকাদেমি, ১৯৯৯ পৃ. ৯।
- ^৯ ড. কৃষ্ণপদ মণ্ডল, বাংলার রাগসংগীত প্রথম খণ্ড 'প্রথম অধ্যায় চর্যাপদের সাংগীতিক বৈশিষ্ট্য, বাংলাদেশ বিশ্ববিদ্যালয় মঞ্জুর কমিশন, ২০০৬, আরো আই বি এস জার্নাল রা, বি ২০৩।
- ^{১০} ড. কৃষ্ণপদ মণ্ডল, প্রাগুক্ত, প্রথম অধ্যায়।

The Role of the Monarchy in Establishing the Kheyal Song Style: The Indian Subcontinent

Dr. Sonia Sharmin Khan

Lecturer, Department of Music, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/50.-Dr.-Sonia-Sharmin-Khan.pdf>

Received : 04 March 2025

Received in revised: 28 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Court Music, North Indian Classical

Music, Kheyal pattern

ABSTRACT

In the Indian subcontinent, great strides were made in the field of music under the patronage of various kingdoms. Especially from the beginning of the middle ages to the British rule, there are examples of special contribution in the field of music of the kings and landlords of the Delhi court and its adjoining regions as patron. It is to note that Alauddin Khilji made special contribution in the field of music during the Sultan rule in the middle ages. At that time a favorable musical circle was formed in this court. Not only was that, Amir Khasru, one of the great musician at that time, engaged in his court as a court musician. He revolutionized the field of music at that time. He created many more lyric style, many more Ragas and Instruments. Though notable at that time, the lyric style did not have the status of a popular genre. Many people think that time it was not 'Kheyal' but 'Kawali' or 'kabali' that was popular which is very similar to kheyal song style. However there are differences of opinion. It is to be noted that Sultan Alauddin Khilji gave generous patronage to the all creations of Amir Khasru. Among then, it can be clearly said that Alauddin khilji is involved in the establishment of Kheyal. Later in the fifteenth century, Sultan Hussain Shah Sharki, the king of Gwalior, gave a unique feature to the style of Kheyal. He was a ruler and at the same time a musician. In the history of music there are many emperors who was simultaneously rulers and musicians. Sultan Hussain Shah Sharki is one of them. Due to his diligent efforts, the style of kheyal lyric was greatly improved. At that time, however, the idea was not as widespread in the Gwalior region as it was in the court of Delhi. Kheyal style was established in the court of Delhi mainly during the reign of Mughal ruler Mhammad Shah. Mohammad shah was a generous patron of music and was himself expert in Music. At that time Niyamat Khan Sadarang of Tansen dynasty was one of the musicians in the court of Mohammad Shah. Sadarang, with his talent, gave a unique facility of Kheyal. On the other hand, Mohammad Shah's sincere attention patronage towards Kheyal was also a big step in the establishment of this style. At the same time, this research will attempt to explore how much the attention to music of the Mughal rulers preceding Mohammad Shah contributed to the development of Kheyal.

ভূমিকা

উচ্চাঙ্গ সংগীতের অন্যতম দুটি ধারা হলো: খেয়াল ও ধ্রুপদ। তন্মধ্যে খেয়াল শৈলীটি মধ্যযুগে তথা সুলতানী শাসনামলে একটি রূপ পরিগ্রহ করে। সময়ের পরিক্রমায় ইংরেজ শাসন পূর্ববর্তী সময়ে এই ধারাটি যথেষ্ট জনপ্রিয়তাও লাভ করে বর্তমান সময় পর্যন্ত একটি ধারাবাহিকতা রক্ষা করে চলেছে। এই গায়নশৈলীটি বিশেষ রস ও গুণসম্পন্ন বলেই এর উদার্য নিয়ে সংগীত জগতে টিকে আছে তা বলার অপেক্ষা রাখে না। তথাপি এ গানের প্রচলনে এবং বিভিন্ন সময়ে ভারতীয় উপমহাদেশের শাসক হিসেবে যে শাসকগণ ছিলেন তাঁদের অনেকেই খেয়াল গানের ধারাবাহিকতা রক্ষার ক্ষেত্রে অবদান রেখেছিলেন। তারা খেয়াল গীতরীতিটি প্রচলনের ক্ষেত্রে মূলত পৃষ্ঠপোষকতা করেছিলেন। সংগীতের প্রসার ও উন্নতিকল্পে যদি তারা পৃষ্ঠপোষক হিসেবে এগিয়ে না আসতেন তাহলে হয়তো খেয়ালশৈলীটি বর্তমান সময় পর্যন্ত এর উদার্য ধরে রাখতে পারতো না। একই সাথে বলতে হয়, শাসকদের মধ্যে অনেকেই যেমন সংগীতের উদার পৃষ্ঠপোষক ছিলেন তেমনি ছিলেন সংগীতের বিশেষ অনুরাগীও। তাঁরা খেয়াল গানের গভীরতা ও রসকে উপলোক্কি করেছিলেন বলেই এই গানটি তার সুকুমার বৈশিষ্ট্য নিয়ে একটি বিশেষ মর্যাদা প্রাপ্ত হয়েছে তা স্পষ্ট করে বলা যায়।

ক. খেয়ালশৈলীর পরিচিতি

খেয়াল অর্থ কল্পনা, খুশি, মনোযোগ, বাসনা ইত্যাদি। এটি একটি আরবী শব্দ। অনেকে ফার্সী শব্দ হিসেবেও উল্লেখ করে থাকেন। ‘খেয়াল’ শব্দটি থেকে খেয়াল এসেছে বলে মনে করা হয়। আভিধানিক অর্থের সাথে সংগতি রেখে সংগীতের একটি গীতরীতি হিসেবে প্রতিষ্ঠা পাওয়ার ক্ষেত্রে এর একটি যোগসূত্রিতা আছে। ভারতীয় সংগীত রাগের উপর ভিত্তি করে গড়ে উঠেছে আর এই রাগ গাইবার তথা রাগরূপ ফুটিয়ে তোলার একটি বৃহৎ পরিসর হিসেবে খেয়ালশৈলী একটি স্বাচ্ছন্দ সৃষ্টি করতে সক্ষম। একারণে স্বাচ্ছন্দেই এ শৈলীতে রাগের চলন ও রূপ খেয়াল মতোই ফুটিয়ে তোলা যায়। এই দৃষ্টিকোণ থেকেই খেয়ালের এইরূপ নামকরণ হয়েছে মনে করা হলেও এর সৃষ্টির পেছনে যথেষ্ট কারন থাকাটাই স্বাভাবিক। কেননা ভারতীয় সংগীতের অন্যতম একটি প্রধান একটি গীতশৈলী হলো খেয়াল। খেয়ালগীত সৃষ্টির পূর্বে ভারতীয় উপমহাদেশে অনেক গীতি প্রকারই রূপ পরিগ্রহ করেছে। যেমন: একেবারে প্রাচীন সময়ে সামগান থেকে শুরু করে প্রবন্ধ গান এবং পরবর্তীতে কাওয়ালী প্রভৃতি। কিন্তু কোন গীতশৈলীই তার ধারাবাহিকতা রক্ষা করতে সক্ষম হয়নি। তবে খেয়াল গান বা গীতশৈলী তার ধারাবাহিকতা রক্ষা করে চলেছে। এটি কাবাগুণসম্পন্ন ও কাঠামোগত দিক থেকে উচ্চ পর্যায়ের বলেই হয়তো বর্তমান সময় পর্যন্ত এর উদ্যম নিয়ে সংগীতজ্ঞের টিকে আছে। সংগীতের অন্যতম এই প্রধান শৈলীটি সংগীতজ্ঞ আমীর খসরুর সময় একটি রূপ পরিগ্রহ করে বলে অনেকে মনে করে থাকেন। অর্থাৎ এর সৃষ্টি হয় আমীর খসরুর সময়। তবে এ নিয়ে মতান্তর ও মত পার্থক্যও বিদ্যমান। কেননা খেয়ালশৈলীর উৎপত্তি নিয়ে যে সকল মতবাদ পাওয়া যায় তা থেকে আমীর খসরুর সময় খেয়ালের সৃষ্টি হয়েছে সে বিষয়ে একেবারে দৃঢ় অবস্থান তৈরী করা যায় না। খেয়ালের উৎপত্তি নিয়ে যে সকল মতবাদ পাওয়া যায় সেগুলো হলো:

- আলি জাতীয় প্রবন্ধের অন্তর্গত কৈবাড় নামক প্রবন্ধ থেকে খেয়ালে উদ্ভূত হয়েছে।^১
- খেয়ালের উৎসমুখে রয়েছে একতালী ও রাসক প্রবন্ধ।^২
- শার্দেব তাঁর সংগীত রত্নাকরে যে আক্ষেপিকার বর্ণনা দিয়েছেন তা থেকে খেয়ালের উৎপত্তি।^৩
- সুরেলা শব্দ গঠন ও অলঙ্করণ প্রবণতার মিশ্রণের মধ্য দিয়ে খেয়াল এসেছে।^৪
- চটুকল নামক সংকীর্ণ জাতীয় প্রবন্ধ থেকে খেয়াল এসেছে।^৫
- সাধারণী গীতির কাঠামো থেকে খেয়ালের ক্রমবিকাশ ঘটেছে।^৬
- কাওয়ালী বা কাব্বালী গানের ক্রমবিকাশের মধ্যদিয়ে খেয়াল এসেছে।^৭

প্রাথমিকভাবে প্রাপ্ত মতবাদের স্বাপেক্ষে খেয়ালকে প্রবন্ধ গানের একটি প্রকার হিসেবে অভিহিত করা হয়েছে। প্রবন্ধ গানগুলো মধ্যযুগে সুলতানী আমলে সৃষ্টি প্রকার নয়। প্রাচীন বৈদিকোত্তর যুগের শেষ পর্যন্ত বিস্তৃত ছিল এই প্রকারগুলো। সহজেই অনুমান করা যায় প্রবন্ধ গানের সৃষ্টিকাল তারও অনেক পূর্বে। খেয়াল গানের সামগ্রিক অবয়বের সাথে তার সাদৃশ্য ও বৈসাদৃশ্য অনেকাংশেই সংগীত গবেষকদের ভাবতে উদ্বুদ্ধ করে থাকতে পারে যে, প্রবন্ধ গান রূপান্তরিত হয়ে খেয়াল পদবাচ্যে পরিণত হয়েছে। বিশেষ করে ‘কৈবাড়’ প্রবন্ধের রূপান্তরিত যে ধাপগুলো দেখতে পাওয়া যায় তা এই ধারণাকে আরও বেশি গ্রহণযোগ্যতার দিকে ধাবিত করে। কেননা আলি জাতীয় প্রবন্ধের অন্তর্গত ‘কৈবাড়’ নামক প্রবন্ধটির শাব্দিক পরিবর্তনটি খেয়ালের সংশ্লেষের একটি চিত্র উপস্থাপন করে তা সহজেই অনুমান করা যায়। এর শাব্দিক পরিবর্তন নিম্নরূপ: করবাট > কৈবাট > কৈবাড় > কায়বল > খেয়াল।

আবার অন্য পক্ষে একতালী ও রাসক প্রবন্ধকেও খেয়ালের সৃষ্টির উৎস বলা হয়েছে। কিন্তু উল্লেখ্য যে, এই প্রবন্ধগুলো খেয়াল গানের সামগ্রী বিচারে সম্পূর্ণ নয়। খেয়ালের যে সংখ্যক ধাতু ও অঙ্গ রয়েছে, ‘কৈবাড় প্রবন্ধ’, ‘একতালী’ বা ‘রাসক’ প্রবন্ধে তা অনুপস্থিত। এসকল সীমাবদ্ধতার কারনে প্রবন্ধগানকে খেয়ালের উৎপত্তির কারণ হিসেবে মানা হয় না। শুধু তাই নয়, প্রবন্ধ গানের নানা সীমাবদ্ধতা ও খেয়ালের বর্তমান রূপের সাথে বৈসাদৃশ্য প্রকট হওয়ায় এ মতবাদগুলোকে খেয়ালের উৎপত্তির কারন হিসেবে স্বীকৃতি পায় না। শার্দেব যে আক্ষেপিকার উদাহরণ দিয়েছেন সে ক্ষেত্রেও এই সীমাবদ্ধতা অবলোকন করা যায়। শেষোক্ত মতবাদের অন্তর্গত দুটি মতবাদ অবশ্য অনেকাংশেই খেয়াল সৃষ্টির ক্ষেত্রে যুক্তিযুক্ত বলে বিবেচিত হতে পারে।

খেয়াল অর্থ কল্পনা বা মনের ভাব, কল্পনা বা খুশি ইত্যাদি। চতুর্থ মতবাদের সাথে এর একটি সাজু্য পূর্ণ সেতু বন্ধন রচিত হয়েছে বলা যায়। ‘সুরেলা শব্দ গঠন ও অলঙ্করণ প্রবণতার মিশ্রণের মধ্য দিয়ে খেয়াল এসেছে’ এই মতটি খেয়ালের উৎপত্তির ক্ষেত্রে একটি যথোপযুক্ত মতবাদ হিসেবে বিবেচিত হয় তা বললে অতুক্তি হয় না। অন্যদিকে ‘কাওয়ালী’ বা ‘কববালি’ গানটি খেয়ালের সৃষ্টির সংশ্লেষের একটি পর্যায় হিসেবে বিবেচনা করা হলে তা অনেক ক্ষেত্রেই একটি গ্রহণযোগ্য মতবাদ হিসেবে বিবেচিত হতে সক্ষম। খেয়াল সৃষ্টির ক্ষেত্রে মতবাদগুলো যেভাবেই বিচার্য হোক না ত্রয়োদশ শতাব্দির পূর্বে এই গানের উত্তরোত্তর ঘটনিক বা নির্দিষ্ট কোন রূপ পরিগ্রহ করেনি। ঐতিহাসিক প্রেক্ষাপটের আলোকে এটিও প্রতীয়মান হয় যে আঠারশ ও ঊনবিংশ শতকে এটি জনপ্রিয়তার শীর্ষে আসীন হয় এবং রাগ সংগীতের একটি অন্যতম শৈলী হিসেবে মর্যাদা প্রাপ্ত হয়।

খ. খেয়ালশৈলীর প্রবর্তনে আলাউদ্দিন খিলজীর শাসনামল

মধ্যযুগে সুলতানী শাসনামলের সূচনা লাভের মধ্যদিয়ে ভারতীয় সংগীতের জগতে একটি বৈপ্লবিক পরিবর্তন আসে। কেননা মধ্যযুগের পূর্বে সংগীত সামাজিকভাবে প্রচলিত ছিল অথবা মন্দিরকে আশ্রয় করে গাওয়া হতো। এই সামাজিক গান বা মন্দিরপ্রতিষ্ঠিত গানগুলোর স্বীকৃতি পাওয়ার সুযোগও ঘটেনি সেভাবে। মধ্যযুগে সুলতানী শাসনামলে এসে দেখা যায়, সে সময় অনেক সুলতানদের রাজদরবারে সংগীত পরিবেশিত হওয়ার একটি সুযোগ তৈরী হয়েছিল। বিশেষ করে আলাউদ্দিন খিলজীর শাসনামলে সংগীত রাজদরবারে বেশ সমাদৃত হয়েছিল। অর্থাৎ মধ্যযুগের এই পর্যায়ে সংগীত মন্দিরপ্রতিষ্ঠিত হয়ে বা সাধারণের মধ্যে আর সীমাবদ্ধ থাকেনি বরং দরবারের অংশ হিসেবে স্থান করে নেয়। জানা যায় আলাউদ্দিন খিলজী সংগীত খুব পছন্দ করতেন এবং সে সময় সংগীতের বিশেষ পৃষ্ঠপোষকতা করেছিলেন। আলাউদ্দিন খিলজী একজন রাজন্যবর্গ হিসেবে সংগীতের প্রতি অনুরক্ত ছিলেন বলেই সুলতানী আমলে সংগীতচর্চার একটি অনুকূল পরিবেশ গড়ে উঠেছিল বললে অত্যুক্তি হয় না। তবে সে সময় সংগীতের বিশেষ উন্নতি হয়েছিল আরও একটি বিশেষ কারণে। আর তা হলো সে সময় আলাউদ্দিন খিলজীর রাজ দরবারে সভাসদ হিসেবে ছিলেন আমীর খসরু ও সমসাময়িক আরও অনেক গুণী সংগীতজ্ঞ (গোপাল নায়ক, বৈজু বাওড়া প্রমুখ) ছিলেন। আমীর খসরু ছিলেন সংগীতের একজন অসামান্য প্রতিভার অধিকারী। তিনি সংগীতের প্রভূত উন্নতি সাধনে যথেষ্ট ভূমিকা রেখেছিলেন। সংগীতে তাঁর সৃষ্টি ও অবদানের দিকে যদি দৃষ্টিপাত করা যায় তবে দেখতে পাওয়া যায়:

- তিনি সংগীতের ব্যাকরণবিধিসহ নানাবিধ আলোচনা লিপিবদ্ধ করে প্রায় ৯৯টি বই রচনা করেন।
- নতুন নতুন রাগের সৃষ্টি করেন।
- বাদ্যযন্ত্র সৃষ্টি করেন, অনেক বাদ্যযন্ত্রের আধুনিকায়নে অবদান রাখেন।
- মোকাম পদ্ধতির চালু করেন যা বর্তমান ঠাট পদ্ধতির অনুরূপ রাগের তালিকা প্রণয়নের একটি উপায় স্বরূপ ব্যবহৃত হতো।
- পারস্য সংগীতের সাথে ভারতীয় মেল বন্ধন রচনা করেন এবং পারস্য সংগীত প্রভাবিত ভারতীয় সংগীতের একটি রূপের পরিচয় করিয়ে দেন তৎকালীন শ্রোতা সমাজের কাছে।
- নতুন গীতশৈলীর উদ্ভাবন ঘটান। যেমন: কাওয়ালী

আমীর খসরু কাওয়ালী গানের প্রচলনে মধ্য দিয়ে যে শুধু নতুন গীতি প্রকার রচনা করেছেন তা নয়, সে সময় কাওয়ালী গানের উত্তরণের সাথে সাথে খেয়াল গানের সৃষ্টি প্রক্রিয়ার একটি ক্ষেত্র তৈরী হয়েছিল বলা যায়। কেননা খেয়ালের উৎপত্তির মতবাদ থেকে একটি বিশেষ মতবাদের পরিচয় পাওয়া যায় যে ‘কাওয়ালী গান থেকে খেয়ালের উৎপত্তি।’ এক্ষেত্রে উল্লেখ্য যে, তৎকালীন প্রচলিত কাওয়ালী গান ও বর্তমানে রচিত কাওয়ালী গানের বিস্তার পার্থক্য রয়েছে। তবে এ কথা অনস্বীকার্য যে আমীর খসরু রচিত কাওয়ালী গানের আদলের সাথে বর্তমানে প্রচলিত খেয়ালের রীতির একটি সাদৃশ্যপূর্ণ রূপ আছে। তাত্ত্বিকগণ সেই বিষয়টির উপর ভিত্তি করে আমীর খসরুকে খেয়াল গানের প্রবক্তা হিসেবেও মতামত ব্যক্ত করে থাকেন। সে সময় কাওয়ালী গায়ীদের ‘কওয়াল বচ্ছে’ বলা হতো। এই কওয়াল থেকে ‘কৌল’ নামক একটি গীতীরীতির উদ্ভব হয়েছিল। আলোচ্য এই ‘কৌল’ খেয়াল গানের বিবর্তনের কোন একটি পর্যায় বলেই অনেকে মনে করে থাকেন। তাই খেয়ালরীতি কাওয়ালী গান থেকে উৎপত্তি লাভ করেছে সেই বিষয়টিকেও অনেক তাত্ত্বিক স্বীকারও করে নেন। এ প্রসঙ্গে জানা যায়:

খেয়াল্ গানে ‘ফিকরাবন্দ’ নামক এক প্রকার আলংকারিক বিস্তার আবশ্যিকভাবে প্রয়োগ করা হয় যা ধর্মীয় প্রকৃতির কৌল বা কওয়ালী গানে প্রাচীনকাল থেকেই ব্যবহৃত হয়ে আসছে। দ্বিতীয়তঃ গানের বিষয়বস্তু ছিল প্রেম ও বিরহ [অবুল্ ফজল্ এবং ফকীর-উল্লাহর বিবরণ থেকে অন্ততঃ তাই মনে হয়েছে।] কখনো কখনো প্রকৃতি-বর্ণনা ও নিজামুদ্দিন ওলিয়ার [আমীর খসরুর গুরু] গুণকথনও বর্ণিত হতে দেখা যায়। আমাদের এখানে একটি কথা জেনে রাখা উচিত যে, আমীর খুশ্রৌর খয়ালে আধুনিককালের খেয়ালে ব্যবহার্য তান-সরুগম ছিল না। কওল-বচ্ছে ঘরানার বড়ে মুহম্মদ খাঁ ১৮২৪-২৫ খৃষ্টাব্দে সর্বপ্রথম ফিকরাবন্দের বিস্তার থেকে গীতিকবিতার শব্দগুলি বর্জন করে নতুন বিস্তার বা তান [তান শব্দের অর্থ বিস্তার] সৃষ্টি করেন। খুশ্রৌর খয়াল্ ছিল মধ্য ও দ্রুত লয় বিশিষ্ট।^৮

উপরোক্ত মন্তব্যে স্পষ্টভাবে আমীর খসরুকে খেয়াল গানের প্রবক্তা মনে করা হলেও কাওয়ালী গান থেকে খেয়ালের উৎপত্তি হয়েছে সে বিষয়টি নিয়ে মতভেদ রয়েছে। যদিও কাওয়ালী গানের প্রচলনের ক্ষেত্রে আমীর খসরুর অবদান নিয়ে মতভেদ নেই। একই সাথে আমীর খসরু আলাউদ্দিন খিলজীর পৃষ্ঠপোষকতায় সংগীতের অভাবনীয় উন্নতিকল্পে অবদান রেখেছিলেন সে বিষয়ে ঐতিহাসিকগণ সমমত প্রকাশ করে থাকেন। একজন প্রতিপোষক হিসেবে উদারতা ছিলো বলেই সংগীতের এই ক্ষেত্রটি বিস্তৃত হয়েছে আলাউদ্দিন খিলজীর শাসনামলে তা সহজেই অনুমান করা যায়। আলাউদ্দিন খিলজী খেয়ালের একজন গুণগ্রাহী ছিলেন এবং এই গান দরবারে প্রচলনের ক্ষেত্রে তাঁর ইতিবাচক দৃষ্টিভঙ্গী ছিল তা বলার অপেক্ষা রাখে না।

গ. সম্রাট হুসেন শাহ্ শরকীর সময়ে খেয়ালশৈলী

আমীর খসরুর পর পরবর্তী প্রায় দু'শো বছর খেয়ালের প্রচলন নিয়ে কোন উল্লেখযোগ্য তথ্য পাওয়া যায় না। তবে আনুমানিক ষোড়শ শতাব্দির মাঝামাঝি জৌনপুরের সুলতান হুসেন শাহ্ শরকীর সময় (১৫৩৮-১৫৯৯) ভারতীয় উপমহাদেশে খেয়ালের চর্চার একটি বৃহৎ পরিসরের দেখা মেলে। ঐতিহাসিকগণের মধ্যে অনেকেই তাঁকে খেয়াল গানের প্রবক্তা হিসেবে স্বীকৃতি দিয়ে থাকেন। এ সম্পর্কে ক্যাপ্টেন উইলিয়াম তঁর 'A treatise on the Music of Hindoostan' গ্রন্থে সুলতান হুসেন শাহ্ শরকীকেই খেয়ালের প্রবক্তা বলে দাবী করেছেন। তিনি বলেন, 'Sooltan Hoosyan Shah Sharque of Jaunpur is the innovator of this class of song.'^৯ যদিও এই তথ্যটির পক্ষে এবং বিপক্ষে যুক্তিসঙ্গত অনেক উক্তির অবতারণা হয়েছে। তাই ধরে নেয়া যেতে পারে হুসেন শাহ্ শরকী খেয়াল গানের প্রবক্তা নন। তবে খেয়াল গানের প্রতিপোষক হিসেবে তিনি ছিলেন অতুলনীয়। বলা যেতে পারে তাঁর সময় বিশেষভাবে খেয়াল সমাদৃত হয়েছে। তিনি নিজেই একজন শাসক ছিলেন আবার একই সাথে সংগীতের সাধকও ছিলেন। তাই তাঁর খেয়ালের প্রতি আসক্তি সে সময় খেয়াল গানের উন্নতির ক্ষেত্রে একটি ইতিবাচক পরিবেশের সৃষ্টি করেছিল তা অনায়াসেই বলা যায়। একজন শাসকের দরবারে কোন গানের পরিবেশনা স্বীকৃতি পাবে এবং কোন গানের চর্চা হবে তা অনাকাঙ্ক্ষাই শাসকের পছন্দের উপর নির্ভর করে। সম্রাট হুসেন শাহ্ শরকী খেয়ালের রস ও গুণ সম্পর্কে একজন সুযোগ্য সংগীতের সাধক হিসেবে ওয়াকিবহাল ছিলেন। তাই তাঁর দরবারে এই গানটি একটি আলাদা মর্যাদা লাভ করে। পরবর্তীতে এই ধারাবাহিকাকে ধরে রাখতে দেখা যায় অনেক শাসকের দরবারেই।

ঘ. মুঘল সম্রাটদের দরবারে খেয়ালের চর্চা

ভারতীয় সংগীত আদি অবস্থা থেকে বিভিন্ন গঠন প্রক্রিয়ার মধ্য দিয়ে মধ্যযুগে পদার্পন করে। এ সময় সংগীতকে একটি প্রথাবদ্ধ রূপ পরিগ্রহ করতে দেখা যায়। আর সংগীতের এই প্রথাবদ্ধ রূপের চর্চা শুরু হতে দেখা যায় মূলত মধ্যযুগে বিভিন্ন রাজদরবারে, দরবারী পৃষ্ঠপোষকতায়। প্রকৃতপক্ষে দরবারী পৃষ্ঠপোষকতায় সংগীত চর্চার সূচনা হয়েছিল সুলতানী শাসনামল থেকে। পরবর্তীতে মুঘল শাসনামলেও দরবারী পৃষ্ঠপোষকতায় সংগীত চর্চা অব্যাহত ছিল। এরই ধারাবাহিকতায় সম্রাট বাবর থেকে শুরু করে হুমায়ুন ও পরবর্তী প্রায় সকল মুঘল শাসকদের দরবারে সংগীত প্রচলনের ঐতিহাসিক প্রমাণ পাওয়া যায়। তবে খেয়ালের চর্চা সব মুঘল সম্রাটদের দরবারে হয়েছিল বলে জানা যায় না।

সম্রাট আকবর

সম্রাট আকবরের যুগে সংগীতের সবচেয়ে বেশি উন্নতি ঘটেতে দেখা যায়। ঐতিহাসিকগণ সম্রাট আকবরের যুগকে তাই সংগীতের 'স্বর্ণযুগ' হিসেবে অভিহিত করেছেন। কেননা সম্রাট আকবরের দরবারে অসাধারণ প্রতিভাসম্পন্ন সংগীতজ্ঞ তানসেনের আবির্ভাব ঘটেছিল। ঐতিহাসিক আবুল ফজল 'আইন-ই-আকবরী' গ্রন্থে উল্লেখ করেছেন যে বিগত ছয়শত বছরে তানসেনের ন্যায় এমন প্রতিভাধর সংগীতজ্ঞের আগমন ঘটেনি। তবে সেটিই আকবরের যুগে সংগীতের উত্থানের ক্ষেত্রে একটি মাত্র কারণ নয়। এক্ষেত্রে যৌক্তিকভাবে বলা যায় সুদীর্ঘ মুঘল শাসনের ইতিহাসে সম্রাট আকবর অন্যতম একজন শাসক ছিলেন যিনি সংগীতের প্রতি বিশেষ অনুরাগী ছিলেন। ঐতিহাসিক আবুল ফজল বলেছেন: 'সম্রাট আকবর অত্যন্ত সংগীতপিপাসু ও সংগীত শিল্পী মাত্রেরই পৃষ্ঠপোষক।'^{১০} তাই দেখা যায় সম্রাট আকবর দিল্লীর দরবারে সংগীতচর্চার ক্ষেত্রে অনুকূল পরিবেশ সৃষ্টি করেছিলেন। সে সময় ভারতের বিভিন্ন অঞ্চল থেকে এমনকি ভারত বহির্ভূত বিভিন্ন স্থান থেকে দিল্লীর দরবারে গুণী সংগীতজ্ঞদের আগমন ঘটেছিল। ঐতিহাসিক আবুল ফজল আকবরের দরবারে শীর্ষস্থানীয় সংগীতজ্ঞদের (গায়ক ও বাদ্যযন্ত্রী) একটি তালিকাও প্রণয়ন করেছেন। তাদের মধ্যে ছত্রিশ জন মতান্তরে আটত্রিশ জন উচ্চমানের শিল্পীর পরিচয় পাওয়া যায়। আরও জানা যায় সম্রাট আকবরের দরবারে তানসেনসহ কতিপয় বিশিষ্ট সংগীতগুণীর আগমন ঘটেছিল তাঁদের মধ্যে একজন ছিলেন মানওয়ারের রাজা বাজবাহাদুর। তিনি একাধারে গায়ক, গীতিকার, সুরশ্রষ্টা হিসেবে বিশেষ প্রতিভার স্বাক্ষর রেখেছিলেন। বাজবাহাদুর মূলত ধ্রুপদ গান করতেন। তবে এ সময় দরবারে খেয়ালরীতির চর্চা হয়েছিল কিনা সে বিষয়ে স্পষ্ট কোন তথ্য পাওয়া যায় না। আকবরের সময়ে আরও একজন বিশিষ্ট সংগীতজ্ঞ স্বামী হরিদাসের নাম জানা যায়। যদিও তিনি দিল্লীর দরবারভুক্ত সভাসদ হিসেবে নিয়োজিত ছিলেন না। স্বামী হরিদাসের অনেক শিষ্যের পরিচয় পাওয়া যায় যারা দরবারে সংগীত পরিবেশন করতেন। এরা প্রায় সবাই ধ্রুপদ পরিবেশন করতেন বলেই জানা যায়। বিশেষ করে তানসেন বংশীয় যারা, তারা সে সময়ে ধ্রুপদ ছাড়া অন্য কোন গীতরীতি পরিবেশনাকে অমর্যাদার মনে করতেন। বিধায় সে সময় দরবারেও খেয়ালের চর্চা হওয়ার কোন সুযোগ ঘটেনি।

সম্রাট জাহাঙ্গীর

দরবারী সংগীতের ধারা সমুল্লত রেখেছিলেন সম্রাট আকবর পরবর্তী সম্রাট জাহাঙ্গীর (১৬০৫-১৬২৭ খ্রি:)। জানা যায়, সম্রাট জাহাঙ্গীর শাসনভার গ্রহণের পূর্বেই সুর সম্রাট তানসেন মৃত্যুবরণ করেছিলেন তবে তানসেনের বংশধর তানসেনপুত্র সুরত সেন, তরঙ্গ সেন, শরত সেন ও বিলাস খাঁ জাহাঙ্গীরের দরবারে সভাসদ হিসেবে নিযুক্ত ছিলেন। তাঁদের মধ্যে শুধুমাত্র তানসেন পুত্র বিলাস খাঁ-ই মুঘল রাজদরবারে পিতার স্থলাভিষিক্ত হয়েছিলেন। তানসেন বংশ ব্যতীত যে সকল

সভাসদের কথা জানা যায় তাদের মধ্যে একজন হলেন মীর্জা জুলকারনাইন (১৫৯৩-১৬৫৬ খ্রি:) তিনি ধ্রুপদ রচনা করতেন এবং স্বরোচিত ধ্রুপদই গাইতেন। এছাড়াও ছত্তর খাঁ, জাহাঙ্গীর দাদ, লাল খাঁ, যুররম দাদ প্রমুখ গুণী সংগীতজ্ঞও সভাসদ হিসেবে ছিলেন। লাল খাঁর দুই পুত্র খুশহাল খাঁ ও বিশ্রাম খাঁ ধ্রুপদের চর্চায় বিশেষ সুনাম অর্জন করেছেন। সে সময় এদের সকলেই দরবারে ধ্রুপদ চর্চা করতেন বলে জানা যায়। উল্লেখ্য যে, জাহাঙ্গীর পত্নী সম্রাজ্ঞী নূরজাহানও সংগীতের প্রতি বিশেষ অনুরক্ত ছিলেন। কথিত আছে অন্দরমহলে নারীদের উৎসাহিত করার পাশাপাশি সংগীত আসরেরও ব্যবস্থা গ্রহণে উদ্যোগী হয়েছিলেন সম্রাজ্ঞী নূরজাহান।

সম্রাট শাহজাহান

দরবারী সংগীতচর্চার ধারাবাহিকতা অব্যাহত ছিল সম্রাট শাহজাহান এর রাজত্বকালেও। ফকিরুল্লাহ রচিত ‘রাগদর্পন’ গ্রন্থে শাহজাহানের রাজত্বকাল ও সম্রাট আওরঙ্গজেবের শাসনামলে সংগীত চর্চার সুস্পষ্ট চিত্র পাওয়া যায়। ‘রাগদর্পন’ গ্রন্থ থেকে প্রাপ্ত তথ্যানুসারে বলা যায়, সে সময় সংগীতানুষ্ঠান নিয়মিতভাবে আয়োজনের প্রচলন ছিল, নারী পুরুষ উভয়েরই সংগীতে অংশ গ্রহণের সুযোগ ছিল, বাদ্যযন্ত্রীদেরও বিশেষ মর্যাদা দেওয়া হত। এছাড়া ‘রাগ দর্পণ’ গ্রন্থের আলোকে তানসেন বংশীয় সুযোগ্য বংশীয়ান সংগীতজ্ঞদের পরিচয়ও যারা সম্রাট শাহজাহানের দরবারে নিযুক্ত ছিলেন। শাহজাহানের দরবারে যারা সভাসদ হিসেবে ছিলেন তাঁরা হলেন ‘লাল খাঁ, খুশহাল খাঁ, বিশ্রাম খাঁ, রঙ্গ খাঁ, জগন্নাথ কবিরায়, শেখ বহাউদ্দিন, শেখ মহম্মদ, মিঞা ডালু ঢাটী, সবাৎ খাঁ ঢাটী প্রমুখ। ‘বাদ্যযন্ত্রী’ হিসেবে যাদের নাম জানা যায় তাঁরা হলেন- কিরুপা (মৃদঙ্গ), ফিরোজ ধাড়ী (পাখওয়াজী), সুখর সেন কলাবন্ত (রবাবী), আমন উল্লাহ (পাখওয়াজী), শৌকী (তমুরা বাদক), শেখ বাহাউদ্দিন যিনি যন্ত্র ও কণ্ঠ সংগীত উভয় বিষয়ে পারদর্শী ছিলেন।’ সম্রাট শাহজাহানের শাসনামলে আরেকটি উল্লেখযোগ্য ঘটনা হলো, ধ্রুপদের পাশাপাশি দরবারে অন্যান্য গায়নশৈলীর অনুপ্রবেশ ঘটে। সুলতানী শাসনামল থেকে মুঘল শাসনামলে সম্রাট শাহজাহানের রাজত্বকালের পূর্ব পর্যন্ত দরবারী সংগীতে ধ্রুপদেরই একছত্র আধিপত্য ছিল। তবে সময়ের সাথে সাথে ধ্রুপদরীতির চর্চা অনেকটাই হ্রাস পেতে শুরু করে। দরবারী ঐতিহ্যকে সম্মুখ রাখতে যে সকল গায়নশৈলীকে কখনও মর্যাদা দেওয়া হতো না সে গায়ন শৈলীগুলো দরবারে স্থান করে নেয়। তন্মধ্যে লোক আঙ্গিকের গানের কথাও জানা যায় যা দরবারী সংগীতের অন্তর্ভুক্ত হয়েছিল। আলাউদ্দিন খিলজীর সময় আমীর খসরু কাওয়ালী গানের প্রচলনে উদ্যোগী হয়েছিলেন কিন্তু তা দরবারী সংগীত প্রচলনের প্রথম পর্যায়ে দরবারে স্থান পায়নি সেই কাওয়ালী গানের উত্থান ঘটতে দেখা যায় সম্রাট শাহজাহানের দরবারে। অন্যদিকে ক্র্যাসিক্যাল ধারার অংশ হিসেবে ধ্রুপদের পাশাপাশি খেয়াল রীতির উত্তরণের পথও সুগম হয়। দরবারী মহলে পূর্বে খেয়াল গান যে অপ্রচলিত ছিল, তা নয়। তবে দরবারী সংগীতের মর্যাদায় খেয়াল গান এর প্রচলন শুরু হয় সম্রাট শাহজাহানের সময় থেকে। তাই সম্রাট শাহজাহানের সময়ে দরবারী সংগীতে ধ্রুপদসহ অন্যান্য গীতি শৈলী অনুপ্রবেশকে সংগীতের ইতিহাসে একটি গুরুত্বপূর্ণ ঘটনা বলে বিবেচনা করা যেতে পারে।^{১১}

সম্রাট আওরঙ্গজেব

প্রায় অর্ধশত বছর বিস্তৃত আওরঙ্গজেব এর শাসনামলে সংগীতে উল্লেখযোগ্য কোন উন্নতি ঘটতে দেখা যায় না। তবে সম্রাট শাহজাহানের দরবারের যারা সভাসদ ছিলেন তাঁদের অনেককে দেখা যায় আওরঙ্গজেবের দরবারে। এছাড়া আওরঙ্গজেবের রাজত্বকালে সংগীতের দুইটি গ্রন্থ রচিত হয়, একটি হলো ফকিরুল্লাহ রচিত ‘রাগদর্পন’ অপরটি মীর্জা খাঁ ইবনে ফখরুদ্দিন মুহম্মদ রচিত ‘তুহফাতুল হিন্দ’। এই গ্রন্থ দুইটিতেও পূর্ববর্তী শাসনামলে সংগীতের চর্চার বিবরণসহ আওরঙ্গজেবের শাসনামলে সংগীতচর্চার বেশকিছু তথ্য সন্নিবেশিত হয়েছে। এই তথ্য অনুসারে জানা যায় পূর্ববর্তী শাসনামলের অধিক পরিমাণে সংগীতচর্চা হয়েছিল সে তুলনায় আওরঙ্গজেবের শাসনামলে তেমন একটা চর্চা হয়নি। জানা যায় সম্রাট তাঁর শাসন ভার গ্রহণের প্রথম দশ বছর দরবারী সংগীতের সমর্থন করেছেন। কিন্তু পরবর্তীতে তিনি দরবারে সংগীত প্রচলনে সম্মত ছিলেন না। ১৬৫৮ খ্রিস্টাব্দে আওরঙ্গজেব এক ফরমান জারি করেন: “সংগীতজ্ঞরা দরবারে নিয়মিত ভাবে এসে তাদের অর্থাৎ যেন নিয়ে যান, তবে দরবারে এখন থেকে আর গান বাজনা হবে না”^{১২} তাই বলা যায় সে সময়ে খেয়াল চর্চা ও প্রচলনের ক্ষেত্রে সম্রাট আওরঙ্গজেবের উল্লেখযোগ্য কোন ভূমিকা নেই।

সম্রাট বাহাদুর শাহ ও জাঙ্গাহার শাহ

মুঘল সম্রাট আওরঙ্গজেবের মৃত্যুর পর যারা দিল্লীর সিংহাসনে ক্ষণস্থায়ী শাসকদের মাঝে একজন ছিলেন বাহাদুর শাহ (১৭০৭-১৭১২ খ্রি:)। সংগীতের প্রতি এই শাসকের ভালবাসা ও উদারতার দৃষ্টান্ত মেলে। সম্রাট আওরঙ্গজেব দীর্ঘদিন যে দরবারী সংগীত প্রথাকে এক প্রকার অবরুদ্ধ করে রেখেছিলেন বাহাদুর শাহ সেই প্রথা পুনরায় প্রচলনে উদ্যোগী হন। ম.ন. মুস্তফার বিবরণ থেকে জানা যায়:

কথিত আছে যে তিনি (বাহাদুর শাহ) সারারাত জাগ্রত এবং পরদিন মধ্যাহ্ন পর্যন্ত নিদ্রিত থাকতেন। জেগে থাকার সময়ে প্রায় গান শুনে সময় কাটাতেন। তিনি সঙ্গীতের একজন পৃষ্ঠপোষক ছিলেন। সম্রাট আওরঙ্গজেবের সময় চাকুরীচ্যুত সঙ্গীতজ্ঞরা আবার ভীড় জমালে তাদের অনেককে আবার চাকুরীতে বহাল করা হয়।^{১৩}

বাহাদুর শাহ্ এর দরবারে যারা পুনরায় সভাসদ হিসেবে নিযুক্ত হয়েছিলেন তাঁদের মধ্যে তানসেন বংশীয় নির্মল খাঁর পুত্র নিয়ামত খাঁ (১৬৭০-১৭৪৮ খ্রি:) ছিলেন উল্লেখযোগ্য। বাহাদুর শাহ্ মাত্র পাঁচ বছর দিল্লীর সম্রাট হিসেবে নিযুক্ত ছিলেন তাঁর মৃত্যুর পর পুত্র জান্দাহার শাহ্ ক্ষমতায় আসলেও মাত্র এক বছরের মধ্যে ১৭১৩ খ্রিষ্টাব্দে তিনি নিহত হন। নিয়ামত খাঁ তার দরবারেও ছিলেন বলে জানা যায়। এবং এই দুই মুঘল শাসকের দরবারে খেয়াল চর্চার একটি অনুকূল পরিবেশ তৈরি হয়েছিল বলেও জানা যায়।

ঙ. খেয়ালের উত্তরণে মুঘল সম্রাট মহম্মদ শাহ্ এর অবদান

মহম্মদ শাহ্ (রাজত্বকাল ১৭১৯-১৭৪৮ খ্রি:) ছিলেন একজন সংগীতানুরাগী শাসক একই সাথে দরবারে সংগীতচর্চার ক্ষেত্রে তিনি উদার পৃষ্ঠপোষক ছিলেন। জানা যায়, তিনি নিজেও সংগীতে পারদর্শী ছিলেন, সংগীত রচনাও করেছিলেন বিশেষ করে ‘খেয়াল’ ও ‘তারানা’। উল্লেখ্য যে, তাঁর দরবারেও সংগীতজ্ঞ তানসেন বংশীয় নিয়ামত খাঁকে সভাসদ হিসেবে দেখতে পাওয়া যায়। অসাধারণ প্রতিভাসম্পন্ন গুণী সংগীতজ্ঞ নিয়ামত খাঁ সংগীতের একটি নতুন অধ্যায়ের সূচনা করেছিলেন। সম্রাট মহম্মদ শাহ্ ও তাঁর গুণের কদর করেছিলেন। তাঁকে উদার পৃষ্ঠপোষকতা দানের পাশাপাশি সংগীতের সম্মানসূচক ‘সদারঙ্গ’ উপাধি দিয়েছিলেন। খেয়ালরীতির একটি আলাদা মাত্রা দান করেন নিয়ামত খাঁ। খেয়ালরীতির প্রচলন পূর্বেও ছিল কিন্তু পূর্বে খেয়ালরীতি জনপ্রিয়তার শীর্ষে আরোহন করতে পারেনি। নিয়ামত খাঁ এই রীতির একটি উচ্চতর স্থানে পৌঁছে দেন। যা শ্রোতা সাধারণকে মুগ্ধ করতে সক্ষম হয়েছিল। খেয়াল গানের উত্তরণের এ পর্যায়ে ধ্রুপদ গানের চর্চা হ্রাস পেতে শুরু করে। মূলত গায়ন বৈশিষ্ট্য যাই হোক না কেন শ্রোতা সাধারণের পছন্দের উপরই একটি গীত রীতির জনপ্রিয়তা নির্ভর করে। অর্থাৎ শ্রোতা যা পছন্দ করে সেটিই জনপ্রিয় হয়ে ওঠে। দীর্ঘদিন ধরে (প্রায় ৩০০ বছর) সংগীত জগতে ধ্রুপদ রীতির আধিপত্য ছিল। তবে আধিপত্য বিস্তার লাভ করে থাকা এই রীতি ধীরে ধীরে জনপ্রিয়তা হারাতে থাকে। কেননা ধ্রুপদ গায়নের ক্ষেত্রে নিয়ম রীতির প্রাবল্য ও কঠোরতা ছিল। একটি সময় শ্রোতা সাধারণকে যা হয়তো আর আকৃষ্ট করতো না। নিয়ামত খাঁ উদ্ভাবিত খেয়ালরীতি তাই খুব সহজেই সেই স্থান দখল করে নেয়। কয়েক শতাব্দী পূর্বে আমীর খসরু এবং পরবর্তীতে হোসেন শাহ্ শকী (১৪৫৮-১৪৯৯খ্রি:) খেয়ালরীতিকে একটি বিশিষ্টতা দানের ক্ষেত্রে কাজ করেছিলেন ঠিকই কিন্তু নিয়ামত খাঁ সদারঙ্গের ন্যায় তাঁরা খেয়ালরীতিতে সেই সৌকর্য সৃষ্টিতে সক্ষম হননি। তাছাড়া ধ্রুপদ পরিবেশন ব্যতিরেকে অন্য কোন গীতরীতি দরবারে পরিবেশন করা যাবে না এমন গোঁড়ানীতি তৎকালীন রাজদরবারে খেয়ালরীতির জনপ্রিয়তা না পাওয়ার একটি উল্লেখযোগ্য কারণ ছিল বলেও ধরে নেয়া যেতে পারে। আবার অন্যভাবে বলা যায় দিল্লীর দরবার ছিল তৎকালীন সংগীতের রাজধানী স্বরূপ। হুসেন শাহ্ শরকী দিল্লীর শাসক হিসেবে নিয়োজিত ছিলেন না। তিনি ছিলেন জৌনপুরের রাজা। তাঁর প্রবর্তিত খেয়ালরীতি দিল্লীর দরবারে প্রতিষ্ঠিত করে তা দরবারী সংগীতের মর্যাদায় আনয়ন যথেষ্টই কষ্টসাধ্য বিষয় ছিল। সে তুলনায় নিয়ামত খাঁ প্রবর্তিত খেয়াল রীতি দরবারী সংগীতের মর্যাদায় আনয়নে ততটাও বেগ পেতে হয় নি। কেননা তিনি দিল্লীর দরবারী সভাসদ ছিলেন। উল্লেখ্য যে, বাহাদুর শাহ্, বাহাদুর শাহ্‌র পুত্র জান্দাহার শাহ্ ও মহম্মদ শাহ্ এই তিনজন শাসকের দরবারেই নিয়ামত খাঁর উপস্থিতি লক্ষ্য করা যায়। শুধু তাই নয়, এ ঘটনার অনেক পূর্বে থেকেই অর্থাৎ সম্রাট শাহজাহানের সময় থেকেই খেয়াল রীতিসহ অন্যান্য গীতরীতি পরিবেশনের ক্ষেত্রে দিল্লীর দরবার শিথিল ছিল। সে দিক থেকে বিবেচনা করলে নিয়ামত খাঁ খেয়ালরীতির প্রবর্তনে একটি অনুকূল পরিবেশ পেয়েছিলেন বলা যেতে পারে।

নিয়ামত খাঁ সদারঙ্গ অসংখ্য খেয়াল গানের বন্দিশ রচনা করেছিলেন। তাঁর বন্দিশে ‘সদারঙ্গ’ ও বাদশাহের নাম ‘মহম্মদ শাহ্ রঙ্গীলে’ যুক্ত করে খেয়াল গান রচনা করেন। নিয়ামত খাঁ ছিলেন তানসেন কন্যাবংশীয় পরম্পরার যোগ্য উত্তরসূরী। নিয়ামত খাঁ রচিত গান ও পরিবেশন রীতি অবলম্বন করেই বর্তমানে প্রচলিত খেয়ালের ঐতিহ্য গড়ে উঠেছে। এর ধারাবাহিকতায় পরবর্তীতে শিষ্য-প্রশিষ্য পরম্পরায় যারা এই ঐতিহ্যের ধারক ও বাহক হিসেবে এসেছেন তাদের মধ্যে পুত্র ফিরোজ খাঁ (অদারঙ্গ), ভূপত খাঁ (মহারঙ্গ) ও আমীর খাঁ ছিলেন উল্লেখযোগ্য। একথা স্পষ্ট করে বলা যায়, খেয়ালরীতিকে একটি বিশিষ্টতা দান করেছিলেন নিয়ামত খাঁ সদারঙ্গ একই সাথে খেয়াল গানের উত্তরণে অসামান্য ভূমিকা রেখেছিলেন মুঘল শাসক মহম্মদ শাহ্। মহম্মদ শাহ্ এর খেয়াল গানের প্রচলনে পৃষ্ঠপোষকতা দান ও সংগীতের প্রতি উদার দৃষ্টিভঙ্গী খেয়ালরীতিকে একটি অনন্য উচ্চতায় নিয়ে গিয়েছিল বললে তাই অত্যুক্তি হয় না।

চ. মুঘল শাসন পরবর্তী ইংরেজ শাসনামলে খেয়ালের চর্চা

অষ্টাদশ শতকে মুঘল শাসনের পতন ও ইংরেজ শাসনের উত্থানের ফলে সংগীতজগতে একটি বৃহদাকারের পরিবর্তন সাধিত হয়। সম্রাট মহম্মদ শাহ্ ক্ষমতাচ্যুত হন এবং ইংরেজরা দিল্লীর শাসন ভার গ্রহণ করেন। উল্লেখ্য যে, মুঘল শাসনামলে ভারতীয় সাংগীতিক ঐতিহ্যটি ছিল দিল্লীকেন্দ্রিক। ইংরেজদের ক্ষমতা দখলের পর দিল্লীর দরবারী সংগীতপ্রথা একেবারে বিলুপ্ত হয়ে পড়ে। এসময় দরবারী পৃষ্ঠপোষকতা হারানোর ফলে দিল্লীর দরবার এবং দিল্লীর নিকটবর্তী বেশকিছু অঞ্চল থেকে সংগীতজ্ঞরা ভারতের বিভিন্ন অঞ্চলে ছড়িয়ে পড়েন। ভারতের যেসব অঞ্চলে ইংরেজরা আধিপত্য বিস্তার করতে পারেনি সেসব অঞ্চলের শাসকগণ যারা সংগীতের প্রতি উদার মনোভাবাপন্ন ছিলেন তাঁরা দিল্লীর দরবারচ্যুত সংগীতজ্ঞদের আশ্রয় দিয়েছিলেন। এ সম্পর্কে জানা যায়:

ভারতবর্ষে তৎকালীন নবাব ও রাজাদের যাবতীয় ক্ষমতা যখন ক্রমানুসারে ইংরেজরা প্রত্যাহার করে নেয়, সেই দুর্দিনেও রামপুর, জয়পুর, গোয়ালিয়র, বড়োদা প্রভৃতি রাজ্যের নামে মাত্র নবাব ও রাজারা তাঁদের সাধ্যমতো সঙ্গীতের পৃষ্ঠপোষকতা করেছেন।^{১৪}

বিভিন্ন আঞ্চলিক রাজার আশ্রয় ছাড়াও অনেক সংগীতজ্ঞ নিজ উদ্যোগে কোন কোন অঞ্চলে অবস্থান করেছেন এবং সংগীতের চর্চা ও প্রসারের ক্ষেত্রে ভূমিকা রেখেছেন। যা পরবর্তীতে ঘরানার রূপ নেয়। এরই ধারাবাহিকতায় ইংরেজ শাসনামলে দিল্লীর পার্শ্ববর্তী ও ভারতের বিভিন্ন অঞ্চলের রাজদরবারে খেয়ালচর্চার প্রমাণ পাওয়া যায়। তন্মধ্যে অন্যতম প্রসিদ্ধ অঞ্চল হলো গোয়ালিয়র। তামর রাজবংশের সংগীতে উল্লেখযোগ্য অবদানের জন্য গোয়ালিয়র অনেক আগে থেকেই প্রসিদ্ধ ছিল। পরবর্তীতে সেই ঐতিহ্য অনেক রাজধিরাজই রক্ষা করেছেন। উল্লেখ্য যে, ইংরেজ শাসন পরবর্তী গোয়ালিয়রের রাজা ছিলেন দৌলত রাও সিন্ধিয়া। তিনি সংগীতের একনিষ্ঠ ভক্ত ছিলেন। তাঁর দরবারে সংগীতচর্চার একটি অনুকূল পরিবেশ রচিত হয়েছিল। সে সময় দরবারে বেশ কজন স্বনামধন্য সংগীতজ্ঞের পরিচয় পাওয়া যায় যাঁরা তৎকালীন গোয়ালিয়রের রাজ দরবার অলংকৃত করেছিল। যেমন: পীরবকস্, নখ্‌থু খাঁ, হদ্দু খাঁ, হসসু খাঁ সুখছেন ও চিন্তামনি প্রমুখ বড় মাপের সংগীত শিল্পী। তন্মধ্যে একজন স্বনামধন্য খেয়ালীয়া ছিলেন বড়ে মহম্মদ খাঁ। বড়ে মহম্মদ খাঁ ছিলেন দিল্লীর কাব্বাল ঘরানার শক্কর খাঁর পুত্র। জানা যায় বড়ে মহম্মদ খাঁ-ই খেয়াল গীতরীতিতে আকার তানের সংযোজন করেন। এ সম্পর্কে উল্লেখ পাওয়া যায়:

কাব্বাল ঘরের গীতরীতি অনুসারে বড়ে মহম্মদ খাঁ যখন দ্রুতলয়ে ফিক্রাবন্দীর প্রয়োগ করে খ্যাল গাইতেন তখন গানের বোলগুলি অস্পষ্ট হয়ে আকারের মতো হয়ে যেত। পরবর্তীকালে শুধু আকার যোগে উক্ত ক্রিয়াটির দ্বারা সবার চমক সৃষ্টি করতেন। এভাবে বড়ে মহম্মদ খাঁর শিল্পচেতনায় খ্যাল গানের বর্তমান তান ক্রিয়ার জন্ম হল আনুমানিক ১৮০০-১৮৩০ খ্রিষ্টাব্দের মধ্যে।^{১৫}

উপরোক্ত মত থেকে সহজেই অনুমান করা যায়, বর্তমান খেয়ালরীতির সামগ্রিক রূপ পরিগ্রহ করতে প্রায় ঊনবিংশ শতাব্দির মাঝামাঝি পর্যন্ত সময় অতিবাহিত হয়েছিল। একই সাথে বলা যায় তৎকালীন গোয়ালিয়র অধিপতি দৌলত রাও এর আনুকূল্যে খেয়ালরীতির এই রূপ পরিগ্রহ সম্পন্ন হয় যা রাগ সংগীতের ইতিহাসে একটি উল্লেখযোগ্য ঘটনা। সে সময় গোয়ালিয়রের রাজার সংগীতে পৃষ্ঠপোষকতারও বেশকিছু প্রমাণ পাওয়া যায়। তন্মধ্যে একটি ঘটনার চিত্র তুলে ধরা হলো:

দৌলত রাওজির দরবারে তাঁর (বড়ে মহম্মদ খাঁ) মাসিক বেতন ছিল বারো শত টাকা। সেজন্য কোনও সময়ে মহামন্ত্রী ত্র্যম্বক রাও অন্যান্য সংগীতজ্ঞের তুলনায় বড়ে মহম্মদ খাঁকে বেতন অনেক বেশি দেওয়া হচ্ছে বিবেচনা করে ব্যয় সংকোচনের জন্য মাত্র তিনশত টাকা বেতন ধার্য করে মহারানী বাইজাবাদি-এর অনুমোদন নিয়ে বিষয়টি লিখিতভাবে বড়ে মহম্মদ খাঁর এর কাছে পাঠিয়ে দেন। এত অল্প টাকায় খাঁ সাহেবের পক্ষে এখানে থাকা সম্ভব নয় তাই মহারাজকে জানিয়ে প্রণাম করতে গিয়ে তাঁকে পত্রটি দেখালেন। পত্র পড়ে বিরক্ত হয়ে মহামন্ত্রীকে ডেকে বলেছিলেন, অপর একজন বড়ে মহম্মদ খাঁকে এনে দিতে পারলে একে বিদায় দিতে পারো নতুবা বেশি টাকা দিয়েই রাখতে হবে। রাজার মন্তব্যে মহামন্ত্রী ত্র্যম্বক রাও তাঁর আদেশপত্র প্রত্যাহার করে নিলেন।^{১৬}

এর থেকে সহজেই অনুমান করা যায় গোয়ালিয়র অধিপতি বড়ে মহম্মদ খাঁর গুরুত্ব অনুধাবন করেছিলেন। তিনি সংগীতের প্রকৃত সমঝদার ছিলেন বলেই পৃষ্ঠপোষকতার এরূপ নজির স্থাপন করেছিলেন। পরবর্তীতে গোয়ালিয়র সংগীতের তীর্থ ভূমিরূপে সংগীত জগতে স্থান করে নেয় যা বর্তমান সময় অবধি গোয়ালিয়র (খেয়াল) ঘরানা হিসেবে সর্বজন স্বীকৃত। গোয়ালিয়রের এই সংগীতজ্ঞ বড়ে মহম্মদ খাঁকে দেখা যায় রেওয়ার রাজা বিষ্ণুনাথ সিংহের দরবারেও। ঊনবিংশ শতাব্দির শেষার্ধ্বে গোয়ালিয়র ঐতিহ্যের প্রভাব বাংলা অঞ্চলেও দেখতে পাওয়া যায়। মহারাজা যতীন্দ্রমোহন ঠাকুরের আনুকূল্যে খেয়ালীয়া গোপালচন্দ্র এই রীতির প্রসারে অবদান রেখেছিলেন। গোপালচন্দ্র গোয়ালিয়র থেকেই খেয়ালে তালিমপ্রাপ্ত হন।^{১৭} অন্যদিকে ঊনবিংশ শতকের মধ্যভাগে বরোদা ও রামপুরেও (সহসবান ঘরানা) সংগীতের যথেষ্ট উন্নতি সাধিত হতে দেখা যায়। নবাব ইয়্যুসুফ আলী (১৮৪০-১৮৬৪) খাঁ ছিলেন তৎকালীন একজন বিত্তশালী নবাব। জানা যায়: ‘নবাব ইয়্যুসুফ আলী অত্যন্ত সঙ্গীত প্রেমী ছিলেন এবং সংগীতজ্ঞদের যথেষ্ট পোষকতা করতেন।’^{১৮} তাঁর পুত্র নবাব কলবে আলী খাঁ (১৮৬৪-১৮৮৭) সেই ধারাবাহিকতা রক্ষা করেছিলেন এবং পিতার তুলনায় অধিকতর সংগীতের পৃষ্ঠপোষকতা করেছিলেন বলে জানা যায়। দরবারে তৎকালীন খেয়ালীয়া হসসু খাঁ ও হদ্দু খাঁকে রামপুরের দরবার অলংকৃত করতে দেখা যায়। এই দরবারে খেয়ালের যথেষ্ট চর্চা একটি অনুকূল ক্ষেত্র সৃষ্টি হয়েছিল এবং তৎকালীন আঞ্চলিক রাজাদের উদার পৃষ্ঠপোষকতায় তা অনন্য উচ্চতায় আসীন হয়েছিল।

এ প্রসঙ্গে অযোধ্যার (লখনৌ) শেষ নবাব ওয়াজেদ আলী শাহ্ (১৮২২-১৮৮৭) এর অবদানও উল্লেখ করার মতো। তিনি ‘সংগীতজ্ঞ, গায়ক, গীত রচয়িতা, যন্ত্রী, নৃত্যবিদ ও সংগীতের অকুণ্ঠ পৃষ্ঠপোষক রূপে স্মরণীয় হয়ে আছেন।...ওয়াজেদ আলী শাহ্ এর তৎকালীন লখনৌ এর দরবার ভারতের অন্যতম শ্রেষ্ঠ সংগীত কেন্দ্রে পরিণত হয়।’^{১৯} তিনি মূলত ঠুমরী গানের প্রবক্তা ছিলেন তথাপি তৎকালে খেয়ালের চর্চায় তার দরবার অনন্য বিশিষ্টতা লাভ করেছিল। তাঁর দরবারে ছিল

বিখ্যাত খেয়াল গায়ক সাদিক আলি খাঁ। যদিও তিনি পরবর্তীতে ওয়াজেদ আলী শাহ্ এর নিকট তালিম গ্রহণ করে ঠুমরী গানে পারদর্শিতা লাভ করেছিলেন। ১৮৫৮ সালে নবাব ওয়াজেদ আলী শাহ্ লখনৌ এর দরবার থেকে নির্বাসিত হন এবং জীবনের দ্বিতীয় অধ্যায় শুরু করেন মেটিয়াবুরুজে। মেটিয়াবুরুজেও তাঁর পৃষ্ঠপোষকতায় দরবারী সংগীতের সূচনা হয়। এই দরবারে তৎকালীন প্রায় দেড়শ সংগীতজ্ঞের (বিভিন্ন বিষয়ের) নাম জানা যায়।^{২০} তন্মধ্যে অনেকেই খেয়ালের চর্চা ও প্রসারে অবদান রেখেছিলেন।

উপসংহার

ভারতীয় উপমহাদেশে সংগীতের প্রভূতি উন্নতি সাধনের পেছনে এ উপমহাদেশের রাজন্যবর্গের বিশেষ করে মধ্যযুগে সুলতানী ও মুঘল শাসকদের বিশেষ অবদান ছিল। সুলতানী ও মুঘলদের মধ্যে অধিকাংশ শাসকই সংগীত পছন্দ করতেন এবং সংগীতের উন্নতির ক্ষেত্রে উদার পৃষ্ঠপোষকতা দান করেছিলেন। এর একটি বিশেষ কারণ ছিল উচ্চমাগীয়া শিল্প হিসেবে সংগীতে গ্রহণযোগ্যতা একই সাথে শাসকশ্রেণির উদারতা। খেয়াল গীতশৈলীটিও একটি অনন্য সংগীতের ধারা হিসেবে বিবেচিত ও স্বর্জন স্বীকৃতি। তবে খেয়ালের এই অনন্য উচ্চতায় আরোহন করতে যথেষ্ট বেগ পেতে হয়েছে, দরবারে এই গীতশৈলীকে একটি মর্যাদায় আসীন হতে যথেষ্ট সময় অতিক্রম করতে হয়েছে। তৎকালীন রাজন্যবর্গের সুদৃষ্টি এক্ষেত্রে একটি ইতিবাচক পরিবেশের সৃষ্টি করেছিল বলেই খেয়ালশৈলী মর্যাদা প্রাপ্ত হয়েছে তা স্পষ্ট করে বলা যেতে পারে। রাজন্যবর্গ ও তৎকালীন সংগীতের যারা দিকপাল ছিলেন তাঁদের অবদান খেয়ালের উত্তরোত্তর ক্ষেত্রে বিশেষ উপযোগী হয়েছিল তা সুস্পষ্টভাবেই বলা যায়। খেয়ালের উত্তরোত্তর যেমন রাজন্যবর্গের পৃষ্ঠপোষকতা একটি ইতিবাচক দিক হিসেবে বিবেচিত হয়েছিল তেমনি বর্তমান বাংলাদেশে সংগীত শিক্ষা, চর্চা ও প্রসারের ক্ষেত্রে পৃষ্ঠপোষকতা একটি গুরুত্বপূর্ণ ভূমিকা রাখতে পারে। বাংলাদেশে সংগীতচর্চার ক্ষেত্রে প্রসারিত হতে পারে এবং কর্মসংস্থান তৈরীর ক্ষেত্রে একটি বিশেষ দিকের উন্মোচন হতে পারে যদি সংগীত ক্ষেত্রে সরকারী ও বেসরকারীভাবে পৃষ্ঠপোষকতা বৃদ্ধি করা যায়। এক্ষেত্রে Issues Around Pedagogy: Teaching-Learning Strategies in Arts and Humanities for the 21st Century-এর সাথে উপরোক্ত গবেষণার একটি প্রাসঙ্গিকতা রচিত হয়।

তথ্য নির্দেশ

- ^১ প্রভাতকুমার গোস্বামী, *ভারতীয় সংগীতের কথা* (পরিবর্ধিত ষষ্ঠ সং.; কলকাতা: আদি নাথ ব্রাদার্স, ২০১১), পৃ. ১১৩
- ^২ প্রভাতকুমার গোস্বামী, পৃ. ১১৩
- ^৩ প্রভাতকুমার গোস্বামী, পৃ. ১১৩
- ^৪ প্রভাতকুমার গোস্বামী, পৃ. ১১৩
- ^৫ ড. প্রদীপ কুমার ঘোষ, *সংগীত শাস্ত্র সমীক্ষা* [দ্বিতীয় পর্ব] (কলকাতা: পশ্চিমবঙ্গ রাজ্য সংগীত আকাদেমী, ২০০৫) পৃ. ২৭
- ^৬ উৎপলা গোস্বামী, *ভারতীয় উচ্চাঙ্গ সংগীত* (২য় সং.; কলকাতা: দীপায়ন, ১৪০৫ব.), পৃ. ১৫৫
- ^৭ উৎপলা গোস্বামী, পৃ. ১৫৫
- ^৮ ড. প্রদীপ কুমার ঘোষ, পৃ. ২৯
- ^৯ উৎপলা গোস্বামী, পৃ. ১৫৬ (পাদটিকা হিসেবে প্রাপ্ত)
- ^{১০} করনাময় গোস্বামী, *বাংলা গানের কথা* (চট্টগ্রাম শিশু সাহিত্য বিতান, বৈশাখ ১৩৯৫ বঙ্গাব্দ), পৃ. ২০
- ^{১১} বিনয় চক্রবর্তী, *দরবারে সংগীতজ্ঞ*, ড. প্রদীপ কুমার ঘোষ (সম্পা.), পশ্চিমবঙ্গ রাজ্যসংগীত আকাদেমী পত্রিকা, ষষ্ঠ সংখ্যা (কলকাতা: পশ্চিমবঙ্গ রাজ্যসংগীত আকাদেমী, মার্চ ২০০৪), পৃ. ৪৪।
- ^{১২} বিনয় চক্রবর্তী, পৃ. ৪৪
- ^{১৩} ম. ন. মুস্তফা, *আমাদের সংগীত ইতিহাসের আলোকে* (ঢাকা: বাংলাদেশ শিল্পকলা একাডেমী, জানুয়ারী ১৯৮১), পৃ. ১৬৮
- ^{১৪} অমল দাশ শর্মা, *প্রাচীন ও নবীন সংগীতজ্ঞ এবং ঘরানার ইতিবৃত্ত* (কলকাতা: দরবার প্রকাশন, ১৯৯৫), পৃ. ২০৪
- ^{১৫} বিনয় চক্রবর্তী, পৃ. ৫৫
- ^{১৬} তদেব, পৃ. ৫৫
- ^{১৭} দিলীপকুমার মুখোপাধ্যায়, *ভারতীয় সংগীতে ঘরানার ইতিবৃত্ত* (কলিকাতা: মুখার্জী এন্ড কোং প্রাঃলিঃ, জ্যৈষ্ঠ ১৩৮৪ ব.), পৃ. ২২
- ^{১৮} অমল দাশ শর্মা, পৃ. ২০৩
- ^{১৯} করনাময় গোস্বামী, *সংগীতকোষ* (ঢাকা: বাংলা একাডেমী, জুন ২০০৪), পৃ. ৬০
- ^{২০} করনাময় গোস্বামী, পৃ. ৬০

বাংলা উপন্যাসে জেলেদের ঋণ ও মহাজন প্রসঙ্গ
[The Issue of Fishermen's Debt and Moneylenders in Bengali Novels]

Dr. Alamgir Hossain

Professor, Department of Theatre, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/51.-Dr.-Alamgir-Hossain.pdf>

Received : 16 February 2025

Received in revised: 10 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Marginalized, Fishermen, Dept., Money loading, Oppression, Women and loan

ABSTRACT

Since the beginning of private property accumulation, taking loans has become almost inevitable for the working-class and marginalized communities at certain stages of their lives to sustain their livelihoods. This is especially true for those communities engaged in professions inherited through generations. Marginalized communities governed by the caste system often remain unemployed for part of the year. As a result, daily wage earners have no alternative but to resort to borrowing. Notably, it is ultimately the women of the working-class society who bear the dire consequences of repaying these debts. Among the working-class communities of Bengal who become entangled in debt, the fishing community is particularly prominent. Due to natural factors in Bengal, when the water levels in rivers, canals, and wetlands decrease drastically, the majority of the fishing community members find their livelihoods disrupted because time does not stop for individuals or society. Furthermore, various factors such as disease, medical expenses, adherence to religious obligations, oppression by those in power, imposed taxes, forced donations, unpaid loans taken in the form of fish from fishermen, and the failure to repay those debts have resulted in such a heavy burden of loans on fishermen that it often remains unpaid across multiple generations. The essay, 'The Issue of Fishermen's Debt and Moneylenders in Bengali Novels' presents themes reflected in Bengali novels, including the nature of fishermen's debt, the oppression of moneylenders, the consequences for families that fail to repay loans or delay repayment, the suffering of women, and potential ways to free fishermen from this cycle of debt.

১. ভূমিকা

এই প্রবন্ধে বাংলা বলতে বৃহত্তর বাংলাভাষী অঞ্চলকে বুঝানো হয়েছে। বর্তমান বাংলাদেশ এবং ভারতের পশ্চিমবঙ্গ ও ত্রিপুরা প্রদেশ নিয়ে এই অঞ্চল বিস্তৃত। এই অঞ্চলের বিস্তৃতি প্রায় আড়াই লক্ষ বর্গকিলোমিটার। নদীমাতৃক বাংলার মানুষের অন্যতম প্রধান অনুষ্ণ নদী। কাজেই নদী ছাড়া বাংলার মানুষের জীবন অর্থহীন। বাংলা উপন্যাসে এই নদী ও নদীনির্ভর জনজীবনের প্রতিফলন ব্যাপকভাবে উপস্থাপিত হয়েছে। আর এই নদীনির্ভর জনজীবনের একটা অংশ মাছধরা ও মাছ বাজারজাতকরণের সঙ্গে সংশ্লিষ্ট। মাছধরা ও মাছ বাজারজাতকরণের সঙ্গে সংযুক্ত জনগোষ্ঠী তথা জেলে সম্প্রদায় অতীতকালে নানাভাবে ঋণগ্রস্ত হয়ে ঋণদাতা মহাজনদের নাগপাশে বন্দি হয়ে পড়ে। মানিক বন্দ্যোপাধ্যায়ের (১৯০৮-৫৬) 'পদ্মানদীর মাঝি' (১৯৩৬), অমরেন্দ্র ঘোষের (১৯০৭-৬২) 'চরকাকেশম' (১৯৪৯), অদ্বৈত মল্লবর্মণের (১৯১৪-৫১) 'তিতাস একটি নদীর নাম' (১৯৫৬), সমরেশ বসুর (১৯২৪-৮৮) 'গঙ্গা' (১৯৫৭), আব্দুল জব্বারের 'ইলিশমারির চর' (১৯৬১), শামসুল হকের (১৯২৫-?) 'নদীর নাম তিসতা' (১৯৬৬), সাধন চট্টোপাধ্যায়ের (১৯৪৪-?) 'গহিন গাঙ' (১৯৮০), নারায়ণ গঙ্গোপাধ্যায়ের (১৯১৭-৭০) মহানন্দা, আবু ইসহাকের (১৯২৬-২০০৩) পদ্মার পলিদ্বীপ (১৯৮৬) ইত্যাদি উপন্যাসে ঋণগ্রস্ত জেলে সম্প্রদায়ের আর্থিক জীবনের নানাবিধ জটিলতা সম্পর্কে অবগত হওয়া যায়। বাংলা উপন্যাসের উক্ত প্রেক্ষাপটে স্বাভাবিক ভাবেই অনুসন্ধিৎসু মনে বেশ কিছু প্রশ্নের উদয় হয়। যেমন জেলেসম্প্রদায়ের অতীত কতটা তীব্র? ঋণদাতা অর্থাৎ মহাজনের সঙ্গে জেলেসম্প্রদায়ের সম্পর্ক কেমন? ঋণের সঙ্গে জেলের জাল ও নৌকা কিভাবে জড়িয়ে যায়? ঋণগ্রস্ত জেলের মাছ বাজারজাতকরণের ক্ষেত্রে মহাজনের ভূমিকা কী? জেলের ঋণের সঙ্গে তার নারী কিভাবে জড়িয়ে পড়ে? সমবায় সমিতির মাধ্যমে কি জেলের সম্প্রদায়কে ঋণের অভিলাপ থেকে রক্ষা করা সম্ভব? জেলের সম্প্রদায়ের ঋণ পাওয়ার নেপথ্য কারণ কী? ইত্যাদি। বাংলা উপন্যাসের গবেষণায় উক্ত বিষয় সম্পর্কে সার্বিক কোনো পর্যালোচনা পরিলক্ষিত হয় না। সংগত কারণে বিষয়টি আলোচনার অপেক্ষা রাখে এবং বাংলা উপন্যাসে যেহেতু বাংলার সমাজমানসের প্রতিফলন অবশ্যম্ভাবী সেহেতু বাংলা উপন্যাসের নিবিড় পঠন-পাঠন ও যথাযথ বিশ্লেষণের মাধ্যমে উক্ত জিজ্ঞাসাসমূহের জবাব আলোচ্য প্রবন্ধে অনুসন্ধান করা হয়েছে।

২. অভাব

বাংলা উপন্যাসে জেলেদের অভাবের তীব্রতা অত্যন্ত স্পষ্ট। ‘পদ্মানদীর মাঝি’ উপন্যাসে বলা হয়েছে পরনের ছেঁড়া কাপড় ও শীর্ণ দেহে শুরু মুখে দারিদ্রের সুপরিচিত রূপ দেখেই জেলেদের সনাক্ত করা যায়। কথায় বলে অভাবে স্বভাব নষ্ট। অভাব জেলেদের কেবল স্বভাবই নষ্ট করে না—তার পারিবারিক ও সামাজিক জীবনে সংকট সৃষ্টি করে। উক্ত উপন্যাসে অভাবজনিত নষ্ট স্বভাবের অংশ হিসেবে ক্ষুধার তাড়নায় বাবার আদেশ পেয়েও বড়ভাই ছোট ভাইকে খাবারের অংশ না দিয়ে কলহে মেতে উঠে। ক্ষুধার যন্ত্রণা জানে বলেই গরিব গরিবকে চাল ধার দিলেও অভাবের তাড়নায় অনেকেই অশুভ দিনক্ষণের অজুহাতে ধার দিতে চায় না। প্রবল ক্ষুধা মানুষকে এতই কাবু করে ফেলে যে জমানো আসর ছেড়ে আসতে সে বাধ্য হয়। অভাবের ফলে সে বিশ্বাস ভঙ্গ করে মহাজনের অতি অল্প টাকা চুরি করে। কারণ বেশি চুরি করার সাহস তার নেই এবং তার বিবেক বড় চুরিতে তাকে বাধা দেয়। দু’আনা চুরিকালে জেলের বিবেক চূপ করে থাকলেও কিঞ্চিৎ বেশি টাকা চুরিতে সে বিবেক সাঁই দেয় না এবং মহাজন নিশ্চয় জানে যে জেলে বেশি চুরি করতে পারবে না। দরিদ্রতার আর একটি খারাপ দিক এই যে, আত্মীয়-স্বজন ধার চাইলে এবং তা দিতে না পারলে সুসম্পর্কের অবনতি ঘটে। দরিদ্রতার কষাঘাত থেকে মুক্তির জন্য এমনকি জেলের মেয়ে বাবুদের রক্ষিতা/উপপত্নী হয়ে থাকে। গরিব বলেই জেলে আইনি সহায়তা পায় না। জাত ব্যবসায় অভাব দূর করতে না পারলে জেলে অন্য পেশার কথাও ভাবে এবং অন্য পেশায় কিছুটা পয়সার মুখ দেখলে জেলে অলস সময় পার করে। তখন তার অপমানিত জীবনের কথা বড্ড বেশি মনে পড়ে। সে রসিকতাকে সহজ ভাবে গ্রহণ করতে পারে না এবং নিজের স্ত্রীর পরিবর্তে অন্য নারীর জন্য মন কেমন করে।^২ ‘মহানন্দা’ উপন্যাসে দেখা যায় জেলের স্ত্রীও কম যায় না—সে গদগদ কণ্ঠে স্বামীর কাছে সোনা রূপার অলংকার চায়। অন্যদিকে অভাবের তাড়নায় জেলে বউকে পরনের কাপড় দিতে না পারলে—যে তার বউকে কাপড় দেয়—জেলে তার মাথা ফাটায়—বউ অন্ধকারের সুযোগ নিয়ে পালিয়ে যায়।^৩ অন্যদিকে ‘তিতাস একটি নদীর নাম’ উপন্যাসে দেখা যায়, সংসারের সবপুরুষ নারীদের কাছে পাওয়ার জন্য পাগল হলেও জেলে সমাজে অভাব ও পণের অভিশাপে কোনো কোনো পুরুষ অবিবাহিত থাকতে বাধ্য হয়।^৪

৩. ঋণ ও মহাজন

বাংলা উপন্যাসে অনুধাবন করা যায় জেলেদের অভাবের অন্যতম প্রধান কারণ দানন ব্যবসা। ‘চরকাশেম’ উপন্যাসে বলা হয়েছে জেলেদের আসল শত্রু হলো মহাজন যারা জেলেদের দানন দেয়।^৫ সমরেশ বসুর ‘গঙ্গা’ উপন্যাসে দেখা যায়—‘হাড়ে হাড়ে পাক দিয়ে রয়েছে মহাজনের ঋণ।’ সারাবছর জেলেরা অভাবের সঙ্গে সংগ্রাম করলেও শুকনা মৌসুমে তাদের অভাব তীব্রতর হয় এবং উক্ত অভাব থেকে মুক্তির আশায় জেলে সমুদ্রে যায়। অবশ্য সমুদ্রে গিয়েও জেলের অভাব দূর হতে পারে আবার নাও হতে পারে। জেলেদের অভাবের সময়কে বলা হয় টোটা এবং বছরব্যাপী জেলের টোটোর শেষ থাকে না। যেমন ‘চোত পোড়া’ অর্থাৎ চৈত্রের মন্বন্তর। ‘চোত পোড়ার’ আগে যায় পোষ পোড়া। পৌষ ও চৈত্রের মাঝে ফাল্গুনেও তেমন সুদিন আসে না। গঙ্গার মৌসুমে অর্থাৎ মাছ ধরার ভরা মৌসুমেও কখনো কখনো জেলেদের আতঙ্ক হয়ে দাঁড়ায় ‘শাঙনে টোটা’। এই সব টোটায় মহাজনের কাছে বিনা শর্তে আত্মসমর্পণ করতে বাধ্য হয় জেলেরা। তাই বলা হয়—জেলের জীবনে মহাজনের জাল সবসময় জড়িয়ে আছে।^৬ সঙ্গত কারণে ‘গহিন গাঙ’ উপন্যাসে বলা হয়েছে জেলেপাড়া মহাজনের হাতের মুঠোয় আবদ্ধ থাকে। এবং জেলেরা তাদের মাথা মহাজনের কাছে একরকম বেচে দেয়।^৭ জেলের জীবনে ‘মহাজনের জালে’র স্বরূপ বাংলা উপন্যাসে বিস্তৃতভাবে উন্মোচিত হয়েছে।

‘ইলিশমারির চর’, ‘নদীর নাম তিসতা’ ইত্যাদি উপন্যাসে জানা যায় জেলেরা নৌকা, জাল, স্ত্রী পরিজনের গয়না বন্ধক রেখে ঋণ করে। এই বন্ধকী সম্পত্তি তারা আর ফিরে পায় না বললেই চলে।^৮ মাছের মৌসুম শুরুর সঙ্গে সঙ্গে জেলেরা মাস খানেকের খোরাকিসহ গঙ্গার উদ্দেশ্যে রওনা হয়। খোরাকির চাল-ডাল সংগ্রহ করা হয় ঋণের মাধ্যমে। ঋণের নিয়মিত সুদের সঙ্গে বোঝার উপর শাকের আঁটির মতোই বাড়তি টাকা গুণতে হয় জেলেদের। বাজারে যে চালের দাম ‘বারোর মধ্যে’ মহাজন তার দাম ধরে পনের/ষোল টাকা।^৯ অতিরিক্ত তিন/চার টাকা এবং তার সুদ গুণতে হয় জেলেদের। অনেক সময় মহাজন দোকানদারও বটে এবং এই সুযোগে সে জেলেদের বাকির খাতায় টাকার অঙ্ক বাড়িয়ে দেয়।^{১০}

‘নদীর নাম তিসতা’ উপন্যাসে দেখা যায় ঋণ পাওয়াটা প্রায় ক্ষেত্রেই মহাজনের মজির উপর নির্ভরশীল এবং পূর্বের ঋণ শোধ না করে নতুন ঋণ পাওয়া খুবই কঠিন।^{১১} ‘তিতাস একটি নদীর নাম’ উপন্যাসে দেখা যায় অসময়ে মহাজন জেলেদের ঋণ দিতে চায় না। মহাজনের মন তখন ‘পাথর’ হয়ে যায়। কিন্তু জেলেদের তো ঋণ ছাড়া গতি থাকে না। ঋণ গ্রহণের পর জেলেকে বাধ্য হয়ে মহাজনের কথা শুনতে হয়।^{১২} ‘গহিন গাঙ’ উপন্যাস থেকে জানা যায় জেলে তখন মাছ না থাকলে কী হবে—জেলে উসুল চায়। এই পরিস্থিতিতে জেলের বউ ছেলে মেয়ে বাড়িতে ঠিক থাকতে পারে না।^{১৩} উসুল হিসাবে কখনো কখনো জেলের বউকে বিনা পারিশ্রমিকে মহাজনের বাড়ির কাজ করে দিতে হয়।^{১৪} ‘গঙ্গা’ উপন্যাসে দেখা যায় কখনো বা সুযোগ পেয়ে মহাজন জেলের ঘরের খবর নেয়—জেলের বাড়ি গিয়ে তার বউকে কাপড় দেয় এবং বউয়ের

হাত ধরে। এ যাওয়া আসার ফল তখনই জেলেদের জন্য মারাত্মক হয়ে উঠে যখন তাদের ঘরের বৌ প্রায় স্থায়ী ভাবে মহাজনের সঙ্গে থাকতে বাধ্য হয়।^{১৫} উল্টোদিকে কোনো কোনো মহাজন জেলের ছেলের সঙ্গে তার প্রতিবন্ধী

মেয়ের বিয়ে দিতে ব্যর্থ হয়ে ছেলের বাপের কাছ থেকে জাল-নৌকা কেড়ে নেয়। মেয়াদের পূর্বেই ঋণ শোধের জন্য তাগাদা দেয় এবং এক পর্যায়ে বুড়ো বয়সে খাতকের তরুণী মেয়েকে বিয়ে করার প্রস্তাব দেয়।^{১৬}

‘গহিন গাঙ’ উপন্যাসে বলা হয়েছে মহাজনী কারবারের প্রধান বিষয়ই হচ্ছে সুদ। তাই আসল টাকার চেয়ে সুদের প্রতি মহাজনের বেশি মায়্যা আর সেখানেই ঋণ গ্রহীতার মূল ভয়। অধিকাংশ জেলেই শুকনা মৌসুমে নৌকা জাল বাঁধা রাখে এবং নিশ্চিত করেই আষাঢ় মাসে ছাড়িয়ে নিতে পারে না। তারা কিছু কিছু ঋণ শোধ করলেও যা শোধ করে তার দেড়গুণ বাকি থেকে যায়।^{১৭}

‘গঙ্গা’ উপন্যাসে দেখানো হয়েছে সুদ সবসময় আসলকে ছাড়িয়ে যেতে চায়। কাজেই জেলে ঘণ্টার পর ঘণ্টা মহাজনকে তোষামোদ করে কিছু টাকা ঋণ নিয়ে এসে ‘সুদের গভীর বন্ধনে’ প্রায় চিরকালের জন্য জড়িয়ে যায়। উক্ত উপন্যাসে মাঘ মাসে পাঁচুর নৌকা বাঁধা পড়েছিল মহাজনের কাছে এবং মধ্য আষাঢ়ে পূর্বের দেনার উপরে মুচলেকা দিয়ে নৌকা নিয়ে এসেছে সে। গত পাঁচ বছর ধরে এই অবস্থা চলছে এবং প্রতি বছর নৌকা বাঁধা পড়েছে। চক্রাকারে দেনা বাড়ছে। নিরুপায় জেলেরা কখনো সুদ মওকুফের জন্য কাকুতি-মিনতি করলে সুদ তো মাফ হয় না উপরন্তু নানা অকথা কুকথা শুনতে হয় এবং মহাজন জেলেদের অক্ষমতার দিকে ইঙ্গিত করে। এমতাবস্থায় অনেকেই নিজের নৌকা নিজেই ভাড়া নিয়ে গঙ্গায় মাছ ধরতে যায়। এর ফলে মহাজন একদিকে ভাড়া পায়—অন্যদিকে তার সুদ বাড়ে। মাছধরার ভরা মৌসুমে অর্থাৎ গঙ্গার মৌসুমে মহাজন জেলেদের কাছ থেকে তার পাওনা-গুণ্টা আদায় করে নেয়। গঙ্গায় মাছ ধরার জন্য খাজনা দিতে হয় না। তাই গঙ্গায় মাছ ধরা প্রসঙ্গে বলা হয়েছে—ভগবতীর মিঠে জলে সুদিনের বান ডেকেছে। অবশ্য শুকনো মৌসুমে জেলের প্রায় অর্ধেক মাছ প্রতিদিন মহাজনের কাছে গেলেও তার হিসেব থাকে না। জেলেদের মহাজন পাল মশায় ভরা মৌসুমে জেলেদের নৌকায় নৌকায় ঘোরে এবং জেলের মাছ নিজেই ফড়ে পাইকেরদের ডেকে দাম-দর করে মাছ বিক্রি করে টাকা নিজের পকেটে রাখে—ঋণ আদায় করে। জেলের খাবারের টাকা না থাকলে উক্ত টাকা থেকে খাবারের টাকা দিয়ে খোটা দেয়—‘কী গেলাটাই গিলতে পারো বাপু তোমরা।’^{১৮}

ঋণগ্রস্ত অবস্থায় মহাজনের কাছে মাছ বিক্রিতে জেলেরা বাধ্য থাকে।^{১৯} ‘গঙ্গা’ উপন্যাস হতে জানা যায় মহাজনের অগোচরে অন্যকে মাছ দেয়া বড়ই পাপ এবং এর ফল হয় ভয়াবহ—‘মহাজন নৌকাসহ জাল কেড়ে নেয়—জেলের মাছধরা বন্ধ হয়ে যায় এবং ভবিষ্যতে মহাজনের সঙ্গে জেলের লেনদেনের ক্ষেত্র ঝুঁকিপূর্ণ হয়ে পড়ে।’ উক্ত উপন্যাসে দেখা যায় নগদ ও দুটো বেশি পয়সার নিতান্তই মানবিক প্রয়োজনে কদমে পাঁচু আতরজানকে যেন চুরি করে মাছ দেয় এবং বড় ভয়ে ভয়ে বাপ-বেটা উঁচু পাড়ের দিকে তাকিয়ে থাকে। পরে বিষয়টি জানাজানি হলে মহাজন ব্রজেন ঠাকুর কদমে পাঁচুকে জাত তুলে গাল দেয়। অবশ্য এমনিতেই মহাজন জেলেদের নারী-পুরুষ নির্বিশেষে তুই তোকারি ছাড়া কথা বলে না। অবশ্য গালি-গালাজের বিপরীত চিত্রও দেখা যায়। জালে পর্যাণ্ড মাছ ধরা পড়লে মহাজন জেলেদের পিঠি চাপড়ে দেয়—টাকা গুনতে গুনতে হেসে হেসে দীর্ঘদিনের কারবারের কথা স্মরণ করিয়ে দেয়।^{২০} প্রকৃতপক্ষে মাছধরার মৌসুমটাকে যথেষ্ট চাতুর্য ও তৎপরতার সঙ্গে পাওনা আদায়ের কাজে লাগায় মহাজন। কখনো কখনো শ্রাবণে জেলেদের জীবনে নেমে আসে শাওনে টোটা—শ্রাবণের মহামন্বস্তর। তখন জালে মাছ উঠে না এবং নৌকায় খোরাকির চাল থাকে না। অথচ পেটে তো কিছু না কিছু দিতেই হয়। কেননা জালে মাছ পড়ার সঙ্গে পেটের কোনো সম্পর্ক নেই। এমন পরিস্থিতিতে অনাহারে অর্ধাহারে জর্জরিত জেলে নিষ্ফলা পরিশ্রমে একেবারে নেতিয়ে পড়ে এবং অনিবার্যভাবে জেলেদের মধ্যে আশ্রয় রোগ দেখা দেয়। এমতাবস্থায় জেলেরা জাল-নৌকা নিয়ে পালাতে চায় কিন্তু মহাজন তা হতে দেয় না। কারণ এমনও হয়েছে যে নিরুপায় মানুষ তার সব বেচে দিয়ে বউ-ছেলে-মেয়ে নিয়ে চলে গেছে দূর বাদাবনে। তাই মহাজন তার খাতকদের চোখে চোখে রাখে—পালাক্রমে খাতকদের নৌকা পাহারা দেয়—যেন তারা পালাতে না পারে—তার টাকা মার না যায়। অভাবের ছোবলে জর্জরিত জেলে যখন কোনো দিশা পায় না, তখন উক্ত পাহারাদারিতে মত্তের কাজ হয়—শত অসুবিধা সত্ত্বেও কাজের মাঝে থাকে। ফলে জেলেরা সামনে তাকায়। অন্যদিকে গঞ্জের চালায় আশ্রিত মহাজনের টাকা আদায় চলে—মহাজন হোটোলে খেয়ে প্রায়ই দুএকটা শখ মেটানোর জন্য শহর ঘুরে আসে—যেখানে পয়সা দিলে সব হাতের কাছে পাওয়া যায়। অবশ্য শখ মেটানোর টাকা মহাজন নিজের পকেট থেকে দেয় না—নানা ফিকিরে জেলেদের থেকে তা আদায় করে। আর গ্রামের মহাজন শহরের সবকিছুতেই মুগ্ধ হলেও নিষিদ্ধপল্লির দিকে তার টান বেশি থাকে এবং যে কদিন সে মোকামে থাকে—তার নেশা কাটতেই চায় না।^{২১}

কখনো কখনো মাছ ধরাকে কেন্দ্র করে নদীতে দুদল জেলের মধ্যে বড় ধরনের বিবাদ দেখা দিলে দুপারের স্থানীয় মাতব্বররা সে বিবাদের সুরাহা করে দেয়। বিশেষ করে জেলেদের মহাজনদের উক্ত মিমাংসায় ডাকা হয়—প্রায় সব জেলেই কোনো না কোনো মহাজনের দানদ নেয় বলে মহাজনরা এ ক্ষেত্রে অনেকটা মধ্যপন্থা অবলম্বন করে।^{২২}

বর্ষায় মাছ ধরার মৌসুম শেষ হয়ে আসে। একে এক নৌকা চলে যায়। মহাজনও বিদায়ের আয়োজন করতে থাকে। জেলেদের সঙ্গে মহাজনের ব্যবহারের ক্ষেত্রে পরিবর্তন দেখা যায়। ‘গঙ্গা’ উপন্যাসে দেখা যায় মহাজন ব্রজেন ঠাকুর মশাইয়ের সঙ্গে কদমে জেলের তখনও হিসাব-নিকাশ না মিটেলেও (এ হিসাব কখনো মিটে কি?) ঠাকুর তাকে অনেক বাবা বাছা করে। কেননা এবার কদমেরা বাপ-ব্যাটা ঠাকুরকে অনেক মাছ দিয়েছে। অবশ্য ঋণ আদায়ের ক্ষেত্রে উক্ত ব্যবস্থাপনা সব সময় ঠিক থাকে না। জ্বর-মৃত্যুকে কেন্দ্র করে ঋণ আদায়ের ক্ষেত্রে ঘটে নানা পরিবর্তন, নানা কৌশল। দেখা যায় অনন্ত মাঝির বয়স হলে মহাজন তার নৌকা ও বাঁধাছাঁদি জাল নিজের কাছে রেখে দেয়। কারণ অনন্ত বৃদ্ধ হয়েছে—সে যদি সামনের মৌসুমে না আসতে পারে তবে তার নৌকা ও জালে তার পাওনা টাকা শোধ হয়ে যাবে। অথচ অনন্ত জেলের জাল আর নৌকার দাম প্রায় হাজার টাকা। মহাজনের পাওনা তিনশ টাকা। সঙ্গত কারণেই জেলে আত্ননাদ করে—যদিও তাতে কোনো ফল হয় না। অনুরূপভাবে বিন্দুমাত্র সুযোগেই মহাজন তুচ্ছ দেনার দায়ে জেলেদের সর্বস্ব কেড়ে নেয়। অন্যদিকে জেলেদের আকস্মিক মৃত্যু, নৌকা বা জাল নষ্ট হয়ে যাওয়ায় অনেক সময় মহাজন কাক্ষিত ঋণ আদায়ে সমস্যায় পড়ে। দেখা যায় সয়ারামের ভাই ঠাণ্ডারামের নৌকা জেটিতে বাড়ি খেয়ে ভেঙ্গে যায় (ঠাণ্ডারাম তার বন্ধকী নৌকাই ভাড়া নিয়ে এসেছিল) এবং ঠাণ্ডারামও মারা যায়। স্বাভাবিকভাবেই জেলেদের মধ্যে বিষাদ নেমে আসে। আর ঠাণ্ডারামের মহাজন পাল মশায়ের অভিব্যক্তিতে তখন সর্বস্ব হারানোর বেদনা ফুটে উঠেছে। বেকুফ বনে যাওয়া পাল মশাই শুকনো মুখে কেবল বলেছে ‘এরা আসে বা কেন মরে বা কেন।’^{২৩} অবশ্য কোনো কোনো মহাজন মৃত জেলের উত্তরাধিকাদের কাছ থেকে পাওনার অতিরিক্ত টাকাও দাবি করে।^{২৪}

সাধারণভাবে মহাজন-জেলে সম্পর্ক আর দশটা মহাজনী ব্যবসার মতই ঘৃণ্য, অমানবিক। সব সময়ই মহাজন নানা অন্যায়া-অবিচারের ফাঁদে জেলেদের আটকে রাখে। ‘গঙ্গা’ উপন্যাসে দেখা যায়—মহাজন যখন মোকামে আসে তখন খাতক জেলে নানা ভাবে তার মন রাখার চেষ্টা করে—বিনিময়ে যদিও তাকে মহাজনের খারাপ কথা শুনতে হয় ও তার অযৌক্তিক আবদার পূরণ করতে হয়। উক্ত আবদার রাখতে গিয়েই জোয়ান ছেলেদের সামনে জেলেকে শুনতে হয়—‘দেখছি শালার জাত খারাপ।’ এ গালি শুধু পাঁচুকে নয় সকল জেলেকে লাঞ্ছিত করে। যদিও এ অপমান ও লাঞ্ছনা পুরনো তবুও তা নতুন করে জেলের বুকে বাজে। এবং বাজে বলেই বিলাসের মত তরুণের প্রতিবাদী স্বর শোনা যায়—‘অত জাত বেজাত করছেন কেন?’ জেলের প্রতিবাদে হতোবাক মহাজন তার অমোঘ অস্ত্র ছাড়ে—ঋণ শোধের চাপ দেয়। জেঁকের মুখে নুন পড়ে। প্রতিবাদী স্বরের লক্ষণীয় পরিবর্তন ঘটে—মাথা নিচু করে জেলের ছেলে স্বীকার করে নেয় যে ঋণ শোধের ক্ষমতা তার নেই।^{২৫} কখনো কখনো মহাজন-জেলের বিবাদ মারাত্মক রূপ ধারণ করে। উক্ত বিবাদের ফলে গঞ্জের ঘাট বাবুর সঙ্গে যোগসাজস করে মহাজন জেলেদের মাছের দাম কমিয়ে দেয়।^{২৬} ‘ইলিশমারির চর’ উপন্যাসে দেখা যায় প্রতিশোধ পরায়ণ মহাজন খাতকের গর্ভবতী স্ত্রীকে ভাড়াটে লোক দিয়ে ধর্ষণ ও হত্যা করে খালের পাঁকে পুঁতে দেয়।^{২৭} প্রকৃতপক্ষে মহাজন নিজের ক্ষতি ছাড়া জেলেদের কোনো ক্ষতিকেই ক্ষতি বলে স্বীকার করতে চায় না। তাই দেখা যায় ঘাট থেকে শেষ লঞ্চ চলে গেলে সময়মতো মাছ চালান দিতে না পেরে মহাজন জেলেদের জাত তুলে গালি গালাজ করে।^{২৮} এমনও দেখা গেছে বাড়ি ইত্যাদিতে নৌকাডুবি বা অন্য কোনো ভাবে ধরা মাছের ক্ষতি হলে তার দোষ জেলেদের ঘাড়ে চাপানো হয় এবং অনুরূপ দোষে জেলেকে পিটিয়ে মেরে ফেলে তার মৃত্যুকে আশ্রয় রোগে মৃত্যু বলে চালিয়ে দেওয়া হয়।^{২৯}

‘গঙ্গা’ উপন্যাসে কিছুটা ব্যতিক্রমী দুই নারী মহাজন দামিনী ও তার নাতনী হিমি। পাঁচুর বড় ভাই, বিলাসের বাবা নিবারণ সাইদারের সঙ্গে দামিনীর ব্যক্তিগত সম্পর্কের জের ধরেই পাঁচু বিলাসের সঙ্গে ব্যবহারের ক্ষেত্রে দামিনীর স্বাতন্ত্র্য লক্ষণীয়। আর এ পথেই বিলাসের সঙ্গে হিমির সম্পর্ক নিবিড়তর হয়। ফলে মূলত ব্যক্তিগত সম্পর্কের ভিত্তিতেই মহাজন দামিনী পাঁচু ও বিলাসকে বলতে পারে—‘একে অপরের সুখ-সুবিধে দেখবে। তোমরা ছাড়া আমরা নই, আমরা ছাড়া তোমরা নও।’ এই যে ‘তোমরা ছাড়া আমরা নই, আমরা ছাড়া তোমরা নও’—এটিই হচ্ছে মহাজন-জেলে সম্পর্কে শেষ ও চূড়ান্ত কথা। জেলের শ্রমের অর্থেই মহাজনের ধনভাণ্ডার স্ফীত হয় এবং এ বিষয়টি জেলেরাও ভালো ভাবে উপলব্ধি করতে পারে। মহাজন ঋণ দিয়ে শোধ নেবে কাকা পাঁচুর এই যুক্তির বিরুদ্ধে ভাইপো তরুণ বিলাসের প্রতিবাদ শোনা যায়। মহাজন-জেলের সম্পর্কের মূল তত্ত্বটি উপলব্ধি করতে পেরে বিলাস বলে—‘তার চে’ ঋণ নেব না। আমাকে ঋণ দে’ তো মহাজন খায়। আমি যদি ঋণ না নে’ না খেয়ে মরি, মহাজনে বাঁচে কেমনে? ঋণের জোরেই তো?’^{৩০} কিন্তু দুর্ভাগ্য জেলেদের—প্রয়োজনীয় পৃষ্ঠপোষকতা এবং উপাদানের অভাবে তারা উপলব্ধি সত্যকে প্রতিষ্ঠিত করতে পারে নি। আর তাই মহাজন-জেলে সম্পর্ক গঙ্গা যমুনার বহমান জলধারার মতই অবিচ্ছিন্ন। তাই জেলে মহাজনকে ‘মাছ, টাকা, মান, ইজ্জৎ, মায় জীবন পর্যন্ত’ দিয়ে দিতে বাধ্য থাকে।^{৩১} সর্বনাশা দাদনের হাত থেকে রক্ষা পাওয়ার জন্য জেলেদের সমবায় সমিতির কোনো বিকল্প নেই। দুএকটি উপন্যাসে দেখা যায় চরে বসতি স্থাপনের জন্য প্রয়োজনীয় অর্থ ও খাদ্যের যোগান দিতে গিয়ে লোকজন প্রাথমিকভাবে সমবেত প্রচেষ্টায় মাছ ধরা ও বিক্রয় শুরু করে।^{৩২}

‘ইলিশমারির চর’ উপন্যাসে দেখা যায় মাছ বিক্রির টাকার সঠিক ভাগ পাওয়ার জন্য নৌকার শ্রমিকরা ধর্মঘটের চিন্তা করেছে এবং যথারীতি ধর্মঘট আহবান করেছে। ধর্মঘট চলাকালে তারা জেলেদের সাময়িক খারাপ অবস্থার বিষয়ে সচেতন হয়েছে এবং শেষ পর্যন্ত সাফল্য লাভ করেছে।^{৩৩}

বাংলা উপন্যাসে দেখা যায় জেলেরা নিজে সমবায় সমিতি করে বা অন্য সমিতি থেকে সুযোগ নিয়ে যে সব সময় লাভবান হয়েছে এমন কিন্তু নয়। ‘তিতাস একটি নদীর নাম’ উপন্যাসে দেখা যায় ‘সমবায় ঋণদান সমিতির ফিসারী শাখা’ হতে জেলেরা ঋণ নেয়ার সময় মাছের টোপ গেলার মতোই টোপ গিলেছে এবং সময়মতো তা উগলে দিতে পারেনি। সুদ কম বলে লোভে পড়ে ধার করা টাকা এখন চক্রবৃদ্ধি হারে বেশ স্ফীত হয়েছে। পরবর্তীকালে সুযোগ বুঝে সমিতির কর্মকর্তারা জেলেদের প্রায় নিঃস্ব করে সবকিছু নিয়ে গেলে তারা এভাবে সান্ত্বনা পেতে চায় যে ভাগ্যের উপরে কোনো হাত নেই এবং জেলেদের প্রতিবেশীরাও তাদের এই বলে আশ্বস্ত করে যে সব গেলেও তাদের নৌকা তো রয়েছে।^{৩৪} ‘গহীন গাঙ’ উপন্যাসে দেখা যায় মহাজনদের সঙ্গে গঞ্জের ঘাট বাবুদের ষড়যন্ত্রের ফলে সমবায়ের প্রচুর মাছ পচে ‘গোবর’ হয়ে যায়। তাদের ষড়যন্ত্রে তিন দিন ঘাট বন্ধ থাকায় সমবায় সমিতির হাজার হাজার টাকা নষ্ট হয় এবং তাদের কৌশলে সমবায় সমিতির শেষ ঘণ্টা প্রায় বেজে যায়। এতৎসত্ত্বেও অভিজ্ঞজন মনে করে সমবায় করতে গিয়ে ভুলভ্রান্তি যাই হোক না কেন তার মূলে অর্থাৎ জেলেদের কল্যাণের ভাবনার মধ্যে কোনো ফাঁক ছিল না। সমবায় সমিতি নিয়ে কেউ রাজনীতি করতে চাইলে জেলেদের নিজেদেরই তা পরিচালনা করা প্রয়োজন। মনে রাখা দরকার ‘কেউ কাউকে বাঁচায় না, নিজেদের বাঁচতে হয়।’ সমবায় সমিতি নষ্টের মূলে জেলেদের দায়ও একেবারে কম নয়। অভিজ্ঞতায় দেখা গেছে জেলেরা সব চেয়ে নিপীড়িত অথচ সুযোগ সন্ধানী। তারা সমবায়ের সুবিধাটুকু নেবে কিন্তু বেকায়দা দেখলেই সমবায় ছেড়ে চলে যাবে। তারা সমবন্টন মানতে না পেরে মহাজনের কাছে দান নিয়ে নিজেদের সর্বনাশ ডেকে আনলেও সমবায় সমিতির সামান্য অসুবিধাটুকু মানতে একেবারেই নারাজ। অন্যদিকে জেলেরা ব্যাংক থেকে ঋণ নিয়ে আর শোধ দিতেও চায় না যা সমিতি ধ্বংসেরই নামান্তর মাত্র।^{৩৫}

৪. উপসংহার

জলাশয়ে মাছ না থাকা এবং মহাজনের অসাধুতাই জেলে সম্প্রদায়ের জীবনে অভাবের তীব্রতম কারণ। অবশ্য জলাশয়ে যখন পর্যাপ্ত মাছ থাকে তখন মহাজনের অসাধুতা সত্যেও জেলে তার দুর্দিন পার করতে পারে। কিন্তু জেলে জলাশয়ে সুদিন না পেলে কোনোভাবেই মহাজনের খপ্পর থেকে বের হতে পারে না। সে তার বন্ধকি সম্পত্তি ঘরে আনতে না পেরে অল্প দামে হাতছাড়া করতে বাধ্য হয়। মহাজন বেকায়দায় ফেলে নিজের বিশেষ চাহিদা সম্পন্ন সন্তানের সঙ্গে জেলে পরিবারের সক্ষম সন্তানের বিয়ে দিতে চায়, মহাজন নিজেই জেলের কণ্যাকে অসম বিয়ের প্রস্তাব দেয়, এমনকি কখনো কখনো মহাজন জেলের নারীকে নিজের ঘরে রাখে। ঋণ আদায়ের উদ্দেশ্যে মহাজন জেলের নৌকা জাল কুক্ষিগত করার জন্য এমনকি জেলেকে হত্যা করে অপমৃত্যু বলে চালিয়ে দিতে দ্বিধা করে না। বহুক্ষেত্রে জেলের শহরমুখী অভিবাসনের পশ্চাতে ঋণের ভূমিকা অনস্বীকার্য। সমবায় সমিতির মাধ্যমে ঋণ ব্যবস্থাপনার ক্ষেত্রেও ব্যবস্থাপক নিজেকে মালিক পক্ষ বিবেচনা করে এবং জেলেরাও নিজেদের প্রজা হিসেবে ভাবতে অভ্যস্ত হয়ে পড়ে। ফলে সমবায়ের সুফল কাক্ষিক্ষিত মাত্রায় পৌঁছে না। তা সত্ত্বেও সমবায় এবং সরকারি ঋণের সুব্যবস্থাপনার মাধ্যমে জেলেদের আর্থিক জীবনের উন্নয়ন সম্ভবপর হতে পারে এবং এ বিষয়ে সরকারের সুদৃষ্টি প্রয়োজন।

টীকা ও তথ্যনির্দেশ

- ^১ নারায়ণ গঙ্গোপাধ্যায়, মহানন্দা, নারায়ণ গঙ্গোপাধ্যায় রচনাবলী, দ্বিতীয় খণ্ড, আশা দেবী ও অরিজিৎ গঙ্গোপাধ্যায় সম্পাদিত। (কলকাতা: মিত্র ও ঘোষ পাবলিশার্স প্রা.লি., ১৯৯০)। এই গ্রন্থের গ্রন্থ পরিচিতি অংশে (পৃ. ৪৪০) জানা যায়, মহানন্দা উপন্যাসটি প্রথম প্রকাশিত হয়েছিল ডি.এম. লাইব্রেরি থেকে, যেখানে প্রকাশকাল নেই। তবে অন্যতম সম্পাদক আশা দেবী মনে করেন উপন্যাসটি ১৯৫৫ সালে ধারাবাহিকভাবে প্রকাশিত হয়, যদিও তিনি প্রতিকার নাম উল্লেখ করেননি। পরবর্তী পর্যায়ে ১৯৭৭ সালে পাত্র পাবলিকেশন থেকে উপন্যাসটির দ্বিতীয় সংস্করণ প্রকাশিত হয়।
- ^২ মানিক বন্দ্যোপাধ্যায়, পদ্মানদীর মাঝি, মানিক গ্রন্থাবলী, প্রথম খণ্ড (ষষ্ঠ সংস্করণ; কলকাতা: গ্রন্থালয় প্রা.লি., ১৯৮৬), পৃ. ১৩-১৪, ২১, ২৭, ৩৭-৩৮, ৫৪, ৫৯, ৬২, ৭২ ও ৯০।
- ^৩ নারায়ণ গঙ্গোপাধ্যায়, মহানন্দা, নারায়ণ গঙ্গোপাধ্যায় রচনাবলী, দ্বিতীয় খণ্ড (কলকাতা: মিত্র ও ঘোষ পাবলিশার্স প্রা.লি., ১৯৯০), পৃ. ১৬৮।
- ^৪ অদ্বৈত মল্লবর্মণ, তিতাস একটি নদীর নাম (কলকাতা: পুথিঘর, ১৯৯৯), পৃ. ৩০১।
- ^৫ অমরেন্দ্র ঘোষ, চরকাসেম (কলকাতা: সারস্বত লাইব্রেরী, ১৯৮৬), পৃ. ১০১।
- ^৬ সমরেশ বসু, গঙ্গা, সমরেশ বসু, গঙ্গা, সমরেশ বসু রচনাবলী ২, সরোজ বন্দ্যোপাধ্যায় সম্পাদিত। (কলকাতা: আনন্দ পাবলিশার্স প্রা.লি., ১৯৯৮), পৃ. ২০৫ ও ২৫১।
- ^৭ সাধন চট্টোপাধ্যায়, গহীন গাঙ (কলকাতা: ক্রান্তিক প্রকাশনী, ১৯৮০), পৃ. ৩৭ ও ৫৯।
- ^৮ আবদুল জব্বার, ইলিশমারির চর (কলকাতা: ইউনিভার্সাল বুক ডিপো, ১৯৬১), পৃ. ২২-২৩। শামসুল হক, নদীর নাম তিসতা (ঢাকা: ষ্টুডেন্ট ওয়েজ, ১৯৬৬), পৃ. ৪, ১১।

- ^৯ সমরেশ বসু, *গঙ্গা*, পৃ. ২২৯-৩০।
- ^{১০} আবদুল জব্বার, *ইলিশমারির চর*, পৃ. ৭৩-৭৪।
- ^{১১} শামসুল হক, *নদীর নাম তিসতা*, পৃ. ৯০।
- ^{১২} অদ্বৈত মল্লবর্মণ, *তিতাস একটি নদীর নাম*, পৃ. ৩০১।
- ^{১৩} সাধন চট্টোপাধ্যায়, *গহিন গাঙ*, পৃ. ২১।
- ^{১৪} আবদুল জব্বার, *ইলিশমারির চর*, পৃ. ১৫।
- ^{১৫} সমরেশ বসু, *গঙ্গা*, পৃ. ২৩৪ ও ৩২১।
- ^{১৬} শামসুল হক, *নদীর নাম তিসতা*, পৃ. ১৭-২৭ ও ১১৩।
- ^{১৭} সাধন চট্টোপাধ্যায়, *গহিন গাঙ*, পৃ. ২৩।
- ^{১৮} সমরেশ বসু, *গঙ্গা*, পৃ. ২২৪-৩১, ২৫৯ ও ২৮৯।
- ^{১৯} আবদুল জব্বার, *ইলিশমারির চর*, পৃ. ৩৮। আবু ইসহাক, *পদ্মার পলিদ্দীপ (ঢাকা: মুক্তধারা, ১৯৮৬)*, পৃ. ১৬৬। দাদন নেওয়া জেলেরা মাছ বিক্রির সময় ১০ শতাংশ ও আর দাদন ছাড়া জেলেরা ৫ শতাংশ হারে আড়তদারকে কমিশন দিয়ে থাকেন। ইকরামুল আলম, দাদনের জালে বন্দি জীবন, দৈনিক কালের কণ্ঠ, ২৭শে মে ২০২৫, পৃ. ১১।
- ^{২০} সমরেশ বসু, *গঙ্গা*, পৃ. ২৭৯-৮২।
- ^{২১} তদেব, পৃ. ৭, ২৩০ ও ২৮৯।
- ^{২২} তদেব, পৃ. ৩০৩।
- ^{২৩} তদেব, পৃ. ৭, ২২৮, ২৯৭ ও ৩১৬।
- ^{২৪} সাধন চট্টোপাধ্যায়, *গহিন গাঙ*, পৃ. ৫৩।
- ^{২৫} সমরেশ বসু, *গঙ্গা*, পৃ. ২৫৪ ও ২৮২।
- ^{২৬} সাধন চট্টোপাধ্যায়, *গহিন গাঙ*, পৃ. ২৯।
- ^{২৭} আবদুল জব্বার, *ইলিশমারির চর*, পৃ. ১৭১-৭২।
- ^{২৮} সাধন চট্টোপাধ্যায়, *গহিন গাঙ*, পৃ. ২৮।
- ^{২৯} আবদুল জব্বার, *ইলিশমারির চর*, পৃ. ১৫৮-৫৯।
- ^{৩০} সমরেশ বসু, *গঙ্গা*, পৃ. ২২৫-২৯।
- ^{৩১} আবদুল জব্বার, *ইলিশমারির চর*, পৃ. ৩।
- ^{৩২} অমরেন্দ্র ঘোষ, *চরকালেশম*, পৃ. ৯৫-৯৬। আবু ইসহাক, *পদ্মার পলিদ্দীপ*, পৃ. ৫১-৫৫।
- ^{৩৩} আবদুল জব্বার, *ইলিশমারির চর*, পৃ. ৯৬, ১০১, ১১৬ ও ১৩১।
- ^{৩৪} অদ্বৈত মল্লবর্মণ, *তিতাস একটি নদীর নাম*, পৃ. ৩২৬-২৭।
- ^{৩৫} সাধন চট্টোপাধ্যায়, *গহিন গাঙ*, পৃ. ২৮, ৪৯ ও ৮১। ২০১৪ সালে ভারতের পশ্চিমবঙ্গে কেন্দ্রীয় মৎস্যজীবী সমবায় সমিতির সংখ্যা ২০টি এবং প্রাথমিক মৎস্যজীবী সমবায় সমিতির সংখ্যা ছিল ১০৮২টি। *মীনপোষ (কলকাতা: ২০১৫)*, পৃ. ২৯। সম্প্রতি বাংলাদেশ সরকার জেলেরা খণ্ড প্রদান বিষয়ে দৃষ্টি দেওয়ার কথা ভাবছেন। ইকরামুল আলম, দাদনের জালে বন্দি জীবন, পৃ. ১১।

* The Fourth Primary Education Development Program 2018–2023 (PEDP4)

The Directorial Process and Aesthetics: An Integrated Pedagogy in Theatre in Education

Md. Abdus Salam

Assistant Professor, Department of Theatre, University of Rajshahi, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/52.-Md.-Abdus-Salam.pdf>

Received : 12 February 2025
Received in revised: 20 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Direction, Aesthetics, Learning,
Development, Inclusive, Integrated,
Pedagogy, Theatre in Education (TIE).

ABSTRACT

Theatre in Education (TIE) offers a dynamic and creative approach to engaging students in the learning process. Emerging in the mid-20th century, TIE combines live theatre with interactive teaching techniques to deal with academic curricula as well as social, cultural, and didactic topics. At the heart of this approach is the director (commonly referred to in TIE as the actor-teacher or facilitator), whose role is to effortlessly integrate storytelling, performance, and audience engagement. This article first examines the role of directors and their creative processes in Theatre in Education, focusing on how they blend teaching methods with the artistry of theatre. By incorporating inclusive teaching practices into the directorial process, theatre evolves beyond performance to become a shared space where individuals, regardless of their abilities, backgrounds, or circumstances, can actively participate and thrive. By merging educational objectives with creative expression, TIE becomes a powerful tool for nurturing critical thinking, empathy, and active engagement. Secondly, this study explores how directors balance their artistic vision with educational goals, highlighting techniques that enhance both learning outcomes and artistic impact. Key themes include collaboration within the creative process, the use of aesthetics to deepen understanding, and the adaptation of directing strategies to accommodate diverse educational settings and curricula.

Introduction

Theatre in Education (TIE) stands out as a unique form of applied theatre designed to educate through performance. Unlike traditional theatre, which focuses on entertainment or provoking thought, TIE actively involves audiences, encouraging them to engage critically with social, cultural, and personal issues. *Theatre in Education* is the intentional and well-planned use of drama techniques to enhance learning. Through theatre, subjects and life-related topics are presented to students in a simple, engaging, and enjoyable way. In the theatre process, teaching is achieved by sparking students' interest and breaking their inertia through interactive play. It is said that—

“Essentially TIE seeks to harness techniques and imaginative potency of theatre in the service of education. The aim is to provide an experience for children that will be intensely absorbing, challenging, and an unrivalled stimulus for further work on the chosen subject in and out of school”.¹

Theatre in education can be organized as a project or program, where students actively participate in creating and performing dramatic scenes through role-play. Moreover, ‘Theatre in Education developed as a hybrid of these new theatrical and educational undercurrents and created a methodology that offered a child-centred approach to learning within a theatrical context.’² Directors in TIE take on a multifaceted role, blending artistic creativity with an understanding of teaching methods and audience interaction. This article explores how directors balance aesthetics with educational objectives, crafting performances that not only evoke emotional responses but also promote intellectual and personal growth. It is an effective learning with the basis followed by—‘[...] (1) active and dramatic approaches; (2) aesthetic, academic, and affective learning; and (3) dialogic meaning-making, focusing on the Describe– Analyze– Relate reaction process.’³

Background

Theatre in Education (TIE) represents a distinctive and transformative approach to theatre. It emerged in 1965 at the Belgrade Theatre in Coventry, where initial school-based pilot projects demonstrated the powerful role theatre could play as an educational tool. These early successes led to the formation of a dedicated TIE unit, funded jointly by the Belgrade Theatre and the local authority. This pioneering model in school curricula with theatre soon inspired similar initiatives nationwide.⁴

The emergence of Theatre in Education (TIE) was not an isolated event but the culmination of several interrelated developments in theatre and education during the twentieth century. In theatre, there was a growing effort to reconnect with its community roots, broadening its social relevance. This shift was evident after World War II with the resurgence of regional theatre and the rapid expansion of community, alternative, and children's theatre.

At the same time, theatre was being redefined as a tool for education and social transformation. Innovators such as Bertolt Brecht (1898-1956) and Augusto Boal (1931-2009) explored its potential to challenge societal structures and inspire critical thinking. In the field of education, the 1960s to 1980s marked a growing appreciation for the arts, particularly drama, as an essential part of the school curriculum.⁵ There was increasing emphasis on the role of the arts in helping children understand and interact with the world, encouragement creativity, empathy, and critical skills.⁶ Within these broader movements, TIE established itself as a distinctive form. It brought together the artistic and educational potential of theatre to create a unique and impactful medium for learning and social engagement.

The most significant innovation in Theatre in Education (TIE) has been the development of the TIE 'program,' a feature that sets it apart from other forms of theatre for young audiences. David Pammenter said—

[...] it seeks to liberate understanding and not impose order; as long as it seeks to make sense of the of the chaos of the real world and by doing so allow children to perceive and understand the changes and contradictions going on around them[...]⁷

Unlike traditional school performances of standalone plays, which are fleeting events with little lasting engagement, a TIE program is a carefully designed and structured series of activities. These programs are usually devised and systematically researched by the company, focusing on topics that are both relevant to the school curriculum and meaningful to the children's lives.⁸

Presented in schools by the TIE programmers' actively involve children, immersing them in experiences that explore the situations and challenges posed by the chosen topic. There is no rigid formula for a TIE program, '[...] the shape, style and length of the program will vary enormously depending upon the subject tackled and the age range catered for'⁹ of the participants.

In Theatre in Education (TIE), the theatrical performance itself is not the end goal, but rather the central stimulus for a deeper, more inspiring educational experience. Unlike a single play or traditional teaching methods, TIE programs are carefully structured to promote continued learning long after the performance is over.

Principles of TIE

According to Jim Mirrione, the major principles of TIE are as follows:

2. TIE has always sought to be a combination, in some manner, of theatre and education.
3. While the disciplines of theatre and education are usually thought of as separate, they are in key respects very similar especially in their primary aims of promoting cognition and imparting comprehension.
4. TIE utilizes the resources of the educational system it serves, and is cognizant of the needs of educators when exploring a particular topic for a play.
5. A TIE play will usually be preceded by some form of preparation such as the workshop component and followed by the post-performance discussion (or other forms of follow-up

6. The content of TIE, i.e. the social, political topical and curricular issues of society, are the staples of TIE plays. Pure entertainment alone is not TIE; however, pure pedagogy or political orthodoxy also fails to constitute a valid TIE play.
7. All theatre genres, forms and styles are possible in TIE plays. Although realism is the most utilized style, TIE can also incorporate allegory, historical incidents, science fiction, music hall, comedy, melodrama and any other element to convey its message.
8. A TIE play has enough content to support the various workshops that will accompany it, as well as such ancillary materials as the teacher and student follow-up packets.¹⁰

Although the features listed above aren't a complete list, they are key points for a TIE director to keep in mind when tackling the task at hand.

Most Commonly Adopted Processes in TIE

The journey begins with a preparatory workshop for the teachers. Before the program even reaches the students, TIE teams invite all participating teachers to an introductory session. This workshop is designed to explain the aims and methods of the project in detail, ensuring that teachers understand their roles and are prepared to guide their students through the experience.

Next, teachers receive a project pack or set of notes. These materials contain valuable research, background information on the subject matter, and suggestions for follow-up activities that will help teachers integrate the program's themes into their classroom.

Then comes the TIE program visit, where the students engage directly with the performance. This is the heart of the program, where the theatrical event sparks discussion, reflection, and deeper engagement with the material. But even after the performance, the learning doesn't stop. To assess the impact of the program and gain insights for future improvements, a feedback mechanism is implemented. Teachers are often asked to fill out a questionnaire or participate in an open forum where they can offer constructive criticism.

Throughout this entire process, close communication between the TIE team and the teachers is essential. It ensures that the program remains responsive to the needs of the students and teachers, creating a collaborative environment that encourages both learning and growth. Through this ongoing partnership, the TIE program becomes more than just a performance.¹¹

Qualities of a TIE Director

First and foremost, the TIE director must be someone with a deep sensitivity to children and must strictly adhere to Child Protection Policies. Then, the TIE Director stands out not just because of their authority, but because of their sharp mind and deep commitment to the cause. They're the kind of leader who commands respect without having to shout or intimidate — their presence alone is enough to make others fall in line. Known for their tactical genius, they know how to read a situation quickly and make decisions under pressure, no matter how high the stakes. There's a cold efficiency to them, but it's not just about getting the job done; it's about believing in the mission with every fiber of their being. As per Dennis Lawson (1975)—

[...] it is necessary for the devising team in TIE to be part of this educational debate and for its theory and practice to be clear in relation to it, as it will inevitably have a direct influence on content selection, aims, relationship to schools, teachers and children.¹²

Furthermore, director's leadership style isn't one of blind force, but a careful balance of control and understanding. They know the value of maintaining order, not just in their troops, but in the front line itself. Every mission they lead is executed with precision, with one goal in mind: the success of their cause.

Directing Process in Theatre in Education (TIE)

The directing process in Theatre in Education (TIE) is a thoughtful blend of artistic creativity and educational goals. Unlike traditional theatre, where the primary focus is on creating an attractive performance, TIE directors/facilitator place equal emphasis on engaging the audience, achieving learning outcomes, and addressing social issues. This approach requires directors to balance creative vision with teaching objectives and practical considerations, ensuring the production is

both artistically impactful and educationally meaningful. There is no rigid forms and style to create a TIE production or program. TIE direction patterns connected to Augusto Boal's theatrical influences and likely Peter Brook's 'rough theatre' process. But the TIE directors may take a look at the key stages and techniques involved in the TIE directing process:

1. **Script as an Educational Framework:** In TIE, directors carefully select or create scripts with clear educational goals in mind. The script serves as a platform for students to explore. Directors guide this exploration, shaping the material to align with curriculum objectives and desired learning outcomes.
2. **Character Exploration for Self-Reflection:** Directors encourage students to explore into characters' motivations, perspectives, and promote deeper self-reflection. By embodying characters facing moral dilemmas, students are invited to navigate complex emotional experiences, promoting empathy and critical thinking.
3. **Facilitating Student Participation:** Directors use interactive methods like role-playing, forum theatre, and improvisation to actively involve students in the narrative. Director should inviting students to shape the story; directors empower them to make decisions within the play, reinforcing the idea that they have the power to influence outcomes in both the performance and real life.
4. **Spontaneity and Fluidity:** Spontaneity and fluidity are central to Theatre in Education (TIE). They allow performers to stay flexible and responsive, adjusting the performance in real-time based on the audience's reactions. This creates an interactive, ever-changing environment where learning feels natural and engaging, encouraging creativity and exploration. Each TIE performance is unique, making the experience more impactful and relatable for everyone involved.
5. **Improvisation, Role-play and Simulation:** In Theatre in Education (TIE), techniques like improvisation, role-play, and simulation help make learning more interactive and creative. Improvisation allows everyone to think on their feet, while role-play lets participants try out different characters and viewpoints. Simulation creates real-life situations for problem-solving, making the experience both engaging and hands-on.
6. **Guided Reflection and Discussion:** After each performance, directors lead discussions that allow students to reflect on their experiences and share their insights. This reflective practice is central to TIE's pedagogy, helping students to process and internalize the lessons learned through the performance.¹³

Theatrical Aesthetics as a Pedagogical Tool

In education, aesthetics is about bringing beautiful act, epistemological curiosity, and sensory experiences into the learning process to help students connect with ideas on a deeper level.¹⁴ When teachers incorporate visual arts, music, literature, and other creative forms of expression into lessons, they create a richer and more engaging environment. This approach allows students to experience learning not just with their minds, but with their emotions and senses as well. It sparks curiosity, encourages creative thinking, and helps students become more thoughtful, well-rounded individuals. By making learning more vivid and personal, aesthetics can inspire students to engage with the world in new and meaningful ways. TIE directors may follow these proceedings to create aesthetical endeavor:

1. **Minimalist, Symbolic Set Design:** TIE often embraces a minimalist aesthetic, using simple props and set pieces that can represent multiple ideas or environments. This simplicity allows students to focus on the core themes of the story without distractions, while sparking their imagination.
2. **Flexible Use of Props and Costumes:** Directors use adaptable props and costumes to strengthen key educational messages. A single item might shift in meaning throughout the play, encouraging students to reconsider its purpose and deepen their interpretive skills. This approach also highlights the symbolic power of theatre and allows for creativity within practical constraints, such as school budgets.

3. **Spatial Arrangement for Immersion:** In TIE, the audience is often seated close to the performance or may even become part of the stage. This immersive setup breaks down the traditional barriers between performers and audience, drawing students directly into the action.
4. **Use of Multi-Sensory Elements:** Directors may use light, sound, and movement in creative ways to engage students' senses and evoke emotions.¹⁵

By blending directorial process and aesthetics with pedagogy, Theatre in Education (TIE) turns learning into an active, reflective, and deeply engaging experience. Students aren't just absorbing information—they're feeling, imagining, and questioning, developing skills that reach beyond the classroom.

Directorial Process and Aesthetics: Creating an Integrated Pedagogy

In Theatre in Education (TIE), the director's choices and the aesthetic elements come together to create a deeply integrated learning experience, where content, form, and interaction blend seamlessly. In this dynamic environment, students aren't just passive receivers of knowledge—they become active co-creators, engaging with the story, grappling with ethical dilemmas, and reflecting on their own values. David Pammenter said—

[...] its best, is the communication and exploration of human experience; it is a forum for our values, political, moral and ethical. It is connected with the interaction of these values at a philosophical, emotional and intellectual level.¹⁶

This integration allows students to connect with the subject matter on a personal level, gaining not just facts but a deeper understanding of the feelings and consequences tied to those facts.

Transforming Theatre into Education

When guided by a skilled director, the simplicity of the set, the interactive nature of the performance, and the thoughtful themes of Theatre in Education (TIE) become a powerful tool for learning that goes beyond traditional classroom methods. TIE isn't about memorizing lines or perfecting a performance—it's about diving deep into the human experience, grappling with complexity, and gaining a broader understanding of the world.

In TIE, students don't just portray characters; they discover more about themselves, build empathy for others, and reflect on their role in society. The process is not just about acting—it's about connecting with real-life issues, exploring emotional landscapes, and making sense of the world around them.¹⁷

The ideas of 'child-centered' education and 'self-discovery,' originally inspired by Rousseau's *Emile* and expanded by thinkers like Froebel, Pestalozzi, and Dewey, started to take root in educational curricula. Finlay-Johnson seemed to echo Rousseau when she suggested that childhood should be a time to soak up the 'big stores of sunshine' that would help children through darker times later in life.¹⁸ Through the director's creative choices and the aesthetic elements of TIE, the performance becomes more than just a play. It evolves into a shared journey, a safe space to explore tough questions, and a mirror that reflects both the beauty and challenges of life. When students step off the 'stage,' they don't just leave with the memory of a great story—they take with them deep, lasting lessons that shape the way they think, feel, and act in their own lives.

Conclusion

The directing process in Theatre in Education (TIE) is a unique blend of creativity, teamwork, and teaching. Directors (actor-teacher or facilitator) are key in balancing artistic expression with educational goals, which makes TIE such a powerful way to inspire social change and personal growth. After engaging in a TIE experience, students don't simply walk away with facts to memorize—they carry with them a deeper emotional awareness, enhanced critical thinking, and a broader perspective on the world. By carefully planning, using innovative techniques, and keeping the audience engaged, the director ensures that every production is not just meaningful, but also transformative for everyone involved.

References

- ¹ Tony Jackson, *Learning Through Theatre* (2nd edn., London and New York: Routledge, 2002), p.1.
- ² Roser Wooster, *Contemporary Theatre in Education* (USA: Intellect, 2007), p.2.
- ³ Kathryn Dawson & Bridget Kinger Lee, *Drama Based Pedagogy Activating Learning Across the Curriculum* (Chicago, USA: Intellect Bristol, 2018), p.10.
- ⁴ Roser Wooster, *Contemporary Theatre in Education*, pp.1-3.
- ⁵ Kathryn Dawson & Bridget Kinger Lee, pp. 21-22.
- ⁶ Chris Cooper, "A struggle well worth having: the uses of theatre-in-education (TIE) for learning", *Support for Learning*, vol. 19, November 2, 2004, p. 82.
- ⁷ David Pammenter, "Devising for TIE" Tony Jackson ed., *Learning Through Theatre*, p. 54.
- ⁸ Tony Jackson, *Learning Through Theatre*, pp. 1-5.
- ⁹ *Ibid*, p.4.
- ¹⁰ Jim Mirrione, "Playwriting for TIE", Tony Jackson ed., *Learning Through Theatre*, p. 74.
- ¹¹ Tony Jackson, *Learning Through Theatre*, pp. 5-7.
- ¹² David Pammenter, "Devising for TIE" Tony Jackson ed., *Learning Through Theatre*, p. 58.
- ¹³ Cora Williams, "The Theatre in Education actor", *Learning Through Theatre*, pp.91-107.
- ¹⁴ Tyson E. Lewis, *The Aesthetics of Education* (New York: Continuum, 2012), p. 18.
- ¹⁵ Cora Williams, "The Theatre in Education actor", pp.91-107.
- ¹⁶ David Pammenter, "Devising for TIE" Tony Jackson ed., *Learning Through Theatre*, p. 59.
- ¹⁷ Tony Jackson, *Learning Through Theatre*, p. 4.
- ¹⁸ H. Finlay Jonson, *The Dramatic Method of Teaching* (London: Nisbet, 1911), p.27.

শিক্ষাদানে নাট্যকৌশল: কেস স্টাডি ভিত্তিক একটি বিশ্লেষণ [Drama Techniques in Teaching: A Case Study]

Akamoni Ghosh

Department of Theatre, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/53.-Akamoni-Ghosh.pdf>

Received : 25 February 2025
Received in revised: 17 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Direction, Aesthetics, Learning,
Development, Inclusive, Integrated,
Pedagogy, Theatre in Education (TIE).

ABSTRACT

Theatre in Education (TIE) offers a dynamic and creative approach to engaging students in the learning process. Emerging in the mid-20th century, TIE combines live theatre with interactive teaching techniques to deal with academic curricula as well as social, cultural, and didactic topics. At the heart of this approach is the director (commonly referred to in TIE as the actor-teacher or facilitator), whose role is to effortlessly integrate storytelling, performance, and audience engagement. This article first examines the role of directors and their creative processes in Theatre in Education, focusing on how they blend teaching methods with the artistry of theatre. By incorporating inclusive teaching practices into the directorial process, theatre evolves beyond performance to become a shared space where individuals, regardless of their abilities, backgrounds, or circumstances, can actively participate and thrive. By merging educational objectives with creative expression, TIE becomes a powerful tool for nurturing critical thinking, empathy, and active engagement. Secondly, this study explores how directors balance their artistic vision with educational goals, highlighting techniques that enhance both learning outcomes and artistic impact. Key themes include collaboration within the creative process, the use of aesthetics to deepen understanding, and the adaptation of directing strategies to accommodate diverse educational settings and curricula.

১. ভূমিকা

বর্তমান বিশ্বে শিক্ষা কেবল তথ্য আদান-প্রদান বা পাঠ্যপুস্তক মুখস্থ করার প্রক্রিয়া নয়, এটি শিক্ষার্থীর সামগ্রিক বিকাশ সাধনকারী একটি গতিশীল প্রক্রিয়া। একবিংশ শতাব্দীর চ্যালেঞ্জ মোকাবিলায়, শিক্ষণ পদ্ধতিগুলোকে এমনভাবে তেলে সাজানো হচ্ছে যাতে শিক্ষার্থীরা নিছকই নিষ্ক্রিয় শ্রোতা না থেকে, সক্রিয় অংশগ্রহণকারী, সমালোচনামূলক চিন্তাবিদ এবং সমস্যা সমাধানকারী হিসেবে গড়ে ওঠে। এই প্রেক্ষাপটে, নাট্য কৌশল (Theater Techniques) শিক্ষাদানের একটি অত্যন্ত কার্যকরী হাতিয়ার হিসেবে আত্মপ্রকাশ করেছে। এটি শুধু বিষয়বস্তুকে আকর্ষণীয় করে তোলে না, বরং শিক্ষার্থীদের মানসিক, সামাজিক এবং আবেগিক বিকাশেও গুরুত্বপূর্ণ ভূমিকা পালন করে। কারণ এর মূলে রয়েছে আনন্দ এবং আনন্দের মাধ্যমে শিক্ষাদান। বিজ্ঞান শিক্ষায়, বিশেষ করে ষষ্ঠ শ্রেণির মতো প্রাথমিক স্তরে, 'উদ্ভিদ, প্রাণী ও অনুজীব'-এর মতো অধ্যয়নগুলো শিক্ষার্থীদের কাছে প্রায়শই কিছুটা বিমূর্ত এবং শুষ্ক মনে হয়। অদেখা অনুজীবদের জগৎ বা উদ্ভিদের জটিল জৈবনিক প্রক্রিয়া সম্পর্কে কেবল তাত্ত্বিক আলোচনা শিক্ষার্থীদের মনে গভীর ছাপ ফেলতে পারে না। কারণ শুধুমাত্র তত্ত্ব কখনো শিশুমনের নিগূঢ়ে পৌঁছতে পারে না। তারজন্য প্রয়োজন প্রায়োগিক এবং অংশগ্রহণমূলক ব্যবস্থা। এই ধারণাগুলোকে সহজবোধ্য, জীবন্ত এবং আনন্দদায়ক করার জন্য নাট্য কৌশলের প্রয়োগ অত্যন্ত ফলপ্রসূ হতে পারে। এই প্রবন্ধের মূল উদ্দেশ্য হলো, ব্যক্তিগত শিক্ষাদানের অভিজ্ঞতার আলোকে, একটি বাস্তব কেস স্টাডির মাধ্যমে শিক্ষাদানে নাট্য কৌশলের প্রায়োগিক দিক এবং এর শিক্ষাগত প্রভাব পুঙ্খানুপুঙ্খভাবে বিশ্লেষণ করা। বিশেষভাবে যেখানে ষষ্ঠ শ্রেণির বিজ্ঞান বিষয়ক "উদ্ভিদ, প্রাণী ও অনুজীব" অধ্যায়টি নাট্যকৌশল প্রয়োগ করে শেখানো হয়েছে। এর অংশ হিসেবে "জীব জগতের নেতা" নাটকটি "আমরা সবাই রাজা" শিরোনামে পুনর্নির্মাণ করে মঞ্চস্থ করা হয়। এটাই ছিল মূলত নাট্যকৌশলের কেন্দ্রীয় উপকরণ।

২. নাট্যকৌশলের তাত্ত্বিক প্রেক্ষাপট

নাট্যকৌশল বলতে বোঝায় এমন কিছু শিক্ষণ পদ্ধতি যা অভিনয়, ভূমিকা গ্রহণ, অনুকরণ ও নাট্যরীতির মাধ্যমে শেখার প্রক্রিয়াকে জটিল করে। শিক্ষা তাত্ত্বিক নিকোলাই সেরেভিন গ্রন্থভিগ (১৭৮৩-১৮৭২) ও তার গণশিক্ষা নীতি, পাওলো ফ্রেইরে ও তার সমস্যা চিহ্নায়ন পদ্ধতি, আইভান ইলিচের প্রতিষ্ঠান সম্পর্কিত মতবাদ-ডি-স্কুলিং ও শিক্ষণ জাল, জন হল্ট

এর 'হোম স্কুলিং', জাঁ-জ্যাক রুশো, জোহান হেনরিক পেস্টাৎসী, ফ্রেডরিক ফ্রেয়েবল সহ বিভিন্ন বিভিন্ন তাত্ত্বিক শিক্ষাকে সহজ ও আনন্দময় করার লক্ষ্যে এই ধারার অগ্রপথিক। বিশেষ করে অগাস্টো বোয়ালের "থিয়েটার অফ দ্য অপারেসড" শিক্ষাদানে নাট্যকৌশল ব্যবহারের জন্য বিপ্লব ঘটিয়েছে।

নাট্যকৌশলের উপকারিতা

- বিষয়বস্তুর গভীর উপলব্ধি সৃষ্টি করে
- স্মরণশক্তি ও বিশ্লেষণ ক্ষমতা বৃদ্ধি করে
- দলগতভাবে কাজ করার মানসিকতা গড়ে তোলে
- আত্মপ্রকাশ ও আত্মবিশ্বাস বাড়ায়
- শিক্ষাকে আনন্দময় করে তোলে

৩. শিক্ষায় নাট্য কৌশলের পরিচিতি ও প্রাসঙ্গিকতা

নাট্য কৌশল বলতে শিক্ষণ-শেখানো প্রক্রিয়ায় নাটকীয় উপাদান, যেমন: বক্তৃতা পদ্ধতি (Lecture method), প্রদর্শন পদ্ধতি (Demonstration Method), পরীক্ষণ পদ্ধতি (Experimental Method), মড্যুলার পদ্ধতি (Modular Method), মন্টেসরি পদ্ধতি (Montessori Method), সর্দার পোড়ো ব্যবস্থা (Monitorial system), গবেষণামূলক পদ্ধতি (Research Method), জরিপ পদ্ধতি (Survey Method), জোড়ায় শিখন পদ্ধতি (Pair teaching Method), প্যানেল আলোচনা পদ্ধতি (Panel Method), টিম টিচিং বা দলগত শিক্ষাদান (Team teaching method), স্ব-শিখন পদ্ধতি (Self learning method), ব্রেইন স্টর্মিং পদ্ধতি (Brain storming method), প্রশ্ন উত্তর পদ্ধতি (Question answer Method), ভূমিকাভিনয়/ চরিত্রাভিনয় (Role play method), গুরুগৃহ পদ্ধতি (Guru greha system), ছদ্ম শিখন পদ্ধতি (Simulation), টোল/মাদ্রাসা পদ্ধতি (Tol and madrasa method), সমস্যা সমাধান পদ্ধতি (Problem solving method), জিগসো পদ্ধতি (Jigsaw method), সাক্ষাৎকার পদ্ধতি (Interview method) এই পদ্ধতিগুলো শিক্ষাদানে নাট্য পদ্ধতি প্রয়োগের সময় বিভিন্ন ক্ষেত্রে ব্যবহৃত হয়েছে। এটি কেবল মঞ্চে নাটক প্রদর্শনের মধ্যে সীমাবদ্ধ নয়, বরং শ্রেণিকক্ষে শিক্ষক বা শিক্ষার্থীদের দ্বারা সম্পাদিত যে কোনো ধরনের নাটকীয় কার্যকলাপ এর অন্তর্ভুক্ত। শিক্ষাবিদ ডোরা হেই (Dora Heighway) তার "Drama in the Classroom" (১৯৮৭) বইয়ে শিক্ষাদানে নাটকের গুরুত্ব তুলে ধরেছেন, যেখানে তিনি বলেন যে নাটক শিক্ষার্থীদের আত্মপ্রকাশ, অন্যের প্রতি সহানুভূতি এবং সামাজিক মিথস্ক্রিয়া বিকাশে সাহায্য করে।

শিক্ষাদানে নাট্য কৌশলের ব্যবহারের পেছনে বেশ কিছু সুনির্দিষ্ট যৌক্তিক কারণ রয়েছে

- **শিক্ষার্থী-কেন্দ্রিক পদ্ধতি:** এই কৌশল অবলম্বনে শিক্ষার্থীরা সক্রিয় অংশগ্রহণে উৎসাহিত হয়। তারা নিজেরা অভিনয় করে, সংলাপ তৈরি করে এবং পরিস্থিতি বিশ্লেষণ করে, যা তাদের শেখার প্রক্রিয়াকে গভীরভাবে সংযুক্ত করে। এর মাধ্যমে, শিক্ষা নিছকই একমুখী তথ্য প্রদানের পরিবর্তে একটি দ্বিমুখী মিথস্ক্রিয়ায় পরিণত হয়।
- **স্মৃতিশক্তি বৃদ্ধি ও ধারণা স্পষ্টকরণ:** আবেগ এবং অভিনয়ের মাধ্যমে অর্জিত জ্ঞান দীর্ঘস্থায়ী হয়। শিক্ষাদানে নাট্য পদ্ধতি অবলম্বনে শিক্ষার্থীরা কেবল শুনছে না, দেখছে এবং অনুভবও করছে। এর মাধ্যমে বিমূর্ত ধারণা মূর্ত হয়ে উঠে এবং শিক্ষার্থীদের মনে আজীবনের জন্য তা গেঁথে যায়। উদাহরণস্বরূপ: অনুজীবের বিভিন্ন প্রকারভেদ ও তাদের কার্যকারিতা চরিত্রাভিনয়ের মাধ্যমে উপস্থাপন করার ফলে তা শিশুমনে অনেক বেশি স্মরণীয় হয়।
- **সৃজনশীলতা ও কল্পনাশক্তির বিকাশ:** নাট্য কৌশল শিক্ষার্থীদের নতুন ধারণা তৈরি করতে, সমস্যা সমাধানের অভিনব উপায় খুঁজে বের করতে এবং কল্পনাশক্তির প্রয়োগ করতে সহায়তা করে। একটি চরিত্রকে ফুটিয়ে তোলার জন্য তাদের মধ্যে সৃজনশীল ভাবনার তৈরি হয়।
- **সমালোচনামূলক চিন্তাভাবনা ও সমস্যা সমাধান:** কোনো চরিত্র বা পরিস্থিতি নিয়ে অভিনয় করার সময় শিক্ষার্থীরা সেই চরিত্র বা পরিস্থিতিতে গভীরভাবে বিশ্লেষণ করতে শেখে, তার কার্যকারণ সম্পর্ক খুঁজে বের করে, যা তাদের সমালোচনামূলক চিন্তাভাবনার (Critical Thinking) বিকাশ ঘটায়। একটি সমস্যাকে বিভিন্ন দৃষ্টিকোণ থেকে দেখার সুযোগ তৈরি হয়।
- **সামাজিক ও আবেগিক বিকাশ:** দলগতভাবে কাজ করা, অন্যের দৃষ্টিভঙ্গি বোঝা, এবং নিজেদের আবেগ প্রকাশ করার সুযোগ নাট্য কৌশলের মাধ্যমে তৈরি হয়। এটি সহমর্মিতা, যোগাযোগ দক্ষতা (Communication Skills), সহযোগিতা এবং নেতৃত্ব গুণের (Leadership Qualities) বিকাশ ঘটায়। শিক্ষার্থীদের মধ্যে সামাজিক বন্ধন আরও দৃঢ় হয়।

- **জটিল বিষয়বস্তুকে সহজীকরণ:** বিজ্ঞান, ইতিহাস বা সাহিত্যের জটিল ধারণাও নাটকীয় উপস্থাপনার মাধ্যমে আরও সহজবোধ্য করা যায়। প্রাণীদের রহস্যময় জগতকে নাটকীয়ভাবে দৃশ্যমান করা শিক্ষার্থীদের জন্য এক নতুন অভিজ্ঞতা।
- **আত্মবিশ্বাস বৃদ্ধি ও ভীতি রোধ:** শ্রেণিকক্ষে কথা বলতে বা প্রশ্ন করতে যারা ভয় পায়, নাটকের মাধ্যমে তারা নিজেদের প্রকাশ করার একটি নিরাপদ ও আনন্দময় সুযোগ পায়। এটি তাদের মধ্যে জনসম্মুখে কথা বলার আত্মবিশ্বাস তৈরি করে। এছাড়া মুখোশ তৈরি, ছবি আঁকা, গান, নাচ বিভিন্ন কাজে উৎসাহ তৈরি হয় এবং শিশুরা নিজেকে প্রকাশের সুযোগ পায়।

৪. গবেষণা পদ্ধতি: কেস স্টাডি বিশ্লেষণ

এই গবেষণার জন্য একটি গুণগত (Qualitative) পদ্ধতি, বিশেষত কেস স্টাডি (Case Study) পদ্ধতি অবলম্বন করা হয়েছে। কেস স্টাডির মাধ্যমে একটি নির্দিষ্ট ঘটনা, ব্যক্তি, বা প্রতিষ্ঠানের গভীর এবং বিশদ বিশ্লেষণের সুযোগ হয়। এই গবেষণায়, শিক্ষায় নাট্যের প্রায়োগিক কাজের জন্য 'চাপাইর বংশী বদন উচ্চবিদ্যালয়'কে শিক্ষায় নাট্যের প্রয়োগের জন্য নির্ধারণ করা হয় এবং এই বিদ্যালয়ের ষষ্ঠ শ্রেণির শিক্ষার্থীদের নিয়ে চারদিন ব্যাপী শিক্ষায় নাট্যের কার্যক্রম পরিচালনা করা হয়। ষষ্ঠ শ্রেণির বিজ্ঞান বইয়ের চতুর্থ অধ্যায় 'উদ্ভিদ, জীব ও অনুজীব' শিক্ষাদানে নাট্য কৌশলের প্রয়োগ পর্যবেক্ষণ করা হয়েছে। পূর্বেই চারদিনের একটি কর্ম পরিকল্পনা করা হয়।

প্রথম দিনের কর্ম-পরিকল্পনাঃ ৯/১০/২০২৩	২য় দিনের কর্মপরিকল্পনাঃ ১০/১০/২০২৩
১. বিদ্যালয়ে সঠিক সময়ে উপস্থিত হওয়া। ২. শিক্ষার্থীদের সঙ্গে পরিচিতি পর্ব। ৩. ষষ্ঠ শ্রেণির সিলেবাস ও বিজ্ঞান বই দেখা ৪. ক্লাসে শিক্ষার্থীদের আগ্রহের বিষয় উপস্থাপন। ৫. থিয়েটার গেমস। ৬. কেনো নাট্যের মাধ্যমে শিক্ষা সেই বিষয়ে প্রাথমিক ধারণা। ৭. পরদিন নতুন কিছু করার উদ্দীপনা দিয়ে কাজ শেষ করা।	১. নির্ধারিত সময়ে উপস্থিত হওয়া। ২. শিক্ষার্থীদের সঙ্গে কুশল বিনিময়। ৩. থিয়েটার গেমস। ৪. শিক্ষায় নাটক সম্পর্কিত ধারণা তাদেরটা শোনা হবে এবং নিজেরটা বলা হবে। ৫. পরিবেশনার জন্য অভিশন। ৬. প্রপস তৈরির কাজ করানো হবে।
তৃতীয় দিনের কর্ম-পরিকল্পনাঃ ১১/১০/২০২৩	চতুর্থ বা সমাপনী দিনের কর্ম-পরিকল্পনাঃ ১২/১০/২০২৩
১. নির্ধারিত সময়ে স্কুলে উপস্থিত হওয়া। ২. শিক্ষার্থীদের সঙ্গে কুশল বিনিময়। ৩. গল্পটি পড়েছে কি না জানতে চাওয়া। ৪. থিয়েটার গেমস। ৫. মহড়া। ৬. প্রপস সহ মহড়া। ৭. পরিবেশনার পোশাক কী হতে পারে তা নিয়ে আলোচনা।	১. নির্ধারিত সময়ে উপস্থিত হওয়া। ২. পরিবেশনা প্রদর্শনীর প্রতি শিক্ষার্থীদের উৎসাহী করা। ৩. ঠিক/ভুল নিয়ে মাথা না ঘামিয়ে আনন্দের সাথে পরিবেশনা উপস্থাপন করতে বলা। ৪. শিক্ষার্থী, শিক্ষককে ফর্ম পূরণ করতে দেয়া। ৫. সবাইকে কস্টিউম এবং প্রপস সহ তৈরি হতে সাহায্য করা। ৬. নাটকের প্রদর্শনী। ৭. সাক্ষাৎকার। ৮. অভিভাবকদের দিয়ে ফর্ম পূরণ। ৯. উপহার দেয়া এবং বিদায় নেয়া।

৪.১. কেস স্টাডির উদ্দেশ্য

- শিক্ষণ-শেখানো প্রক্রিয়ায় নির্দিষ্ট অধ্যায় পাঠদান শিক্ষাদানে নাট্য কৌশলের প্রয়োগের ধরন ও বৈচিত্র্য চিহ্নিত করা। ষষ্ঠ শ্রেণির বিজ্ঞান বইয়ের চতুর্থ অধ্যায় 'উদ্ভিদ, জীব ও অনুজীব' নির্ধারণ করা হয়।
- নাট্য কৌশলের কার্যকারিতা মূল্যায়ন করা।
- নাট্য কৌশল প্রয়োগের ক্ষেত্রে উদ্ভূত চ্যালেঞ্জ (Challenges) এবং তার সম্ভাব্য সমাধান (Solutions) চিহ্নিত করা।
- নাট্য কৌশলের মাধ্যমে অর্জিত শিক্ষাগত ফলাফল এবং দক্ষতা বিশ্লেষণ করা, বিশেষ করে 'জীবজগতের নেতা' নাটকটির শিক্ষাগত প্রভাব।

৪.২ উপাত্ত সংগ্রহ পদ্ধতি

গবেষণার উপাত্ত সংগ্রহের জন্য নিম্নলিখিত পদ্ধতিগুলি ব্যবহার করা হয়েছে:

- **শ্রেণীকক্ষ পর্যবেক্ষণ (Classroom Observation):** 'উদ্ভিদ, জীব ও অনুজীব' অধ্যায়টি শিক্ষাদানের সময় নাট্য কৌশলের প্রয়োগ সরাসরি পর্যবেক্ষণ করা হয়েছে। কোন নাট্য কৌশল ব্যবহারে, শিক্ষার্থীদের কেমন প্রতিক্রিয়া, পুরো প্রক্রিয়ার গতিশীলতা এবং শিক্ষার্থীদের আগ্রহ লক্ষ্য করা হয়েছে।

- শিক্ষার্থীদের সাক্ষাৎকার ও ফিডব্যাক (Student Interviews and Feedback): সংশ্লিষ্ট শিক্ষার্থীদের সাক্ষাৎকার গ্রহণ করা হয়েছে। তাদের কাছ থেকে তাদের অনুভূতি, শেখার আনন্দ, এবং বিষয়বস্তু বোঝার ক্ষেত্রে নাট্য কৌশলের ভূমিকা সম্পর্কে জানা হয়েছে। একই সাথে, তাদের লিখিত ফিডব্যাকও সংগ্রহ করা হয়েছে, যেখানে তারা তাদের অভিজ্ঞতা এবং মতামত ব্যক্ত করা হয়েছে।
- দিনলিপি (Reflective Diary): প্রতিদিনের শিখন অভিজ্ঞতা, নাট্য কৌশল প্রয়োগের চ্যালেঞ্জ, শিক্ষার্থীদের অগ্রগতি, অপ্রত্যাশিত ইতিবাচক ও নেতিবাচক দিকগুলো বিস্তারিতভাবে লিপিবদ্ধ করা হয়। একজন শিক্ষার্থী শিক্ষক হিসেবে আত্ম-পর্যবেক্ষণের একটি গুরুত্বপূর্ণ উৎস হিসেবে কাজ করেছে।
- শিক্ষার্থীর কাজের নমুনা (Student Work Samples): 'জীবজগতের নেতা' নাটকটির জন্য শিক্ষার্থীদের তৈরি পাণ্ডুলিপি, নাটকের নতুন নামকরণ, চরিত্র বিশ্লেষণ, সংশ্লিষ্ট চিত্রাঙ্কন ও তার নমুনা সংগ্রহ করে বিশ্লেষণ করা হয়েছে। এই নমুনাগুলো শিক্ষার্থীদের সৃজনশীলতা এবং বিষয়বস্তু সম্পর্কে তাদের গভীর উপলব্ধি নির্দেশ করে।
- থিয়েটার গেমস (Theatre Games): শিক্ষায় নাট্যের একটি অন্যতম উপাদান থিয়েটার গেমস। থিয়েটার গেমসের মাধ্যমে বিভিন্ন বিষয় উপস্থাপন করা হয় খেলার মাধ্যমে এবং শিক্ষার্থীরা অতি সহজেই আনন্দের মাধ্যম শিক্ষা কার্যক্রম সম্পন্ন করার সুযোগ লাভ করে।
- অভিভাবকদের প্রতিক্রিয়া (Parental Feedback): কিছু শিক্ষার্থীর অভিভাবকদের সঙ্গে মৌখিক আলোচনা করে তাদের সন্তানদের বিজ্ঞান শেখার প্রতি আগ্রহের পরিবর্তন এবং বিদ্যালয়ে নাট্য কার্যক্রমের প্রতি তাদের মনোভাব সম্পর্কে তথ্য সংগ্রহ করা হয়েছে।

৪.৩. উপাত্ত বিশ্লেষণ পদ্ধতি:

সংগৃহীত উপাত্তগুলি থিমেরিক বিশ্লেষণ (Thematic Analysis) পদ্ধতির মাধ্যমে বিশ্লেষণ করা হয়েছে (Braun & Clarke, 2006)। সাক্ষাৎকার, পর্যবেক্ষণ এবং দিনলিপি থেকে পুনরাবৃত্ত থিম, প্যাটার্ন এবং গুরুত্বপূর্ণ ধারণাগুলি চিহ্নিত করা হয়েছে। কিভাবে কোন কৌশল ব্যবহার করা হয়েছে, শিক্ষার্থীদের সাড়া এবং শেখার ফলাফল কী হয়েছে তা বিশদভাবে বর্ণনা করা হয়েছে। বিশেষ করে, 'জীবজগতের নেতা' বা শিক্ষার্থীদের নামকরণে 'আমরা সবাই রাজা' নাটকটির মাধ্যমে কোন কোন ধারণাগত এবং প্রায়োগিক দক্ষতা অর্জিত হয়েছে তার উপর জোর দেওয়া হয়েছে।

কেস স্টাডি: ষষ্ঠ শ্রেণির বিজ্ঞান পাঠদান ও নাট্য প্রয়োগ

১. পাঠ্যবিষয় নির্বাচন : ষষ্ঠ শ্রেণির বিজ্ঞান বইয়ের 'উদ্ভিদ, প্রাণী ও অনুজীব' অধ্যায়ে জীবের শ্রেণিবিন্যাস, জীবনের বৈশিষ্ট্য, উদ্ভিদের শ্রেণি, অনুজীবদের কার্যাবলি ইত্যাদি বিষয় এই অধ্যায়ে অন্তর্ভুক্ত। বিষয়বস্তুগুলো সরল হলেও শিক্ষার্থীদের কাছে কিছুটা বিমূর্ত ও নিস্তরঙ্গ মনে হতে পারে। এজন্য বিষয়টির প্রাণবন্ত ব্যাখ্যা এবং উপস্থাপনা প্রয়োজন।

২. নাট্য নির্বাচনের কারণ : এই পাঠ্য অধ্যায়ের ভিত্তিতে বিজ্ঞান অনুশীলন বইয়ে সংকলিত নাটক "জীব জগতের নেতা" কে কেন্দ্র করে একটি পূর্ণাঙ্গ নাট্যপ্রযোজনা নির্মাণের সিদ্ধান্ত নেওয়া হয়। শিক্ষার্থীদের সঙ্গে আলোচনা সাপেক্ষে প্রযোজনাটি 'আমরা সবাই রাজা' নামকরণ করা হয়। শিক্ষার্থীদের মধ্যে জীবের শ্রেণিবিন্যাস, পারস্পরিক সম্পর্ক এবং জৈববৈচিত্র্য সম্পর্কে সচেতনতা তৈরি করতে সহায়ক ভূমিকা পালন করে শিক্ষায় নাট্য।

৩. ধারণা পরিচিতি: প্রথমে শিক্ষার্থীদের 'উদ্ভিদ, প্রাণী ও অনুজীব' অধ্যায়ের মৌলিক ধারণাগুলি সম্পর্কে একটি প্রাথমিক আলোচনা করা যেমন: জীব কী, অনুজীব কী, উদ্ভিদ ও প্রাণীর পার্থক্য, উদ্ভিদের বিভিন্ন অংশের কাজ। প্রশ্ন-উত্তর পদ্ধতির মাধ্যমে এই পর্বটিকে পরিচালনা করা হয়।

৪. চরিত্র নির্বাচন ও দল গঠন: শ্রেণিকক্ষের শিক্ষার্থীদের ছোট ছোট দলে ভাগ করে প্রতিটি দলকে নাটকের বিভিন্ন চরিত্রের (যেমন: বটগাছ, পেঁচা, বাঘ, বানর, হাতি, পিঁপড়া, টিকটিকি, ব্যাঙ, তেলাপোকা, ভাইরাস, মানুষ ১,২ ইত্যাদি) ভূমিকা নিতে উৎসাহিত করা হয়। শিক্ষার্থীদের তাদের পছন্দের চরিত্র বেছে নেওয়ার স্বাধীনতা দেওয়া হয়, যা তাদের আগ্রহ বাড়ায়। একদল শিক্ষার্থী অভিনয়ে আগ্রহ প্রকাশ করে এবং অন্য আরেকদল শিক্ষার্থীর আগ্রহ লক্ষ্য করা যায় প্রয়োজনীয় সামগ্রিক নির্মাণে।

৫. সংলাপ বিশ্লেষণ ও সম্প্রসারণ: মূল নাটকের সংলাপগুলো নিয়ে বিস্তারিত আলোচনা করা হয়। কিন্তু ইম্প্রোভাইজেশনের মাধ্যমে নির্মিত পরিবেশনায় হুবহু সংলাপ না রেখে শিক্ষার্থীদের সুবিধা অনুযায়ী নতুন সংলাপ তৈরি করা হয়। শিক্ষার্থীদের উৎসাহিত করা হয় তাদের পছন্দের চরিত্র সম্পর্কে অতিরিক্ত তথ্য সংগ্রহ করতে এবং সেই তথ্যের ভিত্তিতে নতুন সংলাপ যোগ করে বা বিদ্যমান সংলাপগুলো পরিবর্তন করে নাটকটিকে আরও সমৃদ্ধ এবং বৈজ্ঞানিকভাবে নির্ভুল করতে। উদাহরণস্বরূপ, উদ্ভিদের সালোকসংশ্লেষণ প্রক্রিয়ার গুরুত্ব (অক্সিজেন উৎপাদন, খাদ্য উৎপাদন) তুলে ধরা হয়।

৬. **মহড়া ও প্রস্তুতি:** শিক্ষার্থীদের তাদের নির্বাচিত চরিত্রের উপর ভিত্তি করে মহড়া করানো হয়। এই বিষয়ে তাদের প্রয়োজনীয় নির্দেশনা ও সহায়তা দেয়া হয় যেনো বিষয়গুলো তারা সঠিকভাবে বুঝে উপস্থাপন করতে পারে। বিশেষ করে বৈজ্ঞানিক তথ্যগুলো সঠিকভাবে উপস্থাপিত হচ্ছে কিনা তা নিশ্চিত করা হয়। অপরদিকে একদল শিক্ষার্থী প্রয়োজনীয় বিভিন্ন প্রপস তৈরিতে নিজেদের দক্ষতা প্রদর্শন করে। এই পর্যায়ে শিক্ষার্থীদের মধ্যে দলগত কাজ (Teamwork), নেতৃত্ব (Leadership) এবং সমস্যা সমাধানের (Problem Solving) দক্ষতাগুলো বিকশিত হয়।

৭. **মঞ্চায়ন:** নির্দিষ্ট দিনে নাট্যিক পরিবেশনা উপস্থাপন করা হয়। শিক্ষার্থীরা তাদের তৈরি সাধারণ প্রপস (যেমন: মুখোশ, পোশাক) ব্যবহার করে। এটি তাদের সৃজনশীলতা প্রকাশে সহায়তা করে।

৮. **পরিবেশনা পরবর্তী আলোচনা:** পরিবেশনাটি মঞ্চস্থ হওয়ার পর পুরো শ্রেণির অংশগ্রহণে আলোচনা হয়, যার মধ্যে প্রশ্নোত্তর, জীবগোষ্ঠীর কার্যাবলি নিয়ে মতবিনিময়, ও গল্পভিত্তিক লিখনচর্চা অন্তর্ভুক্ত।

৪.৩ পর্যবেক্ষণ-ভিত্তিক ফলাফল

দিক	পর্যবেক্ষণ ও ফল
সক্রিয়তা	৯৯% শিক্ষার্থী সক্রিয়ভাবে অংশগ্রহণ করে।
বিষয়বস্তুর গভীর উপলব্ধি ও ধারণা স্পষ্টকরণ	শিক্ষার্থীরা কেবল মুখস্থ না করে, জীবজগতের প্রতিটি উপাদানের ভূমিকা ও পারস্পরিক নির্ভরশীলতা সম্পর্কে হাতে-কলমে অভিজ্ঞতা লাভ করে।
স্মৃতিশক্তির উন্নতি	নাটকীয় উপস্থাপনার মাধ্যমে শেখা তথ্য শিক্ষার্থীদের মনে দীর্ঘস্থায়ী প্রভাব বিস্তার করে।
ভাষাগত দক্ষতা	শিক্ষার্থীরা গল্পভাষ্য, বিশ্লেষণাত্মক লেখা এবং বক্তব্যে আত্মবিশ্বাসী হয়ে ওঠে।
আত্মবিশ্বাস	নিরব শিক্ষার্থীরাও অংশগ্রহণ করে।
সহযোগিতা	দলগত কাজের মাধ্যমে শ্রেণিকক্ষে পারস্পরিক আস্থা ও শ্রদ্ধা বৃদ্ধি।

আলোচনা ও বিশ্লেষণ

শিক্ষাদানে নাট্যকৌশল এই কেস স্টাডি থেকে এটি স্পষ্ট যে, নাট্য কৌশল ষষ্ঠ শ্রেণির বিজ্ঞান শিক্ষাদানে একটি অত্যন্ত কার্যকর পদ্ধতি। এটি প্রচলিত মুখস্থ-নির্ভর শিক্ষার পরিবর্তে অভিজ্ঞতা-ভিত্তিক (Experiential Learning) এবং শিক্ষার্থী-কেন্দ্রিক (Learner-Centered) শিক্ষাকে উৎসাহিত করে। এটি কেবল তথ্য সরবরাহ করে না, বরং শেখার একটি গতিশীল ও অর্থপূর্ণ অভিজ্ঞতা তৈরি করে।

শিক্ষার্থীদের অভিজ্ঞতা ও প্রতিক্রিয়া

নাট্যপদ্ধতির মাধ্যমে শেখানোর ফলে শিক্ষার্থীদের মধ্যে লক্ষ্য করা যায়—

- বিজ্ঞানভিত্তি হ্রাস ও নতুন কিছু শেখার আগ্রহ
- দলগতভাবে কাজ করার দক্ষতা বৃদ্ধি
- সৃজনশীলতা ও অভিব্যক্তির বিকাশ
- শ্রেণিকক্ষের পরিবেশ আনন্দময় ও অংশগ্রহণমূলক হয়
- পাঠ শেখার প্রতি আগ্রহ বৃদ্ধি
- নির্মাণশীল চিন্তাশক্তির বিকাশ
- ভিন্নমত গ্রহণযোগ্যতা বৃদ্ধি
- লার্নিং বাই ডুয়িং বা কাজের মাধ্যমে শেখা

সীমাবদ্ধতা

- যথাযথ প্রশিক্ষিত শিক্ষক না থাকলে এই কৌশল সঠিকভাবে কার্যকর করা সম্ভব নয়।
- বড় শ্রেণিকক্ষে পরিচালনা কঠিন হতে পারে
- শ্রেণি ব্যবস্থাপনা জটিল হতে পারে
- মূল্যায়ন পদ্ধতি এখনো ট্র্যাডিশনাল, নাট্যকৌশল অনুযায়ী নয়

সুপারিশ

১. শিক্ষক প্রশিক্ষণে নাট্যকৌশল অন্তর্ভুক্ত করা
২. পাঠ্যক্রমে অংশগ্রহণমূলক ও সৃজনশীল পদ্ধতির স্থান বৃদ্ধি
৩. স্কুল পর্যায়ে নাট্যকেন্দ্রিক প্রকল্প ভিত্তিক মূল্যায়ন চালু করা
৪. শ্রেণিকক্ষে নাট্যকৌশল ব্যবহারে নীতিমালা প্রণয়ন
৫. বিদ্যালয়গুলিতে নাট্য কার্যক্রমের জন্য প্রয়োজনীয় উপকরণ (যেমন: সাধারণ পোশাক, সহজ প্রপস, উন্মুক্ত স্থান) সরবরাহ করা উচিত।
৬. অভিভাবকের সম্পৃক্ততা

উপসংহার

শিক্ষাদানে নাট্য কৌশল কেবল একটি শিক্ষণ পদ্ধতি নয়, এটি একটি শিক্ষামূলক দর্শন যা শিক্ষার্থীদের সামগ্রিক বিকাশকে কেন্দ্র করে আবর্তিত হয়। আমার নিজস্ব শিক্ষাদানের এই কেস স্টাডি থেকে এটি স্পষ্ট যে, সঠিকভাবে এবং সুচিন্তিতভাবে প্রয়োগ করা হলে নাট্য কৌশল শিক্ষার্থীদের মধ্যে জ্ঞানীয়, আবেগিক, সামাজিক এবং সৃজনশীল দক্ষতার এক অসাধারণ সমন্বয় ঘটাতে পারে। ষষ্ঠ শ্রেণির বিজ্ঞান বইয়ের 'জীব, অনুজীব ও উদ্ভিদ' অধ্যায় শিক্ষাদানে 'জীবজগতের নেতা' নাটকটির সফল প্রয়োগের মাধ্যমে শিক্ষার্থীরা কেবল বিজ্ঞানের জটিল ধারণাগুলোই বোঝেনি, বরং তারা শেখার প্রক্রিয়াকে আনন্দের সাথে গ্রহণ করেছে এবং তাদের মধ্যে বিজ্ঞানের প্রতি এক নতুন, গভীর আগ্রহ তৈরি হয়েছে।

যদিও এর প্রয়োগে কিছু চ্যালেঞ্জ রয়েছে, যেমন: সময় ব্যবস্থাপনা, উপকরণের সীমাবদ্ধতা এবং শিক্ষকদেও প্রশিক্ষণের প্রয়োজনীয়তা, তবে উপযুক্ত প্রশিক্ষণ, পর্যাপ্ত সমর্থন, এবং উদ্ভাবনী পদ্ধতির মাধ্যমে এই চ্যালেঞ্জগুলি কাটিয়ে ওঠা সম্ভব। আমার দৃঢ় বিশ্বাস, অদূর ভবিষ্যতে, বাংলাদেশের শিক্ষাব্যবস্থায় নাট্য কৌশলের ব্যাপক প্রয়োগ একটি সমৃদ্ধ, সৃজনশীল এবং কার্যকর শিক্ষাব্যবস্থা গঠনে সহায়ক হবে, যা আগামী প্রজন্মের জন্য আরও উজ্জ্বল ও জ্ঞানভিত্তিক ভবিষ্যৎ নির্মাণে অবিস্মরণীয় ভূমিকা পালন করবে।

তথ্যসূত্র

- ^১ ঘোষ, অরুণ ও সুশীল রায়, *শিক্ষাবিজ্ঞান*, কলকাতা: ব্যানার্জি পাবলিকেশন, জুন, ১৯৮৭।
- ^২ রওশন আরা চৌধুরী, *সুশিক্ষক*, ঢাকা: বাংলা একাডেমি, জানুয়ারি, ১৯৮৩।
- ^৩ মালেক, বেগম, ইসলাম, রিয়াদ শাহবাজ, *শিক্ষাবিজ্ঞান ও বাংলাদেশে শিক্ষা*, ঢাকা: রায়মন পাবলিশার্স, ফেব্রুয়ারি, ২০১৭।
- ^৪ আব্দুল হালিম প্রামাণিক, *বাংলাদেশে শিক্ষাদানে নাট্য পদ্ধতি: প্রয়োগ সম্ভাবনা*, ঢাকা: বাংলা একাডেমি, ফেব্রুয়ারি, ২০০৮।
- ^৫ মুহম্মদ আবুল ফজল, *বাংলা নাটকের প্রথম পর্যায়*, ঢাকা: টুম্পা প্রকাশনী, অক্টোবর, ২০০৯।
- ^৬ রামেন্দু মজুমদার (সম্পাদিত), *নাটক তত্ত্ব ও শিল্পরূপ*, কবীর চৌধুরী, *গ্রীক নাট্যকলার কথা*, সাহিত্য প্রকাশ, ঢাকা, জুন, ২০২৩।
- ^৭ প্র. ড. মো. ফজলুল হক (সম্পাদিত), *গবেষণা পত্রিকা*, ড. মীর মেহবুব আলম, *শিক্ষায় নাট্যের ধারাপথ: প্রায়োগিক নির্মিতি*, কলা অনুযদ, রা.বি. রাজশাহী, ডিসেম্বর, ২০১৮।
- ^৮ সৈয়দ জামিল আহমেদ, *তৃতীয় বিশ্বের বিকল্প নাট্যধারা উন্নয়ন নাট্য: তত্ত্ব ও প্রয়োগ*, ঢাকা: সমাবেশ, শাহবাগ, ফেব্রুয়ারি, ২০০১।

সংস্কৃত নাটকের স্বরূপ বিশ্লেষণ [Analizing the form of Sanskrit Drama]

Dr. Baby Biswas
Professor, Department of Sanskrit, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/54.-Dr.-Baby-Biswas.pdf>

Received : 10 March 2025
Received in revised: 24 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Sanskrit Poetry, Dasharūpaka, Nātakā,
Pancha-sandhi, Pancha-arthaprakriti,
Panchabastha.

ABSTRACT

According to Indian theory of poetry, literature is somehow synonymous to poetry. Any composition of the poets belongs to literature either it may be rhythmic or not. In Sanskrit literature, this poetry has been divided into two parts: Drishyakavya and Srabyakavya. The poetry which is enjoyed by listening is called Srabyakavya. On the other hand drama played by some characters on the stage through dialogues and audience enjoy it live. Drama of Bengali literature and the drama from English literature are called Drishyakavya or Rūpaka in Sanskrit literature. Again, it may be called Rūpaka because it indicates a meaning of a character to other characters through acting. According to the theory of drama, Rūpaka has been divided into ten parts: Nātakā, Prakarana, Bhāna, Vyāyoga, Samavakāra, Dima, Ihāmrga, Anka, Vithi and Prahāsana. It is called Dasharūpaka as it is divided into ten metaphoric parts. Nātakā occupies the first position among these ten kinds of Rūpaka. In this article, the form of Nātakā in Sanskrit, has been analized considering its strory, the source of story, the expansion of stories, its devidation of chapter, its humour and its characterstics aspects.

ভারতীয় কাব্যতত্ত্ব অনুসারে সাহিত্য শব্দের প্রতিশব্দ হল কাব্য। কবির ছন্দোবদ্ধ বা ছন্দোহীন যে কোন রচনাই কাব্য বা সাহিত্যের পর্যায়ভুক্ত। সংস্কৃত সাহিত্যে এই কাব্যকে দুইভাগে ভাগ করা হয়েছে— দৃশ্যকাব্য ও শ্রব্যকাব্য। যে কাব্য শুধু শ্রবণ করা যায় তাকে শ্রব্যকাব্য বলে।^১ আবার কুশীলবের অভিনয়ের মাধ্যমে সংলাপরূপী যে কাব্য শ্রবণের পাশাপাশি মঞ্চে দেখতে পাওয়া যায় তাকে দৃশ্যকাব্য বলে।^২ বাংলা সাহিত্যের নাটক, ইংরেজি সাহিত্যের Drama-কে সংস্কৃত সাহিত্যে দৃশ্যকাব্য বলে। আবার কুশীলবের অভিনয়ের মাধ্যমে একের রূপ অন্যের উপর আরোপিত হয় বলে একে রূপকও বলা হয়।^৩ নাট্যতত্ত্ব অনুসারে এই দৃশ্যকাব্য বা রূপককে দশটি শ্রেণিতে বিন্যস্ত করা হয়েছে। যথা— নাটক, প্রকরণ, ভাণ, ব্যাযোগ, সমবকার, ডিম, ঈহামৃগ, অঙ্ক, বীথী ও গ্রহসন। রূপকের এই দশটি শ্রেণির মধ্যে প্রথমটির নাম নাটক।

ভাসের প্রতিমা, অভিষেক, দূতবাক্য, কর্ণভার, দূতঘটোৎকচ, মধ্যমব্যায়োগ, স্বপ্নবাসবদত্তা; কালিদাসের মালবিকাগ্নিমিত্র, অভিজ্ঞানশকুন্তল ও বিক্রমোর্বশী; ভবভূতির উত্তররামচরিত ও মহাবীরচরিত, ভট্টনারায়ণের বেণীসংহার, বিশাখদত্তের মুদ্রারাক্ষস প্রভৃতি রূপকগুলো নাটক হিসেবে উল্লেখযোগ্য। এ প্রবন্ধের আলোচ্য বিষয় সংস্কৃত নাটকের স্বরূপ বিশ্লেষণ। সংস্কৃত নাটকের পরিধি অনেক ব্যাপক হওয়ায় সংস্কৃত নাটকের স্বরূপ বিশ্লেষণের ক্ষেত্রে ভবভূতির মহাবীরচরিত নাটকটি বেছে নেওয়া হয়েছে। নাট্যতত্ত্বের আলোকে সংস্কৃত মহাবীরচরিত নাটকের স্বরূপ বিশ্লেষণ করার চেষ্টা করা হয়েছে আলোচ্য প্রবন্ধে। আলোচ্য প্রবন্ধে নাট্যতত্ত্বের আলোকে সংস্কৃত মহাবীরচরিত নাটকের স্বরূপ বিশ্লেষণ করতে হলে প্রথমেই আমাদের নাটকের বৈশিষ্ট্য সম্পর্কে জানা দরকার। সাতিদর্পণকার বিশ্বনাথ কবিরাজ নাটকের বৈশিষ্ট্য সম্পর্কে বলেছেন— নাটকের বৃত্তান্ত বিখ্যাত ও পঞ্চসন্ধি-সংযুক্ত হবে; এতে বিলাস, ঋদ্ধি প্রভৃতি গুণ থাকবে এবং এটা নানাবিভূতিযুক্ত হবে। এতে সুখ-দুঃখের উৎপত্তি প্রদর্শিত হবে এবং এটা নানারসে পরিপূর্ণ হবে, এতে পাঁচ হতে দশ পর্যন্ত অঙ্ক থাকবে। এর নায়ক হবেন কোনো বিখ্যাত বংশজাত ব্যক্তি, রাজর্ষি, ধীরোদাত্তগুণসম্পন্ন বা প্রতাপশালী ব্যক্তি; দিব্য বা দিব্যাদিব্য-এরূপ গুণবান ব্যক্তি। নাটকে শৃঙ্গার বা বীর যে-কোনো একটি রস অঙ্গীরস (প্রধানরস) ও অন্যান্য রসসমূহ অঙ্গরস (অপ্রধান রস) হিসেবে থাকবে; নির্বহণ সন্ধিতে অদ্ভুত রসের প্রয়োগ করতে হবে, কার্যসাধনে চার বা পাঁচ জন প্রধান পুরুষ থাকবে। এর বন্ধন গোপুচ্ছের অগ্রভাগের মত হবে।^৪

অলঙ্কার শাস্ত্র অনুসারে যে-কোনো দৃশ্যকাব্যকে নাটক বলা যাবে না। নাটকীয় কাহিনি এবং নাটকীয় ক্রিয়া— এ দুটির সমন্বয়ে নাটক সৃষ্টি হয়। সাহিত্যদর্পণে নাটকীয় কাহিনির পাঁচটি উপাদান (বীজ, বিন্দু, পতাকা, প্রকরী ও কার্য) এবং পাঁচটি নাটকীয় ক্রিয়ার স্তর (আরম্ভ, প্রযত্ন, প্রাপ্ত্যশা, নিয়তান্তি ও ফলাগম) স্বীকৃত। নাটকের এই পাঁচটি কাহিনির উপাদানকে পঞ্চ অর্থপ্রকৃতি, আর পাঁচটি নাটকীয় ক্রিয়ার স্তরকে পঞ্চগবস্থা বলা হয়। এই পঞ্চ অর্থপ্রকৃতি ও পঞ্চগবস্থার

সঙ্গে যুক্ত থাকে পঞ্চসন্ধি। সুতরাং নাটককে সার্থক হতে হলে এসব বৈশিষ্ট্য থাকা আবশ্যিক। তাছাড়া মূল পাত্র-পাত্রী মঞ্চে প্রবেশের পূর্বে বিঘ্নবিনাশের জন্য মঙ্গলাচরণের অংশ হিসেবে নাটকে নান্দী-স্তুতি করা হবে। এরপর প্রস্তাবনার মাধ্যমে মঞ্চে মূল পাত্র-পাত্রীর প্রবেশ ঘটানো হবে।^৭ নান্দী, প্রস্তাবনা, অর্থোপক্ষেপক, অর্থপ্রকৃতি, পঞ্চগবস্থা, পঞ্চসন্ধি ও রসসমূহ সম্পর্কে মহাবীরচরিত নাটকের স্বরূপ বিশ্লেষণ-প্রসঙ্গে বিস্তারিত আলোচনা করার চেষ্টা করা হয়েছে। মূলত নাট্যকাহিনির উৎস, কাহিনির বিন্যাস, রস ও চরিত্র— এই কয়টি দিক বিবেচনা করে সংস্কৃত নাটকের স্বরূপ^৮ নির্ণয় করা সম্ভব। ইতিহাস-বিখ্যাত, পুরাণপ্রসিদ্ধ বা লোকপ্রচলিত বিখ্যাত কাহিনিকে উৎস হিসেবে নিয়ে বা অবলম্বন করে নাটক রচিত হবে। যেমন— ভবভূতির মহাবীরচরিত নাটক ইতিহাস-বিখ্যাত রামায়ণ কাহিনি অবলম্বনে রচিত।

কাহিনি বিন্যাসের ক্ষেত্রে অধ্যায়-বিন্যাস, সূচনা-সমাপ্তি ও মূল কাহিনির রমণীয়তা ও গতি নিয়ন্ত্রণের জন্য নাটকে সুনির্দিষ্ট কিছু আঙ্গিকের প্রয়োগ করা হয়। মূল কাহিনিকে কয়েকটি ভাগে ভাগ করা হয়, যার এক একটি ভাগের নাম অঙ্ক। মহাকাব্যের সর্গ, গদ্যকাব্যের উচ্ছ্বাসই দৃশ্যকাব্যে অঙ্ক নাম ধারণ করে। নাটকের অঙ্কসংখ্যা হবে পাঁচ থেকে দশের মধ্যে। যেমন— ভবভূতির মহাবীরচরিত নাটকের অঙ্কসংখ্যা সাত।

নাটকের কাহিনির সূচনায় থাকে নান্দী। দেব, দ্বিজ, নৃপ প্রমুখ প্রণম্যদের আশীর্বাদ-প্রাপ্তিপূর্বক নির্বিঘ্নে দৃশ্যকাব্যের সূচনা-সমাপ্তির উদ্দেশ্যে মঙ্গল শব্দের সাথে সাথে আনন্দজনক যে স্তুতিশ্লোক উচ্চারণ করা হয়, তার নাম নান্দী। এতে মঙ্গলসূচক শঙ্খ, চন্দ্র, পদ্ম, চক্রবাক, শ্বেতপদ্ম প্রভৃতির বর্ণনা থাকবে এবং স্নাদশ বা অষ্ট পদ থাকবে।^৯ যেমন— মহাবীরচরিত নাটকে অষ্টপদযুক্ত নান্দী ব্যবহৃত হয়েছে।

অথ স্বস্থায় দেবায় নিত্যায় হতপাপানে।

ত্যক্তক্রমবিভাগায় চৈতন্যজ্যোতিষে নমঃ ॥^{১০}

—অর্থাৎ যিনি স্বমহিমায় প্রতিষ্ঠিত, সনাতন, অপাপবিদ্ধ, সৃষ্টি, স্থিতি ও লয়ের ক্রমরহিত, সেই চৈতন্য জ্যোতির্ময় পরমেশ্বরকে নমস্কার।

সবধরনের বিঘ্নবিনাশের লক্ষ্যে সাধারণত নান্দী পাঠ করা হয়। কিন্তু নান্দী শ্লোকের মাধ্যমে প্রথিতযশা নাট্যকারগণ নাটকের বিভিন্ন চরিত্র এমনকি বিষয়বস্তু সম্পর্কে ধারণা দেওয়ার চেষ্টা করেন। ভবভূতির মহাবীরচরিত নাটকের নান্দীর মধ্যেও এমন আভাস পাওয়া যায়। আটটি পদের শাব্দিক অর্থ বিশ্লেষণ করলে পাওয়া যায়— ‘অথ’ শব্দের অর্থ তারপর। কিন্তু শুরুতে ব্যবহার করায় মাসুলিক অর্থে ব্যবহৃত হয়েছে। ‘স্বস্থায়’ বলতে বোঝায় যিনি নিজের মধ্যে বিরাজমান। ‘দিব্’ ধাতু থেকে দেবশব্দের উৎপত্তি। দিব্ + অচ্ = দেব। ‘নিত্য’ বলতে বোঝায় চিরন্তন। ‘হতপাপানে’ এর অর্থ পাপবিনাশকারী। ‘ত্যক্তক্রমবিভাগায়’ এর অর্থ সৃষ্টি, স্থিতি ও লয়ের ক্রমরহিত। ‘চৈতন্যজ্যোতিষ’ অর্থ চৈতন্যরূপ জ্যোতির্ময়। আর নমঃ অর্থ নমস্কার। উক্ত শ্লোকটির অর্থ বিশ্লেষণ করলে মনে হয় নাট্যকার পরমেশ্বরকে প্রণাম জানিয়ে নান্দীর অবতারণা করেছেন। কিন্তু প্রকৃতপক্ষে এর অন্তরালে নাটকের প্রধান চরিত্র রামের বীরত্ব প্রকাশিত হয়েছে। পরশুরামের মত বীরকে যিনি পরাজিত করেছেন। বালী, রাবণ এমনকি সমগ্র রাক্ষসকুলকে যিনি নিধন করেছেন সেই রামকে প্রণাম জানিয়ে এবং মঙ্গল কামনা করে নান্দী শ্লোকের অবতারণা করেছেন নাট্যকার।

সূত্রধার: যিনি সূত্র ধারণ করেন তিনিই সূত্রধার। যিনি নাটকীয় কথাসূত্র ধারণ করেন তিনিই সূত্রধার। নাটকে সূত্রধার হবেন যিনি নাট্যকারের সঙ্গে দর্শকের পরিচিতি ঘটান, যিনি নাটকের সূত্রপাত করেন তিনিই সূত্রধার। সাধারণভাবে সূত্রধার তাঁর স্ত্রী বা নট অর্থাৎ সহ-অভিনেতাকে সঙ্গে নিয়ে মঞ্চে এসে নাটকের সূচনা করে চলে যান। মহাবীরচরিত নাটকের নান্দীশেষে সূত্রধার আর নটের কথোপকথনের মধ্য দিয়ে নাটকের সূচনা হয়। তবে ভবভূতির অন্য দুটি নাটক মালতীমাধব এবং উত্তররামচরিত নাটকের সূত্রধার নাট্যসূচনা ছাড়াও অভিনেতা হিসেবে আবির্ভূত হয়েছেন। নান্দীর পরই প্রস্তাবনা, যার অভিধানিক অর্থ ঘোষণা। মুখ্যত, কোন নাট্যকাব্যটি অভিনীত হবে তার ঘোষণাই প্রস্তাবনা। অর্থাৎ নাটকের যে অংশে নটী, বিদূষক বা পারিপার্শ্বিক সূত্রধারের সঙ্গে নটী (সূত্রধারের স্ত্রী) অথবা নটের (অভিনেতার) সঙ্গে কথোপকথনের স্লারা যেভাবে নাটকের শুরু হয় তাকে প্রস্তাবনা বা আমুখ বলে।^{১১} প্রস্তাবনার মাধ্যমেই মূল পাত্রপাত্রীর মঞ্চে প্রবেশ ঘটানো হয়। পাত্রপাত্রীর প্রবেশ করানোর মধ্যেই প্রস্তাবনার প্রকৃত কারুকার্য নিহিত। প্রস্তাবনাকে নাট্যশাস্ত্রে পাঁচটি শ্রেণিতে বিভক্ত করা হয়েছে, যথা— উদ্ঘাত্যক, কথোদ্ঘাত, প্রয়োগাতিশয়, প্রবর্তক ও অবলগিত। মহাবীরচরিত নাটকে প্রয়োগাতিশয় প্রস্তাবনা ব্যবহৃত হয়েছে। তাই বাকী প্রস্তাবনাগুলোর শুধু সংজ্ঞা দেওয়া হয়েছে।

উদ্ঘাত্যক: প্রবেশকারী পাত্রগণ যখন অনিশ্চিত অর্থযুক্ত পদসমূহকে অর্থবোধের জন্য অন্য পদসমূহের সঙ্গে সংযুক্ত করেন তখন উদ্ঘাত্যক প্রস্তাবনা হয়েছে বলা হয়।^{১২}

কথোদ্ঘাত: সূত্রধারের বাক্য বা তার অর্থ গ্রহণ করে পাত্র প্রবেশ হলে, তাকে কথোদ্ঘাত বলে।^{১৩}

প্রয়োগাতিশয়: একটি প্রসঙ্গ প্রযুক্ত হয়েছে এমন অবস্থায় যদি অন্য প্রসঙ্গের প্রয়োগ-পূর্বক পাত্র প্রবেশ হয়, তাহলে তাকে প্রয়োগাতিশয় বলে।^{১৪} যেমন— মহাবীরচরিত নাটকে প্রয়োগাতিশয় প্রস্তাবনা ব্যবহৃত হয়েছে। নান্দী শেষে সূত্রধার

যথাবিধি নাটকের নাম (মহাবীরচরিত) এবং তার সম্পর্কিত কিছু বক্তব্য জানিয়ে নাট্যকারের পরিচয় দেন। কোন উৎসবে নাটকটি মঞ্চস্থ হবে তিনি তাও বলেছেন। বিদগ্ধজন তাঁর নাট্যপরিবেশনা প্রসন্ন মনে গ্রহণ করবেন, এটাই সূত্রধারের কাজ। এসময়ে নট প্রবেশ করে জানানেন, নাট্যবস্তুর নতুনত্বের জন্য সভ্যবৃন্দ প্রারম্ভেই কিছু কথা জানাতে চান। তখন সূত্রধার প্রারম্ভিক কথা বলেন। এরপর নাটকের মূল চরিত্রদের প্রবেশ ঘটে।^{১২} এভাবেই এটা প্রয়োগাতিশয় প্রস্তাবনা হয়েছে।

প্রবর্তক: যেখানে সূত্রধার তৎকালে বিদ্যমান ঋতুর বর্ণনা করেন ও সেই বর্ণনার আশ্রয়ে পাত্র প্রবেশ হয়, সেখানে প্রবর্তক প্রস্তাবনা হয়।^{১৩}

অবলগিত: যেখানে এক বিষয়ের সমাবেশ হতে অন্য কার্যের অবতারণা করা হয়, সেখানে পণ্ডিতগণ সেই প্রস্তাবনাকে অবলগিত নামে অভিহিত করেন।^{১৪}

প্রস্তাবনার পর মূল কাহিনি বিন্যাস। নাটকের মূল কাহিনি বিন্যাসের ক্ষেত্রে অর্থোপক্ষেপক, অর্থপ্রকৃতি, কার্যাবস্থা, সন্ধি— এই নাট্যাঙ্গিকগুলোর প্রয়োগ হয়। অর্থোপক্ষেপক হলো বিষয়বস্তুর উপস্থাপক। নাটকে দীর্ঘক্ষণ বা দীর্ঘ সময়ব্যাপী ঘটনা মঞ্চ দেখানোর সুযোগ নেই। আবার অল্পলী বা অরমণীয় বিষয়গুলি ভারতীয় নাট্যতত্ত্ব অনুসারে মঞ্চের সরাসরি দেখানো নিষিদ্ধ। যেমন— দূর হতে আহ্বান, যুদ্ধ, হত্যা, দেশদ্রোহ, রাজ্যবিপ্লব, বিবাহ, ভোজন, শাপ, মৃত্যু, রতিক্রীড়া, দন্তচ্ছেদ, নখাঘাত, শয়ন, অধরপান, বিভিন্ন লজ্জাকর কার্য, নগর-অবরোধ, স্নান, প্রসাদন, অনুলেপন প্রভৃতি মঞ্চের সরাসরি দেখানো যাবে না এবং এ বিষয়ের আলোচনা অতি-বিস্তৃত করা যাবে না। এগুলোকে বলা হয় সূচ্য-অংশ। অর্থোপক্ষেপকের মাধ্যমে এই সূচ্য-অংশগুলোকে পাত্রপাত্রী স্তারা সংবাদরূপে উপস্থাপন করা হয়। যে বস্তু এক বছরের বেশি সময়ে সংঘটিত হয়েছে, তা এক বছরের মধ্যে ঘটেছে বলতে হবে।^{১৫} নাটকে পাঁচ শ্রেণির অর্থোপক্ষেপক রয়েছে, যথা— বিক্ষম্বক, প্রবেশক, চুলিকা, অঙ্কবতার ও অঙ্কমুখ।

বিক্ষম্বক: যা ভূত ও ভবিষ্যৎ কথাংশের নির্দেশক, সংক্ষিপ্তার্থ এবং অঙ্কের প্রথমে প্রযুক্ত হয় তা বিক্ষম্বক। একটি বা দুটি মধ্যম পাত্রের প্রয়োগ থাকলে শুদ্ধ বিক্ষম্বক হয় এবং নিচ ও মধ্যম এই দু'প্রকার পাত্রের প্রয়োগ থাকলে সংকীর্ণ বা মিশ্র বিক্ষম্বক হয়। শুদ্ধ বিক্ষম্বকে পাত্র-পাত্রী সংস্কৃত ভাষায় কথা বলে এবং সংকীর্ণ বা মিশ্র বিক্ষম্বকে সংস্কৃত ও প্রাকৃত উভয় ভাষাতেই কথা বলে।^{১৬} বিক্ষম্বক ব্যবহৃত হয় অঙ্কের শুরুতে। মহাবীরচরিত নাটকে বিক্ষম্বক ব্যবহৃত হয়েছে বহুবার। তার মধ্যে একটি বিক্ষম্বকের উদাহরণ তুলে ধরা হল। যেমন— মহাবীরচরিত নাটকের দ্বিতীয় অঙ্কের শুরুতে রাবণের মন্ত্রী মাল্যবান এবং শূর্ণখার কথোপকথনে মিশ্র বিক্ষম্বক ব্যবহৃত হয়েছে। তাদের কথোপকথনের মাধ্যমে পাঠক ও দর্শক নাটকের ভূত-ভবিষ্যৎ সম্পর্কে জানতে পারে। মাল্যবানের কাছ থেকে জানা যায় যে রাম তটকাপুত্র মারীচ ও সুবাহুকে নিহত করেছেন এবং তিনি হরধনু ভঙ্গ করেছেন। আবার মাল্যবান শূর্ণখাকে ভবিষ্যতের পরিকল্পনা সম্পর্কে জানায় যে, শিবভক্ত পরশুরামকে রামের হরধনু ভঙ্গের কথা বলে ক্ষিপ্ত করে তুলতে পারলেই রামকে নিধন করা সম্ভব হবে।

প্রবেশক: বিক্ষম্বকের লক্ষণ অনুসরণ করে হীনবাক্য ও নিম্নশ্রেণির পাত্র-পাত্রীর মাধ্যমে এবং দু'টি অঙ্কের মাঝে যদি আলোচ্য বিষয় উপস্থাপিত হয় তবে তাকে প্রবেশক বলে।^{১৭} মহাবীরচরিত নাটকে কোন প্রবেশক নেই।

চুলিকা: যবনিকার অন্তরাল হতে পাত্র-পাত্রীর মাধ্যমে কোন বিষয় সূচিত হলে তাকে চুলিকা বলা হয়।^{১৮} যেমন— মহাবীরচরিত নাটকের দ্বিতীয় অঙ্কে বিক্ষম্বক অংশ শেষে মাল্যবান ও শূর্ণখা মঞ্চ থেকে প্রস্থান করলে রামকে নেপথ্য থেকে জানানো হয় পরশুরামের আগমন সম্পর্কে। এরপর রাম, সীতা ও সখীদের প্রবেশ ঘটে মঞ্চের। এভাবে মঞ্চের অন্তরাল থেকে বক্তব্য সূচিত হওয়ায় চুলিকা হয়েছে।

অঙ্কবতার: কোন অঙ্কের শেষে যেখানে পরবর্তী অঙ্কের অবিচ্ছিন্ন অংশরূপে বিষয়বস্তুর অবতারণা হয়, পণ্ডিতদের মতে অঙ্কের সেই অংশকে অঙ্কবতার বলা হয়।^{১৯} মহাবীরচরিত নাটকে কোন অঙ্কবতার নেই।

অঙ্কমুখ: যার স্তারা একই অঙ্কে সমস্ত অঙ্কের বিষয় সংক্ষেপে তুলে ধরা হয় এবং যা বীজার্থখ্যাপক তাকে অঙ্কমুখ বলে।^{২০} মহাবীরচরিত নাটকে কোন অঙ্কমুখ নেই।

আবার নাট্যকাহিনির উত্থান-পতন ও দর্শকদের আশা-উৎকণ্ঠা প্রভৃতি বজায় রাখার ভিতর দিয়ে নাট্যকাহিনির শ্রোতাকে অবিচ্ছিন্ন রাখা প্রয়োজন। সেজন্য নাটকের মূল কাহিনিতে অর্থপ্রকৃতি, কার্যাবস্থা ও সন্ধির প্রয়োগ হয়। অর্থপ্রকৃতি হলো নাট্যপ্রয়োজন সিদ্ধির হেতু— “অর্থপ্রকৃতয়ঃ প্রয়োজনসিদ্ধিহেতবঃ।”^{২১} অর্থপ্রকৃতি পাঁচটি— বীজ, বিন্দু, পতাকা, প্রকরী ও কার্য।^{২২}

বীজ: অল্পমাত্র প্রদর্শিত হলেও নাটকের ফল লাভ পর্যন্ত যা বহুভাবে বিস্তার লাভ করে তাকে ‘বীজ’ বলে।^{২৩} যেমন— প্রথম অঙ্কে বিশ্বামিত্র কর্তৃক রাম-সীতার বিবাহের প্রযত্ন মহাবীরচরিত নাটকের বীজ।

বিন্দু: অবান্তর কথার স্তারা অর্থবিচ্ছেদ হলেও যা (প্রধান বস্তুর) অবিচ্ছেদেরও কারণ, তা বিন্দু।^{২৪}

বিন্দু অনেকটা তৈল বিন্দুর মতো যা জলের উপর ভেসে থাকে। বিন্দু হলো এমন একটা বিষয় যা নাটকের মূল ঘটনাকে কখনও বিচ্ছিন্ন হতে দেয় না। যেমন—মহাবীরচরিত নাটকে মাল্যবানের ষড়যন্ত্র, যার মূল লক্ষ্য হলো রামকে হত্যা করা (পরিশেষে রাম-রাবণের যুদ্ধ), এটাকে বলা যায় বিন্দু। এ বিষয়টা কখনও বিচ্ছিন্ন হয়ে যায় নি। নাটকের প্রধান বস্তুর সঙ্গে যুক্ত হয়ে আছে।

পতাকা: শেষ পর্যন্ত ব্যাপ্ত এবং প্রাসঙ্গিক যে বৃত্তান্ত তাকে পতাকা বলে।^{২৫} যেমন— বিভীষণ ও সুগ্রীবের চরিত্র মহাবীরচরিত নাটকের পতাকা অংশ। পতাকা-নায়কের নিজের কোন পৃথক ফল হয় না; তার নিজের প্রয়োজন গর্ভসন্ধি বা বিমর্ষ সন্ধিতেই শেষ হয়। যেমন— সুগ্রীবাদির রাজ্যপ্রাপ্তি। ভরতমুনি বলেছেন— গর্ভসন্ধি বা বিমর্ষ সন্ধিতেই পতাকার সমাপ্তি হয়। সেখানে পতাকা শব্দের ব্যাখ্যায় অভিনবগুণপাদ বলেছেন— পতাকা হলো নায়কের ফল; কারণ নির্বহনসন্ধি পর্যন্ত পতাকার অবস্থান দেখা যায়।^{২৬}

প্রকরী: নাটকের অংশবিশেষে স্থিত প্রাসঙ্গিক বৃত্তান্তকে প্রকরী বলা হয়।^{২৭} যেমন— মহাবীরচরিত নাটকের পঞ্চম অঙ্কে নাটকের অংশবিশেষে স্থিত সুগ্রীব ও বিভীষণের বৃত্তান্ত প্রকরী।

কার্য: যে সাধ্যবস্ত্র অপেক্ষিত (অর্থাৎ আকাজিক কিন্তু প্রাসঙ্গিক নয়), যার উদ্দেশ্যে ব্যাপার-প্রবৃত্তি এবং যা সিদ্ধ করবার জন্য সামগ্রীর আয়োজন—তাকে কার্য বলে।^{২৮} যেমন— মহাবীরচরিত নাটকের কার্য রাম কর্তৃক রাবণ বধ। হেতু বা কারণ প্রয়োগ হওয়ার পর নাট্যকাব্যে মুখ্য কর্মকর্তা পুরুষের যে মানসিক পরিবর্তন ঘটে, সেটাই কার্যাবস্থা।^{২৯} এই কার্যাবস্থা পাঁচটি। যথা— আরম্ভ, প্রযত্ন, প্রাপ্ত্যাশা, নিয়তাপ্তি ও ফলাগম।

আরম্ভ: মুখ্যফল সিদ্ধির জন্য যে উৎসুক্য, তা হলো আরম্ভ।^{৩০} যেমন— মহাবীরচরিত নাটকের প্রথম অঙ্কে আশ্রমে বিশ্বামিত্র মুনি উদ্দেশ্যপ্রণোদিত হয়েই রামকে নিয়ে আসেন। তার উদ্দেশ্য হলো রাম-সীতার বিবাহকার্য সম্পন্ন করা, যজ্ঞ সম্পন্ন করা রামরূপী বিষ্ণুর চরিত্র প্রকাশ করা। আশ্রমে রাম-সীতা পরস্পরের প্রতি আকর্ষণ অনুভব করেন। এখানে নানা ঘটনার মধ্য দিয়ে কাহিনি এগিয়ে যেতে থাকে। একপর্যায়ে সেখানে আসে ভীমদর্শনা তাটকা। বিশ্বামিত্র মুনির আদেশে রাম তাকে হত্যা করলেন। এ ঘটনাকে নাট্যকীয় ক্রিয়ার আরম্ভ বলা হয়। অর্থাৎ মুখ্যফল সিদ্ধির জন্য বিশ্বামিত্র মুনির এই উৎসুক্য হলো ‘আরম্ভ’ রূপ কার্যাবস্থা।

প্রযত্ন: ফলপ্রাপ্তির জন্য অতিতুরান্বিত চেষ্টাকে প্রযত্ন বলে।^{৩১} যেমন— মহাবীরচরিত নাটকের দ্বিতীয় অঙ্কে রাম হরধনু ভেঙ্গে সীতাকে বিবাহ করার যোগ্যতা অর্জন করেন। ফলে রাম-সীতার বিবাহকার্য সম্পন্ন হয়। তীক্ষ্ণ বুদ্ধিসম্পন্ন মাল্যবানের মাধ্যমে রাম হরধনু ভেঙ্গেছে একথা শুনে পরশুরাম ভেবেছেন তিনি মহাদেব শিবকে অবমাননা করেছেন। তাই ক্ষিপ্ত হয়ে পরশুরাম রামকে বধ করার জন্য মিথিলায় গমন করেন। মাল্যবান পরশুরামকে দিয়ে রামকে বধ করার জন্য যে নতুন পরিকল্পনা করেছেন তা ফলপ্রাপ্তির জন্য অতিতুরান্বিত চেষ্টা হওয়ায় ‘প্রযত্ন’ রূপ কার্যাব্যবস্থা পরিলক্ষিত হয়েছে।

প্রত্যাশা/প্রাপ্ত্যাশা: উপায় ও অপায় শঙ্কার মধ্যে যেখানে ফল-লাভের সম্ভাবনা থাকে, সেখানে প্রত্যাশা/প্রাপ্ত্যাশা হয়।^{৩২} যেমন— মহাবীরচরিত নাটকের দ্বিতীয় অঙ্কে রাম হরধনু ভেঙ্গে মহাদেব শিবকে অবমাননা করেছেন একথা ভেবে ক্ষিপ্ত পরশুরাম রামকে বধ করার জন্য মিথিলায় গমন করেন। কিন্তু রামের বিনয়ী আচরণ দেখে তিনি বলে ওঠেন— সাধু রাজপুত্র, সাধু। সত্যিই তুমি ইক্ষ্বাকুকুলজাত।^{৩৩} কিছুক্ষণের মধ্যেই শুরু হয় রাম-পরশুরামের বাক-বিতণ্ডা। কুলগুরু বশিষ্ঠ, বিশ্বামিত্র মুনি, গৌতমপুত্র শতানন্দ, মিথিলার রাজা জনক, অযোধ্যার রাজা দশরথ-সকলে বুঝিয়েও পরশুরামকে শান্ত করতে পারলেন না। কিন্তু অবশেষে রামের কাছে পরশুরাম পরাজিত হলেন। রামের কাছে পরশুরামের পরাজিত হওয়ায় উপায় এবং রামের সাথে ক্ষিপ্ত পরশুরামের বাক-বিতণ্ডা হল অপায়। আর এই উপায় ও অপায় শঙ্কার মধ্যে ফল-লাভের সম্ভাবনা থাকায় এখানে ‘প্রত্যাশা/প্রাপ্ত্যাশা’ রূপ কার্যাব্যবস্থা পরিলক্ষিত হয়েছে।

নিয়তাপ্তি: অপায়ের অভাবহেতু অর্থাৎ বাধা অপসারিত হওয়ার পর নিশ্চিত ফলপ্রাপ্তিকে নিয়তাপ্তি বলে।^{৩৪} যেমন— মহাবীরচরিত নাটকের চতুর্থ অঙ্কে কৈকেয়ীর মাতার ইচ্ছানুযায়ী রাম চৌদ্দ বছরের জন্য বনে চলে গেলেন, তাঁর সাথে গেলেন সীতাদেবী ও লক্ষ্মণ। এসময় একের পর এক বাধাবিঘ্ন আসতে থাকল। পঞ্চম অঙ্কে রাবণ কর্তৃক সীতাহরণ, রামকর্তৃক ইন্দ্রপুত্র বালীবধ এবং সুগ্রীব ও রাবণের ভ্রাতা বিভীষণের সাথে রামের বন্ধুত্ব স্থাপন। সকল অপায় বা বিঘ্ন কাটিয়ে রাম বালীকে বধ করায় নিশ্চিত ফলপ্রাপ্তির দিকে ধাবিত হওয়ায় এখানে ‘নিয়তাপ্তি’ রূপ কার্যাব্যবস্থা পরিলক্ষিত হয়েছে।

ফলাগম/ফলযোগ: যে অবস্থায় সমগ্র ফলের উদয় হয়, তাকে ফলাগম/ফলযোগ বলে।^{৩৫} যেমন— মহাবীরচরিত নাটকে রাবণের পরাজয় ও মৃত্যু হচ্ছে ফলাগম/ফলযোগ।

নাট্যকাহিনির উত্থান-পতন থাকে। কাহিনি একদিকে প্রশস্ত হয়, আবার প্রয়োজনে অন্যদিকে বাঁক নেয়। কাহিনির প্রত্যেকটি বাঁক পরবর্তী বাঁকের সাথে সংযোগ করার প্রয়োজন হয়। এই সংযোগকেই সন্ধি^{৩৬} বলে। যেমন— বীজ, বিন্দু, পতাকা, প্রকরী ও কার্য— এই পঞ্চ অর্থপ্রকৃতির সাথে যথাক্রমে আরম্ভ, প্রযত্ন, প্রাপ্ত্যাশা, নিয়তাপ্তি ও ফলাগম— এই পঞ্চ কার্যাবস্থা যুক্ত হয়ে পর্যায়ক্রমে মুখসন্ধি, প্রতিমুখসন্ধি, গর্ভসন্ধি, বিমর্ষসন্ধি ও উপসংহতি বা নির্বহনসন্ধি সৃষ্টি করে।

মুখসন্ধি: অনেক অর্থযুক্ত ও রসসমম্বিত বীজের উৎপত্তি যেখানে হয় এবং যা প্রারম্ভ-যুক্ত, তাই মুখসন্ধি।^{৭৬} যেমন— মহাবীরচরিত নাটকে সীতার প্রতি রামের আকর্ষণ, সীতারও রামের প্রতি আকর্ষণকে বলা যায় নাট্যবীজ। একই সঙ্গে রাবণকে হত্যার কথা বলাও নাট্যবীজ হিসেবে অভিহিত হতে পারে। মূলত এটাই নাটকের বীজ। এখান থেকে নাট্যঘটনার আরম্ভ। এ সবকিছু মিলে মহাবীরচরিত নাটকের প্রথম অঙ্কে বলা যায় মুখসন্ধি।

প্রতিমুখ-সন্ধি: মুখসন্ধিতে সন্নিবিষ্ট মুখ্যফললাভের উপায় কিছুটা লক্ষিত ও কিছুটা অলক্ষিত হয়ে যেখানে প্রথম প্রকাশিত হয়, তাকে প্রতিমুখ-সন্ধি বলে।^{৭৭} যেমন— মহাবীরচরিত নাটকের দ্বিতীয় অঙ্কের প্রথমে বিষ্ণুকে মাল্যবানের ষড়যন্ত্রের কথা এবং পরে পরশুরামের আগমন-সবকিছুতে একটা বিপর্যস্তভাব। দ্বিতীয় অঙ্কের শেষে বিবাহের মঙ্গলসূত্র মোচনের সংবাদ নিয়ে কণ্ঠস্বী এলেন। এবার রামকে যেতে হবে। কঠোর পরশুরামও এই মাস্তুলিক কাজে রামকে যাওয়ার অনুমতি দিলেন। ফলে নাট্যবীজ ধ্বংসের আশঙ্কা কমে গেল। বিন্দুও সফল। কিন্তু পরশুরাম রামের সঙ্গে যুদ্ধ করবেনই। তিনি রামকে দ্রুত ফিরে আসতে বললেন। কিছুটা লক্ষিত ও অলক্ষিত মুখ্যফললাভের উপায় সংবলিত সমগ্র দ্বিতীয়াঙ্ক প্রতিমুখ-সন্ধি। তৃতীয়াঙ্কতেও প্রতিমুখ-সন্ধির ব্যাপ্তি এবং পরে গর্ভসন্ধির সূচনা।

গর্ভসন্ধি: যেখানে পূর্বসন্ধিতে কিঞ্চিৎ পরিমাণে প্রকাশিত মুখ্য ফলোপায়ের পুনঃ পুনঃহাস ও অন্বেষণযুক্ত অভিব্যক্তি হয়, সেখানে গর্ভসন্ধি হয়ে থাকে।^{৭৮} যেমন— মহাবীরচরিত নাটকের চতুর্থ অঙ্কের প্রথমেই জানা গেল, রাম পরশুরামকে পরাজিত করেছেন। রাম-সীতার বিবাহ মঙ্গলমত অনুষ্ঠিত হয়েছে। ফলে আবার সবকিছু স্বাভাবিক। মুখ্যফললাভের দিকে নাট্যঘটনার গুণ্ড যাত্রা। কিন্তু পরক্ষণেই পুনরায় বিপর্যয়। মাল্যবানের ষড়যন্ত্র হিসেবে মছুরার শরীরে শূর্ণগখার প্রবেশ এবং শেষে রাম-সীতা-লক্ষ্মণের বনগমন। মহাবীরচরিত নাটকের সমগ্র চতুর্থ অঙ্কই গর্ভসন্ধি।

বিমর্ষসন্ধি: যেখানে মুখ্যফলের উপায় গর্ভসন্ধি অপেক্ষা অধিক বিকশিত অথচ অভিশাপ প্রভৃতির স্ফারা বাধাযুক্ত হয় সেখানে বিমর্ষসন্ধি হয়।^{৭৯} যেমন— মহাবীরচরিত নাটকের পঞ্চম অঙ্কের প্রথমেই নানা বিপর্যয় দেখা যায়। তবে শেষে বালীবধের মধ্য দিয়ে মুখ্যফললাভ অধিক বিকশিত। মহাবীরচরিত নাটকের সমগ্র পঞ্চম অঙ্কই বিমর্ষসন্ধি।

নির্বহণ-সন্ধি: যথাযথভাবে মুখাদি-সন্ধিতে বিন্যস্ত বীজযুক্ত বিষয়সমূহ যখন একার্থে উপনীত হয়, তখন তাকে নির্বহণ-সন্ধি বলে।^{৮০} যেমন— মহাবীরচরিত নাটকের ষষ্ঠ অঙ্কে সমুদ্রবন্দন করে রাম ও বানরসৈন্যগণ সমগ্র লক্ষা পরিবেষ্টিত করে রাখে। রাম কর্তৃক রাবণবধ তথা রাক্ষসকুল নিধনের এক অভূতপূর্ব দৃশ্যের মধ্য দিয়ে নাটকের ষষ্ঠ অঙ্কের সমাপ্তি ঘটে। এরপর সপ্তম অঙ্কে লক্ষাপুরীর ধ্বংসাবশেষ, বিভীষণের রাজ্যলাভ, রাম প্রমুখদের অযোধ্যায় গমন, সীতার অগ্নিপরীক্ষার মধ্য দিয়ে নিজের শুচিতার প্রমাণ দেওয়া এবং পরিশেষে গুরুজনদের আশীর্বাদের মধ্য দিয়ে নাটকের গুণ্ড সমাপ্তি ঘটে। সকল বাধাবিঘ্ন দূরীভূত হয়ে নিশ্চিত ফললাভ হয় এ অঙ্কদ্বয়ে। তাই সমগ্র ষষ্ঠ ও সপ্তম অঙ্ক নির্বহণ-সন্ধি।

নাটকের সমাপ্তিতে থাকে প্রশস্তি^{৮১}। এর অপর নাম ভরতবাক্য। মহর্ষি ভরতের নামানুসারে এর নাম ভরতবাক্য। এর মাধ্যমে দেশ, জাতি ও রাজার কল্যাণ কামনায় একটি বিশেষ প্রার্থনার মধ্য দিয়ে নাটকের সমাপ্তি ঘটে, এই বিশেষ প্রার্থনাকে ভরতবাক্য বলা হয়। সাধারণত নাটকের প্রধান চরিত্র এটি পাঠ করে থাকেন। আবার ভরত শব্দের একটি অর্থ অভিনেতা। তাই ভরতবাক্য স্ফারা বোঝায় অভিনেতাদের বাক্য। যেমন— মহাবীরচরিত নাটকের ভরতবাক্য পাঠ করেন নায়ক রাম— তিনি বলেন, রাজারা অতন্দ্র হয়ে পৃথিবীকে রক্ষা করুন, মেঘ যথাকালে বর্ষণ করুন, সমগ্র রাজ্য শস্য-সমৃদ্ধ হোক, দূর হোক শস্যবিঘ্ন। কবিরা প্রসাদগুণে মণ্ডিত আনন্দপ্রদ কাব্য রচনা করুন, আর পণ্ডিতেরাও অন্যের রচনা উপভোগ করে নন্দিত হোন।^{৮২}

এবার রস বিচার। নাট্যশাস্ত্রের প্রবক্তা ভরতমুনির মতে রস হল—‘আস্বাদ্যত্বাৎ’।^{৮৩} সাহিত্যদর্পণকার বিশ্বনাথ কবিরাজের মতে, ‘রস্যতে ইতি রসঃ’,^{৮৪} অর্থাৎ যা আস্বাদন করা হয় তাই রস। বস্তুর পরিবেশ ও প্রতিবেশগত ভাবকে আত্মীয়করণ-পূর্বক কাব্যকারকর্তৃক রচিত কাব্য পঠনে, শ্রবণে অথবা দর্শনে পাঠক, শ্রাবক বা দর্শকের হৃদয়ে যে অনুভূতির আস্বাদন, সেটাই রস। ভরতমুনি তাঁর নাট্যশাস্ত্রে চারটি প্রধান রসের কথা উল্লেখ করেন— শৃঙ্গার, রৌদ্র, বীর ও বীভৎস। এই চারটি রসের মধ্যে শৃঙ্গার থেকে হাস্য, রৌদ্র থেকে করুণ, বীর থেকে অদ্ভুত এবং বীভৎস থেকে ভয়ানক রসের উৎপত্তি। সুতরাং ভরতমুনির মতে রস আটটি। কিন্তু সাহিত্যদর্পণকার বিশ্বনাথ কবিরাজ এই আটটি রসের সঙ্গে শান্ত নামে আরেকটি রস যোগ করে নয়টি রসের কথা বলেছেন। মহাবীরচরিত নাটকের প্রধান রস বীররস। কিন্তু বীররস ছাড়াও নাটকটিতে শৃঙ্গার, করুণ, বীভৎস ও ভয়ানক রস ব্যবহৃত হয়েছে। এ নাটকের প্রথমাঙ্কে সীতাকে প্রথম দেখে এবং দ্বিতীয় অঙ্কে পরশুরামের সামনে যাওয়ার পূর্বে সীতার নৈকট্য ত্যাগ করতে রামের অভিব্যক্তিতে শৃঙ্গার রস ব্যবহৃত হয়েছে। ষষ্ঠাঙ্কে রামের উজ্জ্বলিত শৃঙ্গার রসের আভাস মেলে— যদি সীতার আনন থাকে, তবে কী দরকার চন্দ্রের? নীলকমলগুলোর কী প্রয়োজন, যদি তার চঞ্চল অপাঙ্গময় দুটি নয়ন থাকে? তরঙ্গের মতো বক্র ঙ্গ দুটি থাকতে কী দরকার কামদেবের ধনুতে? যদি তার সুসংগত কুন্তলদাম থাকে, মেঘমালায় কী প্রয়োজন? এই যদি তার দেহ, তবে কী দরকার লক্ষ্মীতে?^{৮৫} নাটকের পঞ্চম অঙ্কে সীতাহরণ হওয়ার পর রামচন্দ্র বিলাপ করে বলেন, সীতাহরণের অপমান বজ্রকীলকের মতো বিদ্ধ করছে আমার হৃদয়।

আমার মন লজ্জায় সংকুচিত হয়ে ডুবে যাচ্ছে গাঢ় অন্ধকারে। পূজনীয় জটায়ুর মৃত্যুশোক আমাকে দন্ধ করেছে, যে শোকের কোনো প্রতিকার নেই। আর দুর্ভাগা সীতার প্রতি করুণা যেন আমার মর্মস্থল বিদীর্ণ করেছে।^{৪৬} রামের এ উক্তিটি করুণ রসের এক উজ্জ্বল দৃষ্টান্ত। আবার সপ্তম অঙ্কে লক্ষা ও অলকার কথোপকথনে লক্ষাপুরীর করুণ পরিণতির বর্ণনায় করুণ রসের প্রয়োগ হয়েছে। নাটকের ষষ্ঠাঙ্কে রাম-লক্ষ্মণ ও রাবণ-কুম্ভকর্ণের মধ্যে যুদ্ধ শুরু হয়। আকাশ থেকে তা পর্যবেক্ষণ করছেন দেবরাজ ইন্দ্র ও গান্ধর্বরাজ চিত্ররথ। যুদ্ধের একপর্যায়ে দেবরাজ ইন্দ্র গান্ধর্বরাজকে বলেন, সৈন্যদের চামড়া ছিঁড়ে গেছে, মাংস কেটে বেরিয়ে গেছে, ফুটে বেরিয়ে পড়েছে ধমনী, বড়ো বড়ো হাড় আর শ্মশু; ফলে স্পষ্ট দেখা যাচ্ছে সব নাড়িভুড়ি, এই অবস্থায় বীরেরা সময়োচিত ধৈর্য ধরে সামনে এসে শত্রুদের অস্ত্র বুক দিয়ে সবেগে গ্রহণ করেছে।^{৪৭} এই উক্তিটিতে বীভৎস রসের প্রয়োগ হয়েছে। নাটকের ষষ্ঠাঙ্কে যুদ্ধকালের বর্ণনায় ভয়ানক রসের ব্যবহার হয়েছে। যেমন— লক্ষ্য যে প্রলয়কালে সাত-সমুদ্র ভীষণ আবর্তিত হলে তাদের তরঙ্গমালা পরস্পরের সঙ্গে মিশে যায়; তাতে জল অত্যন্ত ঘুরতে থাকায় যেমন প্রচণ্ড নির্যোষ সেইরকম ভীষণ কোলাহল করছে সহস্রাধিক রাক্ষস। তারা এদিক-ওদিক ঘোরাঘুরি করছে, রণস্থলের দিকে দ্রুত যাচ্ছে আর আসছে।^{৪৮} পরশুরামের প্রতি জনক, শতানন্দ ও দশরথের ক্রোধের অভিব্যক্তিতে প্রকাশিত হয়েছে রৌদ্র রস। বশিষ্ঠের আচরণে শান্ত রস অবস্থিত। নাটকের দ্বিতীয় অঙ্কে পরশুরামের বক্তব্যে বীররস অত্যন্ত সুন্দরভাবে পরিস্ফুট হয়েছে। তাছাড়া অন্যান্য অঙ্কেও বীর রসের ব্যবহার দেখা যায়। যেমন— রাম ও বালীর যুদ্ধে, রাম-লক্ষ্মণ-বিভীষণ-সুগ্রীব ও তার সৈন্যগণ লক্ষাপুরী আক্রমণের পর রাবণের সঙ্গে সরাসরি যুদ্ধে বীররসের বর্ণনা পাওয়া যায়। নাট্যকার ভবভূতি মহাবীরচরিত নাটকে বিভিন্ন রসের প্রয়োগ করেছেন। কিন্তু এ নাটকে বীররসের বেশী প্রাধান্য পেয়েছে। নাটকের শুরুতে সূত্রধারের উক্তির মাধ্যমেও বীররসের প্রাধান্যের কথা উল্লেখ করা হয়েছে— এ রচনায় রাম-পরশুরাম প্রমুখ অসাধারণ চরিত্রগুলিতে বর্ণনীয়রূপে থাকবে বীররস।^{৪৯}

মহাবীরচরিত নাটকের কাহিনি রামায়ণনির্ভর হওয়ায় অবশ্যই তা বিখ্যাত। সাত অঙ্কবিশিষ্ট এই নাটকের কাহিনি সুখ-দুঃখে পরিপূর্ণ, নায়ক রাম অযোধ্যার বিখ্যাত সূর্যবংশীয় রাজা। আলঙ্কারিক দৃষ্টিকোণ থেকে তিনি ধীরোদাত্ত শ্রেণির নায়ক। বীররস মহাবীরচরিত নাটকের অঙ্গীরস (প্রধান রস)। বীররসের পাশাপাশি অন্যান্য রসও অঙ্গরস (অপ্রধান রস) হিসেবে আছে। ‘নাটক’ শ্রেণির রূপকের সকল বৈশিষ্ট্য বিদ্যমান থাকায় মহাবীরচরিত নাটককে ‘নাটক’ শ্রেণির রূপক বলা যায়।

পরিশেষে বলা যায় নাট্যকাহিনির উৎস, কাহিনির বিন্যাস, রস, চরিত্র, নান্দী, প্রস্তাবনা, অর্থোপক্ষেপক, অর্থপ্রকৃতি, পঞ্চাবস্থা ও পঞ্চসঙ্কি— এই কয়টি দিক বিবেচনা করে সংস্কৃত মহাবীরচরিত নাটকের স্বরূপ নির্ণয় করার চেষ্টা করা হয়েছে। নান্দী ও ভরতবাক্য প্রয়োগের মাধ্যমে দেব, দ্বিজ, নৃপসহ দেশের মঙ্গল কামনা করা হয়েছে। প্রস্তাবনায় নিজেদের প্রশংসাসম্পত্তি শুনে দর্শকেরা গর্বিত হয়েছে এবং সেখানে বিচিত্র রসের প্রয়োগ, গূঢ় ও রহস্যময় বাক্যের ব্যবহার এবং নাট্যবিষয়বস্তুর প্রতি আগাম ইঙ্গিত প্রদানের মাধ্যমে দর্শকের মনোযোগ বৃদ্ধি পেয়েছে। অর্থোপক্ষেপক প্রয়োগের মাধ্যমে নাটকের অরমনীয় অংশ পরিহার করা হয়েছে। অর্থপ্রকৃতি ও কার্যাবস্থার শোভন সম্মিলনে সৃষ্ট সন্ধির প্রয়োগে নাট্যগতির উত্থান-পতন ঘটেছে, কাহিনি কখনো বিস্তৃত হয়ে পড়লেও প্রয়োজনীয় মুহূর্তে নাটকীয়ভাবে তা কেন্দ্রীভূত হয়েছে। ফলে এক্ষেত্রে মুক্ত নাটক দর্শককে অধিকতর আকর্ষণ করতে সক্ষম হয়েছে।

তথ্যনির্দেশ

^১ “শ্রব্যাং শ্রোতব্যমাত্রং” বিশ্বনাথ কবিরাজ, সাহিত্যদর্পণ, বিমলাকান্ত মুখোপাধ্যায় সম্পাদিত। (কলকাতা: সংস্কৃত পুস্তক ভাণ্ডার, ১৩৮৬ বঙ্গাব্দ), ষষ্ঠ পরিচ্ছেদ, পৃ. ৩৮৮।

^২ “দৃশ্যং তত্রাভিনেয়ং.....” — তদেব, পৃ. ২৮১।

^৩ তদেব, ৬/১।

^৪ তদেব, ৬/৭-১১।

^৫ তদেব, ৬/২১।

^৬ তদেব, ৬/২৪-২৫।

^৭ ভবভূতি, মহাবীরচরিতম্, সংস্কৃত সাহিত্যসম্ভার, ১৩শ খণ্ড, গৌরীনাথ শাস্ত্রী (প্রধান উপদেষ্টা), তারাপদ ভট্টাচার্য সম্পাদিত। (কলকাতা: নবপত্র প্রকাশন, আগস্ট, ১৯৮২), ১/১।

^৮ বিশ্বনাথ কবিরাজ, সাহিত্যদর্পণ, প্রাগুক্ত, ৬/৩১-৩২।

^৯ তদেব, ৬/৩৪।

^{১০} তদেব, ৬/৩৫।

^{১১} তদেব, ৬/৩৬।

^{১২} ভবভূতি, মহাবীরচরিতম্, সংস্কৃত সাহিত্যসম্ভার, ১৩শ খণ্ড, প্রাগুক্ত, ১/৬-৯।

^{১৩} বিশ্বনাথ কবিরাজ, সাহিত্যদর্পণ, প্রাগুক্ত, ৬/৩৭।

^{১৪} তদেব, ৬/৩৮।

^{১৫} তদেব, ৬/৫১-৫২।

^{১৬} তদেব, ৬/৫৫-৫৬।

- ১৭ তদেব, ৬/৫৭।
 ১৮ তদেব, ষষ্ঠ পরিচ্ছেদ, পৃ. ৩৫৭।
 ১৯ তদেব, ৬/৫৮।
 ২০ তদেব, ৬/৫৯।
 ২১ তদেব, ষষ্ঠ পরিচ্ছেদ, পৃ. ৩৬০।
 ২২ তদেব, ৬/৬৪।
 ২৩ তদেব, ৬/৬৫।
 ২৪ তদেব, ৬/৬৬।
 ২৫ তদেব, ষষ্ঠ পরিচ্ছেদ, পৃ. ৩৬১।
 ২৬ তদেব, ষষ্ঠ পরিচ্ছেদ, পৃ. ৩৬১।
 ২৭ তদেব, ৬/৬৮।
 ২৮ তদেব, ৬/৬৯।
 ২৯ ধনঞ্জয়, দশরূপক, ড. সীতানাথ আচার্য ও ড. দেব কুমার দাস সম্পাদিত (কলকাতা: সংস্কৃত পুস্তক ভাণ্ডার, প্রথম সংস্করণ, আগস্ট, ১৯৯৭), ১/২০।
 ৩০ বিশ্বনাথ কবিরাজ, সাহিত্যদর্পণ, প্রাগুক্ত, ৬/৭১।
 ৩১ তদেব, ষষ্ঠ পরিচ্ছেদ, পৃ. ৩৬৩।
 ৩২ তদেব, ৬/৭২।
 ৩৩ ভবভূতি, মহাবীরচরিতম্, সংস্কৃত সাহিত্যসম্ভার, ১৩শ খণ্ড, প্রাগুক্ত, দ্বিতীয় অঙ্ক, পৃ. ৫৮।
 ৩৪ বিশ্বনাথ কবিরাজ, সাহিত্যদর্পণ, প্রাগুক্ত, ষষ্ঠ পরিচ্ছেদ, পৃ. ৩৬৪।
 ৩৫ তদেব, ৬/৭৩।
 ৩৬ তদেব, ৬/৭৬।
 ৩৭ তদেব, ৬/৭৭।
 ৩৮ তদেব, ৬/৭৮।
 ৩৯ তদেব, ৬/৭৯।
 ৪০ তদেব, ৬/৮০।
 ৪১ সাগরনন্দী, নাটকলক্ষণরত্নকোশ, সিদ্ধেশ্বর চট্টোপাধ্যায় সম্পাদিত (কলকাতা: সংস্কৃত পুস্তকভাণ্ডার, ১ম প্রকাশ, ১৩৮৫), পৃ. ১১৫।
 ৪২ ভবভূতি, মহাবীরচরিতম্, সংস্কৃত সাহিত্যসম্ভার, ১৩শ খণ্ড, প্রাগুক্ত, ৭/৪২।
 ৪৩ ভরত, ভরত নাট্যশাস্ত্র, সুরেশ চন্দ্র বন্দ্যোপাধ্যায় সম্পাদিত (কলকাতা: নবপত্র প্রকাশন, প্রথম প্রকাশ, ১৪ই মার্চ, ১৯৮০), পৃ. ১৩৬।
 ৪৪ বিশ্বনাথ কবিরাজ, সাহিত্যদর্পণ, প্রাগুক্ত, ১/৩।
 ৪৫ ভবভূতি, মহাবীরচরিতম্, সংস্কৃত সাহিত্যসম্ভার, ১৩শ খণ্ড, প্রাগুক্ত, ৬/৯।
 ৪৬ বিশ্বনাথ কবিরাজ, সাহিত্যদর্পণ, প্রাগুক্ত, ৫/২২।
 ৪৭ তদেব, ৬/৩৪।
 ৪৮ তদেব, ৬/২৬।
 ৪৯ ভবভূতি, মহাবীরচরিতম্, সংস্কৃত সাহিত্যসম্ভার, ১৩শ খণ্ড, প্রাগুক্ত, ১/৩।

বর্ষাবর্ণননৈপুণ্যে বাল্মীকি-কালিদাসয়ো: চমৎকারিত্বম্

[Excellence of skill in describing the rainy season by Valmiki and Kalidasa]

Dr. Chandana Rani Biswas

Professor, Department of Sanskrit, University of Dhaka, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/55.-Dr.-Chandana-Rani-Biswas.pdf>

Received : 11 March 2025

Received in revised: 27 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Ramayana, Ritusamhara, Nature, Valmiki, Kalidasa, Rainy Season, Imagintion.

ABSTRACT

Nature is very much related with Sanskrit literature. All the Sanskrit poets are lover of nature. Seeing the beauty of nature they make their various forms in poetic talent. Valmiki is such a great poet whose love of nature and play with imagination are amazing. In the *Ramayana* we find it with astonishment. Kalidasa's love of nature is also seen in his every work in general and in *Ritusamhara* in particular with charm. Both the poets in drawing nature have given much importance to the change of human mind. In mentioning the nature depicting in Sanskrit literature here much impression is given on rainy season. Every season has its own characteristic. There are six seasons in a year. Among these rainy season is the second season. When all men and living beings are tormented by summer-heat, most of the ponds or lakes become dried up, everyone seeks for cool places, then rainy season comes with the message of blissful moment. All of a sudden the sky is covered with black cloud. Roar or thunder of cloud, flash of lightning announce the arrival of monsoon. All persons and the forest land are inspired with new life. Like spring rainy season is also very attractive to the poets. In Sanskrit and Bengali literature the presence of rainy season is worth-mentioning. Rainy season was very favourite to Rabindranath Tagore. Nature becomes charming and in all beings joyful expression is seen. Valmiki in his *Ramayana* described rainy season attractively. In Kalidasa's writings also rainy season is notable. In this article, for the account of rainy season, most attention is given to the kishkindhya-kanda of *Ramayana* and the *Ritusamhara* of Kalidasa.

[ঋতুগাং বর্ষা দ্বিতীয়া। যদা সর্বে প্রাণিনঃ প্রচণ্ডগ্রীষ্মদাহেন সন্তপ্তাঃ সন্ ইত্যন্ততঃ পরিশ্রমন্তি, সর্বে জলাশয়াঃ জলাভাবেন শুষ্কা ভবন্তি, তদা তেষাং দুঃখদূরীকরণায় শান্তিবর্ষণায় ধরিত্রীপৃষ্ঠে বর্ষাঋতোঃ আগমনং ভবতি। সহসা গগনমণ্ডলং নীলনীলরদমালয়া আচ্ছাদিতং ভবতি। গুরুগভীরমেঘনাদেন বিদ্যুচ্ছটয়া চ তস্য আগমনবর্তাং ঘোষণতি। আগতে বর্ষাকালে জনে জনে বনে বনে চ নবজীবনসঞ্চারো ভবতি। নৃত্যন্তি মনুষ্যহৃদয়ম্। কবীনাং মনসি যথা বসন্তঃ অতীব আকর্ষণীয়ঃ বর্ষা অপি তথা। সংস্কৃতসাহিত্য্যে প্রভৃতি বাংলাসাহিত্য্যেপি বর্ষাবর্ণনা বহু দৃশ্যতে। রবীন্দ্রনাথস্য একঃ প্রিয়ঋতুঃ বর্ষা। বর্ষাসু প্রকৃতিঃ অতি রমণীয়া ভবতি। মনুষ্যহৃদয়ে প্রাণিকুলে চ নানা রূপান্তরং দৃশ্যতে। আদিকবি-বাল্মীকিঃ রামায়ণে বর্ষাং মনোহারিরূপং বর্ণিতম্। কালিদাসকাব্যেপি বর্ষাং চিত্তহারিরূপম্ অস্তি। মূলতঃ রামায়ণস্য কিল্কিল্যাকাণ্ডে কালিদাসস্য ঋতুসংহারকাব্যে, মেঘদূতকাব্যে, রঘুবংশকাব্যে চ দৃষ্টং বর্ষাবর্ণনম্ অস্মিন্ প্রবন্ধে আলোচিতব্যম্।]

বৈদিকসাহিত্য্যস্য প্রথমোন্মেষক্ষেণে বর্ষাং বিচিত্ররূপেণ পরিচয়ং প্রাপ্তমঃ বয়ম্। ঋতুদে পৃথিবীসূক্তে অস্তি – ‘অয়ি গমনশীলে পৃথ্বী। ত্বং শব্দায়মান- মেঘং প্রক্ষিপ্য গচ্ছসি – ‘ বলিখা পর্বতানাং খিদ্ং বিভর্ষি পৃথিবী’। মেঘাৎ বিদ্যুৎ নির্গচ্ছতি, দ্যুলোকাৎ বৃষ্টিপতিতি – ‘ যন্তে অঙ্গস্য বিদ্যুতো দিবো বর্ষন্তি বৃষ্টিঃ (ঋক ৫/৬/৮৫-৮৬)। অনেন সহ মঙ্গলস্য নিত্যসঙ্গস্য উল্লেখং ন বিস্মৃতম্ বৈদিকঋষিণা। বরুণো বিশ্বরাজঃ ত্রিভুবনস্য হিতায় মেঘান্ বিভজ্য/ বিদীর্ণং কৃত্বা – ‘ ব্ল্যনন্তি ভূম্’ ভূমিং সিজবান্। অথর্ববেদস্য চতুর্থকাণ্ডস্য তৃতীয়ে অনুবাকে বর্ষাং বর্ণনম্ অতীব সুন্দরম্ –

সং বেহুবন্ত সুদানব উৎসা অজগরা উত।

মরুদ্ভিঃ প্রচ্যুতা মেঘা বর্ষন্ত পৃথিবীমনু ॥ অথর্ববেদ, ৪/৩/৫/৭

[শ্রীবিজ্ঞানবিহারী গোস্বাম্য সম্পাদিতম্ অনূদিতঞ্চ, অথর্ববেদ, ১৯৯২: ১০৩]

অথর্ববেদে বারংবারম্ উল্লিখিতাঃ – ‘মরুদ্ভিঃ প্রচ্যুতা মেঘাঃ’। অপিচ বহুশঃ উল্লিখিতা – ‘ উৎসা অজগরা উত’। বায়ুপ্রবাহিতাঃ মেঘবর্ষণম্, বর্ষাং বারিপ্রবাহস্য অজগররূপম্, তেন সহ সলিলসিক্তং সঘনহরিদ্রারূপং চ বৈদিকঋষীন্ বারংবারং মুগ্ধান্

কৃতবন্তঃ। নির্জীবস্য জগতঃ হৃদয়ে জীবনং জাগরিতম্ অস্তি। ভূতলশায়ী মৃতপ্রায়ঃ দর্দুরঃ তারস্বরেণ প্রাণান্ আহ্বয়তি। ঋষিঃ কবিঃ এবং মধুরং পরিবেশং দৃষ্ট্বা কথয়তি, বদ অধিকং বদ –

উপ প্রবদ মণ্ডুকি বর্ষমা বদ তাদুরি।

মধ্যে হৃদস্য প্লবস্য বিগৃহ্য চতুরঃ পদঃ ॥ অথর্ববেদ, ৪/৩/৫/১৪

[শ্রীবিজনবিহারী গোস্বাম্য সম্পাদিতম্ অনূদিতঞ্চ, অথর্ববেদ, ১৯৯২: ১০৩]

অস্মাভিঃ জ্ঞাতং পিতৃসত্যপালনায় রামচন্দ্রঃ সীতালক্ষণাভ্যাং সহ বনং জগাম। বনবাসকালে লক্ষ্মায়াঃ রাক্ষসাধিপতি-রাবণেন সীতা অপহৃতবতী। ততঃ সীতান্বেষণায় নানাস্থানং পরিভ্রমন্ দুঃখার্থঃ রামঃ কিক্কিচ্যাং গতবান্। তদা বর্ষাকালঃ। কবিকুলগুরুঃ বাল্মীকিঃ রামমুখেন বর্ষাঋত্বোঃ অনবদ্যং বিবৃতবান্। রামচন্দ্রঃ মাল্যবানপর্বতং সঙ্গম্য তস্যৈব পৃষ্ঠদেশে নিবসন্ বর্ষাগমনং দৃষ্ট্বা লক্ষণং দর্শয়িত্বা তৎকালং বিবৃতবান্। অনুজলক্ষণম্ উক্তবান্ সঃ ‘পশ্য, লক্ষণ! বর্ষা আগতাঃ। অয়ম্ ঈদৃশঃ সঃ সময়ঃ সমুপস্থিতঃ যদা জলাগমঃ ভবিষ্যতি। গিরিসন্নিভৈঃ মেঘৈঃ আবৃতম্ অম্বরম্।’

অয়ং স কালঃ সম্প্রাপ্তঃ সময়েচ্ছদ্য জলাগমঃ।

সম্পশ্য ত্বং নভো মেঘৈঃ সংবৃতং গিরিসন্নিভৈঃ ॥ কিক্কিচ্যা, ২৮/২

[ধ্যানেশনারায়ণ চক্রবর্তিনা সম্পাদিতম্ অনূদিতঞ্চ, মহর্ষি বাল্মীকিকৃত রামায়ণম্, প্রথম খণ্ড ১৯৯৬: ৭৪৫]

আদিকবিঃ বাল্মীকিঃ লোকোত্তরয়া কবিপ্রতিভয়া সৌরমণ্ডলং দ্যুলোকং চ জগৎকল্যাণকর্মণি নিরত-দিবামিথুনরূপেণ পশ্যতি স্ম। তত্র কবেঃ মনসি আকাশঃ নারী ইব বর্ততে। ভাস্করকিরণেন দ্যুলোকো নবমাসান্ ব্যাপ্য সমুদ্রজলসমূহং নিজগর্ভে ধারয়তি। বাল্মীকিনা ইখম্ অবিগীতচরিতম্ বর্ষাবর্ণনৈনুপুণ্যম্ – অহো! কা মধুরা কবিকল্পনা উপমাশক্তিচ।

নবমাসধৃতং গর্ভং ভাস্করস্য গভস্তিভিঃ।

পীত্বা রসং সমুদ্রাণাং দ্যৌঃ প্রসূতে রসায়নম্ ॥ কিক্কিচ্যা, ২৮/৩

[তদেব: ৭৪৫]

নবমাসব্যাপিনা তপসা নীরসয়াঃ পৃথিব্যা বক্ষসি সঃ নবজীবনস্য সঞ্চরণং সাধয়তি। তদর্থং স সবিতৃদেবস্য সৌজ্যেন প্রাপ্তং দিব্যস্য উপাদানস্য অনবদ্যেন অবদানেন উপচিতম্ একম্ অলৌকিকং রসায়নং নির্মাতি। অনেন রসায়নে স পৃথিবীম্ অশেষতয়া অভিযিঞ্চন্ নবজীবনসঞ্চরণস্য সমুদ্রাং সম্ভাবনাং সম্প্রসারয়তি। উর্ধ্বলোকস্য অমৃতময়েন উপাদানেন উপচিহ্ন্য তাং পূতাং ভাবধারাম্ অনেন রসায়নে রসয়ন্ দ্যুলোকঃ পরিবিশতি। তেন চ দিব্যচেতনায়া আবির্ভাবো ভবতি ভুবনে। দ্যুলোকঃ নিজসত্তাং নিঃশেষেণ নিষ্কাশ্য দদতি পৃথিব্যে। দ্যুলোকস্য দিব্যেন অনেন অবদানেন পরিপূর্ণা পৃথিবী কৃতার্থা আনন্দিতা চ ভবতি। রূপৈঃ-রসৈঃ-বর্ণৈঃ-গন্ধৈঃ- সৌন্দর্যৈঃ সমৃদ্ধিভিঃ, কর্মাদ্যোগৈঃ, নবাভিঃ সৃষ্টিভিঃ, বিচিত্রৈঃ লীলাবিলাসৈঃ বিপুলীভবতি পৃথিব্যাং তদ্ অবদানম্।

অস্মিন্ কালে নিসর্গেণ রম্যময়ঃ সৌরভময়ঃ ভবতি পর্বতঃ। পর্বতশরীরে কুটজ-অর্জুনবৃক্ষেষু পুষ্পাণি প্রস্ফুটানি। তে যথা মেঘসোপানপঙ্কতিভিঃ অম্বরমারুহ্য সূর্যদেবং পুষ্পমালাভিঃ অলঙ্কর্যতি। এবমুক্তম্ আদিকবিনা বাল্মীকিনা –

শাক্যমম্বরমারুহ্য মেঘসোপানপঙ্কতিভিঃ।

কুটজার্জুনমালাভিরলঙ্কর্তুং দিবাকরঃ ॥ কিক্কিচ্যা, ২৮/৪

[তদেব: ৭৪৫]

সন্ধ্যাকালে রক্তিমবর্ণেন রঞ্জিতং গগনমণ্ডলম্। তস্য অন্তরালে জলস্ফিঞ্চং জলদং প্রকাশয়তে। মন্দং মন্দং বহতি স্ফিঞ্চঃ সমীরঃ। ইয়ং মন্দমারুতিঃ গগননার্থাঃ নিশ্বাসঃ ইব প্রকাশয়তে। রক্তচন্দনরঞ্জিতমিব সন্ধ্যারক্তিমা। সন্ধ্যায়াঃ মেঘমেদুরমম্বরম্ কামাতুরা কামিনীভিঃ ভাতি। বাল্মীকিনা বিভাসিতম্ –

মন্দমারুতিনিঃশ্বাসং সন্ধ্যাচন্দনরঞ্জিতম্।

আপাণ্ডুলদং ভাতি কামাতুরমিবাম্বরম্ ॥ কিক্কিচ্যা, ২৮/৬

[তদেব: ৭৪৫]

অস্মিন্ কালে ধারাসারৈঃ মৃত্তিকা স্লাতি, ফালয়তি। ধূলিকণা দূরীভূতা। মার্গেষু রজাংসি প্রশান্তানি দৃশ্যন্তে, শীতলবায়ুঃ প্রবহতি, যানানি মার্গেষু ন চলন্তি। অতিবর্ষকারণেন বসুধাধিপানাং যুদ্ধযাত্রাঃ স্থগিতাঃ ভবন্তি। প্রবাসিনঃ জনাঃ স্বদেশান্ যান্তি।

রজঃ প্রশান্তং সহিমেচ্ছদ্য বায়ুর্নিদাঘদোষপ্রসরাঃ প্রশান্তাঃ।

স্থিতা হি যাত্রা বসুধাধিপানাং প্রবাসিনো যান্তি নরাঃ স্বদেশান্ ॥ কিক্কিচ্যা, ২৮/১৫

[তদেব: ৭৪৬]

মহাকবেঃ সত্যদৃষ্টেঃ পুরতঃ পৃথিব্যা বক্ষসি বর্ষাকালীনং জলধারাবর্ষণম্ ইদম্ অমৃতধারয়া অশেষায়া অভিষেকরূপেণ অনুভূতম্। অস্মিন্ ঋতৌ কৃচিৎ অসংখ্যামৃদৈঃ পরিব্যাপ্তঃ নভঃ অস্পষ্টতঃ, কৃচিচ্চ বদলরাহিতেন স্পষ্টতঃ পরিদৃশ্যতে, এবঞ্চ কৃচিৎ পর্বতসন্নিরুদ্ধং প্রশান্তসমুদ্রস্য রূপমিব সুশোভতে। সর্জকদম্বপুষ্পানাং সুরভিপরিব্যাপ্তপর্বতং ধাতুতাম্রং জলং

পর্বতীয়াঃ নদ্যঃ তীব্রবেগেন প্রবহন্তি । শুক্রপ্রভাময়েন নবশদ্বলেন পৃথিবী সমস্তাদ্ ব্যাঙা । হরিদ্বর্ণস্য ব্যাপকে অস্মিন্ বিস্তারে অনুপ্রবিষ্টং জাতং লাক্ষালোহিতবর্ণস্য ইন্দ্রগোপতৃণস্য বিক্ষিপ্তং মিশ্রণম্ । তেন চ মিশ্রণেন ধরণী ইয়ং কাচন রমণীয়দর্শনা রমণী ইতি মন্যতে-যা লাক্ষারঞ্জিতেন হরিদবর্ণেন কন্দলেন সমাবৃতশরীরা বিরাজতে ।

বালেন্দ্রগোপান্তরচিহ্নিতেন বিভাতি ভূমিনবশদ্বলেন ।

গাত্রানুপুঞ্জনৈশ্চক্রেভেণ নারীব লাক্ষাঙ্কিতকন্দলেন ॥ কিঙ্কিঙ্ক্যা, ২৮/২৪

[তদেব: ৭৪৭]

পৃথিব্যা রিক্ততা দীনতা শূন্যতা অপগতা । উচ্ছ্বসিতায়াঃ পূর্ণতায়া উপহারেণ সা আপ্যায়িতা । সা অস্মিন্ কালে আহ্লাদিতা, শান্তা, শ্লিষ্টা, স্থিরা, প্রসন্না প্রিয়দর্শনা প্রীতিপুলকিতা চ পরিলক্ষ্যতে । ইয়ং পরিপূর্ণতা সমানয়তি কাংচিৎ আত্মবিস্মৃতম্ আনন্দময়ম্ আবেশম্ । সর্বং দিবসং যাবৎ নীরঞ্জঃ অজশ্ৰুঃ ধারাপাতো জাতঃ । বিপুলস্য তস্য ধারাপতস্য অবসানে বনান্তস্য নিভতে শ্রান্ত সায়াহ্ন আগতঃ । তৎকালে বনান্তরালে আনন্দোন্মত্তা ময়ূরশ্রেণী নৃত্যোৎসবেন নন্দন্তি । বর্ণাঢ্যো বিচিত্রচিত্রময়ঃ তেষাং পুচ্ছবিস্তারঃ অনুপমাম্ অবর্ণনীয়ং সুষমাং বিস্তারয়তি ।

পৃথিব্যাঃ সর্বঙ্গীণায়াম্ অস্যাম্ উৎসবসজ্জায়াম্ বলাকাশ্রেণী মেঘমেদুরে রুচিরে অম্বরে বিলম্বিতাং বিপুলাং বরপুঞ্জীকমালাং বিরচয়তি । স্বভাবসঙ্গতং সঙ্গীতস্য আয়োজনং মধুরতরং করোতি বর্ষণস্য বিলম্বিতম্ উৎসবমনোহরম্ অবকাশম্ । ঘটপদশ্রেণী তত্র তত্ত্বীবাদ্যস্য বাদনে ব্যাপ্তা বিদ্যতে ।

মুহূর্ভুঃ মেঘনাদেন মৃদঙ্গবাদনং সাধিতং ভবতি । ফুল্লন্তি বিবিধানি কুসুমনি । কদম্ব-সর্জার্জুন-কন্দল-কেতকী প্রভৃতীনাং কুসুমানাং মনোমাদনেন গন্ধেন মধুনা চ মত্তং ভ্রমরকুলম্ অখিলং চ অপরং প্রাণিকুলম্ ।

মেঘস্য গর্জনং, গজস্য বৃহিতম্, ময়ূরস্য কেকারবঃ অরণ্যনির্বরস্য গম্ভীরং বাৎকৃতম্ বিপুলস্য বনস্য নিস্তব্ধাং নিরাকুর্বন্তি । বিপুলেন মেঘেন ঘনায়মানে অন্ধকারে অস্পষ্টদৃশ্যা দিশো ভাস্তি । সূর্যচন্দ্রতারকাদয়ো মেঘপিহিতা অদৃশ্যতাং গতঃ । বিপুলং বিলসন্তং নীরঞ্জং তম্ অন্ধকারং খণ্ডিতং কতুং বিদ্যুতাং সপ্রতিভং চঞ্চলং স্কুরণং শিহরণং সঞ্চরণয়তি অন্তরা অন্তরা । গগনে বিদ্যুতাং মানবানাং গ্লানিমলিনং মানসম্ অপি উদ্ভাসয়তি আনন্দশিহরণেন ।

পূর্ববেগেন নদ্যঃ প্রবহন্তি সাগরসমীপম্, প্রেঙ্গা মেলিতুমিচ্ছন্তি জলধরেণ সহ নদ্যঃ । চক্রবাকাঃ চরন্তি নদীবক্ষেষু । শীর্ণা তটভূমিঃ নবজলেন প্লাবতি । যৌবনোদ্ধতাঃ নার্য ইব নদ্যঃ নববারিপর্যাঃ ভবন্তি । সজলঃ জলদ নীলমেঘেন সহ যুক্ত সন্ নীলা প্রতিভাস্তি । দাবাগ্নিদন্ধাঃ শৈলেষু আবৃতাঃ মেঘাঃ শৈলা ইব প্রতিভাস্তি ।

নদ্যঃ সমুদ্রাহিতচক্রবাকাস্তটানি শীর্ণান্যপবাহয়িত্বা ।

দৃষ্টা নবপ্রাবৃতপূর্ণভোগাদৃতাং সভর্তারমুপোপযাতি ॥ কিঙ্কিঙ্ক্যা, ২৮/৩৯

[তদেব: ৭৪৮]

ইতং বর্ষাকালীনস্য বিচিত্রস্য চিত্রস্য, বর্ণাঢ্যস্য সৌন্দর্যস্য চ অভ্যন্তরে অবস্থিতস্য পরমসুন্দরস্য পদসংক্রমং প্রতি প্রচ্ছন্নং ইস্তিতং সূচয়তি আদিকবিঃ । পাঠকবর্গে চ সঃ তস্য ঈশ্বরস্য আনন্দময়ম্ আবির্ভাবং প্রতি প্রবণং কর্তুং বাঞ্ছতি ।

অন্তরালে অবস্থিতেন প্রবলস্য আলোকস্য দৃশ্যপটে অভিক্ষেপেণ ক্ষুদ্রাবয়বা অপি স্থিরা অপি চিত্রাবলী বিপুলাবয়বা সচলা সজীবা ইব চ সান্ধর্য বিলোক্যতে । মনোহরাভিঃ সুষমাভিঃ সুশোভিতাঃ সজীবতাম্ ইব আপাদিতাঃ চিত্রাপিতাঃ চলন্তো জীবা ইব সা চিত্রাবলী বিবিধান্ ব্যবহারান্ কুবর্তী দৃশ্যতে প্রেক্ষাগৃহে ।

তথৈব জগন্নাটকস্য নির্মাতা ভগবান্ জাগতিকস্য অবস্থানস্য পশ্চাৎপটম্ অধিষ্ঠিতি । তত্র অবস্থায় সঃ আনন্দলোকস্য অভিক্ষেপেণ স্বাত্তিকচরাং সূক্ষ্মাং স্থিতিং বিপুলস্য জগদ্ বিলাসস্য রূপেণ পরিণাময়তি । ক্ষণে ক্ষণে নবরূপতাম্ আপাদিতা রমণীয়া বর্ষাপ্রকৃতিঃ অপি তসৈব জগদীশ্বরস্য ইচ্ছানুসারম্ অনুরঞ্জনম্ অবাপ্নোতি । বর্ষাপ্রকৃতেঃ তাং তাং সুষমাং পশ্যন্তঃ অন্তর্দৃষ্টিযুতাঃ ভগবতাঃ সুতাঃ বহুনাং মধ্যে প্রচ্ছন্নস্য তসৈব একস্য পরমপুরুষস্য লীলাবিলাসম্ অনুভূয় অপারে আনন্দসাগরে নিমগ্না নন্দন্তি । আদিকবিঃ বাল্মীকিঃ অশেষাণাং সৌন্দর্যাণাং রূপকারস্য তসৈব লীলারসিকস্য পরমেশ্বরস্য অনুভবায় অন্তর্দৃষ্টিম্ উন্মীলয়তি অনুরক্তানাং ভক্তানাং । অস্মিন্ বর্ষাকালে প্রেমভাবনাসম্পন্নাঃ স্ত্রীপুরুষাঃ প্রিয়জনেন সহ মেলিতুমিচ্ছন্তি, তেষাং প্রেমভাবম্ অপি বর্ধয়ন্তি । অতএব উপর্যুক্তে শ্লোকে আদিকবিনা বর্ণিতাঃ দশাঃ বহুমনোহরাঃ বর্তন্তে । রামায়ণস্য কিঙ্কিঙ্ক্যাকাণ্ডে মেঘবিদ্যুৎ-প্রবলবৃষ্টিঃ রামং বিবিধপ্রকারেণ চিন্তয়তি, বিক্ষিপ্তং চ করোতি । মেঘস্য বক্ষসি বিদ্যুৎ রাবণস্য বক্ষসি সীতাং স্মারয়তি । নববারিপ্লুতবসুন্ধরাঃ শোকসন্তপা সীতেব বাষ্পং মুক্তবান্ । তথাপি রামচন্দ্রঃ প্রিয়য়া সহ কপিরাজং সুগ্রীবং ন বাধিতবান্ ।

কবিঃ কালিদাসোহপি প্রকৃতিপ্রেমিকঃ আসীৎ । স তস্য নানাত্রিষ্টেষু বিশেষতঃ ঋতুসংহারে, মেঘদূতে, রঘুবংশে কাব্যেষু বর্ষায়াঃ অনিন্দ্যসুন্দরং বর্ণিতবান্ । বর্ষাঋতুঃ বিরহিজনস্য মনসি কেন প্রকারেণ প্রভাববিস্তারং করোতি তস্য অসাধারণং বর্ণনাং প্রাপ্যতে রঘুবংশকাব্যে ত্রয়োদশসর্গে । রাম-রাবণয়োঃ যুদ্ধান্তে লঙ্কাতঃ অযোধ্যায়াং প্রত্যাবর্তনসময়ে দণ্ডকারণস্য

জনস্থানদর্শনে রামহৃদয়ঃ স্মৃতিভাষণে ভারাক্রান্তঃ অভবৎ । তস্য হৃদয়ম্ স্মৃতিভিঃ পরিপূর্ণম্ আসীৎ । রামচন্দ্রঃ বিরহদিনস্য ঘটনাং সীতাং এবং ক্রবন্ -

এতদ্ গিরেমাল্যবতঃ পুরস্তাদবির্ভবত্যম্বরলেখি শৃঙ্গম ।
পয়ো যত্র ঘনৈর্ময়া চ তৃদবিপ্রয়োগাশ্ৰু সমং বিসৃষ্টম্ ॥
গন্ধশ্চ ধারাহত-পল্ললানাং কাদম্বদ্বাদগত- কেসরঞ্চ ।
লুপ্তাশ্চ কেকাঃ শিখিনাং বভূবুর্ষ্মিন্নসহ্যানি বিনা তুয়া মে ॥
পর্বানুভূতং স্মরতা চ যত্র কম্পোত্তরং ভীৰু ! তবোপগৃঢ়ম্ ।
গুহা- বিসারীণ্যতিবাহিতানি ময়া কথঞ্চিদ্ ঘন-গর্জিতানি ॥
আসার-সিক্তক্ষিতি-বাস্পযোগান্নামক্ষিণোদ্ যত্র বিভিন্ন কৌশেঃ ।
বিভ্রম্যমানা নবকন্দলৈস্তে বিবাহ-ধূমারুণলোচন-শ্রীঃ ॥ রঘুবংশ, ১৩/২৬-২৯

[পণ্ডিত রাজেন্দ্রনাথ বিদ্যাভূষণেন সম্পাদিতম্ অনূদিতঞ্চ, কালিদাসের গ্রন্থাবলী, প্রথম ভাগ ১৩৭২ : ২১৫]

-অর্থাৎ, পশ্য প্রিয়ে, মাল্যবানপর্বতস্য শৃঙ্গম্, এতৎ অম্বরং ভেদিত্বা পুরস্তাৎ আবির্ভবতি । তত্র গিরিশিখরগায়েষু নবজলসমুতং মেঘং দৃষ্ট্বা, ত্বাং স্মৃতা ক্রন্দিতবান্ অহম্ । তদা নবমেঘঃ অপি নববারিচ্ছলেন মম দুঃখেন সমং বিসৃষ্টং অশ্রুপাতং কৃতবান্ ।

কালিদাসস্য মেঘদূতকাব্যে বিরহবিরোগপীড়িতো যক্ষঃ তস্য ভাৰ্য্যাসমীপে মেঘং সন্দেশবাহকরূপেণ প্রেষিতবান্ । আষাঢ়স্য প্রথমদিবসে গগনে নবমেঘং দৃষ্ট্বা যক্ষঃ পত্নীবিরহেণ কাতরোহভবৎ । যক্ষঃ মেঘম্ উক্তবান্, পয়োদ, ত্বং সন্তপ্তানাং শরণম্ অসি ।

কবি কালিদাসঃ তস্য কাহপি রসিকপ্রিয়াং সমীপম্ ঋতুসংহারকাব্যং বর্ণিতবান্ । ভুবনমণ্ডলে প্রকৃতিদেবী লীলাচ্ছলেন নানারূপেণ ক্রীড়তি, কবি মগ্নচিন্তেন তৎদৃষ্ট্বা মুগ্ধোহভবৎ । ঋতুসংহারকাব্যস্য প্রারম্ভে শেষাংশে চ কবিঃ তস্য প্রিয়াং সম্বোধনং নিবেদনং চ অকরোৎ । ইথম্ কবি অস্য কাব্যস্য অভিনবত্বং সূচয়তি । মুগ্ধা কবিপ্রিয়া জিজ্ঞাসাতুরা নয়নং মেলিত্বা কবিং পশ্যন্তী, তদা কবি আনন্দচিন্তেন ঋতুবর্ণনং কৃতবান্ । অষ্টবিংশতিসংখ্যকশ্লোকেন কবি কালিদাসঃ অপূর্বরূপেণ বর্ষাবর্ণনং কৃতবান্ । নিদাঘান্তে বর্ষাকাল আগতঃ । গগনমণ্ডলে সজলঃ জলদঃ আনন্দেন গমনাগমনং করোতি । বজ্রবিদ্যুৎশোভিতঃ ভীষণঃ সুন্দরঃ মেঘমেদুরঃ অম্বরঃ । অহো ! দর্শনীয় সঃ রুদ্ররূপঃ । রাজা ইব তস্য আগমনম্ । অশনি-শব্দমর্দলঃ, কামিজনপ্রিয়ঃ সমাগতঃ বর্ষাকালঃ ।

স-শীকরাঙ্ঘোরমন্তকুঞ্জরন্তড়িতপতাকেহুশনিশব্দমর্দলঃ ।

সমাগতো রাজবদুদ্রতদ্যুতির্ঘনাগমঃ কামিজনপ্রিয়ঃ প্রিয়ে ॥ ঋতুসংহার, ২/১

[পণ্ডিত রাজেন্দ্রনাথ বিদ্যাভূষণেন সম্পাদিতম্ অনূদিতঞ্চ, কালিদাসের গ্রন্থাবলী, প্রথম ভাগ ১৩৭২: ৪৪১]

কবি কালিদাসঃ মেঘানাং বিচিত্ররূপানাং বর্ণনে সিদ্ধহস্তঃ । কেচন মেঘাঃ নীলোৎপলবৎ নয়নমনোহরাঃ, কেচন কজ্জল ইব কৃষ্ণবর্ণ, কেচন গর্ভিনীয়াঃ প্রফুল্লিতস্তনবৎ দীপ্তাঃ । মেঘদূতকাব্যে যক্ষেন মেঘঃ পুষ্করাবর্তকঃ বংশে জাত ইতি কথিত । মেঘাঃ বিচিত্রবর্ণাঃ, তস্য রূপান্তঃ নাস্তি । ক্ষুদ্র-বৃহৎ, লঘু-গুরু, শ্বেত-কৃষ্ণ-রক্ত নানারূপেণ স রূপময় । সর্বরূপং এহীতুং শক্লোতি, অতঃ মেঘঃ কামরূপঃ ইতি উচ্যতে -

জাতং বংশে ভুবনবিদিতে পুষ্করাবর্তকানাং

জানামি ত্বাং প্রকৃতিপুরুষং কামরূপং মঘোনঃ । পূর্বমেঘ/ ৬

[পার্বতীচরণ ভট্টাচার্যেণ সম্পাদিতম্ অনূদিতঞ্চ, মহাকবি কালিদাস প্রণীতম্ মেঘদূত পরিচয়, ১৩৮৯:১৪]

বঙ্গসাহিত্যে পল্লীকবি-জসীম উদ্দীনস্য ‘নকশী কাঁথার মাঠ’ ইতি কাব্যে মেঘানাং বিচিত্ররূপানি বর্ণিতানি ।^১

অস্মিন ঋতৌ নদ্যঃ যুবতীজনরূপেণ প্রবহন্তি, তা ব্যভিচারিণ্যঃ নার্যঃ ইব সাগরে ধাবন্তি, মিলন্তি চ । জলেন পরিপূর্ণা ভবন্তি ।

নিপাতয়ন্ত্যঃ পরিতন্তটদ্রুমান্ প্রবৃদ্ধবেগৈঃ সলিলৈরনির্মলৈঃ ।

স্ত্রিয়ঃ সুদুষ্টা ইব জাতবিভ্রমাঃ প্রয়াস্তি নদ্যন্তরিতং পয়োনিধিম্ ॥ ঋতুসংহার, ২/৭

[তদেব: ৪৪২]

মেঘাঃ গর্জন্তি বর্ষন্তি চ । মদমত্তগজাঃ নাদং কুর্বন্তি । ময়ূরাঃ আনন্দেন নৃত্যন্তি, মণ্ডুকা অপি নন্দন্তি । কদম্ব-নবকেশর-কেতকী মালতী নানা পুষ্পানি প্রস্ফুটন্তি । মেঘধ্বনিময়ী অক্সতামসী নিশিথে অপি তড়িত-প্রভা-দর্শিতমার্গে অভিসারিকাঃ প্রিয়াভিসারে চলন্তি অভিসারকুঞ্জে । কালিদাসঃ তস্য ঋতুসংহারকাব্যে বর্ষণমুখরজন্যম্ অভিসারবিষয়ে চিত্রম্ চিত্রিতবান্ ।

অভীক্ষণমুচ্ছেদনতা পয়োমুচা ঘনান্ধকারীকৃতশব্দবরীষপি ।

তড়িৎপ্রভা -দর্শিত-মার্গ-ভূময়ঃ প্রয়াস্তি রাগাদভিসারিকাঃ স্ত্রিয়ঃ ॥ ঋতুসংহার, ২/১০

[তদেব: ৪৪২]

পরস্পরস্নেহস্য পরিণামঃ সংযোগঃ। বৈষ্ণবধর্মে তু মিলনার্থম্ অভিসারঃ শ্রেষ্ঠঃ। যতঃ অভিসারং বিনা সংযোগস্য পূর্ণং ন আগচ্ছতি। অভিসারঃ মিলনং তুরান্বিতং কৰোতি।

জলভারানতাঃ নবীনমেঘাঃ তড়িদ্ভিতাম্ ইন্দ্রধনুং চ অলঙ্করোতি। বারাসনাঃ অপি অস্মিন্ ক্ষণে কাঞ্চীমণিকুণ্ডলোজ্জ্বলাঃ ভবন্তি। বর্ষাঃ মিলনস্য ঋতুঃ। অস্মিন্ কালে পথিকবধু প্রিয়বিরহেণ আকুলা ভবতি। প্রিয়জনান্ স্মৃতা মেলিতুমিচ্ছন্তি, প্রিয়ার্থং বিলপন্তি, দীর্ঘনিঃশ্বাসং নিশ্বসন্তি। মহাকবি কালিদাসস্য মনসি ইদং বর্ততে যৎ অশনি-শব্দ-মর্দলাঃ তড়িদগুণং সুরেন্দ্রচাপং দধতঃ বলাহকাঃ চ সূতীক্ষ্ণ-ধারা-পতনোজ্জ-সায়কৈঃ প্রবাসিনাং চেতঃ প্রসভং তুদন্তি। কবি বিরহবিধুরাণাং পথিকবধুজনানাং দুঃখম্ অনুভবম্ অকরোৎ। প্রিয়াবিহীনাঃ প্রবাসিনঃ নিরাশা সন্ মাল্যলঙ্কারং পরিত্যজন্তি। বিরহীজনাঃ রুদন্তি।

তড়িদ্ভিতা-শক্রধনু-কিৰ্ভুষিতাঃ পয়োধরাস্তোয়ভরাবলাস্বনঃ।

প্রিয়শ্চ কাঞ্চীমণিকুণ্ডলোজ্জ্বলা হরন্তি চেতো যুগপৎ প্রবাসিনাম্ ॥ ঋতুসংহার, ২/১৯

[তদেব: 888]

কুচিং কুবলয়দলনীলাঃ উন্নতাঃ মৃদুপবনবিধূতাঃ মেঘাঃ নানাপ্রকারেণ গগনমণ্ডলে ক্রীড়ন্তি। কুচিং বা সেন্দ্রচাপৈঃ পরিশোভিতেন জলদৈঃ দৃষ্টা পথিকবধুজনাঃ বিলপন্তি।

কুবলয়দলনীলৈরুন্নতৈস্তোয়-নম্রৈর্মৃদুপবনবিধুতৈর্মন্দমন্দং চলন্তিঃ।

অপহৃতমিব চেতস্তোয়দৈঃ সেন্দ্রচাপৈঃ পথিকজনবধূনাং তদ্বিযোগানকুলানাম্ ॥ ঋতুসংহার, ২/২২

[তদেব: 88৫]

বঙ্গসাহিত্যস্য কবিঃ বিদ্যাপত্যাঃ বিরহস্য চরণঃ এবং কথিতঃ অস্তি। বর্ষামুখররজন্যা বিদ্যাপত্যাঃ রাধা কৃষ্ণবিরহেন ব্যাকুলা অভবৎ। ভাদ্রমাসস্য বর্ষারাত্রৌ যদা সর্বাণি ভুবনানি অন্ধকারেণ ব্যাপ্তম্ অভবৎ, তদা অবিরলজলধারাবর্ষণং, মেঘানাং গর্জনং, দাদুরী আহ্বায়নং, অসংখ্য-বিদ্যুৎপ্রকাশৈঃ সহ গহনে অন্ধকারে বিচিত্রং বাতাবরণং নির্মাস্তি। অস্মিন্ ক্ষণে রাধা তস্যাঃ সখিঃ উক্তবতী – অয়ি সখি, মম দুঃখস্য সীমা নাস্তি। অস্মিন্ বর্ষালগ্নে মম গৃহম্ নির্জনং প্রিয়শূন্যং চ অস্তি। দশদিক্ষু ব্যাপ্তং নিরন্তরং কৃষ্ণমেঘাঃ কেবলং গর্জন্তি। তেন সহ সমগ্রা পৃথিবী কম্পিতা বর্ষাপুরিতা চ। প্রিয়বিরহেন মদনানলেন দক্ষা অহম্।^{১২} ইয়ং মানবমানসবেদনা চিরকালস্য বিরহীজনানাং ব্যাকুলচিত্তনাং চিত্রম্। ন কেবলং এতৎ শূন্যগৃহং, অপিতু সমগ্র জগৎ অস্মিন্ বিরহে শূন্যম্ অভবৎ। রবীন্দ্রনাথেন উক্তম্ যৎ বর্ষামুখরদিবসে প্রিয়জনসমীপে হৃদয়ঃ উদঘাটিয়তুং শক্যতে।^{১৩} অতঃ মেঘঃ কেবলং প্রবাসিনঃ ন আকুলং কৰোতি, সুখিজনাপি মেঘং দৃষ্টা চঞ্চলঃ ভবতি। মেঘদর্শনে সতি সুখিনোহপি প্রিয়াদিজনসঙ্গতস্যাপি চেতশ্চিন্তমন্যথাভূতা বৃত্তিব্যাপারো যস্য তদন্যথাবৃন্তি ভবতি। মেঘদূতকাব্যে এবম্ অস্তি –

মেঘালোকে ভবতি সুখিনেহ প্যন্যথাবৃন্তি চেতঃ

কণ্ঠাশ্লেষপ্রণয়িনি জনে কিং পুনর্দূরসংস্থে ॥ পূর্বমেঘ, ৩

[পার্বতীচরণ ভট্টাচার্যেণ সম্পাদিতম্ অনূদিতঞ্চ, মহাকবি কালিদাস প্রণীতম্ মেঘদূত পরিচয়, ১৩৮৯:৭]

বাল্মীকিঃ আদিকবিঃ। কালিদাসোহপি সংস্কৃতসাহিত্যস্য মহাকবিঃ। আদিকবিনা বাল্মীকিনা কালিদাসচিহ্নরঞ্জিতরাসীৎ। বস্তুতঃ রামায়ণস্য কিস্কিন্দ্যাকাণ্ডস্য অষ্টবিংশতিসর্গস্য রামচন্দ্রস্য বর্ষাবর্ণনেন পূর্বমেঘস্য নানাসাদৃশ্যং দৃশ্যন্তে। অশ্রু-জম্বু-কদম্বঃ, ময়ূরঃ, গর্ভাধানহুষ্ঠাঃ বলাকাঃ, বিষ্ণুনিদ্রা, শস্যপূর্ণা বসুন্ধরা, পথিকবনিতা, গজাঃ, নদাঃ, পর্বতাঃ সর্বং বাল্মীকিনা ব্যবহৃত। ন কেবলং মেঘদূতকাব্যে, ঋতুসংহারে, রঘুবংশে কাবেছপি কালিদাসস্য বর্ষাবর্ণনৈপুণ্যম্ রামায়ণেন প্রভাবিতম্। রঘুবংশে (১৩:২৬-৩৩) অস্তি, যত্র পুষ্পকরথে সীতা সহ প্রত্যাগমনমার্গে রামঃ মাল্যবানপর্বতস্য সমীপং গতা তস্য বিরহকালস্য মর্মবেদনাং স্মৃতবান্। এতেষু অষ্টেষু শ্লোকেষু বয়ং মেঘদূতং নানা সাদৃশ্যং প্রাপ্তমঃ। উভয়স্থলে স্মৃতিভারেণ রঞ্জিতঃ বর্ণিতঃ, বিরহবেদনয়াঃ আর্দ্র চ। পার্থক্যম্ অস্তি যৎ রামঃ পুনর্মিলনান্তরং স্বপ্রিয়ং সর্বং কথয়তি। মেঘস্য যক্ষস্য বচনস্য প্রেরণা চ পুনর্মিলনস্য আশা এব। কালিদাসস্য যক্ষঃ প্রকৃতিরমণলীলাং যৎ পশ্যতি / দৃষ্টম্ যস্মাৎ স্বয়ং সাম্প্রতং বিবর্জিতম্। কিন্তু রামায়ণস্য রামচরিত্রে সমগ্রো রামায়ণে চ এষা কাল্পনিকতা একমেব মুহূর্তং ব্যাপ্নোতি, ‘মেঘদূতে’ চ এষা সর্বত্র। তত্রৈব চ কালিদাসস্য মৌলিকতা সার্থকতা চ নিহিতম্।

তথ্যপঞ্জি

১. কালো মেঘা নামো নামো, ফুল-তোলা মেঘ নামো,
ধূলট মেঘা, তুলট মেঘা, তোমরা সবে ঘামো !
কানা মেঘা, টলমল বারো মেঘার ভাই,
আরও ফুটিক ডলক দিলে চিনার ভাত খাই !
কাজল মেঘা নামো নামো চোখের কাজল দিয়া,
তোমার ভালে টিপ আঁকিব মোদের হলে বিয়া !
আড়িয়া মেঘা, হাড়িয়া মেঘা, কুড়িয়া মেঘার নাতি,
নাকের নোলক বেচিয়া দিব তোমার মাথার ছাতি।
কৌটা ভরা সিঁদুর দিব, সিঁদুর মেঘের গায়,

আজকে যেন দেয়ার ডাকে মাঠ ভূবিয়া যায়।

[জসীম উদ্দীন, নক্সী কাঁথার মাঠ, পলাশ প্রকাশনী, ঢাকা পৃ.২০-২১]

২. এ সখী হামারি দুখের নাহি ওর।

এ ভরা বাদর মাহ ভাদর

শূন মন্দির মোর ॥

বাঁম্পি ঘন গর জন্তি সান্ততি

ভুবন ভরি বরিখণ্ডিয়া।

কান্ত পাছন কাম দারুন

সঘণে খর শর হস্তিয়া ॥

কুলিশ শত শত পাত-মোদিত

ময়ুর নাচত মাতিয়া।

মত্ত দাদুরী ডাকে ডাহকী

ফাটি যাওত ছাতিয়া ॥

তিমিরদিগ ভরি ঘোর যামিনী

অখির বিজুরিক পাতিয়া।

বিদ্যাপতি কহ কৈছে গোঙায়বি

হরি বিনে দিন রাতিয়া।

[শামসুল আলম সাঈদ (সম্পাদিত), মধ্যযুগের গীতিকাব্য পদাবলী, পৃ. ২২৬]

৩. এমন দিনে তারে বলা যায়

এমন ঘনঘোর বরিষায়।

এমন দিনে মন খোলা যায়—

এমন মেঘশ্বরে বাদল বরোবরে

তপনহীন ঘন তমসায় ॥

সে কথা শুনিবে না কেহ আর,

নিভৃত নির্জন চারি ধার।

দুজনে মুখোমুখি গভীর দুখে দুখি,

আকাশে জল বারে অনিবার —

জগতে কেহ যেন নাহি আর ॥

সমাজ সংসার মিছে সব,

মিছে এ জীবনের কলরব।

কেবল আঁখি দিয়ে আঁখির সুধা পিয়ে

হৃদয় দিয়ে হৃদি অনুভব—

আঁধারে মিশে গেছে আর সব ॥

তাহাতে এ জগতে ক্ষতি কার

নামাতে পারি যদি মনোভার।

শ্রাবণবরিষণে একদা গৃহকোণে

দু'কথা বলি যদি কাছে তার

তাহাতে আসে যাবে কিবা কার ॥

ব্যাকুল বেগে আজি বহে বায়'

বিজুলি থেকে থেকে চমকায়।

যে কথা এ জীবনে রহিয়া গেল মনে

সে কথা আজি যেন বলা যায়—

এমন ঘনঘোর বরিষায় ॥

[রবীন্দ্রনাথ ঠাকুর, গীতবিতান, নওরোজ সাহিত্য সংসদ, পৃ. ২০৩-২০৪]

গ্রন্থপঞ্জি

আচার্য ধ্যানেশনারায়ণ চক্রবর্তিনা সম্পাদিতম্ অনূদিতঞ্চ, (১৯৯৬)। মহর্ষি বাল্মীকিকৃত রামায়ণম্, প্রথম খণ্ডম্, নিউলাইট, ১০/২ বি রমানাথ মঞ্জুদার স্ট্রিট, কলকাতা-৭০০০০৯

পণ্ডিত রাজেন্দ্রনাথ বিদ্যাভূষণেন সম্পাদিতম্ অনূদিতঞ্চ, (১৩৭২)। কালিদাসের গ্রন্থাবলী, প্রথম ভাগ, বসুমতী সাহিত্য মন্দির, ১৬৬ বিপিনবিহারী গান্ধুলী স্ট্রিট, কলিকাতা-১২

ড. কানাইলাল রায়ের সম্পাদিতম্, অনূদিতঞ্চ, (২০০৯)। মহাকবি কালিদাস প্রণীত মেঘদূতম্, সাহিত্যবিলাস, ঢাকা। পার্বতীচরণ ভট্টাচার্যেণ সম্পাদিতম্ অনূদিতঞ্চ, (১৩৮৯)। মহাকবি কালিদাস প্রণীতম্ মেঘদূত পরিচয়, সংস্কৃত পুস্তক ভাণ্ডার, ৩৮, বিধান সরণী, কলিকাতা-৬

শ্রীবিজয়বিহারী গোস্বাম্য সম্পাদিতম্ অনূদিতঞ্চ, (১৯৯২)। অথর্ববেদ, হরফ প্রকাশনী, এ-১২৬ কলেজ স্ট্রিট মার্কেট, কলিকাতা-৭০০০০৭

শ্রীমদ গুরুনাথ বিদ্যানিধি ভট্টাচার্যেণ সম্পাদিতম্ অনূদিতঞ্চ, (১৩৮৩)। মহাকবি কালিদাস প্রণীতম্ রঘুবংশম্, আদি মুদ্রানি, ৭১, কৈলাস বোস স্ট্রিট, কলকাতা-৬

ভট্টিকাব্যে প্রকৃতিচিত্রণ এবং মানবজীবনে তার প্রতিফলন
[The Portrayal of Nature in Bhattikavya and Its Impact on Human Life]

Tanzila Akter Eva

Lecturer, Department of Sanskrit, University of Dhaka, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts

Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/56.-Tanzila-Akter-Eva.pdf>

Received : 26 February 2025

Received in revised: 20 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Portrayal, Nature, Bhattikavya, Impact, Human Life.

ABSTRACT

Nature is an important part in Sanskrit literature. It is very much seen from the Veda to classical period. In creating their literary works the Sanskrit writers have used nature greatly and profoundly. In Bhattikavyam also the poet Bhatti or Bhartrihari has used nature in various ways. The diversity of nature has come out as gentle and dreadful appearance in his Kavya. And relevantly the impact of nature is shown on human life. Bhattikavyam is actually created based on the Ramayana-story. The poet has shown his powerful imagination in narrating the most popular and wellknown story of the Ramayana where nature has a big role to attract the narration and its impact on human life. In this article the portrayal of nature in Bhattikavyam and its impact on human life will be discussed thoroughly and vividly.

ভট্টহরি বিরচিত বাইশ সর্গে বিভাজিত ভট্টিকাব্যের বিষয়বস্তু বাল্মীকিপ্রণীত রামায়ণ থেকে গৃহীত। রামায়ণ সাত কাণ্ডে বিভক্ত মহাকাব্য। রামের জীবনী তার মূল উপজীব্য। আদিকাণ্ডে নারদ-বাল্মীকি সংবাদ দিয়ে যে মহাকাব্যের শুরু তা শেষ হয়েছে উত্তরকাণ্ডের রামায়ণমাহাত্ম্য বর্ণনার মধ্য দিয়ে। অন্যদিকে রামায়ণের আদিকাণ্ডে রামচন্দ্রের পিতার বর্ণনা থেকে শুরু করে যুদ্ধকাণ্ডের শেষাংশ পর্যন্ত কাহিনি থেকে ভট্টিকাব্যের বিষয়বস্তু গৃহীত। রাম কর্তৃক রাবণকে বধই এর মূল উপজীব্য। এজন্য এর আর এক নাম রাবণবধ। রামের জন্ম থেকে এ মহাকাব্যের শুরু। রাম কর্তৃক মারীচ বধ, রাম-সীতার প্রণয়, বনবাসের সময় রাবণকর্তৃক সীতা-হরণ, হনুমান-সুগ্রীবের সহায়তায় সীতা-উদ্ধার ও রাবণকে হত্যা করে বিভীষণকে রাজ্যে প্রতিষ্ঠা করা এবং সীতাকে নিয়ে অযোধ্যায় এসে রামের অশ্বমেধ যজ্ঞের আয়োজন প্রভৃতি রামায়ণের প্রায় সব ঘটনার বর্ণনা এসেছে এ মহাকাব্যে। আর এই বর্ণনার মধ্যেই প্রকৃতির ঋতুবৈচিত্র্য, বিভিন্ন পর্বতের প্রকৃতির শান্ত ও রুদ্ররূপের বর্ণনা করেছেন কবি।

ভট্টহরি মূলত কাব্যপাঠের মধ্য দিয়ে ব্যাকরণ শিক্ষার উদ্দেশ্য নিয়ে ভট্টিকাব্য রচনা করলেও এতে সজীবতার স্পর্শের অভাব নেই। এই কাব্যের বিভিন্ন সর্গে তিনি পরিবেশ-প্রকৃতির যে মনোমুগ্ধকর বর্ণনা দিয়েছেন তা পাঠকের হৃদয়গ্রাহী। তাঁর শব্দচয়ন, অলংকার, ছন্দ প্রয়োগের শৈল্পিক পরিবেশনে পরিবেশ-প্রকৃতির যে চিত্র ফুটে উঠেছে তাতে যেকোনো কাব্যরসিক সংবেদী জনের কাছে এ কাব্য নীরস কাব্য মনে হবে না। এ কাব্যে তিনি প্রকৃতি ও পরিবেশের যেমন শান্তরূপ তুলে ধরেছেন ঠিক তেমনি এর রুদ্ররূপও উন্মোচিত করেছেন।

কবি ভট্টিকাব্যে ঋতু-বৈচিত্র্যে পরিবেশের রূপসজ্জার যে পরিবর্তন তা অত্যন্ত নিখুঁতভাবে তুলে ধরেছেন। বর্ষা ঋতুতে মেঘের এবং জল বর্ষণের বর্ণনা দিতে গিয়ে তিনি বলেছেন—

তর্পণং প্রজনিষ্কুনাং শস্যানামমলং পয়ঃ।

রোচিষঃবঃ সবিষ্কৃজা মুমুচুর্ভিন্ণবদঘনাঃ ॥

নিরাকরিষঃবো ভানুং দিবং বর্তিষঃবেহতিতঃ।

অলঙ্করিষঃবো ভাস্তুরিডুতুস্তচরিষঃবঃ ॥

ভট্টিকাব্যম্, ৭/২-৩

— দীপ্ত মেঘমালা বজ্রের ধ্বনিতে ভরা সেই মেঘমালা ছিন্ন ভিন্ন হয়েই যেন উৎপন্ন শস্যের পক্ষে তৃপ্তিকর নির্মল জল বর্ষণ করতে লাগল; ঐ মেঘজাল সূর্যকে ঢেকে ফেলল, আকাশের সর্বদিক ব্যাপ্ত করে বিদ্যুৎ মালায় বেষ্টিত হয়ে শোভা পেতে লাগল।

বর্ষা ঋতু প্রকৃতিতে আসে আলাদা সৌন্দর্য নিয়ে। গ্রীষ্মের শুষ্কতা-রুক্ষতাকে প্রকৃতি থেকে সরিয়ে দেয়। প্রকৃতি হয় সুন্দর নির্মল। ফসল, গাছপালা নতুন জলে অবগাহন করে নিজেদের সুন্দর করে তোলে।

বর্ষাকে বলা হয় বিরহের ঋতু। প্রেমিক-প্রেমিকা এসময় একে অন্যের সঙ্গ কামনা করে। কাছে না থাকলে বিরহকাতর হয়ে পড়ে। এ অবস্থা আমরা দেখতে পাই রামচন্দ্রের ক্ষেত্রে। সীতা কাছে নেই। তাই তার জন্য তিনি দুঃখকাতর, উন্মত্তপ্রায়। কবির ভাষায়—

তান্ বিলোক্যাসহিষ্ণুঃ সন্ বিললাপোন্মাদিষ্ণুবৎ।
বসন্ মাল্যবতি গ্লান্ন রামো জিষ্ণুরধুষ্ণুবৎ।
ভট্টিকাব্যম্, ৭/৪

— রাম মাল্যবান্ পর্বত থেকে ঐ মেঘ অবলোকন করে জয়শীল হয়েও অস্থির ব্যক্তির ন্যায় অসহিষ্ণু এবং গ্লান্নিযুক্ত হয়ে উন্মাদের ন্যায় বিলাপ করতে লাগলেন।

এখানে রামচন্দ্রের যে বিরহদশা আমরা দেখতে পাই তা প্রত্যেক প্রেমিক পুরুষের বিরহদশার প্রতিনিধিত্ব করে।

এ সময় বহমান শ্লিষ্ণু ও শীতল বাতাসে পাওয়া যায় কদমফুলের সুঘ্রাণ; যা সবাইকে বিমোহিত করে। চাতকেরা জলের দেখা পেয়ে চঞ্চল হয়ে ওঠে, সর্বত্র সঞ্চরণশীল বিদ্যুতের খেলা দেখে মন ভালো হয়ে যায়। বর্ষার আগমনে ময়ূর তার পেখম মেলে নাচতে শুরু করে। এ ঋতু কঠিন হৃদয়ের মানুষকেও মুগ্ধ করে—

কুর্যাদ্যোগিনমপ্যেয স্ফূর্জীবান্ পরিমোহিণম্।
ত্যাগিনং সুখদুঃখস্য পরিক্ষেপ্যন্তসামৃত্যুঃ।
ভট্টিকাব্যম্, ৭/১০

— এই বজ্রধ্বনিময় জলবর্ষণকারী ঋতু সুখদুঃখ বর্জনকারী যোগিজনের চিন্তকেও বিমোহিত করে তোলে।

প্রকৃতির বৈচিত্র্য মানুষের মনকে যে পরিবর্তন করে দেয় এ শ্লোক তার একটা অনুপম দৃষ্টান্ত।

বর্ষায় প্রকৃতি একরূপে ধরা দেয় তো শরতে তার আর এক রূপ। ভট্টিকাব্যে অযোধ্যা পুরীর বাইরে তরুরাজি, সরোবর, নদী ও দিকসমূহের সৌন্দর্য দেখে শরৎ সমাগমের যে চিত্র অঙ্কিত হয়েছে তা অপূর্ব। শুধু পদ্মের বর্ণনা দিতে গিয়ে তিনি বিভিন্ন ধরনের পদ্মের কথা উল্লেখ করেছেন। কবির ভাষায়

তরঙ্গসঙ্গাচপলৈঃ পলাশৈ-
জ্বালাশ্রিয়মং সাতিশয়াং দধন্তি।
সধূমদীপ্তাগ্নিরুচীনি রেজু-
স্ত্রোমোৎপলান্যাকুলষট্পদানি।
বিম্বাগতৈস্তীরবনৈঃ সমৃদ্ধিং
নিজাং বিলোক্যাপহতাং পয়োভিঃ।
কূলানি সামর্ষতয়েব তেনুঃ
সরোজলক্ষ্মীং স্থলপদ্মহাসৈঃ।
ভট্টিকাব্যম্, ২/২-৩

— তরঙ্গের আঘাতে রক্তোৎপলের দলগুলি চঞ্চল তাই ভ্রমরের দল তাদের উপর বসতে পারছে না, শুধু উড়ে বেড়াচ্ছে। মনে হচ্ছে, রক্তপদ্মগুলি যেন ধূমাচ্ছন্ন প্রজ্জ্বলিত অগ্নি, পদ্মপলাশ যেন অগ্নিশিখা, ভ্রমরপুঞ্জ যেন ধোঁয়া। তীরস্থ বনরাজির প্রতিবিম্ব এসে পড়েছে জলে, তীর ভাবল জল তার শোভা হরণ করেছে, অধৈর্য হয়েই যেন সে স্থলপদ্মের শোভা বিস্তার করল।

এ কেবল মহাকবি ভর্তুহরির প্রকৃতির মহাকাব্যিক বর্ণনা নয়, এ যেন কোনো চিত্রশিল্পী তার আপন মনের মাধুরী মিশিয়ে এঁকেছেন। প্রকৃতির এক সুন্দর ছবি অলঙ্কৃত শব্দরাশি দিয়ে সৃষ্টি করেছেন কবি। উপমা অলঙ্কার ব্যবহার করে শান্ত শরতের অনন্য চিত্র অঙ্কন করেছেন তিনি। প্রকৃতির এ ছবিখানা খুব জীবন্ত। তরঙ্গের আঘাতে রক্তপদ্ম, তার উপর ভ্রমরদলের উড়ে বেড়ানো, নদীতীরস্থ বনরাজির নয়নভুলানো রূপ ভর্তুহরির প্রকৃতির এই ছবি যেন কথা বলে যায়।

শরতের সকাল কতটা মোহনীয় রূপে ধরা দেয় তার উল্লেখ রয়েছে ভট্টিকাব্যে। সকালের পরিবেশের বর্ণনায় বলা হয়েছে—

নিশাতুষারৈর্নয়নাম্বুকল্লৈঃ
প্রদ্রাস্তপর্য্যাগলদচ্ছবিন্দুঃ।
উপারুণরোদেব নদৎপতঙ্গঃ
কুমুদতীং তীরতরুর্দিনাদৌ।
ভট্টিকাব্যম্, ২/৪

— প্রভাতে তীরে অবস্থিত গাছে পাখিরা করছে কূজন, পাতা থেকে ঝরছে শিশিরবিন্দু। ওদিকে চাঁদের বিরহে বিরহিণী যেন পদ্ম। যেন তীরস্থিত তরু পথের প্রতি সমবেদনায় ক্রন্দনরত, শিশিরবিন্দু তার অশ্রুধারা।

কবির কী অসাধারণ কল্পনা! কবির কল্পনায় চাঁদ, পদ্মফুল, তীরস্থিত তরু সকলেই পরস্পর বন্ধু, বড়ো আপন। এখানে চাঁদের বিরহী পদ্ম আর পদ্মের দুঃখ দেখে কাঁদছে তীরস্থিত তরু।

প্রকৃতিতে উপস্থিত উপাদানের একে অন্যের সাথে ছিল নিবিড় সম্পর্ক, যা প্রকৃতিকে দিয়েছে শান্ত-লিঙ্গ রূপ-

বনানিভোয়ানি চ নেত্রকল্পৈঃ
পুষ্পৈঃ সরোজৈশ্চ নিলীনভূঙ্গৈঃ।
পরস্পরাং বিস্ময়বন্তি লক্ষ্মীম্
আলোকয়াধঃকুরিবাদরেণ॥

ভট্টিকাব্যম্, ২/৫

— বনরাজি ভ্রমরযুক্ত নয়নতুল্য পুষ্পের দ্বারা এবং জলরাশি ভ্রমরশোভিত নয়নতুল্য পদ্মের দ্বারা যেন বিস্মিত হয়েই পরস্পরের শোভা দেখছিল।

শরৎ প্রকৃতিতে অন্য রূপ নিয়ে আসে। পদ্মফুলে শোভিত হয় সরোবর, নির্মল আকাশ, গাছে গাছে ভ্রমরযুক্ত পুষ্প। প্রকৃতির এ নতুন শোভা মানুষের মনকে বিমোহিত করে।

কোনো স্ত্রী কখনোই তার স্বামীর অন্য কোনো নারীর সাথে সম্পর্ক মানতে পারে না এটিও প্রকৃতির বর্ণনার মাধ্যমে তুলে ধরা হয়েছে—

প্রভাতবাতাহতিকম্পিতাকৃতিঃ
কুমুদতীরেণুপিশঙ্গবিগ্রহম্ ॥
নিরাস ভৃঙ্গং কুপিতেব পদ্মিনী
ন মানিনীশং সহজ্ঞেন্যসঙ্গমম্ ॥

ভট্টিকাব্যম্, ২/৬

— প্রভাত সমীরণের আঘাতে পদ্মিনী কাঁপছিল; ক্রুদ্ধা পদ্মিনী যেন ভ্রমরকে তার উপর বসতে নিষেধ করেছে, ভ্রমরের দেহ যে কুমুদিনীর পিঙ্গল (হলুদ আভাযুক্ত নীলবর্ণ) রেণুতে রঞ্জিত। মানিনী স্ত্রী কখনও পতির অন্য নারীসংসর্গ সহ্য করতে পারে না। বর্তমানে কিংবা অতীতে কোনো সময়ই স্ত্রী তার স্বামীর সঙ্গে অন্য নারীর সম্পর্ক মেনে নিতে পারেনি। প্রকৃতি ও প্রাণীর আচরণের মধ্য দিয়ে সেই বিষয়টি অত্যন্ত মনোমুগ্ধকরভাবে আমাদের সামনে তুলে ধরেছেন কবি।

এমন মনোমুগ্ধকর পরিবেশে ব্যাধও তার লক্ষ্য স্থির করতে পারছে না। হংসের ধ্বনি শুনে সে তার একগ্রহতা ধরে রাখতে পারছে না। পরিবেশের রমণীয় শোভা একজনকে কতটা মুগ্ধ করতে পারে তা রামচন্দ্রের অবস্থা দেখলে বুঝতে পারা যায় —

লতানুপাতং কুসুমান্যগৃহ্মাৎ
স নদ্যবক্ষন্দমুপাস্পৃশচ্চ।
কুতূহলাচ্চারশিলোপবেশং
কাকুৎস্থঃ ঈষৎ স্ময়মান আস্ত ॥

ভট্টিকাব্যম্, ২/১১

— রামচন্দ্র কৌতূহলী হয়ে প্রত্যেকটি লতা নত করে বার বার পুষ্প চয়ন করতে লাগলেন, প্রত্যেক নদীর নিকটে বারবার গিয়ে মুখে জল দিলেন, প্রত্যেক শিলাতলে বার বার উপবেশন করে হাসিমুখে বসতে লাগলেন।

প্রকৃতি লিঙ্গ-কোমল-রূপে রামচন্দ্রের মতো ব্যক্তিকেও মোহিত করতে পারে তা এ শ্লোক থেকে বুঝতে পারা যায়।

প্রকৃতির লিঙ্গ-শান্ত যে মোহনীয় রূপ আমরা ভট্টিকাব্যে দেখতে পাই তাতে প্রকৃতির জড় উপাদানের সাথে জীবন্ত উপাদান অবিচ্ছেদ্যভাবে জড়িত। কুন্দ ফুলের মতো শুভ্রবর্ণ হংসশ্রেণী শ্বেতবর্ণের পদ্মের সাথে একাত্ম হয়ে যাচ্ছে। শুধু তাদের কলনিবাদ শুনেই বোঝা যাচ্ছে এখানে তারা অবস্থান করছে।

একাবলী অলংকার প্রয়োগ করে চমৎকার একটি শ্লোকের অবতরণা করেছেন কবি প্রকৃতির লিঙ্গ রূপ বোঝাতে—

ন তজ্জলং যন্ন সুচারুপঙ্কজং
ন পঙ্কজং তদ্ যদলীনষট্পদম্।
ন ষট্পদেহসৌ ন জুগুপ্স যঃ কলং
ন গুঞ্জিতং তন্ন জহার যন্মান ॥

ভট্টিকাব্যম্, ২/১৯

– সেখায় এমন জলই ছিল না যাতে পদ্ম প্রস্ফুটিত হয়নি, তেমন পদ্মই ছিল না যাতে মধুকর মধুপানে উন্মত্ত হয় নি, সে মধুকরই ছিল না যে মধুর গুঞ্জন করেনি, সেই গুঞ্জন হয়নি, যা লোকের মন হরণ করেনি।

পদ্মশোভিত সরোবর সবসময়ই মানুষকে বিমোহিত করে। পদ্মের ওপর মধুর লোভে বসে ভ্রমর যে গুঞ্জন করে তা চিত্তাকর্ষক।

এখানকার শস্যক্ষেত্রের, গোচারণভূমির, মৃগদলের সৌন্দর্য প্রকৃতিকে করে তুলে আরও সৌন্দর্যমণ্ডিত। এসব গ্রামীণ পরিবেশ রামচন্দ্রকে আকৃষ্ট করে। বিশ্বামিত্রের সাথে রাক্ষসবধের জন্য তিনি তপোবনে গিয়েছিলেন। এই তপোবনের পরিবেশ কতটা শান্ত-শ্লিষ্ট ও কোমল হতে পারে তা উঠে এসেছে ভট্টিকাব্যে –

ক্ষুদ্রান্ ন জক্ষুর্হরিণান্ মৃগেন্দ্রা
বিশম্বসে পক্ষিগণৈঃ সমস্তাং।
নংনম্যমানাঃ ফলদিৎসয়েব
চকাশিরে তত্র লতা বিলোলাঃ ॥

ভট্টিকাব্যম্, ২/২৫

– সেই তপোবনে পশুরাজগণ হরিণদের শিকার করত না, পাখিরা সর্বত্র বিশ্বস্তভাবে বিচরণ করত, লতাগুলিও যেন ফলদানের ইচ্ছায় অত্যন্ত নত হয়ে শোভা পেত।

এখানে তপোবনের শান্ত প্রকৃতির রূপ দেখে উৎফুল্ল হয় মন। যেখানে কোনো হিংসা-বিদ্বেষ নেই। গাছপালা, পশুপাখি সকল প্রকৃতি যেন অপরের জন্য নিবেদিত প্রাণ।

পরবর্তীতে রামচন্দ্র যখন পিতৃসত্য পালনের জন্য বনবাসে যান, তখন তিনি বিভিন্ন মুনির আশ্রমে গিয়েছেন। তিনি অত্রি মুনির তপোবন থেকে শরভঙ্গমুনির নিকটবর্তী সুতীক্ষ্ণমুনির আশ্রমে যান। এরপরে অন্যান্য মুনির আশ্রমেও ভ্রমণ করতে থাকেন। এ সময়কার অবস্থার বর্ণনা দিতে গিয়ে বলা হয়েছে–

বনেষু বাসতেয়েষু নিবসন্ পর্ণসংস্তরঃ।
শয্যেখ্যায়াং মৃগান্ বিধ্যন্নাতিথেয়ো বিচক্রেম ॥

ভট্টিকাব্যম্, ৪/৮

– বাসযোগ্য বনে বনে রামচন্দ্র পর্ণশয্যায় শুয়ে দিন কাটাতে লাগলেন। অতিথি পূজা করবার জন্য তিনি শয্যা ত্যাগ করেই পশু শিকার করে বিচরণ করতেন।

তপোবন সবসময় নগরজীবন থেকে আলাদা। এখানে ভোগ-বিলাসের জন্য প্রকৃতির ওপর নির্ভর করতে হয়।

শান্ত শ্লিষ্ট তপোবনে ব্রাহ্মণেরা যে খুব নিরাপদ ছিলেন তাও নয়। রাক্ষসের দল বিভিন্ন সময় অতর্কিত হামলা করে তাদের জান-মালের ক্ষতি করত। তাইতো বিশ্বামিত্র রামচন্দ্রকে এনে অস্ত্র শিক্ষা দিলেন। রামচন্দ্রও রাক্ষসদের বধ করলেন। এ প্রসঙ্গে কবি বলেছেন–

তং বিপ্রদর্শং কৃতঘাতযত্না
যান্তং বনে রাত্রিচরী ডুটোকে।
জিঘাংসুবেদং ধৃতভাসুরাস্তাং-
তাড়কাখ্যাং নিজঘান রামঃ ॥

ভট্টিকাব্যম্, ২/২৩

– ব্রাহ্মণ দেখামাত্র তার নিধন সাধনে যত্নবান তাড়কা নান্নী রাক্ষসী, রামচন্দ্রকে তপোবনাভিমুখে যেতে দেখে সামনে আসলেন; রামও রাক্ষসীকে মারবার অভিপ্রায়ে আসছে বুঝতে পেরে, তীক্ষ্ণ শর দ্বারা তার প্রাণ নিলেন।

ভট্টিকাব্যে প্রকৃতির শান্ত ও ভয়ংকর রূপের এক বিস্ময়কর সমন্বয় দেখা যায়। তপোবনের শান্ত সমাহিত কল্যাণ রূপ যা সকল প্রাণীর নিরাপদ আশ্রয়। আবার দণ্ডকারণ্যের ভীষণরূপের রহস্যময়তায় জড়িয়ে আছে ভয়-ভীতি শিক্ষা –

রামেহপি হতমারীচো নিবর্তস্যন্ খরনাদিনঃ।
ক্রোষ্ট্বন্ সমশৃণোৎ ক্রুরান্ রসতেহুশুভশংসিনঃ ॥
আশঙ্কমানো বৈদেহীং খাদিতাং মৃতাম্।
স শত্রুঘ্নস্য সোদর্যমারাদায়াস্তমৈক্ষত ॥

ভট্টিকাব্যম্, ৬/৫-৬

– এদিকে রামচন্দ্র মারীচকে নিহত করে যখন ফিরে আসছেন তখন শুনলেন শৃগালের দল উচ্চস্বরে ভীষণ চীৎকার করে অশুভ সূচনা করছে। হয়তো সীতাকে খেয়ে ফেলেছে অথবা নিহত করেছে অথবা নিজেই মরেছে এই রকম আশঙ্কা করতে করতে তিনি দূর হতে দেখলেন, শত্রুঘ্ন সহোদর লক্ষ্মণ আসছে।

তপোবন শুধু শান্ত-শ্লিষ্ট রূপে থাকতো না। এখানে ভয়ংকর রাক্ষস-রাক্ষসী, প্রাণী আর জীবজন্তুর বসবাস ছিল। সুযোগ পেলেই তারা হিংস্র হয়ে উঠত। তাদেরকে দমন করার জন্যও মাঝে মাঝে অস্ত্র হাতে তুলে নিতে হতো।

ভরত রামচন্দ্রের খোঁজে যখন বনে গমন করেন, সেই পথযাত্রায় উঠে এসেছে অনেক নদীর নাম। তমসা নদী, মন্দাকিনী নদী তীরের রমণীয় বর্ণনা উঠে এসেছে কবির বর্ণনায়। কবির ভাষায় –

সম্প্রাপ্য তীরং তমসাপগায়া
গঙ্গামুসম্পর্কবিগুপ্তভাজঃ
বিগাহিতুং যামুনমমু পুণ্যং
যযুর্নিরুদ্রশ্রমবৃন্তয়ন্তে ॥

ভট্টিকাব্যম্, ৩/৩৯

– তাঁরা তমসানদীর তীরে উপস্থিত হলেন; এই তীরভূমি গঙ্গাজলের স্পর্শে অতি পবিত্র। তাঁরা পরিশ্রমের কাজ স্থগিত রেখে যমুনার পুণ্য জলে অবগাহন করতে গেলেন।

সীতা অন্বেষণে গিয়ে রাম-লক্ষ্মণ পম্পা সরোবরের নিকট বনে বনে গমন করেছেন। পম্পা সরোবরের নিকটবর্তী বনরাজিকে রাম মদনমন্দিরের সাথে তুলনা করেছেন। হংস ও কোকিলের সুমধুর শব্দও তার কাছে কটু লাগছে প্রিয়াবিরহে। পাখির কূজন, বার বার মধুপান, পুষ্পগন্ধের শ্রাণ নেওয়া, সীতা বিরহে থাকা রামকে করেছে আরও চঞ্চল। পম্পা সরোবরের কথা বলতে গিয়ে কবি বলেছেন–

ভৃঙ্গালীকোকিলদ্রুণ্ডভির্বাশনৈঃ পশ্য লক্ষ্মণ।
রোচনৈর্ভূষিতাং পম্পামস্মাকং হৃদয়াবিধম্ ॥

ভট্টিকাব্যম্, ৬/৭৪

– লক্ষ্মণ, ঐ দেখ আমাদের হৃদয়ভেদী পম্পা সরোবরের শোভা; যা শব্দায়মান ভ্রমরশ্রেণী, কোকিল ও ক্রৌঞ্চের দ্বারা শোভিত।

প্রকৃতি মানবমনে প্রবল প্রভাব ফেলে। দুঃখের সময় প্রকৃতির মোহনীয় রূপ দেখে বিরহী মন আরও কাতর হয়ে ওঠে।

ভট্টিকাব্যে বেশ কিছু পর্বতের বর্ণনা পাওয়া যায়, তাতে পরিবেশ-প্রকৃতির শ্লিষ্ট ও ভয়ংকর দুটি দিকই ফুটে উঠেছে। পর্বতের বৃক্ষগুলি বাতাসের দ্বারা ভ্রমণশীল সুরাপায়ীদের মতো দেখাচ্ছে। আবার এ পর্বতেই বাস করে নিষ্ঠুর ও হিংস্র জন্তু। গুহায় থাকে রাক্ষস, যারা কাঁচা মাংস ভক্ষণ করে। এখানকার গিরিপথও চলাচলের জন্য খুব একটা ভালো নয়।

হনুমান সীতা অন্বেষণে লঙ্কা যাওয়ার পথে মৈনাক পর্বতে যান। মৈনাক পর্বত তার সাথে দেখা করার জন্যই সমুদ্র থেকে উথিত হয়েছিল। মৈনাক পর্বত তার সুন্দর বনগুলিতে হনুমানকে বিচরণ করতে বলেন –

ফলান্যাদংসু চিত্রাগি
পরিক্রীড়ন্ত সানুষু।
সাপ্ধনুক্রীড়মানানাং
পশ্যন্ বৃন্দানি পক্ষিণাম্।

ভট্টিকাব্যম্, ৮/১০

– ভূমি এখানে বিচিত্র ফল গ্রহণ করো, ক্রীড়ামত্ত পাখিদের দেখতে দেখতে সানুদেশে ইচ্ছেমতো বিহার করো।

সুবেল পর্বত তরুমালা দ্বারা পরিবেষ্টিত। এখানে রয়েছে ক্ষুদ্র ক্ষুদ্র পর্বত। সুবেল পর্বতের বর্ণনা দিতে গিয়ে কবি বলেছেন –

সরসবহুপল্লবাবিল-কেশরহিস্তালবদ্ধবহলচ্ছায়ম্।
ঐরাবণমদ পরিমল গন্ধবহাবদ্ধদন্তি-সংরম্ভরসম্ ॥

ভট্টিকাব্যম্, ১৩/৩৩

– সেই পর্বত বহু সরস পত্রপল্লবযুক্ত কেশর ও হিস্তালতরুর ঘনচ্ছায়ায় অন্ধকারাচ্ছন্ন হয়ে থাকত এবং ঐরাবতমদগন্ধি বায়ু প্রবাহিত হয়ে অন্য হস্তিগণের ক্রোধের সম্ভাবনা সৃষ্টি করত।

বনে ছিল বরাহ, গাভী, সারঙ্গ, বিভিন্ন প্রকার সর্প। বিভিন্ন বৃক্ষের মধ্যে রয়েছে স্থলপদ্ম, দাড়িম্বতরু, মন্দারতরু, শাল, বিভিন্ন ফলভারে অবনত তরু, নবাক্ষুর তৃণ যা তার সৌন্দর্যকে বৃদ্ধি করেছে –

চলকিসলয়-সবিলাসং চারুমহীকমলরেণুপিঞ্জরবসুধম্।
সকুসুমকেশরবাণং লবঙ্গতরু-তরুণবল্লরীবরহাসম্ ॥

ভট্টিকাব্যম্, ১৩/৩৯

– সেই সুবেল যেন চঞ্চল কিশলয়রূপে হস্তের দ্বারা বিলাস বিন্যাস করত; মনোহর স্থলপদ্মের পরাগে বসুধা পীত ও রক্তবর্ণে রঞ্জিত হতো; কেশরের সঙ্গে কুসুম শররূপে গণ্য হতো এবং হাস্যরূপে প্রতিভাত হতো লবঙ্গতরুর নতুন পল্লববিকাশ।

প্রকৃতির কী অপরূপ বর্ণনা! একে অন্যের সঙ্গে কী নিবিড় সম্পর্ক!

লবণ সমুদ্রের চারপাশের পরিবেশের বর্ণনা দিতে গিয়ে বলা হয়েছে যে, সমুদ্রতীর শীতল সমীরণে মনোরম। চন্দ্রের কিরণ মানুষকে বিমোহিত করে। তীরের আশেপাশের পর্বতে রয়েছে গুহা। গুহার মধ্যে বাস করে জলহস্তী। বনে শোনা যায় সিংহের হুংকার। হাতি-হরিণের অবাধ বিচরণ। কলহংস ও সারসের বিচরণে প্রকৃতিকে আরো সুন্দর লাগছে। উজ্জ্বল ও উচ্চ তরুগণের শীতল ছায়ায় প্রাণীরা বিচরণ করে। যেখানে রয়েছে বহু সম্পদ। রামের নিক্ষিপ্ত বাণে সমুদ্রজলের প্রাণীসমূহের কী অবস্থা হয়েছিল তার বর্ণনায় বলা হয়েছে –

ঘোরজলদন্তিসঙ্কুলমট্টমহাপঙ্ককাহলজলাবাসম্ ।
আরীণং লবণজলং সমিদ্ধফলবাণবিদ্ধঘোরফণিবরম্ ॥
সভয়ং পরিহরমাণো মহাহিসধগর-ভাসুরং সলিলগণম্ ।
আরুঢ়ো লবণজলো জলতীরং হরিবলাগম-বিলোলগুহম্ ॥

ভট্টিকাব্যম্, ১৩/৪-৫

– রামের নিক্ষিপ্ত বাণে লবণাজ জল সবদিকে শুকিয়ে গেল, ভয়ঙ্করদর্শন জলহস্তী, বিশাল মৎস্য প্রভৃতি জলজন্তুগণ কাদায় মাখামাখি, প্রজ্বলিত বাণের অগ্রভাগে মহা সর্পগুলি বিদ্ধ হলো, সঞ্চরণশীল মহাসর্পগুলির মন্তকস্থিত মণির দীপ্তিতে উজ্জ্বল এমন জলরাশি অপসারিত করে মূর্তিমান সমুদ্র সভয়ে তীরে উঠে এলেন। তখন বানর সৈন্যের আগমনে তীরবর্তী পর্বতের গুহাগুলি আলোড়িত হয়ে উঠেছিল।

সমুদ্রে বাস করে বিচিত্র সব প্রাণী। সব প্রাণীকে আমরা সেভাবে চিনিও না। ক্ষিপ্ত রামচন্দ্র সমুদ্র শাসন করলে আমরা সেইসব প্রাণীর দেখা পাই।

বানরসেনারা সেতুবন্ধন করার জন্য ব্যবহার করেছিল লবণ সমুদ্রের তীরবর্তী প্রস্তর খণ্ডগুলিকে।

সীতান্বেষণে বের হয়ে বানর সৈন্যরা দুর্গমপথ পাড়ি দিয়েছে। তারা উচ্চ পর্বত এবং দূস্তর নদীগুলো পার হয়েছে সীতার অনুসন্ধানে। লঙ্কা নগরীতে প্রবেশের পথে সমুদ্রের বর্ণনা দিতে গিয়ে বলা হয়েছে–

অমর্ষিতমিব স্নাত্তং তটাদীন সলিলোন্মিভিঃ ।
শ্রিয়া সমগ্রং দ্যুতিতং মদেনেব প্রলোঠিতম্ ॥
পূতং শীতৈর্নভস্বর্জিত্ত্বৈব স্থিতং রুচঃ ।
গুফিত্ত্বৈব নিরস্যন্তং তরঙ্গান্ সর্বতো মুহুঃ ॥
বক্ষিত্ত্বাপ্যম্বরং দূরং স্বস্মিংস্তিষ্ঠন্তমাত্মনি ।
তৃষিত্ত্বৈবানিশং স্বাদু পিবন্তং সরিতাং পয়ঃ ॥
দ্যুতিত্বা শশিনা নক্তং রশ্মিভিঃ পরিবর্দ্ধিতম্ ।
মেরোর্জেতুমিবাভোগমুচ্চৈর্দ্যোতিষুং মুহুঃ ॥

ভট্টিকাব্যম্, ৭/১০৬-১০৯

– ঐ সমুদ্র যেন ত্রুঙ্ক হয়েই জলতরঙ্গে তটশৈলগুলিকে আঘাত করছে। নিজের পূর্ণশোভায় সজ্জিত হয়ে যেন মদনবেশে ঘূর্ণিত হচ্ছে। শীতলবায়ু প্রবাহে যেন পবিত্র হচ্ছে, যেন (সকল সময়) দীপ্তিতে মণ্ডিত হয়েই রয়েছে, যেন তরঙ্গরাশি একত্র করে আবার চারদিকে তাদের ছড়িয়ে দিচ্ছে, অম্বর অতিক্রম করেও সমুদ্র নিজের স্বরূপে অবস্থিত, তৃষার্ত হয়েই যেন অহর্নিশ নদীসমূহের জল পান করছে, রাত্রিতে উদিত চন্দ্রের কিরণে যেন বর্ধিত হচ্ছে, মনে হচ্ছে মেরুপর্বতের উচ্চতা জয় করবার জন্য উর্ধ্বে নিজেকে বিস্তৃত করবার জন্য উৎসুক।

সীতান্বেষণে গিয়ে হনুমান অশোকবনে যান। সেখানকার শ্লিষ্ট পরিবেশও তাকে মুগ্ধ করে। অশোকবনের সৌন্দর্যের বর্ণনা দিতে গিয়ে বলা হয়েছে–

অবাদ্যায়ুঃ শনৈর্যস্যং লতাং নর্তয়মানবৎ ।
নায়াসয়ন্ত সন্তস্তা ঋতবেহ্ন্যেন্যাসম্পদঃ ॥
জ্যোৎস্নামৃতং শশী যস্যং বাপীবিকসিতোৎপলাঃ ।
অপায়য়ত সম্পূর্ণঃ সদা দশমুখাজয়াঃ ॥

ভট্টিকাব্যম্, ৮/৬১-৬২

– সেখানে বায়ু মৃদুমন্দ প্রবাহিত হচ্ছে শুধু লতাগুলিকে একটু নাচিয়ে দেওয়াই তার কাজ; সেখানে রাবণের ভয়ে ভীত হয়েই ঋতুগণ পরস্পরের সমৃদ্ধিতে বাধা দিচ্ছে না। সেখানে রাবণের আদেশে সর্বদা পূর্ণচন্দ্র পদ্মযুক্ত সরোবরগুলিকে জ্যোৎস্নামৃত পান করছে।

অশোকবন ধ্বংসের সময় সেখানকার পরিবেশ-পরিস্থিতির বর্ণনা দিতে গিয়ে বলা হয়েছে—

বিলুলিত পুষ্পরেণুকপিশং প্রশান্তকলিকা পলাশকুসুমম্ ।
কুসুমনিপাতচিহ্নবসুধং সশব্দানিপতদ্রুমোৎকশকুনম্ ॥
শকুননিদানাদিতককুব্ বিলোলবিপলায়মানহরিণম্ ।
হরিণ বিলোচনাধিবসতিং বভঞ্জ পবনাত্রাজো রিপুবনম্ ॥

ভট্টিকাব্যম্, ৮/১৩২

— তখন হনুমান হরিণনয়না সীতার বাসভূমি সেই অশোকবন ধ্বংস করলেন। ফলে, বনফুলের পরাগে বন পিঙ্গলবর্ণ হয়ে উঠল; পত্র, কলি ও পুষ্প ছিন্নভিন্ন হলো, পুষ্পের পতনে বনতল বিচিত্র শোভা ধারণ করল। বৃক্ষরাজি সশব্দে ধূলিসাৎ হতে লাগল, বৃক্ষস্থ পক্ষীরা উড়ে গেল। তাদের কলরবে সমস্ত দিক আছন্ন হলো হরিণদল ব্যাকুলভাবে ছুটে যেতে লাগল।

যে অশোকবন নির্মাণ করা হয়েছিল আকাশ আবৃত করতে কিংবা পক্ষীদের অভ্যর্থনা জানাবার জন্য, পবননন্দন সেই অশোকবন নির্দয়ভাবে ধ্বংস করল। যেন তিনি দয়ামায়ীশূন্য। ইন্দ্রজিৎ হনুমানকে বধের উদ্দেশ্যে অশোকবনে আসলে পাখিরা আশ্বস্ত হয়ে কাঁদতে লাগল। তারা নিজেদের অস্তিত্ব রক্ষার জন্য ইন্দ্রজিৎের উপর নির্ভর করতে লাগল। ইন্দ্রজিৎের আগমনে অশোকবনের অবস্থা বর্ণনা করতে গিয়ে বলা হয়েছে—

রোদিতি স্মেব চায়াতি তস্মিন্ পক্ষিগণঃ শুচা ।
মুক্তকণ্ঠং হতান্ বৃক্ষান্ বন্ধুন্ বন্ধোরিবাগমে ॥
আশ্বসীদিব চায়াতি তদ্বগপবনাততম্ ।
বিচিহ্নস্তবকোন্ডাসি বনং ললিতপল্লবম্ ॥

ভট্টিকাব্যম্, ৯/৫৫-৫৬

— সেই ইন্দ্রজিৎ এলে পাখিরা বন্ধুর আগমনে বন্ধুজনের মতোই বিধ্বস্ত বৃক্ষগুলির জন্য শোকে মুক্তকণ্ঠে ক্রন্দন করতে লাগল। ইন্দ্রজিৎ এলে তার বায়ুবেগে আহত হয়েই যেন বনস্থলী আশ্বস্ত হলো, কারণ সেই বন বিচিহ্ন স্তবকে উদ্ভাসিত হয়ে উঠল এবং মনোহর পল্লবে শোভিত হলো।

বন্ধুজনের আগমনে বিধ্বস্ত প্রকৃতির আশ্বস্ত হওয়ার চিত্র ফুটে উঠেছে এখানে। প্রকৃত বন্ধুর সাক্ষাৎ পেলেই শত বিপদেও নিজেকে নিরাপদ মনে করা যায়।

হনুমানকে রাবণ অশোকবন ধ্বংসের জন্য শাস্তি দেন। তাঁর লেজে আগুন লাগানো হয়। ফলে লক্ষাপুরীতে যে কলহ সৃষ্টি হয় তা অত্যন্ত ভয়াবহ। তিনি রাবণের কলহংসাভিরাম গৃহে অগ্নিসংযোগ করেন। লক্ষার পরিবেশ রাক্ষস-রাক্ষসীদের চিৎকারে থমথমে হয়ে ওঠে। পাখিরা সরোবর থেকে বিভিন্ন দিকে পালিয়ে গেল। অগ্নির স্পর্শে স্বর্ণগৃহের স্বর্ণ গলে গলে পড়তে লাগল। হাসি আনন্দ সব থেমে গেল। কবির ভাষায়—

নিখিলাভবনসহসা সহসা
জ্বলনেন পূঃ প্রভবতা ভবতা ।
বণিতাজনেন বিয়তা বিয়তা
ত্রিপুরাপদং নগমিতা গমিতা ॥

ভট্টিকাব্যম্, ১০/৩

— উৎপন্ন অগ্নি ক্রমশঃ বৃদ্ধি পেলে, সমগ্র পুরী সহসা আনন্দহীন হলো; পুরবাসিনী রাক্ষসবনিতাগণ ভয়ে শূন্য পথে ইতস্ততঃ ছুটেতে লাগল এবং ত্রিকূট পর্বতশ্রিতা ঐ নগরী দহ্যমান ত্রিপুর-পুরীর দশাশ্রান্ত হলো।

এ থেকে আমরা মানুষসৃষ্ট প্রাকৃতিক বিপর্যয় কিভাবে হয়; সে বিষয়ে শিক্ষা পাই।

ভর্তৃহরি তাঁর কাব্যে মানুষের বর্ণনা দিতে গিয়েও প্রকৃতিকে টেনে এনেছেন। সীতার বর্ণনায়ও উঠে এসেছে প্রকৃতির বর্ণনা—

হিরণ্যায়ী শাললতেব জঙ্গমা
চ্যুতা দিবঃ স্থাস্থরিবাচিরপ্রভা ।
শশাঙ্ককান্তেরধিদেবতাকৃতিঃ
সুতা দদে তস্য সুতায় মেথিলী ॥

ভট্টিকাব্যম্, ২/৪৭

— সীতা ছিলেন শালবৃক্ষে আশ্রিতা সঞ্চরিতা স্বর্ণলতার মতো। অন্তরীক্ষ থেকে বিচ্যুতা স্থিতিশীলা সৌদামিনীর মতো এবং চন্দ্রকান্তির অধিষ্ঠাত্রী দেবীর মতো। এই সীতা তিনি (জনক) রামচন্দ্রকে দান করলেন।

মানুষ আর প্রকৃতির সম্পর্ক অচ্ছেদ্য। মানুষের বর্ণনা দিতে গিয়ে কবিরা সবসময় উপমা-রূপক অলংকারের ব্যবহারের মাধ্যমে প্রকৃতির সাথে তার তুলনা টেনেছেন।

অসাধারণ কবিবর্ণনায় প্রকৃতি ও মানবীর রূপে যে কোনো পার্থক্য নেই; তা আমরা এ শ্লোকে দেখতে পাই।

অন্যদিকে হনুমানকর্তৃক রাবণের বর্ণনায়ও উঠে এসেছে পরিবেশ প্রকৃতি—

তস্মিন্ কৈলাসসঙ্কশং
শিরঃশৃঙ্গং ভূজদ্রুমম্
অভিক্ষিপ্তমৈক্ষিপ্ত
রাবণং পর্বতশ্রিয়ম্।

ভট্টিকাব্যম্, ৮/৫১

— হনুমান সেখানে দেখলেন, কৈলাস পর্বতের মতো শোভমান রাবণ অন্যান্য পর্বতের শোভা অতিক্রম করে বিরাজিত। তার দুই বাহু বৃক্ষতুল্য এবং তার মস্তক যেন পর্বতের শৃঙ্গ।

কবি তাঁর কাব্যে মানুষের শোভা, সৌন্দর্য, শক্তিমাত্রার বর্ণনা দিতে গিয়ে তার চারপাশের বৃক্ষ, চন্দ্র, পর্বতের সাথে উপমা দিয়েছেন।

চতুর্দশ সর্গে যুদ্ধের নিনাদ বেজে উঠলে পরিবেশ ধারণ করে গম্ভীররূপ। উটগুলো ভয় পেয়ে কাঁদতে শুরু করে, হরিণ ভীত হয়ে দলভ্রষ্ট হয়ে পড়ে, রমণীগণ প্রিয়াবিরোগের ভয়ে ভ্রান হয়ে যায়, সৈন্যগণ যুদ্ধান্ত্র দেখিয়ে গর্জন করতে শুরু করে। অশ্বের বর্ণনা দিতে গিয়ে বলা হয়েছে—

সমুৎপেতুঃ কষাঘাতৈরশ্যাকর্ষৈর্মমঙ্গিরে।
অশ্বাঃ প্রদুন্দ্রবর্মোক্ষে রক্তং নিজগরুঃ শ্রমে ॥

ভট্টিকাব্যম্, ১৪/১০

— তারপর অশ্বসমূহ কষাঘাতে লাফিয়ে উঠল, বন্ধা আকর্ষণে নাসিকা কুম্ভিত হওয়ায় সুশোভিত হলো, বল্গা মোচনে ধাবিত হলো এবং শ্রমবশতঃ রক্ত বমন করতে লাগল।

যুদ্ধক্ষেত্রে আমরা দেখতে পাই, মারুতি ত্রুন্ধ হয়ে তালবৃক্ষের দ্বারা অকম্পনকে যমালয়ে প্রেরণ করেন। বর্তমানে আমরা যুদ্ধক্ষেত্রে আধুনিক ও পারমাণবিক অস্ত্রের ব্যবহার দেখলেও তখন যুদ্ধে প্রকৃতি থেকে যুদ্ধোপকরণ সংগ্রহ করা হতো। বানরসেনা নীলকে দেখতে পাই গ্রহস্তের উপর বিশাল বৃক্ষ নিক্ষেপ করতে। কখনো বা বিপক্ষীয় যোদ্ধাদের উপর শিলা নিক্ষেপ করতে।

শুভ-অশুভ লক্ষণ তারা প্রকৃতি থেকেই বোঝার চেষ্টা করত। দশরথের মৃত্যু সংবাদ ভরতকে না দেওয়া হলেও তিনি অযোধ্যা ফেরার পথে গুরুজনের মৃত্যু আশঙ্কা করলেন। ভট্টিকাব্যে বলা হয়েছে—

বন্ধুনশঙ্কিষ্ট সমাকুলত্বা-
দাসেদুষঃ স্নেহবশাদপায়ম্।
গোমায়ুশা রঙ্গগণাশ্চ সম্যঙ্-
নায়াসিষুভীমমরাসিষুশ্চ॥

ভট্টিকাব্যম্, ৩/২৬

— দুঃস্বপ্ন দেখে এবং দূতের আগমনে স্নেহবশত বিহ্বল ভরত গুরুজনের মৃত্যু আশঙ্কা করতে লাগলেন। যাওয়ার পথে শৃগাল ও হরিণগণ প্রতিকূলে যেতে যেতে অমঙ্গলসূচক ভয়ানক শব্দ করতে লাগল।

প্রকৃতির বিবৃপ বা রুদ্র রূপ থেকে তারা অশুভ সংবাদে সংকেত পেয়েছে।

রামচন্দ্র মারীচকে বধ করে আসার পথে শৃগালের উচ্চস্বরে ভীষণ চিৎকার শুনে বুঝতে পারলেন, সীতার কোনো ক্ষতি হয়েছে। অন্যদিকে কুম্ভকর্ণ যখন যুদ্ধে যাত্রা করল তার যাত্রাপথে অশুভ লক্ষণ দেখতে পান। মনে হচ্ছিল পৃথিবী যেন ভয় পেয়ে নুয়ে পড়েছে, গাছ পড়ে যাচ্ছে, সিংহ ভয়ে ছুটছে। অলুক্ষণে শিয়াল ডাকছে, জ্বলন্ত উষ্কা এসে পড়ছে। দশানন রাবণের যে সামনে বিপদ তাও পরিবেশ থেকে পাওয়া যায়। ইন্দ্রপুরোহিত বৃহস্পতিকে দিনেও দেখা যাচ্ছে। উষ্কাপতন হচ্ছে তাতে ভূমিকম্পের সৃষ্টি হচ্ছে, মাংসাশী শৃগাল প্রভৃতি জন্তুগণ ভীষণ শব্দ করছে, স্থূলন্তনী গাভী থেকেও অল্প, বিবর্ণ, বিরস দুধ দোহন হচ্ছে, প্রচুর ইন্ধনযোগেও অগ্নি প্রজ্বলিত হচ্ছে না, যা সবই অশুভ অমঙ্গলজনক।

ত্রয়োদশ সর্গের সেতুবন্ধন অংশে আমরা প্রকৃতির স্নিগ্ধ শান্ত এবং রুদ্র বা ভয়ঙ্কর রূপ একই সঙ্গে দেখতে পাই—

অবগাঢ় গিরিজালাং ভুঙ্গমহাভিভিরুদ্ধসুরসঞ্চারম্
অভয়হরিরাসভীমং করিপরিমলচারু বহলকন্দরসলিলম্ ॥
অলিগণবিলোলকুসুমং সমলজলমন্তকুররকাণ্ডবগণম্ ।
ফণিসঙ্কলভীমগুহং করিদন্তসমূঢ়সরবসুধাখন্ডম্ ॥

ভট্টিকাব্যম্, ১৩/ ১৭-১৮

— বানরেরা গিরিসমূহ উৎপাটিত করার জন্য এখানে এল; ঐ সকল পর্বতের বিশাল ভিত্তিভূমি সুদৃঢ়, সেখানে দেবগণ সর্বদা বিচরণ করেন; তাদের তটভূমি নির্ভীক সিংহের গর্জনে ভয়ঙ্কর এবং গুহামধ্যস্থ জলহস্তীর মদগন্ধে মনোহর। সেখানে কুসুমরাশি ভ্রমরের দ্বারা আলোড়িত। কমলযুক্ত জল কুরর ও জলকুঙ্কটগণের ক্রীড়াস্থল, সর্পসঙ্কল বলে গুহাগুলি ভয়ঙ্কর এবং জলহস্তীর দস্তাঘাতে সিক্ত মৃত্তিকারাশি উর্ধ্বে উৎক্ষিপ্ত।

চতুর্দশ সর্গে প্রহস্তের যুদ্ধযাত্রার সময় প্রকৃতি রুদ্ররূপ ধারণ করে—

তং যান্তং দুদ্ৰবুর্গুধাঃ ক্রব্যাদশ সিসেবিরে ।
আববুর্বায়বো ঘোরাঃ খাদুক্ষাশ্চ প্রচক্ষবুঃ ॥

সস্যন্দে শোণিতং বোম্য রণাঙ্গানি প্রজজ্বলুঃ ।

রথাঃ প্রচঞ্চলুঃ সান্থা ন ররংহাশ্বকুঞ্জরম্ ॥

ভট্টিকাব্যম্, ১৪/ ৯৭-৯৮

— যুদ্ধযাত্রায় গমনরত প্রহস্তের পিছনে গাধার দল চলল, মাংসাশী পশুরা বিচরণ করতে লাগল। চারদিকে শো শো শব্দে বায়ু প্রবাহিত হলো, আকাশ থেকে উল্কাপতন হতে লাগল। আকাশ রক্ত বর্ষণ করল, যুদ্ধাঙ্গুলি শাণিত হলো, অশ্বসহ রথ স্থলিত হলো, অশ্ব হাতিরাও নিশ্চেষ্ট হয়ে রইল।

এছাড়াও ভূমি বিদীর্ণ হয়ে, বানরসেনাদের কোলাহলে, হাতি অশ্বদের রক্ত বমনের কারণে চারদিকের পরিবেশ এক রুদ্রমূর্তি ধারণ করল।

যুদ্ধ যাত্রার সময় কুম্ভকর্ণের বর্ণনায়ও রুদ্ররূপের প্রকাশ ঘটেছে—

দক্ষশৈল ইবাভাসীং প্রাক্তন্ত ক্ষয়মেঘবৎ ।

প্রাচকম্পদুদম্বন্তং রাক্ষসানপ্যতিত্রসৎ ॥

ভট্টিকাব্যম্, ১৫/২৩

— দক্ষপর্বতের মতো মনে হলো কুম্ভকর্ণকে। প্রলয়কালীন মেঘের মতো গমন করল; সাগরকে প্রকম্পিত করল এবং রাক্ষসদেরও আতঙ্কিত করে তুলল।

এছাড়াও তাঁর যুদ্ধযাত্রায় প্রকৃতিও অশান্তরূপ ধারণ করে। আকাশ রক্ত বর্ষণ করে, প্রলয়কারী বায়ু প্রবাহিত হয়, জ্বলন্ত উল্কা এসে পড়ে।

মহাকবি ভর্তৃহরি (প্রাকৃতে ভট্টি। ভর্তৃ > ভট্টি) অগাধ পাণ্ডিত্যের অধিকারী ছিলেন। তিনি জানতেন, ব্যাকরণ না জানলে ভাষার ওপর দৃঢ় অধিকার জন্মায় না এবং সাহিত্যপাঠে অর্থোদ্ধার সহজ হয় না। এজন্য তিনি নীরস ব্যাকরণ পাঠকে সাহিত্যপাঠের মধ্য দিয়ে সরস করতে প্রয়াসী হয়েছেন। এ সেই বহুল আলোচিত রোগ- নিরাময়ে তিক্ত ঔষধের জায়গায় মিষ্ট ঔষধের ব্যবহার। কাজটি দুরূহ। কিন্তু ব্যর্থ হননি কবি। তিনি ব্যাকরণের বিভিন্ন সূত্র (প্রকীর্ত্ত কাণ্ড) ব্যবহার করেছেন প্রথম সর্গ থেকে পঞ্চম সর্গের ছিয়ানবই সংখ্যক শ্লোক পর্যন্ত; প্রধান সূত্র (অধিকার কাণ্ড) ব্যবহার করেছেন পঞ্চম সর্গের সাতানবই সংখ্যক শ্লোক থেকে সম্পূর্ণ নবম সর্গ পর্যন্ত। দশম থেকে একাদশ সর্গে (প্রসন্ন কাণ্ড) আছে শব্দালঙ্কার ও অর্থালঙ্কারের ব্যবহার, রচনার মাধুর্য, ভাবিকত্ব এবং ভাষাসমাবেশ। চতুর্দশ থেকে একবিংশ সর্গ পর্যন্ত আছে তিঙন্ত প্রক্রিয়া (তিঙন্ত কাণ্ড)। দ্বাবিংশ সর্গ শেষ হয়েছে লুট্ ব্যবহারের মধ্য দিয়ে। এবংবিধ ব্যাকরণের কথা বললে সাধারণ পাঠকের কাছে ভট্টিকাব্য প্রবেশে একটা ব্যাকরণভীতি জাগ্রত হতে পারে। কিন্তু এ ভীতি সম্পূর্ণ অমূলক। ভট্টিকাব্যে কবির কবিত্ব, পাণ্ডিত্য এবং প্রতিভার ঈর্ষণীয় সম্মিলন ঘটেছে। সহৃদয় ও বোদ্ধা পাঠকের কাছে ভট্টিকাব্য আনন্দপাঠ ও আকর্ষণীয় পাঠ হিসেবে গ্রহণীয়। এর প্রতিটি শ্লোকেই আছে চমৎকারিত্ব। এখন যারা ব্যাকরণের দিক থেকে পাঠ গ্রহণ করতে চান, তাঁরা নিঃসন্দেহে কাব্যরসের স্বাদ নিতে নিতে ব্যাকরণের আশ্বাদন পাবেন। সে প্রসঙ্গ ভিন্ন।

এখানে প্রয়াসী হয়েছি, ভট্টিকাব্যে প্রকৃতির বৈচিত্র্যের রূপ দেখতে— প্রকৃতির স্বরূপ অন্বেষণ। ‘সর্গবন্ধো মহাকাব্যঃ’ হবে, আর সেখানে প্রকৃতি থাকবে না, প্রকৃতি তার রূপের অপরূপত্ব নিয়ে আসবে না, তাই কি হয়? ভর্তৃহরি ভট্টিকাব্যে প্রকৃতির যথাযথ প্রয়োগ করেছেন। রসগ্রাহী দ্রষ্টা পাঠক এই প্রকৃতিকে দেখে অনুভব করে নিশ্চয়ই আনন্দিত হবেন। স্বল্প পরিসরে সুনির্দিষ্ট কিছু শ্লোক উদ্ধার করে চেষ্টা করেছি ভট্টিকাব্যের প্রকৃতিকে দেখাতে।

আলোচনায়-বিশ্লেষণে দেখাতে চেষ্টা করা হয়েছে প্রকৃতির সঙ্গে মানুষের অবিচ্ছেদ্য সম্পর্ক। স্বাভূতপরিবর্তনের সঙ্গে সঙ্গে মানব-মানবীর আত্মপ্রকৃতির পরিবর্তন। বাল্মীকির রামায়ণে এবং রামায়ণাশ্রিত ভট্টিকাব্যের প্রকৃতির রূপ আমরা এখন দেখবে পাব না। এর কারণও আমাদের জানা। প্রয়োজনে-অপ্রয়োজনে-স্বার্থের লোভে মানুষ প্রকৃতিকে হনন করে চলেছে প্রতিনিয়ত। প্রাচীন কাব্যপাঠে আমরা সম্বিং ফিরে পেতে পারি, প্রকৃতির সংরক্ষণে আমরা সচেষ্টি হতে পারি। যতটুকু আছে তাকে আর বিপর্যস্ত না করে আমরা সুন্দর করে গড়ে তুলতে পারি। ভট্টিকাব্যের প্রকৃতিপাঠের মধ্য দিয়ে জীবজগৎ জড়জগতের যে বৈচিত্র্য অবলোকন করি, যে মুগ্ধতা আমরা অনুভব করি এ প্রবন্ধের মধ্য দিয়ে সেই অনুভূতিকে জাগ্রত করতে চাই বর্তমান সময়েও। এ আশাবাদ নিশ্চয়ই অতিরিক্ত কিছু নয়। সকল সীমাবদ্ধতা নিয়ে আমরা ভট্টিকাব্যসহ প্রাচীন সাহিত্য অধ্যয়ন করব। আমরা আমাদের প্রকৃতিকে বাঁচাব। আমাদের দৃষ্টিকে প্রসারিত করব, অনুভূতিকে তীক্ষ্ণ করব। আমরা সজীব হব। সানন্দ হবে আমাদের বেঁচে থাকা।

তথ্যসূত্র

- ১ ভর্তৃহরি, ভট্টিকাব্যম্, প্রসূন বসু (সম্পাদিত), সাহিত্যসম্ভার-৪, নবপত্র প্রকাশন, কলিকাতা-১৯৭৮
- ২ ভর্তৃহরি, ভট্টিকাব্যম্, ড. মানবেন্দু বন্দ্যোপাধ্যায় (শ্রীমদগুরুনাথবিদ্যানিধি-ভট্টাচার্য্যেণ সম্পাদিত), সংস্কৃতপুস্তক ভাণ্ডার, কলিকাতা-৬
- ৩ দ্বীরেন্দ্রনাথ বন্দ্যোপাধ্যায়, সংস্কৃত সাহিত্যের ইতিহাস, পশ্চিমবঙ্গ রাজ্য পুস্তকপর্ষৎ, কলিকাতা

সাইবারনীতি: সাইবারস্পেসে নৈতিকতা এবং আইন [Cyberethics: Morality and Law in Cyberspace]

Md. Masud Pervez

PhD Fellow, Institute of Bangladesh Studies, University of Rajshahi, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/57.-Md.-Masud-Pervez.pdf>

Received : 25 February 2025
Received in revised: 10 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Cyber Ethics, Cyber Security, Cyber Crime, Law & Morality, Digital Privacy & Rights, Social Values.

ABSTRACT

The rapid expansion of cyberspace has ushered in a new era of human interaction, commerce, and information dissemination. This digital realm, while offering unprecedented opportunities for innovation and connectivity, has also given rise to a plethora of ethical and legal challenges. The field of cyber ethics seeks to address the complex interplay between morality and law in this virtual domain. This research abstract delves into the multifaceted landscape of cyber ethics, exploring the moral dilemmas and legal implications that arise in the digital age. Additionally, it examines the legal frameworks that govern cyberspace, ranging from cybercrime legislation to international agreements on digital rights and cybersecurity. As cyberspace continues to evolve, it becomes imperative to understand the interconnectedness of morality and law in this domain. This abstract provides an overview of the key ethical and legal challenges facing individuals, organizations, and governments in cyberspace, offering a foundation for further research and policy development. It emphasizes the importance of striking a balance between individual freedoms, societal values, and the rule of law in the complex and dynamic realm of cyberspace.

ভূমিকা

ডিজিটাল প্রযুক্তি ও ইন্টারনেটের দ্রুত বিকাশ সাইবারস্পেসের ক্ষেত্রে নতুন নীতি এবং আইন চ্যালেঞ্জের উদ্ভব করেছে। এই চ্যালেঞ্জগুলো সাইবার নীতির ধারণা দিয়েছে যা প্রযুক্তি এবং ইন্টারনেট ব্যবহারের নৈতিক ও আইনি বিষয়ের সাথে জড়িত। কম্পিউটার, হার্ডওয়ার, সফটওয়্যার, নেটওয়ার্ক এবং ইন্টারনেট সাইবার নীতি ও সাইবার প্রযুক্তির নৈতিকতা, আইনি ও সামাজিক সমস্যার সাথে জড়িত। সাইবার নীতির গুরুত্ব সামনে আসে সাম্প্রতিক বছরগুলোতে প্রযুক্তি ও ইন্টারনেটের সাথে জড়িত কতকগুলি বহুল আলোচিত ঘটনার মাধ্যমে। সাইবার স্পেসের সামনে ওঠে আসা নৈতিক ও আইনি চ্যালেঞ্জের কিছু উদাহরণ হলো তথ্য লঙ্ঘন, সাইবার বুলিং এবং অনলাইন হয়রানি। এই ঘটনাগুলি নিয়ন্ত্রণে ইন্টারনেট এবং প্রযুক্তি ব্যবহারে নৈতিক ও আইনি গঠন কাঠামোর প্রয়োজনীয়তা সামনে এনেছে। উপরন্তু, প্রযুক্তি ও ইন্টারনেটের ক্রমবর্ধমান বিকাশ নৈতিকতা ও আইনি চ্যালেঞ্জের উত্থানকে অত্যাবশ্যকীয় করেছে। উদাহরণ স্বরূপ, কৃত্রিম বুদ্ধিমত্তা ও স্বয়ংক্রিয়তার ক্রমবর্ধমান ব্যবহার প্রযুক্তি খাতে কর্মসংস্থান ও দায়িত্বের ক্ষেত্রে নৈতিকতার প্রশ্ন তুলেছে। এই সমস্যার জটিলতার জন্য সাইবারস্পেসে নৈতিক আচরণ এবং সাইবার নীতি ও সাইবার আইনের মৌলিক নীতিগুলোর জবাবদিহিতা নিশ্চিত করা অতি গুরুত্বপূর্ণ। এই আইন মেধা সম্পত্তি, ডেটা সংরক্ষণ, এবং সাইবার অপরাধের সাথে জড়িত। সাইবার নৈতিকতা এবং সাইবার আইনের পারস্পরিকতায়ুক্ত সম্পর্ক প্রমাণ করে যে, নৈতিক বিবেচনা প্রায়ই সাইবারস্পেসের আইনি সিদ্ধান্তের সাথে জড়িত। উদাহরণ স্বরূপ, গোপনীয়তার অধিকার হলো মৌলিক নৈতিক নীতি যা আইনের বিধিনিয়ম দ্বারা সংরক্ষিত যা আবার ডেটা সংরক্ষণের সাথে জড়িত। প্রসঙ্গক্রমে এটা বোঝা গুরুত্বপূর্ণ যে, সাইবার নৈতিকতা এবং সাইবার আইন স্থির ধারণা নয়, বরং নতুন প্রযুক্তিগত প্রক্রিয়ায় ক্রমাগত বিকশিত হচ্ছে। এই গবেষণা প্রবন্ধের লক্ষ্য সাইবার নৈতিকতা এবং সাইবার আইনের আত্মসম্পর্কের পরীক্ষা করে সাইবারস্পেসের নৈতিক এবং আইনি প্রভাবগুলোর গভীরভাবে অনুসন্ধান। এই লক্ষ্য অর্জনের জন্যে নিবন্ধটি একাডেমিক সাহিত্য, ঘটনা বিবরণী এবং আইনি কাঠামোসহ বিভিন্ন উৎসের ওপর নির্ভরশীল যা সাইবারস্পেসে নৈতিক ও আইনি সমস্যার বিস্তৃত বিশ্লেষণ প্রদান করবে। সাইবার নৈতিকতা তথ্য ও যোগাযোগ প্রযুক্তির (ICT) সঠিক ও নৈতিক ব্যবহারের নির্দেশিকা। এটি কেবল প্রযুক্তিগত দিক থেকেই নয়, বরং সামাজিক আইনি ও দার্শনিক দৃষ্টিকোণ থেকেও গুরুত্বপূর্ণ নৈতিকতা হল ভালো এবং খারাপ বিষয়সমূহের মাঝে উদ্দেশ্যে সিদ্ধান্ত ও বিনিয়মসমূহের পার্থক্য ও পৃথকীকরণ। নৈতিকতাকে একটি আংশিক মানদণ্ড বলা যেতে পারে যা বিভিন্ন অঞ্চলের সামাজিকতা, ঐতিহ্য, সংস্কৃতি, ধর্ম প্রভৃতি মানদণ্ডের ওপর ভিত্তি করে গড়ে ওঠেছে। আবার অনেক ক্ষেত্রে সামগ্রিকভাবে সমগ্র পৃথিবীর জন্য কল্যাণকর বিষয়সমূহের নৈতিকতা হিসেবে সহযোগিতা করা হয়। নৈতিকতা এবং

সাইবার নৈতিকতা পরস্পর সম্পর্কযুক্ত। অনেক ক্ষেত্রে নৈতিকতার মানদণ্ডের ওপর সাইবার নৈতিকতার মানদণ্ড নির্ভর করে।^১ সাইবার নৈতিকতা ইন্টারনেট নৈতিকতা বা অনলাইন নৈতিকতা নামেও পরিচিত যা নীতি ও দিকনির্দেশনাকে বোঝায় যার স্ফারা ডিজিটাল পৃথিবীর ব্যক্তিক এবং সংস্থার ডিজিটাল আচরণকে নিয়ন্ত্রণ করে। প্রযুক্তির দ্রুত উন্নয়ন এবং মানুষের দৈনন্দিন জীবন ইন্টারনেটের ওপর ব্যাপক নির্ভর হয়ে পড়ায় আমাদের অনলাইন নৈতিকতা সম্পর্কে জানা গুরুত্বপূর্ণ হয়ে দাড়িয়েছে। সাইবারস্পেসের বিস্তৃত ব্যবহারের ফলে তথ্যের গোপনীয়তা, নিরাপত্তা, সাইবার অপরাধ এবং ডিজিটাল অধিকার সংরক্ষণ এখন এক বড় চ্যালেঞ্জ। সাইবার নৈতিকতা ব্যবহারকারীদের অনলাইনে দায়িত্বশীল আচরণ, তথ্য-শেয়ারিং এর সীমা এবং সাইবার নিরাপত্তার নৈতিক দিক সম্পর্কে সচেতন করে।^২

সাইবার নৈতিকতার প্রাথমিক সমস্যা হলো গোপনীয়তা। ডিজিটাল যুগে ব্যক্তিগত তথ্যাদি প্রদান অতি সহজ যা আমাদের অগোচরে অতি সহজেই ছড়িয়ে পড়ে। এখন প্রশ্ন ওঠে, আমাদের ব্যক্তিগত তথ্যাদি ব্যবহারে কে অধিকার দিলো এবং কিভাবে আমরা নিজেদের রক্ষা করবো? উদাহরণস্বরূপ, আমেরিকাতে ১৯৮৬ সালের ইলেকট্রনিক কমিউনিকেশন প্রাইভেসি এ্যাক্ট (ECPA) দ্বারা ইলেকট্রনিক যোগাযোগে যথা; ইমেইল, বার্তা এবং অন্যান্য ডিজিটাল যোগাযোগে আইনি রক্ষণাবেক্ষণের ব্যবস্থা গ্রহণ করা হয়। ECPA-এর প্রধান উদ্দেশ্য হল ডিজিটাল ও ইলেকট্রনিক কমিউনিকেশনের সুরক্ষা প্রদান করা এবং ব্যক্তিগত যোগাযোগের গোপনীয়তা রক্ষা করা।^৩ যাইহোক, সেখানকার আইনে এখনো অনেক দুর্বলতা রয়েছে। সরকারী প্রতিনিধি এবং অন্যান্যদের সুযোগ রয়েছে ব্যক্তিগত তথ্যাদি ব্যক্তির অগোচরে গ্রহণের। মাঝে মধ্যেই আমেরিকাতে ব্যক্তিগত তথ্যাদি সাইবার আক্রমণের মাধ্যমে ছড়িয়ে পড়ার মত খবর আমরা দেখেছি।

সাইবার নৈতিকতার আরেকটি সমস্যা হলো অনলাইন আচরণ। ইন্টারনেটে এমন কিছু ব্যক্তিগত ও গোষ্ঠীগত আক্রমণের মাধ্যমে তথ্যাদি বা ইমেজ ছড়িয়ে পড়ে যা কিছুসময় সাইবার বুলিং, হয়রানি এবং ব্যঙ্গাত্মকের মতো নেতিবাচক প্রভাব ফেলে। এই প্রকার আচরণের ব্যক্তি ও সমাজ উভয় ক্ষেত্রে ভয়াবহ ফল নিয়ে আসে। অতএব আমাদের অনলাইন আচরণের নৈতিক প্রভাব বিবেচনা করা গুরুত্বপূর্ণ এবং ডিজিটাল স্পেসে ইতিবাচক যোগাযোগে পদক্ষেপ নেওয়া উচিত। উদাহরণস্বরূপ, ডিজিটাল নাগরিকত্ব প্রকল্প শিক্ষাবিদ এবং অভিভাবকদের শিশু ও যুবকদের দায়িত্বশীল নাগরিক গড়ে তুলতে সম্পদ এবং সরঞ্জাম সরবরাহ করে। নীতিশাস্ত্র এবং উদীয়মান প্রযুক্তির জন্য ইনস্টিটিউট হল একটি চিন্তা শক্তির জায়গা যা কৃত্রিম বুদ্ধিমত্তা, জেনেটিক ইঞ্জিনিয়ারিং এবং প্রযুক্তির মতো উদীয়মান প্রযুক্তিগুলোর নৈতিক এবং সামাজিক প্রভাব গুলোর উপর দৃষ্টি নিবদ্ধ করে।

পরিশেষে, সাইবার নৈতিকতা প্রযুক্তির নৈতিক ব্যবহারের সাথে জড়িত। প্রযুক্তি ইতিবাচক পরিবর্তনের জন্যে শক্তিশালী হাতিয়ার হতে পারে কিন্তু এটি সাইবার অপরাধ এবং সাইবার যুদ্ধের মতো নেতিবাচক উদ্দেশ্যেও ব্যবহার হয়। সুতরাং প্রযুক্তির উন্নয়নের নৈতিক প্রভাব এবং প্রযুক্তির নৈতিক ও দায়িত্বশীল ব্যবহার করা গুরুত্বপূর্ণ। সাইবার নৈতিকতা আধুনিক সমাজে একটি অপরিহার্য উপাদান। বাংলাদেশের মত উদীয়মান ডিজিটাল সমাজে তরুণদের আচরণ শিক্ষা ব্যবস্থা, প্রশাসনিক নীতি সবখানে নৈতিকতার সমন্বয় প্রয়োজন।

সাইবার নীতি জটিল এবং বহুমুখী ক্ষেত্র যা সতর্কভাবে বিবেচনা করা প্রয়োজন। দায়িত্বপূর্ণ ডিজিটাল নাগরিক অধিকার উন্নীতকরণে, ব্যক্তিগত গোপনীয়তা রক্ষার্থে এবং প্রযুক্তির নৈতিক ব্যবহার নিশ্চিত করে আমরা সকলের জন্যে একটি নিরাপদ এবং সুরক্ষিত ডিজিটাল পৃথিবী গঠন করব এটাই হবে সাইবার নৈতিকতার মূল্য বিবেচ্য বিষয়।

সাইবারস্পেসে নৈতিকতা

ডিজিটাল জগতে সাইবারস্পেসে নৈতিকতা বলতে নৈতিক নীতি ও মানদণ্ডকে বোঝায় যা মানুষের আচরণকে নির্দেশ করে। সাইবারস্পেসে নৈতিকতা বা সাইবার এথিক্স হলো একটি সিস্টেম বা কাঠামো যা অনলাইনে কাজ করার সময় মানুষের আচরণ এবং সিদ্ধান্তের নৈতিক গুণাবলী এবং মূল্যবোধ নির্ধারণ করে। এটি সেই নীতিমালা এবং আচরণগত নির্দেশিকা সংকলন যা ইন্টারনেট, ডিজিটাল প্ল্যাটফর্ম এবং নেটওয়ার্ক প্রযুক্তির মাধ্যমে তথ্য, যোগাযোগ এবং পরিবহন সম্পর্কিত কর্মকাণ্ডকে সঠিক ও উপযুক্তভাবে পরিচালনা করার জন্য গুরুত্বপূর্ণ। সাইবারস্পেসে নৈতিকতা মানবিক মূল্যবোধ, আইন এবং প্রযুক্তির উপর ভিত্তি করে গড়ে ওঠে এবং এটি আমাদের ডিজিটাল কার্যক্রমের আচরণগত কাঠামো তৈরি করে। আমাদের জীবনব্যবস্থা অধিক পরিমাণে অনলাইন নির্ভর। সাইবারস্পেসে আমাদের ক্রিয়াকলাপে নৈতিক প্রভাব বোঝা এবং তা সম্পর্কে ধারণা নেওয়া গুরুত্বপূর্ণ হয়ে উঠেছে। এই আলোচনায় আমি উপযুক্ত রেফারেন্স এবং প্রাসঙ্গিক উৎসের মাধ্যমে সাইবারস্পেসে নৈতিকতা সম্পর্কিত কিছু মৌলিক বিষয় আলোচনা করব।

সাইবারস্পেসে নৈতিকতার প্রাথমিক বিষয় গোপনীয়তা। যেহেতু মানুষ অনলাইনে ব্যক্তিগত অনেক তথ্য শেয়ার করে তাই এই সব তথ্য কিভাবে ব্যবহার হচ্ছে এবং কারা ব্যবহার করছে তা চিন্তার বিষয়। গোপনীয়তার অধিকার মানুষের মৌলিক অধিকার হিসেবে বিবেচিত। বিভিন্ন দেশে এটি আন্তর্জাতিক চুক্তি এবং আইন স্ফারা রক্ষা করা হয়। যাইহোক, এই ডিজিটাল যুগে মানুষের সুবিধার জন্য ইচ্ছামাফিক গোপনীয়তার ভারসাম্য রক্ষা করা খুবই চ্যালেঞ্জিং। কেউ কেউ মন্তব্য করেছেন যে, গুগল এবং ফেসবুকের মতো কোম্পানিগুলো আইনানুগ ব্যবহারের উদ্দেশ্যে গ্রাহকদের নিকট হতে অনেক

তথ্য নিয়েছে যার গোপনীয়তা রক্ষা করা কোম্পানীগুলোর দায়িত্ব।^৪ আবার কেউ কেউ বলেছেন যে, ব্যক্তিকক্ষে প্রত্যেককে নিজেদের গোপনীয়তা সম্পর্কে দায়িত্ববান হওয়া প্রয়োজন যখন তারা অনলাইনে গোপনীয় কিছু শেয়ার করে। এমন ঘটনা অহরহ ঘটেছে যেখানে মানুষ অনলাইনে তার গোপনীয় কিছু শেয়ার করছে আবেগ অথবা কারো স্লারা প্ররোচিত হয়ে কিন্তু পরবর্তীতে তা তাদের জন্য, তাদের পরিবারের জন্য মারাত্মক আকারে খারাপ পরিস্থিতির সৃষ্টি করেছে। তাই অনলাইন প্ল্যাটফর্মে গোপনে কোন কিছু শেয়ার করার পূর্বে আপনাকে অবশ্যই যত্নশীল হতে হবে। আবেগ কিংবা কারো প্ররোচনায় প্ররোচিত হয়ে গোপন কিছু শেয়ার আবশ্যই দায়িত্বশীলতার পরিচয় নয়। গোপনীয়তা সাইবারস্পেসের অন্যতম গুরুত্বপূর্ণ নৈতিক দিক। ইন্টারনেট ব্যবহারকারীদের ব্যক্তিগত তথ্যের গোপনীয়তা রক্ষা করা প্রয়োজন। এটি নিশ্চিত করে যে ব্যবহারকারীরা তাদের ব্যক্তিগত তথ্য যেমন নাম, ঠিকানা, আর্থিক তথ্য ইত্যাদি রক্ষা পাচ্ছে এবং তা অবৈধভাবে ব্যবহৃত হচ্ছেনা।^৫

সাইবারস্পেসে নৈতিকতা সম্পর্কিত আরেকটি সমস্যা হলো সাইবারবুলিং। ডিজিটাল প্রযুক্তিতে এটি মূলত হয়রানি, আতঙ্কিত করা, হুমকি এবং অন্যান্য কিছুর সাথে জড়িত। সাইবারবুলিং বিভিন্ন ধরনের হতে পারে; হুমকির বার্তা, অপ্রীতিকর ছবি/ভিডিও শেয়ার অথবা গুজব ছড়িয়ে দেওয়া। সাইবার বুলিংয়ের ফল মারাত্মক হতে পারে। হতাশা, দুশ্চিন্তা, আত্মহত্যার মতো ভয়াবহ পরিণতি সাইবার বুলিংয়ের হয়ে থাকে।। সাম্প্রতিক বছরগুলোতে সাইবারবুলিং সম্পর্কে সচেতনতা তৈরীতে অনেক প্রচেষ্টা চালানো হয়েছে এবং এটি রক্ষার্থে কলাকৌশলের উন্নয়ন আনয়ন করা হয়েছে। কিছু স্থানে শিক্ষার্থীদের নাগরিকতা এবং অনলাইন আচরণ সম্পর্কে বাস্তবিক কার্যক্রম চালানো হয়েছে।^৬ কারণ অনলাইনে অনেকেই অজ্ঞতায় অথবা মানসিক চাপের কারণে অন্যদের হেনস্থা বা বুলিং করতে পারে। সাইবার বুলিং শত্রুতা এবং সাইবার আচরণ নৈতিক ভাবে অগ্রহণযোগ্য। সাইবারস্পেসে সম্মান দেখানো এবং সহানুভূতির সঙ্গে আচরণ করা উচিত।^৭

সাইবারস্পেসে নৈতিকতার সাথে জড়িত তৃতীয় সমস্যাটি হলো অনলাইন গ্রন্থস্বত্বাপহরণ। এটি হলো গান, সিনেমা এবং সফটওয়্যারের অনুমোদিত ব্যবহার অথবা কপিরাইট সম্পর্কিত কন্টেন্ট কিয়েটর এবং প্রচারকারীর কাছে অনলাইন গ্রন্থস্বত্বাপহরণ একটি উদ্বেগের বিষয় হয়েছে। কারণ তারা ব্যক্ত করে এটি তাদের জীবিকা নির্বাহের কাজের ক্ষতি সাধন করে। যাইহোক কেউ কেউ মন্তব্য করেছেন, কপিরাইট আইন মাত্রাতিরিক্ত নিয়ন্ত্রিত এবং অনলাইন গ্রন্থস্বত্বাপহরণ প্রকৃতপক্ষে প্রকাশনা বৃদ্ধির মাধ্যমে ক্রিয়েটরদের লাভবান করে। বিষয়টি এমন হয়ে দাড়িয়েছে যে অনেক কন্টেন্ট ক্রিয়েটর যারা অনলাইন কার্যক্রমের সাথে জড়িত তারা ইচ্ছা করেই নিজেদেরকে ভাইরাল করার জন্য নিজেদের গোপন তথ্য বা ছবি শেয়ার করছে এতে তাদের অনলাইন পেইজ সমৃদ্ধ হচ্ছে। প্রকৃতপক্ষে, তারা লাভবান হচ্ছে কিন্তু লাভবান হওয়া যে নৈতিক অবক্ষয়ের সামিল তা কি তারা বুঝছে? হয়ত না! সুতরাং সাইবারস্পেসে নৈতিকতা বিষয়টি একটি জটিল এবং বহুমুখী বিষয় যা অনেক নৈতিক প্রশ্নকে দাড়া করায়। গোপনীয়তা, সাইবারবুলিং এবং অনলাইন গ্রন্থস্বত্বাপহরণ হলো অনেক সমস্যার মধ্যে কিছু মাত্র সমস্যা যা চিহ্নিত করা প্রয়োজন নিরাপদ এবং সুরক্ষিত ডিজিটাল পরিবেশ গঠনের জন্য। যেহেতু ব্যক্তি এবং সমাজ এই সমস্যাগুলির সাথে লড়াই চালিয়ে যাচ্ছে তাই সাইবারস্পেসে আমাদের ক্রিয়াকলাপের বৃহত্তর প্রভাবগুলি বিবেচনা করা এবং আমাদের আচরণকে গাইড করতে পারে এমন নৈতিক কাঠামো বিকাশের জন্য একসাথে কাজ করা গুরুত্বপূর্ণ।

সাইবারস্পেসে নৈতিকতার গুরুত্ব

সাইবারস্পেস হল একটি ভার্চুয়াল জগত যেখানে মানুষ তথ্য আদান প্রদান, যোগাযোগ ব্যবসা-শিক্ষা ও বিনোদন সহ নানা কাজ কমে থাকে। এই ডিজিটাল পরিবেশে প্রতিদিন লক্ষ লক্ষ ব্যবহারকারী যুক্ত থাকায় নৈতিকতা একটি মৌলিক ও অপরিহার্য বিষয় হয়ে উঠেছে। সাইবারস্পেসে নৈতিকতা বলতে বুঝানো হয় সচেতন, দায়িত্বশীল ও মানবিক আচরণ যা ডিজিটাল মাধ্যমে তথ্য ব্যবহার ও প্রযুক্তি প্রয়োগের সময় অনুসরণ করা উচিত।^৮ নৈতিকতা মানবিক আচরণের অত্যাবশ্যকীয় দিক যা ব্যক্তিক ভাল মন্দ বিচার এবং সমাজের প্রতি ইতিবাচক ক্রিয়াকলাপে উৎসাহী করে। ডিজিটাল যুগে নৈতিকতার গুরুত্ব বাস্তবিক পৃথিবীর ন্যায় সংকটপূর্ণ এর কারণ ইন্টারনেট আমাদের জীবনে অখণ্ড অংশে পরিণত হয়েছে। এটি এমন একটি মাধ্যম যেখানে মানুষ যোগাযোগ, তথ্য আদান-প্রদান ও ব্যবসা পরিচালনা করে। সাইবারস্পেস বা ডিজিটাল জগত আমাদের জীবনের প্রতিটি ক্ষেত্রে প্রভাব ফেলেছে। ব্যক্তিগত জীবন থেকে শুরু করে ব্যবসা, শিক্ষা, স্বাস্থ্যসেবা এবং রাজনীতি পর্যন্ত এই পরিবেশে আমরা যেভাবে প্রযুক্তি ব্যবহার করি, সেটাই নির্ধারণ করে আমাদের নৈতিকতা কতটা উন্নত বা ভঙ্গুর। কারণ ডিজিটাল জগত বাস্তব দুনিয়ার মতই, বরং আরো বেশি সংবেদনশীল। কারণ এখানে একটি মাত্র অনৈতিক আচরণ দ্রুত ছড়িয়ে পড়তে পারে এবং অনেক ক্ষতির কারণ হতে পারে।

সাইবারস্পেসে ব্যক্তিগত গোপনীয়তা ও তথ্য নিরাপত্তা আজ সবচেয়ে গুরুত্বপূর্ণ ইস্যু। নৈতিকতা বা নৈতিক আচরণ নির্দেশ করে তথ্য ব্যবহারের আগে অনুমতি নেওয়া ও সঠিকভাবে সংরক্ষণ করা। ব্যবহারকারীর অনুমতি ছাড়া ডেটা সংরক্ষণ করা একটি নৈতিক অপরাধ। হ্যাকিং, জালিয়াতি এবং ফিশিং ইত্যাদি প্রতিরোধে কেবল প্রযুক্তি নয়, নৈতিক আচরণই দীর্ঘমেয়াদী সমাধান। গবেষণায় দেখা যায়, সাইবার অপরাধ প্রযুক্তি নয় মানবিক নৈতিকতার ব্যর্থতা।^৯

সাইবারস্পেসে নৈতিকতা ব্যক্তিক আচরণ রূপায়নে এবং নৈতিক ও অনৈতিক আচরণ নির্ণয়ে ভূমিকা পালন করে। আমরা অনলাইনে যে ক্রিয়াকলাপ করি তা আমাদের এবং অন্যের জন্য ক্ষতিকর হতে পারে। দৃষ্টান্তস্বরূপ, সাইবারবুলিং, অনলাইন হয়রানি এবং অশ্লীল বার্তা ভুক্তভোগীদের মারাত্মক ক্ষতির কারণ হতে পারে এবং সামাজিক সংযোগকে ব্যাহত করে। সাইবারস্পেসে নৈতিক শিক্ষার অভাবে অর্থাৎ নীতি নৈতিকতার অভাবে সাইবার অপরাধ সংগঠিত হচ্ছে। এই বাস্তবতায় নৈতিক আচরণ এখন এক অতি জরুরি শর্ত হয়ে দাঁড়িয়েছে কারণ প্রযুক্তির অপব্যবহার থেকে শুরু করে তথ্য চুরি, মিথ্যা প্রচার এবং অ্যালগরিদামিক পক্ষপাতদুষ্টতা আমাদের সমাজে গভীর প্রভাব ফেলেছে।

তদ্ব্যতীত, ইন্টারনেট হলো একটি জটিল এবং বিস্তৃত প্ল্যাটফর্ম যেখানে নির্দিষ্ট কোন আইন বা বিধিনিয়ম নেই যা অনলাইন আচরণকে নিয়ন্ত্রণ করবে। তাই ব্যক্তিক ধারণাশক্তির নৈতিক নীতির প্রয়োজনীয়তা দরকার যা তাদের পারস্পারিক ক্রিয়া নির্দেশ হওয়া উচিত। এসোসিয়েশন ফর কম্পিউটিং মেশিনারিস এর নৈতিক এবং পেশাগত আইন বা নিয়মাবলী সাইবারস্পেসে নৈতিক আচরণের একটি কাঠামো প্রদান করে। গোপনীয়তা ও মেধা সম্পদ রক্ষার্থে এবং অন্যের ক্ষতি থেকে বাঁচতে আইন বা নীতি প্রণয়ন করেছে। এই আইন সাইবারস্পেসে দায়িত্ববান এবং নৈতিক আচরণ তৈরীতে সাহায্য করে।

উপরন্তু, সাইবারস্পেসে নৈতিকতার গুরুত্ব প্রযুক্তি ব্যবহার এবং ব্যক্তিক আচরণের উন্নয়নের পথকে প্রসারিত করে। প্রযুক্তির উন্নয়নের কারণে সমাজের ওপর এটির নৈতিক এবং সম্ভাব্য প্রভাব বিবেচনা করা প্রয়োজন। দৃষ্টান্তস্বরূপ, কৃত্রিম বুদ্ধিমত্তার বিকাশ জবাবদিহিতা, স্বচ্ছতা এবং ন্যায্যতা সম্পর্কে সমালোচনামূলক নৈতিক প্রশ্ন উত্থাপন করে।^{১০} এই ধরনের প্রভাব বিবেচনা করতে ব্যর্থ হলে নেতিবাচক পরিণতি হতে পারে। সাইবারস্পেস আমাদের জীবনের প্রতিচ্ছবি। তাই এখানে নৈতিকতা রক্ষা মানে আমাদের সমাজ সংস্কৃতি এবং ভবিষ্যত রক্ষা করা। এই গবেষণা সমূহ দেখিয়ে দেয় শুধুমাত্র প্রযুক্তিগত দক্ষতা যথেষ্ট নয়। নৈতিকতা ও মানবিকতা ছাড়া ডিজিটাল জগত হতে পারে নিঃসঙ্গ, অনিরাপদ এবং বিভ্রান্তিকর।

অতএব, সাইবারস্পেসে নৈতিকতার গুরুত্ব নৈতিক আচরণ এবং ব্যক্তিক দ্রিয়ার রূপায়নে অত্যন্ত গুরুত্বপূর্ণ যা একটি নিরাপদ এবং সুরক্ষিত অনলাইন পরিবেশ গঠন করে। নৈতিক নীতির গোপনীয়তা, নৈতিক নিয়মাবলী ধারণ এবং প্রযুক্তির নৈতিক প্রভাব বিবেচনা পারে সাইবারস্পেসে ব্যক্তিক ক্ষেত্রে দায়িত্ববান হতে।

সাইবারস্পেসে আইন

আইনের নির্দিষ্ট কোন সংজ্ঞা নেই। কোন জুরিস্ট এখন পর্যন্ত আইনের নির্দিষ্ট কোন সংজ্ঞা দিতে পারে নাই। নাগরিক হিসেবে সবার নির্দিষ্ট পরিমাণ আইন বিষয়ে ধারণা লাভ করা জরুরী। আইন হলো কাঠামোগত বিধি বিধান। কোন নির্দিষ্ট বিষয়ে নিয়ম নীতিমালা যখন সকলের জন্য মেনে চলার ভিত্তিতে প্রতিষ্ঠিত হয় তখন তাকে আইন বলা হয়। একজন নাগরিক এবং রাষ্ট্রের অন্যান্য প্রতিষ্ঠান কি করতে পারবে এবং কি করতে পারবেনা তার একটা সুনির্দিষ্ট নীতিমালাই হচ্ছে আইন। সাইবারস্পেসে আইন হলো একটি জটিল এবং দ্রুত বর্ধিত প্রক্রিয়া যেখানে ডিজিটাল পৃথিবীতে মানুষের আইনুনাগ প্রভাবকে প্রদর্শন করে। যেহেতু ইন্টারনেট এবং অন্যান্য ডিজিটাল প্রযুক্তি আমাদের ব্যক্তিক জীবনে গুরুত্বপূর্ণ তাই এই দ্রুত পরিবর্তিত অনলাইন পরিবেশে এই আইন বোঝা অত্যন্ত প্রয়োজনীয়। সাইবারস্পেসে আইন সেইসব আইন বিধিবিধান ও নীতিমালা যা ভার্টুয়াল কম্পিউটার নেটওয়ার্ক এবং ডিজিটাল প্রযুক্তির ব্যবহারকে নিয়ন্ত্রণ করে। সহজভাবে বলতে গেলে ইন্টারনেটের জগত এবং এর সাথে সম্পর্কিত সকল পর্যালোচনাকারীর জন্য যে আইন তৈরী হয়েছে সেটাই সাইবার আইন।^{১১} আইন কর্তৃত্ব হলো সাইবারস্পেসে আইন সম্পর্কিত একটি প্রাথমিক সমস্যা। ইন্টারনেটে জাতীয় সীমানা ছাড়িয়ে যখন আমরা বৈশ্বিক যোগাযোগ ও ব্যবসা করি তখন কোন দেশের আইন মেনে চলবো তা খুবই কঠিন হয়ে দাড়ায়। উদাহরণ স্বরূপ, যদি আমেরিকার কেউ রাশিয়ার কম্পিউটার হ্যাক করে তাহলে কোন দেশের আইন প্রবর্তিত হবে? এই সব কেসে বিভিন্ন দেশের আইনের মধ্যে দ্বন্দ্ব জেগে উঠতে পারে যা স্লারা আইনুনাগ ভাবে সমাধান খুবই কঠিন। কেউ কেউ মন্তব্য করেছেন, সাইবারস্পেসে আইন বলবৎকরণে এবং এই সব দ্বন্দ্ব দূরীকরণে আন্তর্জাতিক সংস্থাগুলির চুক্তিনির্ভর একটি কাঠামোর নির্দেশিকা দেওয়া প্রয়োজন।^{১২}

সাইবারস্পেসে আইনের সাথে জড়িত আরেকটি সমস্যা হলো মেধা সম্পত্তি। ডিজিটাল প্রযুক্তির কল্যাণে এটি তৈরী এবং বিতরণ অনেক সহজ হয়েছে যার স্লারা অনলাইন গ্রন্থস্বত্বাপহরণ এবং কপিরাইট আইন লঙ্ঘিতও হয়েছে। কন্টেন্ট ক্রিয়েটর এবং প্রচারকরা আইনি কৌশলে সাড়া দিয়েছেন যার মাধ্যমে কপিরাইট লঙ্ঘনকারীর বিরুদ্ধে মামলা এবং কঠোর শাস্তির ব্যবস্থা করা হয়েছে। কেউ কেউ মন্তব্য করেছেন, বর্তমানে কপিরাইট আইন অত্যধিক সীমাবদ্ধ এবং বিষয়বস্তু তৈরী ও বিতরণের নতুন মডেল প্রয়োজন যেটি সমসাময়িক অপরাধ প্রবণতা নিয়ে কাজ করে। কিন্তু দেখা গেছে এটি ডিজিটাল যুগে মেধা সম্পত্তি রক্ষা এবং সৃজনশীলতা বিকাশে ও উদ্ভাবনের মধ্যে ভারসাম্য নিয়ে বিতর্কের দিকে পরিচালিত করেছে।

সাইবার নিরাপত্তা হলো সাইবারস্পেসে আইনের সাথে জড়িত তৃতীয় সমস্যা। যোগাযোগ ও বাণিজ্যের জন্যে ডিজিটাল প্রযুক্তির ক্রমবর্ধমান ব্যবহারের সাথে সাথে সাইবার অপরাধ, হ্যাকিং, পরিচয় চুরি এবং অনলাইন জালিয়াতি একইভাবে বৃদ্ধি পেয়েছে। সরকার এবং আইন প্রণয়নকারী সংস্থাগুলি বিভিন্ন কৌশল অবলম্বন করেছে যার মধ্যে রয়েছে নতুন আইন ও বিধিনিয়ম তৈরী, নতুন প্রযুক্তির সাইবার নিরাপত্তা তৈরী, সাইবার অপরাধীদের ট্যাক করতে আন্তর্জাতিক মিত্রদের

সহযোগিতায় এগিয়ে আসা। যাইহোক, গোপনীয়তা এবং মত প্রকাশের স্বাধীনতার প্রয়োজনের সাথে নিরাপত্তার প্রয়োজনের ভারসাম্য বজায় রাখা একটি চ্যালেঞ্জ।

সাইবারস্পেসে আইন সম্পর্কিত অন্যান্য সমস্যাগুলির মধ্যে রয়েছে গোপনীয়তা, মত প্রকাশের স্বাধীনতা এবং অনলাইন মন্তব্য নিয়ন্ত্রণ। সামাজিক মিডিয়া এবং অন্যান্য ডিজিটাল প্ল্যাটফর্মগুলোতে জনমন্তব্য জনপ্রিয় হয়ে ওঠায় অনলাইন মন্তব্য নিয়ন্ত্রণে সরকারের নীতি এবং অন্যান্য সংস্থাগুলির ভূমিকা নিয়ে প্রশ্ন ওঠে। তাছাড়া ব্যক্তিগত কোম্পানীগুলোর মাধ্যমে সংগৃহীত ব্যক্তিগত তথ্য এবং তার ব্যবহার সম্পর্কে উদ্বেগ রয়েছে যা গোপনীয় সমস্যা ও বৈষম্য বাড়াতে পারে। অধিকন্তু, সাইবারস্পেসে আইন একটি জটিল এবং বর্ধিত ক্ষেত্রে যা অনেকগুলো আইনি প্রশ্ন উত্থাপন করে। আইন কর্তৃত্ব, মেধা সম্পত্তি, সাইবার নিরাপত্তা হলো কতকগুলি সমস্যা যা নিরাপদ এবং নৈতিক ডিজিটাল পরিবেশ তৈরীর জন্যে সমাধান করা প্রয়োজন। যেহেতু ব্যক্তি ও সমাজ এই সমস্যাগুলোর মোকাবেলায় সহযোগিতা করে সেহেতু সাইবারস্পেসে আমাদের ক্রিয়াকলাপের প্রভাব বিবেচনা করে আমাদের আচরণকে নিয়ন্ত্রণ করতে পারে এমন আইনি কাঠামো বিকাশে একসাথে কাজ করা গুরুত্বপূর্ণ।

সাইবারস্পেসে আইনের গুরুত্ব

তথ্য প্রযুক্তির অভূতপূর্ব অগ্রগতি আমাদের জীবনযাত্রাকে এক নতুন মাত্রায় পৌঁছে দিয়েছে। এখনকার সমাজে ইন্টারনেট এবং ডিজিটাল মাধ্যম ছাড়া দৈনন্দিন কার্যক্রম কল্পনাকরাই যেন কঠিন। ইন্টারনেট এবং সাইবারস্পেস আমাদের নৈমিত্তিক জীবনের অবিচ্ছেদ্য অংশে পরিণত হয়েছে তাই অনলাইন আচরণ নিয়ন্ত্রণের জন্য আইন এবং বিধিনিয়মের উন্নয়ন করা প্রয়োজন হয়েছে। সাইবারস্পেসে আইনের গুরুত্ব অত্যধিক গুরুত্বপূর্ণ হতে পারে কারণ এটি অনলাইন আচরণ নিয়ন্ত্রণের জন্য একটি কাঠামো যা ব্যক্তি অধিকার রক্ষা করে এবং দায়িত্বশীল আচরণ প্রচার করে। সাইবারস্পেসে আইনগুলির একটি মৌলিক সুবিধা হলো সাইবার অপরাধ, হ্যাকিং এবং অনলাইন জালিয়াতির মতো অবৈধ কাজের জন্যে আইনি দায়বদ্ধতা প্রতিষ্ঠা করতে সাহায্য করে। আইন ব্যতীত এই সব অপরাধীদের তাদের কর্মের জন্য দায়বদ্ধ রাখা কঠিন, যার ফলে সাইবার অপরাধ এবং অন্যান্য অনলাইন অসদাচরণ বৃদ্ধি পায়। আমেরিকাতে কম্পিউটার ফর্ড এন্ড অ্যাবিউজ এ্যাক্ট (CFAA) এবং ইলেকট্রনিক কমিউনিকেশন প্রাইভেসি এ্যাক্টের (ECPA) মতো আইনগুলি সাইবার অপরাধীদের বিচার এবং ব্যক্তিদের অনলাইন গোপনীয়তা রক্ষা করার জন্য আইনি কাঠামো প্রদান করে।^{১৩} ইউরোপীয় ইউনিয়নের General Data Protection Regulation (GDPR) আইন ব্যক্তিগত যেটা সুরক্ষার একটি শক্তিশালী উদ্যোগ। অন্যদিকে Budapest Convention on Cybercrime (2001) বিশ্বের প্রথম আন্তর্জাতিক সাইবার অপরাধ চুক্তি যা বহু দেশ অনুসরণ করেছে।^{১৪} বাংলাদেশের সাইবার অপরাধ মোকাবিলায় ২০০৬ সালে তথ্য ও যোগাযোগ প্রযুক্তি আইন এবং ২০১৮ সালে ডিজিটাল নিরাপত্তা আইন প্রণীত হয়েছে। যদিও ডিজিটাল নিরাপত্তা আইন নিয়ে মতবিরোধ আছে তথাপি এটি দেশের ডিজিটাল নিরাপত্তা কাঠামোকে দৃঢ় ভিত্তি দিয়েছে।^{১৫}

তদ্ব্যতীত, সাইবারস্পেসে আইনগুলি অশ্লীল মন্তব্য, সাইবারবুলিং এবং অনলাইন হয়রানি রোধ করে নিরাপদ এবং সুরক্ষিত অনলাইন পরিবেশের সৃষ্টি করে। এই আইনগুলি ব্যক্তিদের সুরক্ষার্থে এবং বেআইনি কার্যকলাপ বন্ধে একটি আইনি কাঠামো তৈরী করে যার স্মারা সামাজিক সংহতি এবং মানবাধিকারের প্রতি সম্মান বৃদ্ধি পায়। এছাড়াও, সাইবারস্পেসে আইন ও বিধিনিয়ম গুলি প্রযুক্তির ব্যবহার নিয়ন্ত্রণ এবং নৈতিক আচরণকে উন্নত করে। দৃষ্টান্তস্বরূপ, ইউরোপীয় ইউনিয়নের জেনারেল ডেটা প্রোটেকশন রেগুলেটর এর মতো সংস্থাগুলি ব্যক্তিগত গোপনীয়তা রক্ষার্থে কীভাবে তথ্য সংগ্রহ, প্রক্রিয়াকরণ এবং ব্যবহার করবে তা নিশ্চিত করে।^{১৬} একইভাবে ড্রোন, স্বায়ত্তশাসিত যানবহন এবং অন্যান্য উদীয়মান প্রযুক্তির ব্যবহার নিয়ন্ত্রণকারী আইনগুলি তাদের নিরাপদ এবং দায়িত্বশীল ব্যবহার নিশ্চিত করতে সাহায্য করে। সাইবারস্পেসে আইনের গুরুত্বকে অধিক গুরুত্ব দেওয়া যাবে না। আইন ও বিধিনিয়মসমূহ অনলাইন আচরণের নিয়ন্ত্রণ, ব্যক্তিগত অধিকার রক্ষার্থে এবং দায়িত্বশীল আচরণ প্রচারে একটি কাঠামো তৈরী করে সাইবারস্পেসে আইনগুলি আইনি দায়বদ্ধতা তৈরীতে এবং বেআইনি ক্রিয়াকলাপ রোধ, ক্ষতিকারক বিষয়বস্তু না ছড়াতে এবং প্রযুক্তির ব্যবহার নিশ্চিত করে নিরাপদ এবং সুরক্ষিত অনলাইন পরিবেশ তৈরীতে সাহায্য করে।

সাইবারস্পেসে নৈতিকতা এবং আইনের প্রয়োগে প্রতিবন্ধকতা

তথ্য প্রযুক্তিনির্ভর এই যুগে ইন্টারনেট একটি উন্মুক্ত প্ল্যাটফর্মে পরিণত হয়েছে। যেখানে সীমাহীন স্বাধীনতা যেমন রয়েছে তেমন রয়েছে অপব্যবহারের ঝুঁকিও। সাইবারস্পেসে নৈতিকতা বজায় রাখা এবং বিদ্যমান আইনের কার্যকর প্রয়োগে একাধিক প্রতিবন্ধকতা দেখা দেয়। এই প্রতিবন্ধকতা গুলো শুধুমাত্র প্রযুক্তিগত নয় বরং সামাজিক সংস্কৃতি, রাজনৈতিক ও আন্তর্জাতিক ক্ষেত্রে প্রতিফলিত হয়। নিরাপদ এবং সুরক্ষিত সাইবারস্পেস নিশ্চিতকরণে নৈতিকতা এবং আইনের প্রয়োগ অত্যন্ত গুরুত্বপূর্ণ। যাইহোক এ নানাবিধ সমস্যার বাধার কারণে এই নীতিগুলিকে কার্যকরী করা অত্যন্ত চ্যালেঞ্জিং। সাইবারস্পেসে নৈতিকতা এবং আইনের প্রয়োগে প্রাথমিক প্রতিবন্ধকতা হলো ইন্টারনেটের বহুজাতিক প্রকৃতি। সাইবারস্পেসে নৈতিকতা এবং আইনের প্রয়োগক্ষেত্রে জাতীয় সীমানার বাইরে আইনের ধারাবাহিকতা এবং দৃঢ়তার অভাব

একটি উল্লেখযোগ্য প্রতিবন্ধকতা।^{১৭} সাইবারস্পেসে নৈতিকতা এবং আইনের প্রয়োগক্ষেত্রে আইন কার্যকর করতে অপরিচিত অপরাধীদের পরিচয় এবং সনাক্তকরণ আরেকটি গুরুতর বাধা। এনক্রিপশন প্রযুক্তির ব্যবহার কর্তৃপক্ষের পক্ষে অনলাইন অপরাধীদের সনাক্ত করা প্রায় অসম্ভব করে তোলে।^{১৮}

উপরন্তু, সাইবার অপরাধের সংজ্ঞা এটির অনলাইন আচরণ নিয়ন্ত্রণের জন্যে উপযুক্ত আইনি কাঠামোর বিষয়ে ঐক্যমতের অভাব আরেকটি প্রধান বাধা। সাইবার অপরাধ নিয়ে বিভিন্ন দেশে বিভিন্ন আইন এবং বিধিনিয়ম আছে যা অনলাইন আচরণ নিয়ন্ত্রণে সমন্বিত আইনি কাঠামো উন্নয়নে বাধা তৈরী করে।^{১৯}

উপরন্তু, প্রযুক্তিগত উদ্ভাবনের দ্রুত অগ্রগতি এবং সাইবারস্পেসের ক্রমাগত বিকাশ কার্যকরী ও প্রাসঙ্গিক আইনের উন্নয়নে পথে চ্যালেঞ্জ হয়ে দাড়িয়েছে। আইন প্রণেতাদের জন্য প্রযুক্তিগত অগ্রগতির সাথে তাল মিলিয়ে চলা চ্যালেঞ্জিং যার কারণে পুরাতন আইন স্লো সাইবার হুমকি মোকাবেলা করা সম্ভব হচ্ছে না। এই চ্যালেঞ্জগুলি মোকাবেলায় স্টেকহোল্ডারদের সাথে সহযোগিতামূলক কার্য অপরিহার্য। নীতিনির্ধারণ, আইন প্রয়োগকারী সংস্থা এবং প্রযুক্তি কোম্পানীগুলিকে অনলাইন আচরণ নিয়ন্ত্রণের জন্য কার্যকর এবং প্রাসঙ্গিক আইনি কাঠামো তৈরীতে একসাথে কাজ করতে হবে। যখন সাইবারস্পেসে নৈতিকতা এবং আইনের প্রয়োগ প্রয়োজন তখনই নানাবিধ বাধা একে চ্যালেঞ্জিং করে তোলে। এই সমস্যা সমাধান করে অনলাইন আচরণকে উন্নত করে প্রাসঙ্গিক আইনি কাঠামো গড়তে সকলের সাহায্য এবং সহযোগিতা প্রয়োজন।

সাইবারস্পেসে নৈতিকতা এবং আইনের প্রভাব ও সম্ভাব্য সমাধান

সাইবারস্পেসে আমাদের জীবনে অসংখ্য সুযোগ তৈরি করেছে। তবে এর নিরাপদ ও নৈতিক ব্যবহারের জন্য কার্যকর আইন ও তার যথাযথ প্রয়োগ অপরিহার্য। বর্তমান বাস্তবতায় নৈতিকতা ও আইনের প্রয়োগে যেসব প্রতিবন্ধকতা দেখা দিচ্ছে তার মধ্যে উল্লেখযোগ্য হচ্ছে প্রযুক্তি ও আইনের সমন্বয়ের ঘাটতি, আন্তর্জাতিক সীমানা সংক্রান্ত জটিলতা, রাজনৈতিক অপব্যহার এবং কারিগরি দুর্বলতা। তা কেবল সাইবার অপরাধ বোধই নয় ডিজিটাল নাগরিকত্ব ও মানবাধিকারের সুরক্ষায় ও বড় বাধা হয়ে দাড়িয়েছে। এই চ্যালেঞ্জগুলো দূর করতে হলে আইন প্রণয়ন ও প্রয়োগের ক্ষেত্রে আন্তর্জাতিক সহযোগিতা, প্রযুক্তিগত দক্ষতা বৃদ্ধি এবং সর্বস্তরে নৈতিকতা চর্চা জোরদার করতে হবে। তাহলে একটি নিরাপদ, ন্যায্যভিত্তিক ও সুশৃঙ্খল সাইবার সমাজ গড়ে তোলা সম্ভব হবে। সাইবারস্পেসে নৈতিকতা এবং আইনের প্রভাব অনেক গুরুত্বপূর্ণ। সাইবারস্পেসের নৈতিকতা এবং আইনের প্রভাবে নিরাপদ এবং সুরক্ষিত অনলাইন পরিবেশ গঠন সম্ভব। যাইহোক, সাইবারস্পেসে নৈতিকতা এবং আইন প্রয়োগের অনেক সম্ভাব্য দিকও রয়েছে। এই প্রবন্ধে আমরা সাইবারস্পেসে নৈতিকতা এবং আইনের প্রভাবে ইতিবাচক এবং নেতিবাচক উভয় দিকই তুলে ধরবো। সাইবারস্পেসে নৈতিক প্রভাবের একটি দিক হলো নৈতিক আচরণের উন্নয়ন। নির্ভরশীল এবং নিরাপদ অনলাইন পরিবেশ গঠনে নৈতিক আচরণ প্রয়োজন। নৈতিক আচরণ ব্যক্তির গোপনীয়তা, অন্যান্য ব্যবহারকারীর নিরাপত্তা এবং ক্ষতিকারক ত্রিয়াকলাপের সাথে জড়িত। নৈতিক আচরণের উন্নয়ন দায়িত্বশীল অনলাইন আচরণের সংস্কৃতি বিকাশে প্রয়োজন। উপরন্তু, এটি ব্যক্তিগত তথ্য চুরি এবং অনলাইন হয়রানির মতো সাইবার অপরাধ দমনে সাহায্য করে। সাইবার অপরাধ ব্যক্তি অধিকারকে লঙ্ঘিত করে অনেক ক্ষতির কারণ হয়ে দাড়ায়। উপযুক্ত আইনি কাঠামোর বাস্তবায়নই ব্যক্তি অধিকার রক্ষার্থে এবং অনলাইন অপরাধীদের শাস্তি বিধানে সাহায্য করে।

সাইবারস্পেসে নৈতিকতা এবং আইনের আরেকটি প্রভাব হলো ব্যক্তি অধিকারের সুরক্ষা। ইন্টারনেট একটি প্লাটফর্ম যেখানে গোপনীয়তা এবং মত প্রকাশের স্বাধীনতার মতো ব্যক্তি অধিকার লঙ্ঘিত হতে পারে। সাইবার অপরাধ ব্যক্তিক অধিকারকে হুমকির মুখে ফেলে। উদাহরণস্বরূপ, অনলাইন হয়রানি এবং সাইবারকলিং ব্যক্তির আবেগ এবং মানসিক ক্ষতিসাধন করে। তাছাড়া সাইবার অপরাধ আর্থিক ক্ষতির সাথেও জড়িত। উপযুক্ত আইনি কাঠামোর প্রয়োগ ব্যক্তি অধিকার রক্ষায় এবং অপরাধীদের শাস্তি বিধানে সাহায্য করে।^{২০} উপরন্তু, সাইবারস্পেসে নৈতিকতা এবং আইনের প্রয়োগ জাতীয় নিরাপত্তায় প্রভাব বিস্তার করে। সাইবার গুপ্তচরবৃত্তি এবং সাইবার সন্ত্রাসবাদ সাইবার নিরাপত্তার হুমকির সাথে জাতীয় নিরাপত্তার ক্ষেত্রেও ঝুঁকিপূর্ণ। কার্যকরী আইনি কাঠামোর বাস্তবায়ন জাতীয় নিরাপত্তা বিধানে সাহায্য করে। এই জাতীয় নিরাপত্তা বিধানে নাগরিকদের নিরাপত্তা বিধানের সাথে সাথে বৈশ্বিক স্থিতিশীলতা বজায় রাখা প্রয়োজন। আইনি কাঠামোর প্রয়োগ সাইবার আক্রমণ রক্ষার্থে এবং অপরাধীদের ত্রিয়াকলাপ রোধে সাহায্য করে।^{২১} যাইহোক, সাইবারস্পেসে নৈতিকতা এবং আইন প্রয়োগের নেতিবাচক প্রভাবও বিদ্যমান রয়েছে। সাইবারস্পেসের নিয়মাবলী উদ্ভাবন এবং সৃজনশীলতার পথে বাধা হয়ে দাড়ায়। সাইবারস্পেস একটি উদ্ভাবন এবং সৃজনশীলতার প্লাটফর্ম যা বাধাগ্রস্ত হয় এর নিয়মাবলীর জন্যে। তাছাড়া অনেক সময় অসঙ্গতিমূলক আইনি কাঠামোর প্রয়োগ ব্যক্তি অধিকার এবং মত প্রকাশের স্বাধীনতার পথকে লঙ্ঘিত করে। আইনি কাঠামোর বৈধিক ব্যবহার অবাধ বাকশক্তিকে প্রহরতার মতো অনাকাঙ্ক্ষিত পরিণতির দিকে নিয়ে যায়। উপরন্তু, সাইবারস্পেসে নৈতিকতা এবং আইনের প্রভাব বহুমুখী। যখন এই নীতির প্রয়োগ হয় তখন নিরাপদ এবং সুরক্ষিত অনলাইন পরিবেশের গঠন সম্ভব হয়। তাছাড়া আইনি কাঠামোর বৈধিক প্রয়োগের নেতিবাচক

ফলও আছে। অতএব, ব্যক্তি অধিকার রক্ষা এবং উদ্ভাবন ও সৃজনশীলতার উন্নয়নের ভারসাম্য বজায় রাখা দরকার। এই ভারসাম্যই সাইবারস্পেসে সঠিক আইনি কাঠামো এবং নৈতিক আচরণ বাস্তবায়নের অর্জন হতে পারে।

আমাদের আলোচনায় আমরা সাইবারস্পেসে নৈতিকতা, আইনের গুরুত্ব প্রভাব ও প্রতিবন্ধকতা নিয়ে আলোচনা করেছি। প্রতিবন্ধকতার আলোচনায় আমরা সাইবারস্পেসে নৈতিকতা ও আইনের প্রয়োগে যেসব প্রতিবন্ধকতার সম্মুখীন হয়েছি আমরা যদি তার সমাধান করতে পারি তবে তা সাইবারস্পেসে মানুষের জন্য আশীর্বাদ হয়ে উঠবে। তবে এসব প্রতিবন্ধকতা দূর করা খুবই চ্যালেঞ্জিং বিষয়। সাইবারস্পেসে নৈতিকতা ও আইনের প্রয়োগে একটি সার্বজনীন ব্যবস্থা থাকা প্রয়োজন। একেক দেশের ডিজিটাল সুরক্ষা আইন একেক রকম হওয়াতে অপরাধগুলোর সঠিক বিচার করা দুরূহ হয়ে উঠেছে কারণ শুধুমাত্র ডিজিটাল প্লাটফর্ম শুধুমাত্র আমাদের দেশ কিংবা অন্য আরেকটি দেশের মধ্যে সীমাবদ্ধ নয়। ফলে আন্তর্জাতিক স্তরে সাইবার অপরাধীদের বিচার করা নীতি প্রয়োগ করা কঠিন হয়ে পড়ে।^{২২} কিন্তু ডিজিটাল নিরাপত্তা আইন তো একই নয় তাহলে কিভাবে এর সমাধান হবে। তাই প্রয়োজন সুনির্দিষ্ট আইন হতে পারে তা আন্তর্জাতিক ডিজিটাল আইন যা সকল দেশে সকল স্থানে একই আইনি ভূমিকা পালন করবে। এক্ষেত্রে বিভিন্ন দেশের মধ্যে সাইবার অপরাধ দমন এবং নীতি প্রয়োগের ক্ষেত্রে পারস্পরিক সহযোগিতা ও চুক্তি স্বাক্ষর করা প্রয়োজন। তাছাড়া সাইবার আইনের ক্ষেত্রে আন্তর্জাতিক মানদণ্ড অনুসরণ করা উচিত যা বিশ্বজনীন আইনি ভিত্তি তৈরী করতে পারে। নতুন নতুন প্রযুক্তি উদ্ভাবিত হওয়ার সাথে সাথে পুরনো আইন ও নৈতিক নীতিমালা অপ্রাসঙ্গিক হয়ে যেতে পারে। তাই এমন আইন করা উচিত যা নির্দিষ্ট প্রযুক্তির উপর নির্ভরশীল না হয়ে বরং আচরণের উপর ভিত্তি করে তৈরী হয় এবং নতুন প্রযুক্তির ক্ষেত্রেও প্রযোজ্য হতে পারে।^{২৩} সর্বোপরি প্রয়োজন নৈতিকতা মূল্যায়ন। পরস্পরের প্রতি শ্রদ্ধাশীল হওয়া, আমি আপনি যদি নৈতিকতার মূল্যায়ন না করি তাহলে যে আইনই করা হোক না কেন ডিজিটাল প্লাটফর্মের হয়রানি রোধ করা সম্ভব না।

উপসংহার

সাইবারস্পেসে নৈতিকতা এবং আইনের সংযোগ অনলাইন নৈতিক আচরণকে বর্ধিত করে। সাইবার অপরাধের প্রাদুর্ভাব এবং অন্যান্য অনলাইন সমস্যা বাড়তে থাকায় এগুলোর নেতিবাচক ফলাফলকে প্রশমিত করতে নৈতিক নীতির প্রয়োগ অপরিহার্য। যাইহোক, সাইবারস্পেসে নৈতিকতা এবং আইনের বাস্তবায়ন চ্যালেঞ্জ ছাড়া সম্ভব নয়। আইনাধিকারভুক্ত সমস্যা এবং নামহীনতা আইন বলবৎ করতে এবং তাদের বিরুদ্ধে আইনি ব্যবস্থা গ্রহণে কঠিন সমস্যা হয়ে দাঁড়িয়েছে। এই চ্যালেঞ্জগুলো থাকা সত্ত্বেও সরকার, আন্তর্জাতিক সংস্থাগুলো এবং ব্যক্তিক সেক্টরগুলোর সহযোগিতাই পারে সাইবার আইন উন্নত করতে। শিক্ষা ও সচেতনতা সাইবার নীতি সম্পর্কে জনমনে সচেতনতা বাড়তে সাহায্য করে এবং ব্যক্তিগত সচেতনতাই নিরাপদ ডিজিটাল জগৎ গঠনে সাহায্য করে। সারাংশে, সাইবারস্পেসে নৈতিকতা এবং আইনের পারস্পরিক সম্পর্ক নিরাপদ এবং সুরক্ষিত অনলাইন পরিবেশ গঠনে অপরিহার্য। সমস্যা বিদ্যমান থাকা সত্ত্বেও সাইবার আইন এবং নৈতিকতার উন্নয়ন ও বাস্তবায়নই পারে একটি দায়িত্বশীল অনলাইন আচরণ তৈরী করতে। শিক্ষা এবং সহযোগিতার মাধ্যমে আমরা সাইবার সমস্যার নেতিবাচক দিকগুলোকে প্রশমিত করতে এবং ডিজিটাল জগতে নৈতিক আচরণকে উন্নত করতে পারি। সাইবারস্পেসে আচরণের কোন সুস্পষ্ট ও সার্বজনীন নৈতিক নীতিমালা এখনো তৈরী হয়নি। বিভিন্ন সংস্কৃতি ও সমাজের নৈতিক মূল্যবোধ ভিন্ন হওয়ার কারণে অনলাইনে কোন আচরণ গ্রহণযোগ্য আর কোনটি নয়। তা নিয়ে মতভেদ দেখা দেয়।^{২৪} এই মতভেদ দূর করার জন্য স্কুল, কলেজ, বিশ্ববিদ্যালয় এবং কর্মক্ষেত্রে সাইবার নৈতিকতা সম্পর্কে সচেতনতা বৃদ্ধি এবং শিক্ষামূলক কার্যক্রম পরিচালনা করা উচিত। অনলাইন প্লাটফর্ম এবং পরিষেবা প্রদানকারী সংস্থাগুলো তাদের নিজস্ব নৈতিক নীতিমালা তৈরী এবং প্রয়োগ করতে পারে। বিভিন্ন দেশ এবং সংস্থার মধ্যে আলোচনার মাধ্যমে একটি আন্তর্জাতিক সাইবার নৈতিক নীতিমালা প্রণয়নের উদ্দেশ্য নেওয়া যেতে পারে।

তথ্যনির্দেশ

- ^১ Joshua Gert “The Definition of Morality” *Stanford Encyclopedia of Philosophy*, ed.(2011).
- ^২ Herman T.Tavani, *Ethics & Technology: Controversies, Questions, and Strategies for ethical Computing*. 5th (Hoboken, NJ Wiley, 2023). P.102.
- ^৩ Orin S. Kerr, “The case for the third-party doctrine in ECPA” *Harvard Law Review*, 107(3). P (569-573)
- ^৪ Edwards,Lilian, and Charlotte Waelde, eds. “*Law and the Internet*” (Oxford: hart Publication,2009),p.421.
- ^৫ Alan F.Westin, *Privacy & Freedom* (New York: Athenum,1967), p.109.
- ^৬ *Ibid*,p. 320.
- ^৭ Lawrence Lessig, *Free Culture How big media used technology and Law to Lockdown and Control Creativity* (New York: Penguin, 2004), p.54.

-
- Terrel Ward Bynum, "Ethics in Information Technology", *Ethics and Information Technology*, 10, 1(2208), 1-4.
 - Luciano Floridi, *The Ethics of Information*, (London:Oxford University Press, 2013), p.43.
 - Savas Gurses and Sefa Yildiz, "Cyber Ethics: Morality and law in cyberspace. Ethics and Information Technology", *Ethics in Information Technology* 21, no.(2019), 85-99.
 - Ibid*, p.100.
 - Laura DeNardis, *The Global War for Internet Governance*.(New Heaven: Yale University Press, 2014),p.76.
 - R.Bendrath,"Law and the Internet".In *Encyclopedia of Cybercrime*,ed.S.S.Lee(Wesrern CT: Green World Press, 2009), p.306-317.
 - Council of Europe, *Budapest convention on Cybercrime* (Budapest: Convension on Crime, 2001), p.23.
 - Bangladesh Ministry of Information and Communication Technology, *Digital Security Act, 2018*(Dhaka: Government of the Peoples Republic of Bangladesh,2018),p.21.
 - European Commission.*Data Protection*. (Brussels: European Commission,2001).
 - Helen Nissenbaum, *Privacy in context: Technology, Policy, and the integrity of social life*.(London: Stanford University Press,2009),p.32.
 - Sameer Hinduja & Justin W.Patchin,"Cyberbullying: An update and synthesis of the Research". *Yiuth violence and Juvenile Justice*.164(2014),p.1-12..
 - Shahid Hassan, "Challenges to the Development of Cybercrime Laws: A Comparative Analysis of Cybercrime Legislations in ASEAN Countries". *Pacific Rim Law & Poilicy Journal*,25(2), 425-447)
 - R.M Kowwalski, S.P. Limber and P.W. Agatson, *Cuberbullying: Bullying in the digital age* (Malden MA: Blackwell, 2014), p.20.
 - Ibid*,p.27.
 - John Smith, *Jurisdiction in Cyberspace: a comparative Analysis of National Laws* (New York: Cyber Law Press, 2019), p.24.
 - John Tomes, "The Impact of Emerging Technologies on Cyebr Law and Etics" *International Journal of Cyber Law* 10,no.3(2012).45-60.
 - Global Perspective on Cyber Ethics (Lee & Kim, 2020).

AI in Education: Transforming and Reshaping Pedagogy

Sanjida Moeed

Professor, Department of Music, University of Rajshahi, Rajshahi-6205, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/58.-Sanjida-Moeed.pdf>

Received : 20 February 2025
Received in revised: 08 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Pedagogy, Artificial Intelligence,
Adaptability, Competence.

ABSTRACT

The process of teaching and learning can be described as a transformation process of knowledge and skills from teachers to learners. In this process, educators and students become engaged in the transfer and acquisition of knowledge, skills, attitudes, and values. However, pedagogy, in the era of artificial intelligence, is undergoing significant transformation, with new opportunities and challenges for both educators and learners. Artificial intelligence (AI) has profoundly influenced pedagogy by evolving and reshaping it in several ways. It offers not only a wide range of opportunities and dynamic changes in pedagogy but also reshapes how education is delivered, personalized, and assessed. AI-based pedagogy and traditional pedagogy differ significantly in terms of instructional methods, adaptability, and student engagement. The Traditional Pedagogy often follows an approach, where the same material is taught to all students, regardless of individual differences. Teachers may adapt to student needs, though the process is manual and time-consuming. On the contrary, AI provides multimodal learning as well as integrating audio and videos that help to simulate real-life cross-cultural scenarios. It effectively helps learners to acquire desired competence in their learning and offers new ways to engage themselves. Furthermore, as AI can identify individual students' strengths and weaknesses, it efficiently adjusts educational content according to their needs, learning styles, and paces. This creates a more personalized and effective learning environment. In areas like arts, literature, and critical thinking, human creativity is sometimes replaced by AI but obviously over-reliance on technology should be avoided.

In the 21st century, the influence of artificial intelligence is rapidly transforming every field and education is no exception. As schools, universities, and almost all the educational institutions increasingly incorporate AI technologies, the landscape of teaching and learning is undergoing profound changes. At present there is no way to deny the widespread demand for artificial intelligence in educational sectors to develop teaching and learning process. This article explores the impact of AI on pedagogy, highlighting its benefits, challenges, and the future direction of educational practices.

Pedagogy refers to the methods, strategies, practices, and approaches that educators use to facilitate learning. It considers factors like teaching styles, the use of educational tools and technology, curriculum design, assessment strategies and the development of critical thinking and problem-solving skills in students. In essence, pedagogy is about how educators design and implement effective teaching practices that support diverse learners in their intellectual and emotional development. It encompasses everything from curriculum design to the relationship between teacher and student.

However, in its traditional form, pedagogy has focused on face-to-face instruction, teacher-centered learning and fixed educational models. In the traditional educational model, the lectures of teachers or instructors would be considered as the primary source of knowledge but recently the integration of AI into education introduces new dimensions to pedagogy. AI-driven systems—such as adaptive learning platforms, intelligent tutoring systems, and automated grading tools—are increasingly augmenting, and in some cases, replacing traditional teaching methods. In this context, teachers must not only consider how knowledge is delivered but also how technology can be leveraged to support diverse learning styles.

The rise of AI is driving a shift toward more personalized, data-driven, and interactive learning experiences. It is fundamentally reshaping the way we think about teaching and learning. However, as educators, students, and policymakers navigate this new educational landscape by using AI, what types of challenges they need to consider have been explored in this article.

In the ever-evolving landscape of education, artificial intelligence (AI) has become a transformative force day by day because it reshapes pedagogy in ways that were once the stuff of science fiction. From personalized learning experiences to data-driven insights and the automation of administrative tasks, AI is influencing how educators teach and how students learn. Today's students, unlike their predecessors, are immersed in a world where technology and the internet are interwoven. AI is revolutionizing education by reshaping traditional pedagogical methods and introducing new possibilities for teaching and learning. At present, it is clear that the integration of AI into the classroom is not just a passing trend but a fundamental shift in the way education is delivered, experienced and assessed.

Significant advantage of integrating artificial intelligence in education is assessing students' performance and its subsequent enhancement. In the last couple of decades, with the advancement of Artificial Intelligence it becomes possible to assess each individual student's performance in advance and to assure his or her chances of success or failure. AI's ability to analyze massive amounts of data and convert its findings into convenient visual formats can accelerate the decision-making process. Thus, enhancing the process of how teachers instruct and how the learners learn, AI technologies are rapidly reshaping pedagogical practices.

Teachers have always been at the heart of education. In traditional teaching process, teachers spend a significant amount of time on administrative tasks such as grading papers, tracking student progress, and managing schedules. This leaves less time for direct interaction with students. But AI modifies the way teachers work, particularly by automating many of the administrative tasks that consume valuable time. Moreover, by the help of AI-driven systems, teachers can offload routine tasks such as grading, attendance tracking, and even scheduling, allowing them to focus more on instruction and student engagement.

AI can automatically grade multiple-choice tests, assignments, quizzes, essays, and even code submissions, providing instant feedback to learners and tracking how well they are performing over time. At present, automated grading tools for multiple-choice questions and even essay evaluations save teachers' time. In traditional classrooms, grading can be a time-consuming and subjective process, often leaving students with limited opportunities for timely feedback. Since AI tools are capable of quickly grading assignments, quizzes, and even essays, this not only saves educators' countless hours but also enables students to learn from their mistakes in real-time.

Artificial intelligence has also the capacity to adapt the curriculum, based on the student's performance, identifying areas where the student is excelling or struggling. For example, if a student struggles with math concepts, the system can suggest additional resources or exercises tailored to that area. Overall, AI-driven systems can track student progress, attendance, and participation, enabling teachers to quickly identify which areas require attention.

No doubt AI has really expanded the boundaries of traditional learning. No longer is education restricted to just the classroom, textbooks, or face-to-face interactions. With AI, learning becomes personalized, self-paced, and accessible from anywhere. As resources like libraries and textbooks are valuable, they still have limitations in terms of availability and accessibility. AI facilitates learning beyond traditional classrooms. Virtual tutors, AI-driven simulations, and online courses make education more accessible, especially for students who reside in remote areas.

It is clear that the ability of AI to process vast amounts of data and adapt to individual learning needs is shaking the boundaries of traditional education, making learning more personalized and accessible. Furthermore, AI can also act as a teaching assistant, providing recommendations on lesson plans or offering resources tailored to the needs of the class. Thus, artificial intelligence is transforming the workplace and society, as this system takes on more complex cognitive tasks.

It is noted that from content delivery to assessment and classroom management, AI technologies are finding applications in many aspects of education. The integration of AI in pedagogy allows the collection and analysis of vast amounts of student data. These insights help educators make more informed decisions, optimize teaching strategies, and improve learning outcomes. Predictive analytics is the special area where AI excels. Thus, in the education sectors, AI tools directly help to increase the learning experience, making it more engaging, efficient, and accessible.

Moreover, AI enables highly personalized learning experiences by analyzing individual students' learning patterns, strengths, and weaknesses. Tools like adaptive learning platforms adjust the pace and difficulty of content to suit each learner's needs, ensuring better engagement and understanding. AI-powered tools like text-to-speech, speech-to-text, and translation services make education easy and accessible for learners. The technologies, like language translation tools, help weak students and non-native speakers to access into the education more easily. Microsoft's Immersive Reader is a free tool, which helps the students with dyslexia to improve reading and writing. This tool can assist students of all ages and abilities. Microsoft's Immersive Reader is designed to simplify web page layouts, to improve reading comprehension and to support new readers and language learners. Thus, AI contributes in various ways to the advancement of pedagogy.

Intelligent Tutoring Systems (ITS) provide personalized support, offering hints and explanations as students work through problems. An intelligent tutoring system (ITS) is a computer system that aims to provide immediate and customized instruction or feedback to learners, usually without requiring intervention from a human teacher.

Tools like ChatGPT and Jasper use AI to generate written content, creating practice exercises, summaries, and question banks. There are some programs such as Carnegie Learning's MATHia or Duolingo in language learning that offer immediate feedback, hints, and explanations based on a students' responses. MATHia is an adaptive math learning platform from Carnegie learning that uses AI. Squirrel AI and Carnegie Learning provide realtime feedback and personalized support to students, simulating one-on-one tutoring experiences. Furthermore, platforms like Canvas and Moodle use AI to analyze student data and make recommendations for content and activities suited to individual learning needs. Besides these, AI has also contributed to the rise of virtual and hybrid learning environments. AI technologies, such as augmented reality (AR) and virtual reality (VR), create immersive and interactive learning environments, making subjects more engaging and relatable.

AI powered virtual assistants are making their way into classrooms. Tools such as *Google Assistant* and *Amon Alexa* are increasingly used to answer questions, provide resources, or even facilitate learning activities. In more sophisticated uses, AI-based virtual assistants can track a student's learning journey over time and offer insights to both the learner and teacher about areas of strength and improvement. These assistants also provide an interactive experience, allowing students to learn in a more engaging and user-friendly manner. Furthermore, AI facilitates collaborative learning through tools that promote group projects and discussions. For instance, AI can group students based on complementary skills and learning styles, enhancing teamwork and peer learning. AI powered chatbots and assistants enable seamless communication among students by answering queries, moderating discussions, and keeping everyone on track. AI is capable to suggest relevant articles, videos and tools to group members, making collaboration more efficient.

Thus, reshaping pedagogy, enhancing personalized learning, and providing new tools for teachers and students, artificial intelligence is increasingly becoming a transformative force to open new doors in the field of education. With advancements in machine learning, natural language processing, and data analytics, AI is not only revolutionizing our teaching and learning processes but also providing unprecedented opportunities for improving educational outcomes.

However, the blessings of AI in pedagogy are vast and transformative, offering a wealth of opportunities to enhance the learning experience for both students and educators. AI tools are increasingly becoming a fixture in classrooms worldwide and educators are gaining unprecedented

opportunities to personalize learning, enhance teaching methods, and support students in ways previously unimaginable. From adaptive learning systems to AI-assisted assessments, AI is transforming the way we think about education, offering both challenges and opportunities for educators and students alike. This writing briefly depicts the role of AI in education, its potential benefits, challenges, and the future of AI-driven pedagogy.

Though AI provides numerous opportunities, it also presents challenges that require careful consideration. It is the demand of time now that teachers should integrate their professional development of teaching strategies to AI and should adapt to changing educational strategies. Now teachers should intentionally and effectively combine AI into their professional growth to enhance teaching effectiveness and to save time.

However, pedagogy, in the age of AI, is about striking a balance between the benefits of technology and the need to maintain human-centered education. AI makes the strategy of teaching and learning revolutionary but it should be integrated carefully and ethically. While AI tools can assist with generating ideas, sorting information, or creating outlines, the human touch in interpreting, synthesizing, and producing creative content remains crucial. Educators should guide students in using AI as a collaborative tool, not a replacement for creative and critical thinking.

Since AI offers some disadvantages, over-reliance on AI sometimes becomes alarming. Ultimately it reduces human communication. Excessive dependence on AI tools might reduce critical thinking, problem-solving skills, and human interaction in the learning process. Hence, these particular challenges require special attention. Artificial intelligence should be accommodated thoughtfully and ethically, ensuring that education remains inclusive, personalized, and focused on developing skilled individuals. In order to integrate AI effectively in education, educators should be trained in using AI technologies, which may be a hurdle for some institutions due to time, cost, or resistance to change. Furthermore, all AI tools are not equally effective, and the use of unvetted technologies may hinder learning outcomes or lead to misinformation.

One of the major disadvantages of AI in education is the issue of data privacy. AI systems often require vast amounts of personal data to function effectively, including students' academic records and even biometric information. While the potential benefits of AI in education are vast, there are important ethical and practical considerations to address. Issues such as data privacy, algorithmic bias, and the digital divide must be carefully managed to ensure that AI technologies are used responsibly and equitably. Governments and institutions should establish clear guidelines for using AI in education.

As AI continues to evolve, it is likely to further revolutionize educational practices and make learning more adaptable to individual needs. However, it is crucial that educators, policymakers, and technologists work together to address the ethical implications of these technologies, ensuring that AI benefits all students, regardless of their background or resources. Educators, policymakers, and technologists need to collaborate to create frameworks that ensure AI tools are transparent, fair, and accessible to all students, regardless of their socioeconomic background. It is also important to ensure that AI does not replace the human element in education but rather enhances the role of teachers in facilitating learning.

Artificial Intelligence may rapidly change the landscape of education, not only in terms of technological advancements but also in how pedagogy—the art and science of teaching—evolves, but AI's capabilities must be combined with the human touch to make education truly transformative. The future of education lies not in replacing teachers with machines but in creating a harmonious relationship between human expertise and AI-driven innovation. By combining the best of both worlds, we can build an educational system that is more inclusive, engaging, and effective for learners around the globe. As technology continues to evolve, the future of education is undoubtedly bright and obviously AI will play a central role in ensuring that it remains accessible, inclusive, and effective for all. Though AI's role in education is expanding rapidly and its impact on pedagogy cannot be denied, we must remember that the key to success will lie in ensuring that AI is used as a complement to traditional teaching methods, rather than as a

replacement for teachers. It should be ensured that AI is developed and deployed in ways that promote inclusivity, fairness, and access for all learners. The best education systems will find ways to balance AI with strong human relationships in the learning process. Artificial Intelligence has the potential to make education more personalized, efficient, and engaging, but its implementation must be carefully managed to avoid exacerbating inequalities or undermining the importance of human interaction in the learning process. Undoubtedly, AI can empower educators, engage students in new ways, and make education more accessible and equitable on a global scale, as long as it is developed and implemented thoughtfully and responsibly. Ultimately, by addressing the challenges and harnessing the power of AI responsibly, educators and policymakers can unlock its full potential to improve educational outcomes worldwide.

Works Cited

- Freire, Paulo. *Pedagogy of the Oppressed*. Translated by Myra Bergman Ramos, 30th Anniversary ed., Continuum, 2000.
- Binns, Rebecca. "On the Meaning of Privacy in an Age of Smart Learning Environments." *Ethics and Information Technology*, vol. 20, no. 1, 2018, pp. 33-46.
- Goel, Ashok K., and Sandeep Polepeddi. "Jill Watson: A Virtual Teaching Assistant that Learns from Students." *Proceedings of the 2016 ASEE Annual Conference & Exposition*, 2016.
- Gates Foundation. *Personalized Learning: The Impact of Adaptive Learning Technology*. Bill & Melinda Gates Foundation, 2013.
- Luckin, Rosemary, et al. *Intelligence Unbound: The Future of Uploaded and Machine Minds*. Springer, 2016.
- UNESCO. *Artificial Intelligence in Education: Challenges and Opportunities for Sustainable Development*. UNESCO, 2020.

গাজীর গান: বাংলা লোকসংস্কৃতির সমন্বয়বাদী এক সমৃদ্ধ ধারা
[Gazir Gaan: A Syncretistic genre of Bangla Folk Culture]

Partho Protim Biswas

M. Phil Research Fellow, Department of Music, University of Dhaka

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/59.-Partho-Protim-Biswas.pdf>

Received : 02 March 2025
Received in revised: 24 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Gazir Gaan, Pir, syncretism,
Folk Culture, Religious Harmony

ABSTRACT

Gazir Gaan, a prominent form of Bengali folk performance centered around the veneration of Gazi Pir, embodies a syncretistic cultural and religious consciousness. Although the precise origins of Gazir Gaan remain unclear, its practice transcends sectarian boundaries, as Gazi Pir is revered by Hindus, Muslims, and people of various other communities. Historically, the lower strata of society in Bengal faced social segregation, but the inclusive nature of Gazi Pir's worship, particularly in khankas (Sufi shrines) and dargahs (tombs of saints), gradually allowed for greater social mobility and interaction. These spaces, unlike temples, were open to people of all castes, providing spiritual and material support to the marginalized. The continuity of Gazir Gaan, with its message of common people's joys, struggles, and devotion, has persisted as a vital part of Bengali folk culture. Despite contemporary challenges, such as the rise of religious polarization, Gazi Pir's legacy of religious harmony offers a rare example of peaceful coexistence. The survival of this folk tradition is dependent on continued patronage and efforts to preserve the regional diversity of performances. If not actively sustained, the cultural richness and syncretism embodied in Gazir Gaan could fade, erasing a critical aspect of Bengali folk heritage. Gazir Gaan remains a powerful symbol of religious unity and folk resilience in Bengal. By supporting the preservation of such cultural practices, it is hoped that this unique expression of syncretism will endure, offering a counterpoint to contemporary religious conflicts and ensuring its transmission to future generations.

ভূমিকা

নদীমাতৃক বাংলাদেশে নদীর মতো ছড়িয়ে আছে বিচিত্র ধারার সংস্কৃতি। সমন্বয়বাদী চেতনা এই সংস্কৃতিসমূহের একটি গুরুত্বপূর্ণ বৈশিষ্ট্য। ইতিহাসের পথ পরিক্রমায় লক্ষ্যণীয় বিষয় এই যে, নানা উত্থান-পতনের মধ্য দিয়ে বাংলার সভ্যতা ও সংস্কৃতির পালাবদল ঘটেছে। বস্তুত ‘প্রাকৃতিক ভৌগোলিক বিপর্যয়ে এই অঞ্চলের ইতিহাস ও ভূগোল বারবার হয়েছে বিপর্যস্ত। নদীনালা ও অরণ্যের পটভূমিকায় এই অঞ্চলের জনজাতির ও জীবন ধারায় যে বিশিষ্ট বিকাশ ও বিবর্তন ঘটেছে ইতিহাসের ধারায় তার বিশিষ্ট সাংস্কৃতিক উপকরণের স্তরায়ণ প্রত্যক্ষ করা যায় ঐতিহ্য বাহিত লোকসংস্কৃতির প্রবাহে।’^১ অঞ্চল বিশেষে সাধারণ বা নিম্নবর্গের মানুষের বিশ্বাস ও সংস্কার স্ফারাই আমাদের লোক ঐতিহ্যসমূহ লালিত ও পালিত হয়ে থাকে। তবে ‘সমগ্র জাতির ইতিহাস সমগ্র আঞ্চলিক বৈশিষ্ট্যকে নিয়েই সম্পূর্ণ। এ উপলব্ধি শুধু আমাদের দেশের নয়, পাশ্চাত্যীয়াও উপলব্ধি করেছেন দেশের সংস্কৃতির ভিত্তি বা আদি নিকেতন লোকসংস্কৃতির মধ্যেই দেখা যাবে এবং দেশের পূর্ণাঙ্গ ইতিহাসও।’^২ লোকসংস্কৃতির উপাদানসমূহের মধ্যে একটি গুরুত্বপূর্ণ বিষয় হচ্ছে এ সমস্ত উপাদান শ্রম ও সংগ্রাম সংশ্লিষ্ট হওয়ায় এখানে সর্বদা সমন্বয়ের প্রভাব রয়েছে। টিকে থাকাই যেখানে মূল্য, বিবাদ বা বৈষম্য সেখানে অপ্রাসঙ্গিক।

উদ্দেশ্য ও পরিধি

বাংলার লোকসাংস্কৃতিক উপাদানে সমন্বয়বাদী ধারাসমূহ বিরাজমান। লোকসাংস্কৃতিক এসব উপাদানে ‘সমন্বয়বাদী’ এই অভিধাটি পরবর্তীতে যুক্ত হয়েছে। মূলত যারা এগুলোর সৃষ্টি করেছে তারা এ সমস্ত অভিধা সম্পর্কে জানে না, জানার চেষ্টাও তাদের নেই। কোনো অভিধা যুক্ত হচ্ছে কিনা তার প্রয়োজনীয়তাও তারা অনুভব করে না। মৌখিক সংস্কৃতি বা ওরাল কালচার এ দেশের লোকসংস্কৃতির খুবই গুরুত্বপূর্ণ উপাদান। বাংলার বিচিত্র লোকসংস্কৃতির ভাণ্ডারে গাজীর গান তেমনই একটি অনন্য উপাদান। বাংলা লোকসংস্কৃতির অনন্য এই উপাদানটি কিভাবে নিরপেক্ষ ধারা হয়ে উঠেছে, কিভাবে গাজী পির সর্বজনীন হয়ে উঠেছে, তার কারণ অনুসন্ধান ও পর্যালোচনা করা এই প্রবন্ধের উদ্দেশ্য। গাজীর গান নিয়ে প্রণীত হয়েছে বেশ কিছু গবেষণা গ্রন্থ। সে সকল গবেষণা প্রবন্ধ ও গ্রন্থ থেকে প্রাপ্ত তথ্য-উপাত্তের সত্যতা, সম্ভাবনা ও সীমাবদ্ধতাকে আমলে এনে বর্তমান গবেষণা প্রবন্ধটি সম্পাদিত হয়েছে বিশ্লেষণাত্মক পদ্ধতিতে। মাঠ পর্যায়ে অনুসন্ধান করে সংশ্লিষ্ট ব্যক্তিবর্গের সাক্ষাৎকার গ্রহণ, বিশেষ করে যারা গাজীর গান করেন সেই গায়নদের থেকে প্রাপ্ত তথ্য এই

গবেষণায় প্রাথমিক উৎস হিসেবে ব্যবহার করা হয়েছে। বাংলার লোকসংস্কৃতি, সমন্বয়বাদী চেতনা, বাংলার লৌকিক দেবতা, খুলনাসহ বিভিন্ন জেলার লোকসংগীত এবং গাজীর গান সম্পর্কিত তাত্ত্বিক ও গবেষণা গ্রন্থসমূহের সহায়তাও নেয়া হয়েছে এ প্রবন্ধের অবয়ব নির্মাণে।

সমন্বয়বাদী চেতনা ও লোকসংস্কৃতি

সমন্বয়বাদী চেতনার বিষয়টি বিভিন্নভাবে পরিচিত আমাদের কাছে। সমন্বয়বাদী চেতনা নিয়ে বহু গবেষণা হয়েছে এবং হচ্ছে। সমন্বয়বাদী চেতনার বিষয়টি মূলত ধর্মের ক্ষেত্রে ব্যবহৃত হয়েছে বেশি। পরবর্তীতে লোকসংস্কৃতি, সাহিত্য ও অন্যান্য বিষয়ে সমন্বয়বাদী চেতনার উপাদান খুঁজেছেন গবেষকগণ। ‘Most of the work done in the area of Syncretism has remained within the framework of historical research. It should not be denied that this method can attain results which are both interesting and valuable.’^৭ সমাজের নানা ধর্ম ও গোত্রের মানুষ একে অপরের পালনকৃত আচার অনুষ্ঠানের বিষয়গুলোর সাথে নিজেদের একাত্ম করে চলাই সমন্বয়বাদী চেতনার মূল বক্তব্য। এক্ষেত্রে প্রধান বিবেচ্য বিষয় ধর্ম হলেও লোকসংস্কৃতির নানা উপাদান সৃষ্টিতে সহজাতভাবেই সমন্বয়ের বিষয় ঘটেছে এবং সেগুলো কোনরূপ বৈষম্য বা বিবাদ ছাড়াই যুগ যুগ ধরে এখানকার মানুষ পালন করে আসছে। এসব উপাদানের মূল বিষয় বিভিন্ন বিপদ ও সংগ্রাম থেকে উদ্ধারের সমন্বিত বিশ্বাস ও প্রয়াস। সমন্বয়ের সাথে সাথে এখানে মানবাতবাদী দর্শনের বিভিন্ন উপাদানও সহজাতভাবেই স্পষ্ট হয়েছে। লোকজ মানুষেরা এ সমস্ত তাত্ত্বিক বিষয় জানে না। তারা জানে টিকে থাকতে হলে একসাথে থাকতে হবে। নিজেদের অস্তিত্ব রক্ষায়, নিজেদের ভালো থাকায় একসাথে থাকাটাই প্রধান বিষয়। ‘It is obvious that there are several social factors involved in the syncretistic process that takes place when two religions meet. This factors probably determine to a considerable degree the course of the development.’^৮

গাজীর গান

বাংলা লোকসংস্কৃতির ভাঙারে আঞ্চলিকভাবে বিভিন্ন লোকবিশ্বাসকে কেন্দ্র করে অনেক কাহিনীনির্ভর গান সৃষ্টি হয়েছে। গাজীর গানও গাজী পিরের প্রতি বিশ্বাসকে কেন্দ্র করে সৃষ্টি হয়েছে। সুন্দরবন অধ্যুষিত দক্ষিণ-পশ্চিম অঞ্চলে গাজী পির আজও ভক্তিভরে পূজিত হচ্ছেন। এটি গান ও অভিনয় দুয়ের সম্মিলনে অপূর্ব এক গীতিনাট্য যা লোকনাট্য হিসেবেও পরিচিত নাগরিক সমাজে। তবে ‘মধ্যযুগের বাংলা আখ্যান কাব্যের পরিবেশন রীতি যে মূলত সঙ্গীত, নৃত্য ও বর্ণনা প্রধান ছিল এ বিষয়ে কোন সংশয়ের অবকাশ নেই। তবে মৌখিক রীতির গাজীর গান পরিবেশনায় সংলাপ একটি আধুনিক উপাদান। এভাবে সংলাপ প্রয়োগের ফলেই গাজীরগান অদ্বৈতবাদী পাঁচালী আঙ্গিক থেকে দ্বৈত দ্বৈতবাদী নাট্যাঙ্গিকে রূপান্তরিত হয়েছে।’^৯ মূলত গাজী পিরের মাহাত্ম্য বর্ণনামূলক গানকে গাজীর গান বলা হয়। বলা হচ্ছে ‘বাংলাদেশের ব্যাপ্ত সংকুল সুন্দরবন অঞ্চলে গাজীপির ব্যাপ্তের অধিষ্ঠাত্যরূপে পরিগণিত হন। সেখানে তাঁর গান গেয়ে বাঘের আক্রমণ থেকে রক্ষা কামনা করা হয়। গাজীর পট নামে এক প্রকার পট আছে। পটুয়ারা বাঘের উপর দাঁড়ান গাজীর ছবি এঁকে বাড়ি বাড়ি যেয়ে পটটি মেলে ধরে ও গাজীর মাহাত্ম্য বর্ণনামূলক গান গায়।’^{১০} Willem Van Schendel তাঁর *A History Of BANGLADESH* গ্রন্থে বলেছেন ‘Inhabitants of southern Bangladesh fear to enter the Sundarban marshlands without praying to Bonbibi (ban(a)bibi), a benevolent ‘muslim’ forest goddess, who, like her male counterpart Gazi Pir (gaji pir) can protect them from tigers and crocodiles.’^{১১} তবে ‘গাজীর গান বাংলাদেশ ব্যতীত আসাম অঞ্চলেও পরিবেশিত হয়।’^{১২} গাজী পির সাধারণ মানুষের রক্ষাকর্তা এমন বিশ্বাস লোকসমাজে প্রচলিত। ‘গাজীর গান হচ্ছে এক ধরনের লোকজ কেছা কাহিনী। এসব কেছা-কাহিনী বিভিন্ন গায়ক বিভিন্নভাবে পরিবেশন করে থাকেন।’^{১৩} গাজীর গান খুব সাধারণভাবেই পরিবেশন করা হয়। একজন মূল গায়নের সঙ্গে কয়েকজন দোহার, ফাটকিদার ও বাদ্যযন্ত্রী নিয়েই গাজীর গান চলে। মূলত ‘বাঘের দেবতা হিসেবে এই গাজী পির হিন্দু-মুসলমান সকল ধর্মের লোকের কাছে সমানভাবে পূজ্য।’^{১৪} বস্তুত, ‘মধ্যযুগে কৃত্যমূলক ‘গাজীর গান’ মূলত বাঙলার মানুষের অসাম্প্রদায়িক মনের প্রতিফলিত রূপ। কেননা, ‘মধ্যযুগ থেকেই যে-কোনো পিরের কৃতেই হিন্দু-মুসলমান সকলেই সমান অধিকার নিয়ে অংশগ্রহণ করত এবং বর্তমান সময়েও সেই বিশ্বাস প্রবাহমান। পিরগাথায় তাই কোনো সুনির্দিষ্ট ধর্ম নয় বরং বাংলার লোকমানসের একটি বিশেষ পরিচয় ফুটে ওঠে। সেই লোকমানসের প্রকাশিত রূপ ‘গাজী’ পিরকে অবলম্বন করে মৌখিক রীতির মাধ্যমে গড়ে ওঠা আখ্যান এবং পরিবেশনা নির্ভর নাট্য ‘গাজীর গান’।’^{১৫} তথ্যমতে, ‘এদেশে গণমানুষের সুখ-দুঃখ, আনন্দ-বেদনা, প্রেম-বিরহ, ডাকাতির হৃদয় পরিবর্তনের কাহিনী বা নানা উপকার নিয়ে গাজির গান রচিত ও গাওয়া হতো।’^{১৬}

গাজী পিরের পরিচয়

গাজীর গান যার নামে সৃষ্টি সেই গাজী সম্পর্কে জানা যায়, গাজীর জন্ম যশোর অঞ্চলে এবং এখানেই তার বিবাহ। যশোর ও খুলনা অঞ্চলেই গাজীর বিচরণ ছিল বলে লোক মুখে এখনো প্রচলিত। ‘এ অঞ্চলের লোকসাহিত্যে জনৈক গাজী ও তাঁর ঘনিষ্ঠ সঙ্গী কালুর সঙ্গে জনৈক হিন্দু রাজার প্রথমে বিবাদ ও পরে মীমাংসার এক জনপ্রিয় কাহিনী পাওয়া যায়। হিন্দু রায়

মঙ্গল কাব্যে ব্যাঘ্রদেবতা দক্ষিণ রায়ের সঙ্গে গাজী ও কালুর যে সংঘর্ষের বিবরণ পাওয়া যায় তা মূলত সুন্দরবন অঞ্চলে জমি-অধিকার-সংক্রান্ত বিবাদ। এ বিবাদের মীমাংসা ঘটে অর্ধ-হিন্দু ও অর্ধ-মুসলমানের বেশে আবির্ভূত স্বয়ং ঈশ্বরের মধ্যস্থতায় জমির সমবন্টনে।^{১৩} জনশ্রুতি আছে বিরাট নগরের শাসক দরবেশ শাহ সিকান্দার এবং তার স্ত্রী অজুপা সুন্দরীর দ্বিতীয় পুত্র ছিলেন শাহ গাজী। কালু ছিলেন শাহ সিকান্দারের পোষ্য পুত্র অর্থাৎ গাজীর পালিত ভাই। গাজী পিরের স্ত্রী ছিলেন ব্রাহ্মণ নগরের রাজা মুকুট রায়ের কন্যা চম্পাবতী। অঞ্চলভেদে কখনো কখনো কাহিনীর কিছুটা পরিবর্তনও লক্ষ্য করা যায়। গাজী পিরকে ‘জিন্দা পির বা গাজিসাহেব বলেও অভিহিত করা হয়।’^{১৪} ঐতিহাসিক শ্রীসতীশ চন্দ্র মিত্র তাঁর ‘যশোহর-খুলনার ইতহাস’-এছাড়া উল্লেখ করেছেন, ‘ত্রয়োদশ শতাব্দীতে এ অঞ্চলে ইসলাম প্রচার ও প্রসারে বিশেষ অবদান রাখেন জাফর খাঁ গাজী। তার ছেলের নাম বরখান গাজী। তিনি সাধারণত বরখান গাজী ও বড় গাজী বা গাজী সাহেব নামে পরিচিত। তিনি সুন্দরবন অঞ্চলের রাজা মুকুট রায়কে পরাজিত করে তার মেয়ে চম্পাবতীকে বিয়ে করেন।’^{১৫}

গাজী পিরের মাজার

গাজী পিরের মাজার রয়েছে ঝিনাইদহ জেলার কালীগঞ্জ উপজেলার বারবাজারে। মূলত মাজার মানে কবর। এখানেই গাজী-কালু-চম্পাবতীর মাজার অর্থাৎ কবর রয়েছে। তাদের নামে আর কোথাও কোনো মাজার নেই। তবে সুন্দরবনসহ কয়েকটি স্থানে গাজী পিরের নামে ধাম রয়েছে। গাজী পিরের মাজারে বছরে দুবার ওরশ হয়। ফাল্গুন মাসের শেষ বৃহস্পতিবার এবং ভাদ্র মাসের শেষ বৃহস্পতিবার। তবে বড় আয়োজন হয় ফাল্গুন মাসের ওরশে। লক্ষ লক্ষ ভক্ত আসে গাজীর ওরশে। বস্তুত ‘গাজীর জনপ্রিয়তার কারণে এ অঞ্চলের বহুস্থানে গাজীপুর, গাজীর হাট, গাজীর থান, গাজীর দরগা, গাজীর মাজারের সৃষ্টি হয়েছে।’^{১৬} ভক্তদের বিশ্বাস মানত করলে গাজী পির তাদের মনের আশা পূরণ করেন। গাজী পিরের এই মাজার ভক্তদের কাছে জাগ্রত মাজার হিসেবে পরিচিত।

গাজী পিরের উদ্দেশ্যে মানত

যে কোন বিপদ-আপদ থেকে রক্ষা পেতে বা মঙ্গল কামনায় গাজীর উদ্দেশ্যে মানত করা হয়ে থাকে। কেউ গাজীর মাজারে গিয়ে মানতের উপকরণ দিয়ে আসে, আবার কেউ নিজ বাড়িতে গাজীর উদ্দেশ্যে গাজীর গান মানত করে। লোক বিশ্বাস এই যে, গাজীর গান মানত করলে মানুষের মনের ইচ্ছা পূরণ হয়। সন্তান লাভ, রোগব্যধীর উপশম, অধিক ফসল উৎপাদন গো-জাতি ব্যবসা-বাণিজ্যের উন্নতি ইত্যাদি মনের ইচ্ছা পূরণের জন্য গাজীর গান দেয়া হয়।

গাজীর গানের দল

গাজীর গান দলভিত্তিক হয়ে থাকে। তবে পূর্বে এককভাবে বাড়ি বাড়ি ঘুরে এ গান করা হতো বলে জানা যায়। গৃহস্থরা মঙ্গল কামনায় বিভিন্ন দ্রব্যাদি যেমন চাল, আলু, ডাল, টাকা, পয়সা ইত্যাদি দিত। এখন গাজীর গান দলভিত্তিক হয়ে থাকে। গুরু শিষ্য পরম্পরায় চলে আসছে গাজীর গান। ঠিক কত পুরুষ ধরে এটি প্রচলিত তা সঠিক করে বলা যায় না। খুলনা জেলার ডুমুরিয়া উপজেলার গাজীর গানের মূল গায়ন মোখলেছুর রহমান বাবুল বলেন ‘পরিবারের অন্যান্যদের কাছ থেকে গাজীর গানের প্রতি ভক্তি তৈরি হয়। এক সময় গুরু মোঃ মহত এর কাছ থেকে গাজী পিরের মাহাত্ম্য বা পালা আয়ত্ত্ব করি। বর্তমানে গুরুর নির্দেশেই নিজেই একটি দল গঠন করেছি এবং প্রায় ২৪ বছর ধরে গাজীর গান করে যাচ্ছি।’^{১৭} মাঠ পর্যায়ে কাজ করতে গিয়ে জানা যায় খুলনার ডুমুরিয়া উপজেলায় ছয়টি দল আছে। এছাড়া বাগেরহাট, যশোর ও সাতক্ষীরা জেলায়ও গাজীর গানের কিছু দল আছে। তারাই অত্র অঞ্চলসহ বাংলাদেশের বিভিন্ন অঞ্চলে গাজীর গান করে থাকেন।

গাজীর গানের উপকরণ, পোশাক ও সাজসজ্জা

গাজীর গান পরিবেশনকারীদের পরনে থাকে উজ্জ্বল পোশাক। কাহিনীর প্রয়োজনে কয়েকবার পোশাক পরিবর্তন করতে হয় সদস্যদের। সবার পায়ে নুপুর থাকে।

গাজীর গানের বাদ্যযন্ত্র

প্রান্তিক এলাকায় পূজিত গাজীর গানে সাধারণত লোকবাদ্যসমূহ ব্যবহৃত হয়। সেগুলো হচ্ছে ঢোল, হারমোনিয়াম, বাঁশি, চাকি, ডুগি-তবলা, খঞ্জনি ইত্যাদি। তবে বর্তমান সময়ে আধুনিক বাদ্যযন্ত্রসমূহও গাজীর গানে ব্যবহৃত হয় যেমন কিবোর্ড, কেসিও, কর্নেট ইত্যাদি।

গাজীর গানের শিল্পী সংখ্যা

গাজীর গানের একটি দলে শিল্পী ও যন্ত্রীসহ ১০-১২ জন থাকেন। এটি বেশি কম হয়ে থাকে দল অনুসারে। পালা অনুযায়ী অভিনয়ের জন্য শিল্পী সংখ্যা কম বেশী হয়।

গাজীর গানের সময়

সারা বছরই গাজীর গান হয়ে থাকে। তবে বর্ষাকালে এই গান কম হয়ে থাকে। দল ভিত্তিক পরিবেশনা সন্ধ্যায় শুরু হয়ে রাতভর চলে। মূলত মানতের গানই বেশি হয়ে থাকে।

গাজীর গান পরিবেশনার মঞ্চ

সাধারণত সুনির্দিষ্ট কোন মঞ্চ তৈরির প্রয়োজন হয় না গাজীর গানে। যারা এই গান মানত করে তাদের বাড়ির উঠানে অথবা যদি তাদের পর্যাপ্ত জায়গা না থাকে তবে উন্মুক্ত কোন স্থানে আসর করা হয়। আসর মাঝখানে হয় আর শ্রোতারা চারদিক থেকে বসেন। গাজীর গানের আসরে “আসা (লোহার দণ্ড)” পোতা হয় এবং শিল্পীরা সে দিকে মুখ করে বসেন।

গাজীর গানের ভোগ

গাজীর গানের মানতকারী বিভিন্ন উপকরণ মানত করে থাকেন। যখন গাজীর গান দেওয়া হয় মানতকারী মানতের সেই উপকরণ প্রদান করেন গাজীর উদ্দেশ্যে। তবে সে সকল উপকরণ ছাড়াও সোয়া কেজি আতপ চাল, এটি কুলা অথবা ধামাতে দেওয়া হয়। একটি নতুন ঘটে পানি, ঘটের মুখে আমের পল্লব, একটি ডাব, নতুন বস্ত্র (এটি সাধ্য মতো), পান, সুপারী, মোমবাতি, গোলাপজল, আগরবাতি, ধূপ, দুধ, কলা, দূর্বা, তেল, প্রদীপ, সিদুর, ফুল, মিষ্টি বা পায়েশ। এগুলো এলাকাভেদে কিছুটা ভিন্ন হয়ে থাকে। হিন্দু মুসলিম ধর্ম অনুসারে এই ভোগের উপকরণে সামান্য পার্থক্য দেখা যায়।

গাজীর পালা

গাজী পিরের মাহাত্ম্য বর্ণনাভিত্তিক গান ‘গাজীর গান’। বিভিন্ন কাহিনীর মাধ্যমে গাজী পিরের মাহাত্ম্য লোকসমাজে প্রচার করাই এই গানের উদ্দেশ্য। দূলসমূহের সাথে কথা বলে জানা যায় গাজীর গানের সাতটি পালা রয়েছে,

১. দিদার বাদশাহর পালা
২. জামাল বাদশাহর পালা
৩. তাইজল বাদশাহর পালা
৪. হেরেনশাহী বাদশাহর পালা
৫. মগদুম বাদশাহর পালা
৬. ত্যাড়া ডাকাতের পালা
৭. গাজীর বিয়ের পালা

অঞ্চলভেদে এই পালাসমূহের নামকরণে কিছুটা পার্থক্য দেখা যায়।

গাজীর গানের পালার নমুনা

গাজীর গানের পালাসমূহ এক একটি কাহিনীকে কেন্দ্র করে সৃষ্টি হয়েছে। বর্তমানে এর সাথে যাত্রার আদলে কিছু গান, রঙ্গ রসিকতা ইত্যাদির মিশ্রণ ঘটেছে। তবে পালার মূল বিষয় উপস্থাপনের বিষয় এমন-দলের পরিচিতি ঘোষণা, বাদ্যযন্ত্রের পরিবেশনা, দেশের গান, বন্দনা, গাজীর পিরের জন্মকথা, বেড়ে ওঠা, এরপর পালার কাহিনী, পরিশেষে গাজিপিরের জয়ধ্বনি ও গৃহস্থের মঙ্গল কামনা করে পালার সমাপ্তি।

গাজীর গানের ব্যয়

খুলনা জেলার ডুমুরিয়া উপজেলার গাজীর গানের দলের মূল গায়ন মোখলেছুর বাবলু জানান ‘আসলে দুরত্ব হিসেবে ঠাকা কম বেশি হয়, তবে মোটামুটি ১০-১২ হাজারের কমে করলে হয় না।’^{১৮} খুব অল্প পারিশ্রমিকে গাজীর গানের দলের সদস্যরা গান করে থাকেন। ‘এখন কালেভদ্রে গাজির গীত পরিবেশিত হতে দেখা যায়। এর সঙ্গে জড়িত ব্যক্তির নানা পেশায় নিজেদের মনোনিবেশ করে ফেলায় গানের সমৃদ্ধি এ ধারাটা ক্রমশ বিলুপ্তির পথে ঠেকেছে।’^{১৯}

গাজীর গানে নারী

গাজীর গানে গাজী মুখ্য চরিত্র হলেও এখানে নারী চরিত্রেরও যথেষ্ট প্রাধান্য লক্ষ করা যায়। গাজীর মা ও চম্পাবতী গুরুত্বপূর্ণ দুটি চরিত্র। প্রতিটি পালায় রাজার রানীদের বিষয় এসেছে। গঞ্জোরা নামে একজন রানীর জীবন সংগ্রামের কথাও ফুটে ওঠে মগদুম শাহ পালায়। আমাদের লোকসংস্কৃতির প্রায় সকল উপাদানে নারী জীবনের সংগ্রাম ফুটে উঠেছে বারবার, গাজীর গানেও এর ব্যত্যয় ঘটেনি।

গাজীর গানে সমন্বয়বাদীতা

এ অঞ্চলে গাজীর গানের উদ্ভব নিয়ে নিশ্চিত তথ্য না পাওয়া গেলেও গাজী পির হিন্দু-মুসলিমসহ অন্যান্য ধর্ম ও বর্ণের মানুষের কাছে সমানভাবেই জনপ্রিয়। এখানে বিভিন্ন সম্প্রদায়ের মানুষ বিভিন্ন সময়ে বসবাস শুরু করে। ধীরে ধীরে বিভিন্ন সংস্কৃতির মিশ্রণে এখানকার সংস্কৃতিতে একটি সমন্বয় ঘটে যার প্রভাব ধর্মীয় ও অন্যান্য ক্ষেত্রেও পরিলক্ষিত হয়। তবে সমাজের নিচু স্তরের মানুষের ক্ষেত্রে কিছু বিধি নিষেধ তাদেরকে উচ্চ স্তর থেকে আলাদাই করে রেখেছিল। কিন্তু ধীরে ধীরে এই অবস্থার পরিবর্তন ঘটতে থাকে। বিশেষ করে ‘খানকা ও দরগার বর্ণ ও জাতি-নির্বিশেষে অব্যাহত

স্নার খুব স্বাভাবিক কারণেই আকৃষ্ট করেছিল তাঁদের, যাঁদের মন্দিরে প্রবেশের বা পূজারীর পবিত্র দেহের ধারেকাছে যাবার অধিকার ছিল না। এ ছাড়া বহু ক্ষেত্রেই এ-দুটি প্রতিষ্ঠানের মধ্য দিয়ে দরিরদের প্রয়োজন মেটাবার কিছু ব্যবস্থা থাকায় এর আকর্ষণ স্বাভাবিক কারণেই অনেক বৃদ্ধি পেয়েছিল।^{১০} গাজী পিরের উদ্ভব যেভাবেই হোক না কেন বাংলার সকল মানুষের বিপদ থেকে মুক্তি ও মঙ্গল কামনায় গাজী পির ছিল নিরপেক্ষ। গাজীর গানের একটি দলের দলনেতা অসীত কুমার রায় বলেন ‘আমার ছোট থেকেই গাজীর গান করে থাকি, আমাদের দলে সব ধর্মের লোক আছে, গাজীর আশির্বাদ নিয়েই গান করে যাচ্ছি। গাজী সবার, তার কাছে কোন ভেদাভেদ নেই।’^{১১} এমন সমন্বয়বাদী লৌকিক পির হিসেবে গাজীই অনন্য। এখনও অধিকাংশ গাজীর গানের মানত হিন্দু পরিবারে করা হয়। গাজীর গানের উপকরণ সকল ধর্মের ক্ষেত্রে প্রায় একই থাকে। গাজী পিরের এই সমন্বয়বাদীতাই গাজী পিরকে সকল মানুষের কাছে এমন জনপ্রিয় করেছে। মাঠ পর্যায়ে কাজ করতে গিয়ে দেখা যায় অধিকাংশ মানুষ অত্যন্ত শ্রদ্ধা ও ভক্তির সাথে গাজী পিরকে স্মরণ করে এবং গাজীর গানের আয়োজন করে থাকে।

উপসংহার

বাংলাদেশের প্রান্তিক অঞ্চলে নিম্নবর্ণের কৃত্য এই সাংস্কৃতিক ধারা প্রাতিষ্ঠানিক বা পুস্তকি কোন অভিধার তোয়াক্কা করে না, বরঞ্চ এটি আমাদের ভাবতে বাধ্য করে লোকায়ত এমন জীবন দর্শনের কাছে কোন বিবাদ বা বৈষম্য কিভাবে প্রাসঙ্গিকতা হারায়। প্রান্তিক পর্যায়ে এবং সুন্দরবনকেন্দ্রিক মুমূর্ষু পেশাসমূহে নিয়োজিত মানুষের মধ্যকার এমন সমন্বয়বাদী চেতনাসমৃদ্ধ সাংস্কৃতিক উপাদানসমূহের সংরক্ষণ ও পাঠ্য জরুরি। লোকসংস্কৃতির এই উপাদানটিকে টিকিয়ে রাখতে পৃষ্ঠপোষকতা প্রয়োজন। দলগুলোকে আর্থিকভাবে পৃষ্ঠপোষকতা করলে এবং বিভিন্ন অঞ্চলভিত্তিক পরিবেশনার যে ভিন্নতা সেগুলোকে ধারণ করে সংরক্ষণের উদ্যোগ নিলে পরবর্তী প্রজন্মের কাছে বাংলা লোকসংস্কৃতির সমন্বয়বাদী এই অনন্য উপাদানটি টিকে থাকবে বলে আশা করা যায়। তা না হলে কালের গর্ভে হারিয়ে যাবে বাংলা লোকসংস্কৃতির নিরপেক্ষ ও সমন্বয়বাদী পির গাজীর মাহাত্ম্য বর্ণনার গাজীর গান।

তথ্যনির্দেশ

- ^১ ড. দেবব্রত নন্দর, চব্বিশ পরগণার লৌকিক দেব দেবী: পালাগান ও লোকসংস্কৃতি জিজ্ঞাসা, দে'জ পাবলিকেশন, কলিকাতা, ১৯৯৯: ভূমিকা, পৃষ্ঠা-ক।
- ^২ গোপেন্দ্রকৃষ্ণ বসু, বাংলার লৌকিক দেবতা, প্রাককখন, দে'জ পাবলিকেশন, কলিকাতা, ১৯৬৬, পৃষ্ঠা- ৪।
- ^৩ Helmer Ringgren, The Problems of Syncretism, *Syncretism*, Edited by Sven S. Hartman, Almqvist & Wiksells Boktryckeri AB, Upsala, Sweden. 1969, p. 09.
- ^৪ Ibid, p. 12.
- ^৫ আফসার আহমদ, গাজীর গান: শিল্পরীতি, বাংলা একাডেমি, ঢাকা, ১৯৯৮, পৃষ্ঠা- ১১।
- ^৬ ড. করুণাময় গোস্বামী, বাংলা গানের কথা, কলি প্রকাশনী, ঢাকা, ২০১৩, পৃষ্ঠা- ১৪৫।
- ^৭ Willem Van Schendel, *A History Of BANGLADESH*, Cambridge University Press, New York. 2009, Page-34.
- ^৮ সেলিম আল দীন, বাঙলা নাট্যকোষ প্রাচীন ও মধ্যযুগের ধারায় গৃহীত বাঙলা নাট্যের শব্দ নাম পরিভাষা সঙ্কলন, হাওলাদার প্রকাশনী, ঢাকা, ২০২৩, পৃষ্ঠা- ১৩৭।
- ^৯ শামসুজ্জামান খান সম্পাদিত বাংলা একাডেমি বাংলাদেশের লোকজ সংস্কৃতি গ্রন্থমালা, মানিকগঞ্জ, বাংলা একাডেমি, ২০১৪, পৃষ্ঠা-২০১।
- ^{১০} সাইমন জাকারিয়া, বাংলাদেশের লোকনাটক বিষয় ও আঙ্গিক-বৈচিত্র্য, বাংলা একাডেমি, ঢাকা, ২০০৮, পৃষ্ঠা- ১১৩।
- ^{১১} শামসু শাহরিয়ার কবির, পির পাঁচালি ধারার নাট্য বাগেরহাট জেলার গাজীর গান, জনসংযোগ, তথ্য ও প্রকাশনা দপ্তর, জগন্নাথ বিশ্ববিদ্যালয়, ঢাকা, ২০১৭, পৃষ্ঠা-৫।
- ^{১২} শামসুজ্জামান খান সম্পাদিত বাংলা একাডেমি বাংলাদেশের লোকজ সংস্কৃতি গ্রন্থমালা, কক্সবাজার, বাংলা একাডেমি, ২০১৪, পৃষ্ঠা-২৭৬।
- ^{১৩} অসীম রায়, ইসলাম ও বাঙালী মুসলমান সমাজ, সম্পাদনা হাবিব আর রহমান, রেডিয়ান্স, কলকাতা, ২০১৫, পৃষ্ঠা-৩৭।
- ^{১৪} শামসুজ্জামান খান সম্পাদিত বাংলা একাডেমি বাংলাদেশের লোকজ সংস্কৃতি গ্রন্থমালা, ফরিদপুর, বাংলা একাডেমি, ২০১৪, পৃষ্ঠা-১৭৭।
- ^{১৫} শ্রীসতীশচন্দ্র মিত্র বি, এ, যশোহর-খুলনার ইতিহাস, চক্রবর্তী চ্যাটার্জী এণ্ড কোং, ১৫, কলেজ স্কোয়ার, কলিকাতা, ১৩২১, পৃষ্ঠা- ৩৭৮-৭৯।
- ^{১৬} মিজানুর রহমান, খুলনা বিভাগের লোকসঙ্গীত, বাংলাদেশ সাংস্কৃতিক সমীক্ষামালা-১০, বাংলাদেশ এশিয়াটিক সোসাইটি, ২০০৭, পৃষ্ঠা- ৫৪।
- ^{১৭} সাক্ষাৎকার: মোখলেছুর রহমান বাবলু, গাজীর গানের দলের মূল গায়ন, গ্রাম: মিকশিমিল, উপজেলা, ডুমুরিয়া, জেলা খুলনা, তারিখ- ১২ এপ্রিল ২০২৪।
- ^{১৮} প্রাপ্ত।
- ^{১৯} শামসুজ্জামান খান সম্পাদিত বাংলা একাডেমি বাংলাদেশের লোকজ সংস্কৃতি গ্রন্থমালা, সুনামগঞ্জ, বাংলা একাডেমি, ২০১৪, পৃষ্ঠা-১৯৩।
- ^{২০} অসীম রায়, ইসলাম ও বাঙালী মুসলমান সমাজ, সম্পাদনা হাবিব আর রহমান, রেডিয়ান্স, কলকাতা, ২০১৫, পৃষ্ঠা- ৩৭।
- ^{২১} সাক্ষাৎকার: অসীত কুমার রায়, গাজীর গানের দলের মূল গায়ন, বটিয়াঘাটা, খুলনা, তারিখ- ১৭ মার্চ, ২০২৫।

ক্ষেত্রসমীক্ষায় প্রাপ্ত গাজীর গানের পরিবেশনা ও গাজী পিরের মাজারের স্থিতিচিত্র



১৭ মার্চ ২০২৫ তারিখে ছায়ানট সঙ্গীত বিদ্যায়তনের দেশঘরের গান অনুষ্ঠানে গাজীর গান পরিবেশন করা হয়। পরিবেশনায় খুলনার দল মামা ভাঞ্জে সম্প্রদায়। দল পরিচালনা: অসিত কুমার রায়।



ডুমুরিয়া উপজেলায় ২০২৪ সালে গাজীর গান পরিবেশনায় স্থানীয় দল।

মানত করা গাজীর গান- রংপুর, ডুমুরিয়া, খুলনা। ২০২৪ সাল



বিনাইদহ জেলার বারোবাজারে অবস্থিত গাজী-কালু-চম্পাবতীর মাজার

An Analysis of Job Characteristics and Motivational Forces among University Teachers: Insights from the University of Rajshahi, Bangladesh

Sheikh M. Nurullah

Prof. (Rtd), Dept. of Management Studies, University of Rajshahi-6205, Bangladesh & Independent Researcher
Md. Shawan Uddin

Associate Professor, Department of Management Studies, University of Rajshahi, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/60.-Sheikh-M.-Nurullah-Others.pdf>

Received : 20 February 2025
Received in revised: 10 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Job Characteristics, Motivational Forces,
Psychological States, Positivism Paradigm

ABSTRACT

The core mission of a University is to generate and disseminate knowledge through teaching and research. Teachers play a crucial role in ensuring that students learn effectively and receive a high-quality education. Despite significant research on teacher professional development, there has been limited focus on teachers' motivation linked to job characteristics. This study applies the job characteristics model to examine university teachers' perceptions of their jobs at the University of Rajshahi, focusing on five core job characteristics: skill variety, task identity, task significance, autonomy, and feedback. These characteristics influence three psychological states—meaningfulness, responsibility, and knowledge of results which, in turn, affect key outcomes like Internal work motivation, general job satisfaction, and growth need satisfaction. The study employs a quantitative, cross-sectional survey using a 7-point Likert scale questionnaire, completed by 264 faculty members through random sampling. The results show that the core job characteristics explain 70%, 74.8%, and 66.2% of the variability in growth need satisfaction, general job satisfaction, and internal work motivation, respectively. Moreover, the psychological states enhance these effects, increasing the variability to 77.9%, 80.1%, and 75.5%. The findings indicate that skill variety, task identity, and task significance influence motivation through meaningfulness, while autonomy and feedback affect motivation through responsibility and knowledge of results, respectively. This research provides insights into improving teacher motivation and offers a basis for further studies on job characteristics and motivation in other universities.

1. Introduction

The University of Rajshahi (UoR), one of Bangladesh's most prominent public universities, has witnessed significant growth in higher education, yet concerns about the quality of education persist (Rajshahi University Diary, 2022). With an increasing number of departments, faculties, and students, UoR has primarily focused on traditional and formal teaching methods rather than innovative and applied knowledge, leading to a decline in teacher motivation. This study, based on the Job Characteristics Model (JCM), aims to explore how university teachers perceive their jobs and the extent of their motivation (Hackman & Oldham, 1976). Teachers are central to a nation's educational and developmental success, as they not only impart knowledge but also mentor and shape the moral and intellectual capacities of students (Imaobong, 2000). However, despite their critical role, teachers often experience decreased motivation due to repetitive and uninspiring job roles. Motivation, which encompasses psychological, emotional, and social drivers, is essential for academic staff to remain committed and productive (Peretomode, 2005). Unfortunately, while policies have emphasized professional development, little attention has been given to understanding and addressing teacher motivation, particularly in Bangladesh. For instance, Bennell and Akyeampong (2007) found that during the last decade, leading international journals published no significant work on teacher motivation in emerging African or Asian countries.

This study addresses two key research questions: how UoR teachers perceive their job based on core characteristics, and what level of motivation they possess. Accordingly, the objectives are to examine these perceptions and assess their influence on motivation. Given the lack of prior research on this issue in the South Asian context, especially at UoR, this study is significant in uncovering the dimensions of teachers' job characteristics and motivation. The findings can guide university management and policymakers to implement effective strategies that enhance teacher engagement, satisfaction, and ultimately the quality of education (Shaukat & Usman, 2010; Jusmin, Said, Bima & Alam, 2016).

2. Theoretical Framework, Conceptual Model, and Hypotheses Development

Higher education has long been regarded as a primary instrument for human resource development in any nation, and the role of faculty members is central to maintaining the quality of education. Job motivation significantly influences a faculty member's effectiveness and engagement. Scheidecker and Freeman (1999) noted that motivation remains the most challenging and intricate issue educators face, describing it as a complex yet fascinating construct. Motivation fosters an individual's level of engagement and personal investment in a task, as Oxford and Shearin (1994, p. 12) highlighted. In organizational contexts, motivation enhances employees' willingness to contribute their full potential, which in turn leads to higher job satisfaction and improved performance (Pancasila, Haryono & Sulisty, 2020).

Motivation in teaching is particularly significant as it affects not only the decision to enter the profession but also the persistence and level of effort exerted by educators (Dörnyei, 2001). Teaching, beyond merely delivering lectures, involves active engagement with students, requiring adaptability, empathy, and strong interpersonal skills. Intrinsic motivation rooted in personal interest, creativity, and enjoyment is especially powerful in the teaching profession. According to Deci and Ryan, extrinsic motivation can, under certain conditions, transition into intrinsic motivation. Dörnyei (2001) emphasizes that intrinsic rewards, such as witnessing student growth or teaching a personally meaningful subject, are often the most gratifying elements of the profession. Motivation is commonly understood as the internal drive that influences actions and persistence (Baron, 1991), playing a central role in guiding goal-oriented behaviors.

Effective teaching relies on teacher satisfaction and commitment, which manifest in timely preparation, active instruction, and thorough student evaluation (Mertler, 1992; Aaronson, Barrow & Sander, 2007; Ai, My & Chieu, 2019). Among the most influential frameworks explaining work motivation is the Job Characteristics Model (JCM) by Hackman and Oldham, which outlines the relationship between job dimensions, psychological states, and motivation. The model identifies five core job characteristics: autonomy, feedback, task significance, task identity, and skill variety that shape psychological experiences such as perceived meaningfulness, responsibility, and awareness of outcomes, all of which are vital for internal motivation (Hackman & Oldham, 1980). Teachers, especially in flat, student-focused educational structures, may derive motivation differently from employees in commercial sectors (Barnabé & Burns, 1994).

Autonomy enables creativity and self-direction, while feedback provides critical insights into performance quality (Lee, 2018). Motivation theories are broadly categorized into content and process theories. While content theories, like those of Maslow (1943) and Herzberg et al. (1959), focus on identifying what motivates individuals, process theories such as the JCM delve into how motivation is initiated and sustained through interactions between individual traits and job characteristics (Miskel, 1982). Despite criticisms about their application in educational settings, process theories are often viewed as offering deeper insights into job motivation. Barnabé's (1988) pilot study in New Brunswick using the Job Diagnostic Survey (JDS) validated JCM's applicability in educational settings by revealing variation in motivation-related job factors across teaching levels and age groups.

The origins of the JCM lie in Turner and Lawrence's (1965) exploration of the link between task characteristics and employee attitudes, which was later refined by Hackman and Lawler (1971), who emphasized the importance of individual growth needs. Hackman and Oldham's (1975, 1980) mature model posits that to promote high internal motivation, a job must induce

experienced meaningfulness, responsibility, and knowledge of results. These psychological states are indirectly shaped by the five job characteristics. The potential of a job to motivate is thus not inherent but lies in its design, which can create a reinforcing cycle of engagement (Hackman & Oldham, 1980). Despite its theoretical robustness, the JCM has faced critiques. Some argue that the model over-relies on subjective perceptions rather than objective job measures (Roberts & Glick, 1981), although others assert that employee perceptions are valid sources of insight (Griffin, 1983; Fried & Ferris, 1987).

Fried and Ferris's (1987) meta-analysis of over 200 studies confirmed associations between job characteristics and psychological as well as behavioral outcomes, though with limited evidence for the mediation role of psychological states. Parker, Morgeson, and Johns (2017) echoed these findings, noting that meaningfulness remains the most consistently validated psychological state within the JCM. Although the model proposes that all three psychological states are essential for motivation, some scholars, like Behson, Eddy, and Lorenzet (2000), argue that a simplified two-stage model excluding psychological states may offer a better explanatory fit. Still, empirical support links core job dimensions such as autonomy and feedback to work outcomes, including satisfaction and performance (Loher et al., 1985; James & Tetrick, 1986).

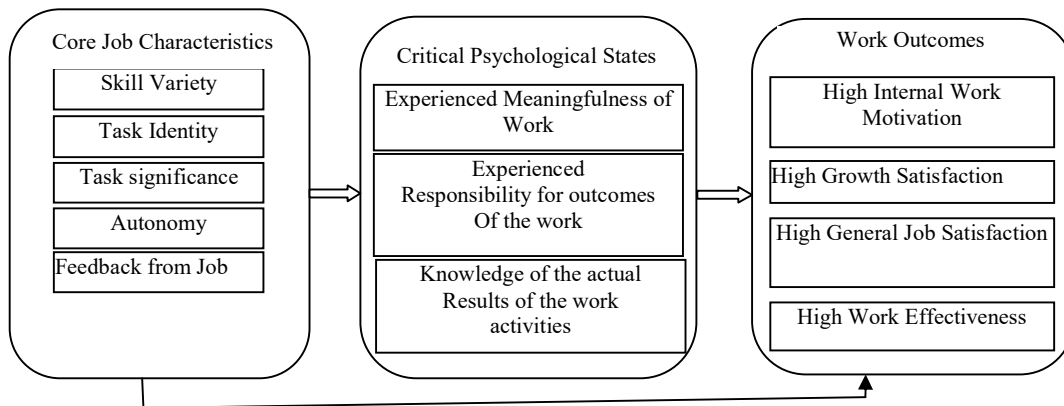


Figure 1: The Conceptual Model (Source: Hackman & Oldham, 1980)

This study adopts the JCM framework, inspired by its applicability in educational settings and supported by its ability to account for variations in internal motivation through job design. Entrepreneurs' motivations have similarly been found to align with JCM attributes such as autonomy and achievement (Cromie, 1987; Shane, 2008), indicating that dissatisfaction with traditional employment often drives individuals toward more fulfilling self-employment. Thus, internal work motivation in teaching can be significantly enhanced by structuring educational roles to embody these motivational job features. The theory's concepts are depicted in Figure 1.

The development of hypotheses in this study is grounded in the Job Characteristics Model (JCM), which posits that specific job attributes namely autonomy, task identity, task significance, skill variety, and feedback foster critical psychological states that lead to enhanced internal work motivation (Hackman & Oldham, 1980). Previous research has consistently shown that these core job dimensions are positively associated with job satisfaction, motivation, and performance across various professional settings, including education (Fried & Ferris, 1987; Parker et al., 2017). Therefore, the hypotheses are formulated to empirically test the extent to which these job characteristics influence teacher motivation in higher education contexts.

3. Methodology

This study adopts a quantitative approach to investigate university teachers' perceptions of their jobs and the subsequent impact on their motivation. The research was conducted at the University of Rajshahi (UoR), the second-largest public university in Bangladesh. A cross-sectional survey design was employed, and data were collected through a structured questionnaire distributed to randomly selected faculty members lecturers, assistant professors, associate professors, and professors across various departments. A total of 264 valid responses

were received, exceeding the minimum sample size required for Structural Equation Modeling (SEM) as suggested by Westland (2010). The research follows the positivist paradigm, which supports hypothesis testing and the identification of causal relationships using objective, measurable data (Creswell & Creswell, 2017; Johnson & Onwuegbuzie, 2004). The questionnaire was divided into two sections: demographic details and constructs related to job characteristics and motivation, based on established theories including the Job Characteristics Model (Hackman & Oldham, 1980), motivation-hygiene theory, and expectancy theory. A 7-point Likert scale, excluding a neutral midpoint to enhance statistical clarity (Wolfe & Smith, 2007), was used for measurement. A pilot study with 35 responses ensured reliability, with SPSS confirming the internal consistency of the constructs. For data analysis, SEM using Smart PLS was applied, a method suitable for handling complex models with reflective indicators and relatively small sample sizes (Hair et al., 2011; Fornell & Bookstein, 1982).

4. Data Analysis and Results

The surveyed data were analyzed using the Structural Equation Modeling (SEM) approach through Smart PLS, focusing on two dimensions: assessment of the measurement model and assessment of the structural model (Chin, 1998). A total of 264 valid responses were collected using a 59-item questionnaire, with all indicators treated as reflective, making PLS-SEM appropriate (Fornell & Bookstein, 1982). The measurement model was assessed using Confirmatory Composite Analysis (CCA), following the recommended process for validating constructs in PLS-SEM (Henseler et al., 2014; Schuberth et al., 2018). Convergent validity (Table 1) was evaluated by examining indicator loadings (threshold ≥ 0.60 and t-values above ± 1.96), composite reliability (CR ≥ 0.70), and average variance extracted (AVE ≥ 0.50) (Hair et al., 2011; Hair et al., 2019). These validity checks ensured that the observed variables consistently represented their respective constructs, confirming the reliability and internal consistency of the measurement model in this study.

Table 1: Results of Measurement Model

Construct	Measurement Items	Loading	AVE	CR
SV	How much variety or diversity is there in my job?	0.844	0.742	0.935
	To what extent does the job require to do many things at work, using a variety of skills and talents?	0.845		
	To what extent does the job require to do different activities so I can use multiple skills and wide knowledge?	0.873		
	To what extent does the job require to use a number of complex and high-level skills?	0.892		
	The degree to which does the job requires to draw from a number of different skills and abilities as well as upon a range of knowledge?	0.851		
TI	To what extent does the job involve doing 'whole' and identifiable piece of work?	0.848	0.723	0.929
	The degree to which is the job a complete piece of work that has an obvious beginning and end?	0.827		
	To what extent does the job provide to do an independent piece of work with a visible work-outcome?	0.868		
	The degree to which does the job provides me to do the chance completely to finish the pieces of work I begin?	0.854		
	How a 'complete module of work' is my job?	0.854		
TS	How significant or important is my job?	0.775	0.704	0.922
	To what extent do the job- results affect the lives and well-being of other people at work?	0.838		
	The degree to which does the job- outcome change other people at work in important ways?	0.848		
	To what extent is the job one where a lot of other people can be affected by how well the work gets done?	0.858		
	How important is the job to other people at work as well as to my organization?	0.872		

Construct	Measurement Items	Loading	AVE	CR
AUT	How much autonomy is there in the job?	0.879	0.732	0.932
	To what extent does the job permit to decide on my own how to go about doing the work?	0.866		
	The degree to which does the job give a complete responsibility for deciding how and when the work is being done?	0.875		
	The degree to which does the job provide to exercise freedom, independence or discretion in scheduling the work and in determining the procedures to be used in carrying it out?	0.817		
	How much freedom and control does the job provide me to decide on what, how, and when to perform the work?	0.839		
FB	To what extent does doing the job itself provide me with information about my work performance?	0.899		
	The degree to which does the work itself provides plenty of clues about how well I am doing?	0.914		
	To what extent is the job set up so that I get message or signal directly from the work about my progress and performance?	0.924	0.834	0.962
	How does getting the job done provide me information and data about how effectively I am performing?	0.924		
	How does carrying out the work activities required by the job results in obtaining direct and clear information about the effectiveness of my performance at work?	0.904		
ExM	To what extent do I take the job as one which is generally, meaningful, valuable and worthwhile?	0.835		
	The degree to which do I take the work as making valued contribution or as being important and worthwhile?	0.817		
	To what extent do I perceive the job to be worthwhile in a society at large?	0.867	0.726	0.930
	How proud am I to tell my relatives, friends, and neighbors what I do and where I work?	0.854		
	The degree to which do I observe the work as meaningful or something that 'count' in my own system of values?	0.885		
ExR	To what extent do I am personally responsible and accountable for the work being done?	0.857		
	The degree to which do I think that I am responsible for the outcomes of my efforts?	0.769		
	To what extent do I have an obligation for performance and result of my job?	0.809	0.663	0.922
	The degree to which do I think that job performance and job responsibility co-exist in my job?	0.765		
	How frequently am I able to respond to my job requirements?	0.843		
	To what extent do I feel that I am committed to effectively performing in my job?	0.836		
	To what extent do I learn how well I am performing in the job?	0.842		
KnR	To what extent do I regularly knowhow I am effectively performing at work?	0.863	0.723	0.940
	The degree to which do I understand whether or not the outcomes of my work are satisfactory?	0.845		
	To what extent do I know about the actual results of my work activities?	0.861		
	The degree to which do I observe quality of my work performance?	0.851		
	To what extent do I aware of my job outcomes when I am performing at work?	0.841		

Construct	Measurement Items	Loading	AVE	CR
IWM	To what extent do I feel a passion for my work especially for having it well done?	0.867		
	The degree to which am I self-motivated to effectively performing in the job?	0.839		
	To what extent do I notice my internal positive feelings when I am performing well at work?	0.819	0.672	0.911
	The degree to which do I feel a drive of performing the job for being it well done?	0.816		
	To what extent do I involve in getting internal reward when the work gets effectively done?	0.754		
GnS	To what extent do I feel a sense of satisfaction with the job itself?	0.858		
	The degree to which am I satisfied with my pay or salary in the job?	0.843		
	To what extent am I happy with my peers at work or colleagues?	0.857	0.753	0.948
	The degree to which do I contend with supervision or management of my work?	0.872		
	To what extent do I feel good with my work-environment?	0.898		
	To what extent is I satisfied with my job promotion?	0.852		
GrS	To what extent do I have a drive to promote my position in the job?	0.858		
	The degree to which do I have an urge to become an Excellency or expert at work?	0.844		
	To what extent do I feel self-respect and personal achievement in my job?	0.871	0.746	0.946
	The degree to which do I feel a drive to build-up my capacity in the job?	0.878		
	How do I feel an ego or esteem for my status, recognition, or attention in the job?	0.876		
	How do I feel my improvement continuously at work?	0.877		

After confirming convergent validity, discriminant validity (table 2 and 3) was assessed using the Fornell-Larcker criterion and HTMT ratio (Henseler et al., 2015). Both techniques confirmed distinctiveness among constructs, with all loadings meeting recommended thresholds and HTMT values below 0.90, ensuring discriminant validity (Gefen et al., 2000; Franke & Sarstedt, 2019).

Table 2: Fornell-Larcker Correlation Check

Construct	AUT	ExM	ExR	FB	GrS	GnS	IWM	KnR	SV	TI	TS
AUT	0.856										
ExM	0.799	0.875									
ExR	0.800	0.852	0.845								
FB	0.785	0.704	0.731	0.913							
GrS	0.794	0.767	0.807	0.815	0.893						
GnS	0.779	0.759	0.768	0.778	0.864	0.868					
IWM	0.743	0.800	0.811	0.701	0.793	0.796	0.853				
KnR	0.785	0.783	0.814	0.797	0.837	0.824	0.820	0.851			
SV	0.695	0.627	0.683	0.792	0.758	0.718	0.607	0.699	0.861		
TI	0.809	0.727	0.745	0.795	0.744	0.737	0.683	0.739	0.786	0.870	
TS	0.824	0.760	0.754	0.734	0.735	0.737	0.735	0.763	0.708	0.850	0.839

Note: Diagonals (in bold) represent the squared root of the average variance extracted (AVE) while the other entries represent the correlations.

AUT = Autonomy, ExM = Experienced Meaningfulness of the Work, ExR = Experienced Responsibility for the Work, FB = Feedback about Result, GrS= Growth Need Satisfaction, GnS= General Job Satisfaction, IWM= Internal Work Motivation, KnR= Knowledge of Results from the Work, SV= Skill Variety, TI=Task Identity, TS=Task Significance

Table 3: Heterotrit-Monotrait Ratio (HTMT) Criteria

Construct	AUT	ExM	ExR	FB	GrS	GnS	IWM	KnR	SV	TI	TS
AUT											
ExM	0.878										
ExM	0.884	0.864									
FB	0.846	0.756	0.789								
GrS	0.863	0.830	0.879	0.866							
GnS	0.845	0.820	0.835	0.825	0.857						
IWM	0.827	0.891	0.808	0.766	0.873	0.875					
KnR	0.857	0.853	0.827	0.850	0.802	0.885	0.845				
SV	0.763	0.684	0.752	0.850	0.821	0.776	0.674	0.759			
TI	0.891	0.798	0.826	0.857	0.809	0.798	0.762	0.808	0.864		
TS	0.814	0.842	0.838	0.792	0.800	0.802	0.827	0.837	0.779	0.865	

After assessing the measurement model, the structural model was evaluated, which involved examining multicollinearity, predictive relevance (Q^2), and the coefficient of determination (R^2). First, multicollinearity was tested using the Variance Inflation Factor (VIF), where values ranged between 1.711 and 3.610, well below the threshold of 5.0, indicating no multicollinearity issues (Hair et al., 2014). Next, predictive relevance was assessed using Q^2 via the blindfolding procedure, which omits every 7th data point. Q^2 values for endogenous constructs Growth Need Satisfaction (0.557), General Job Satisfaction (0.587), and Internal Work Motivation (0.505) and mediating variables Experienced Meaningfulness (0.481), Responsibility (0.443), and Knowledge of Results (0.509) all exceeded zero, confirming strong predictive relevance (Geisser, 2012; Hair et al., 2011). Additionally, the coefficient of determination (R^2), indicating the variance explained by exogenous variables, was 0.700 for Growth Need Satisfaction, 0.748 for General Job Satisfaction, and 0.662 for Internal Work Motivation. According to Hair Jr et al. (2017), these are moderate to strong values. With the inclusion of mediating variables, the R^2 values increased to 0.779, 0.801, and 0.755 respectively, signifying enhanced explanatory power. This demonstrates that the exogenous variables Skill Variety (SV), Task Significance (TS), Task Identity (TI), Autonomy (AUT), and Feedback (FB) along with the mediators have strong and significant predictive effects on the outcome variables, supporting the robustness of the structural model. The below figures (figure 2 and 3) representing outer loading, Path Coefficients and R^2 for the Direct Relationships among the exogenous variables on the endogenous variables.

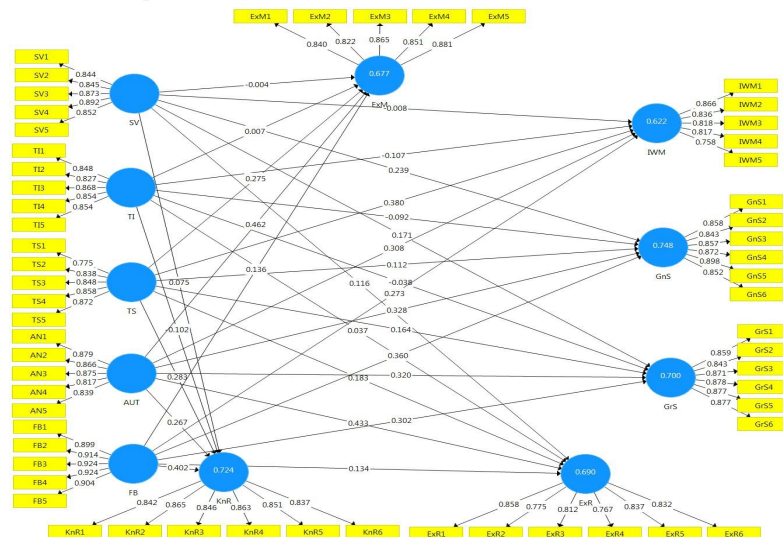


Figure 2: Structural Model representing outer loading, Path Coefficients and R^2 for the Direct Relationships among the exogenous variables on the endogenous variables

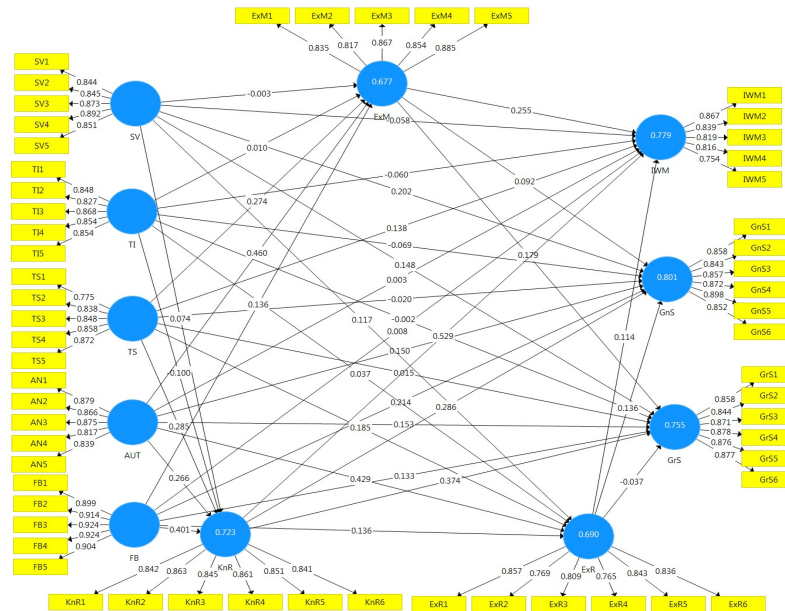


Figure 3: Structural Model representing outer loading, Path Coefficients and R^2 for the Indirect Relationships among the exogenous variables on the endogenous variables.

The results of the tables 4 and 5 show the direct and indirect effects of exogenous variables on the endogenous variables. The findings from all analyses are discussed after the data analysis in the next section of this study.

Table 4: Result of the Structural Model Assessment for Direct Effects

Relation	β	SE	t-value	P-values	Effects
AUT ->ExM	0.460	0.134	3.418	0.001	Significant
AUT ->ExR	0.429	0.134	3.200	0.001	Significant
AUT ->GnS	0.150	0.092	1.637	0.102	Insignificant
AUT ->GrS	0.153	0.094	1.624	0.105	Insignificant
AUT ->IWM	0.003	0.093	0.030	0.976	Insignificant
AUT ->KnR	0.266	0.111	2.392	0.017	Significant
ExM ->GnS	0.092	0.082	1.130	0.259	Insignificant
ExM ->GrS	0.179	0.076	2.357	0.018	Significant
ExM ->IWM	0.255	0.083	3.063	0.002	Significant
ExR ->GnS	0.136	0.09	1.507	0.132	Insignificant
ExR ->GrS	-0.037	0.094	0.389	0.698	Insignificant
ExR ->IWM	0.114	0.100	1.137	0.255	Insignificant
FB ->ExM	0.136	0.139	0.981	0.327	Insignificant
FB ->ExR	0.136	0.133	1.022	0.307	Insignificant
FB ->GnS	0.214	0.130	1.648	0.099	Insignificant
FB ->GrS	0.133	0.092	1.444	0.149	Insignificant
FB ->IWM	0.008	0.075	0.101	0.920	Insignificant
FB ->KnR	0.401	0.120	3.342	0.001	Significant
KnR ->GnS	0.286	0.092	3.113	0.002	Significant
KnR ->GrS	0.374	0.095	3.913	0.000	Significant
KnR ->IWM	0.529	0.099	5.327	0.000	Significant
SV ->ExM	-0.003	0.095	0.026	0.979	Insignificant
SV ->ExR	0.117	0.091	1.288	0.198	Insignificant
SV ->GnS	0.202	0.076	2.678	0.007	Significant
SV ->GrS	0.148	0.070	2.103	0.036	Significant
SV ->IWM	-0.058	0.066	0.878	0.380	Insignificant

SV ->KnR	0.074	0.068	1.087	0.277	Insignificant
TI ->ExM	0.010	0.105	0.094	0.925	Insignificant
TI ->ExR	0.037	0.117	0.320	0.749	Insignificant
TI ->GnS	-0.069	0.076	0.915	0.360	Insignificant
TI ->GrS	-0.002	0.076	0.022	0.982	Insignificant
TI -> IWM	-0.060	0.081	0.741	0.459	Insignificant
TI ->KnR	-0.100	0.097	1.031	0.303	Insignificant
TS ->ExM	0.274	0.112	2.459	0.014	Significant
TS ->ExR	0.185	0.142	1.302	0.193	Insignificant
TS ->GnS	-0.020	0.084	0.242	0.808	Insignificant
TS ->GrS	0.015	0.094	0.164	0.870	Insignificant
TS -> IWM	0.138	0.085	1.626	0.104	Insignificant
TS ->KnR	0.285	0.104	2.726	0.006	Significant

Note: $p < 0.05$, (based on Two-tailed test with 5000 bootstrapping)

Table 5: Results of the Structural Model Assessment for Specific Indirect Effects

Relation	β	SE	t-value	P-values	Effects
AUT ->ExM ->GnS	0.204	0.102	2.259	0.014	Significant
FB ->ExM ->GnS	0.262	0.112	2.736	0.006	Significant
SV ->ExM ->GnS	0.104	0.058	2.021	0.023	Significant
TI ->ExM ->GnS	0.144	0.067	2.101	0.032	Significant
TS ->ExM ->GnS	0.025	0.027	0.945	0.345	Insignificant
AUT ->ExR ->GnS	0.178	0.075	2.356	0.017	Significant
FB ->ExR ->GnS	0.203	0.077	2.679	0.008	Significant
SV ->ExR ->GnS	0.116	0.059	2.867	0.016	Significant
TI ->ExR ->GnS	0.115	0.057	2.250	0.013	Significant
TS ->ExR ->GnS	0.025	0.028	0.900	0.368	Insignificant
AUT ->KnR ->GnS	0.076	0.043	1.767	0.077	Insignificant
FB ->KnR ->GnS	0.115	0.045	2.533	0.011	Significant
SV ->KnR ->GnS	0.271	0.109	2.456	0.009	Significant
TI ->KnR ->GnS	-0.029	0.031	0.921	0.357	Insignificant
TS ->KnR ->GnS	0.182	0.143	4.913	0.001	Significant
AUT ->ExM ->GrS	0.082	0.041	2.027	0.043	Significant
FB ->ExM ->GrS	0.425	0.129	3.195	0.001	Significant
SV ->ExM ->GrS	0.450	0.124	3.408	0.001	Significant
TI ->ExM ->GrS	0.266	0.072	3.083	0.002	Significant
TS ->ExM ->GrS	0.273	0.111	2.458	0.014	Significant
AUT ->ExR ->GrS	-0.016	0.041	0.386	0.699	Insignificant
FB ->ExR ->GrS	-0.005	0.021	0.234	0.815	Insignificant
SV ->ExR ->GrS	-0.004	0.013	0.326	0.744	Insignificant
TI ->ExR ->GrS	-0.001	0.012	0.112	0.911	Insignificant
TS ->ExR ->GrS	-0.007	0.022	0.304	0.761	Insignificant
AUT ->KnR ->GrS	0.099	0.051	1.943	0.052	Significant
FB ->KnR ->GrS	0.150	0.056	2.678	0.007	Significant
SV ->KnR ->GrS	0.144	0.066	2.099	0.032	Significant
TI ->KnR ->GrS	0.182	0.079	2.360	0.016	Significant
TS ->KnR ->GrS	0.106	0.048	2.226	0.026	Significant
AUT ->ExM -> IWM	0.117	0.045	2.619	0.009	Significant
FB ->ExM -> IWM	0.214	0.078	2.459	0.014	Significant
SV ->ExM -> IWM	-0.001	0.026	0.024	0.981	Insignificant
TI ->ExM -> IWM	0.215	0.068	3.063	0.002	Significant
TS ->ExM -> IWM	0.200	0.083	3.063	0.002	Significant
AUT ->ExR -> IWM	0.049	0.043	1.140	0.255	Insignificant
FB ->ExR -> IWM	0.116	0.103	2.248	0.019	Significant

Relation	β	SE	t-value	P-values	Effects
SV ->ExR -> IWM	0.162	0.059	2.340	0.012	Significant
TI ->ExR -> IWM	0.202	0.071	2.598	0.005	Significant
TS ->ExR -> IWM	0.113	0.042	2.615	0.006	Significant
AUT ->KnR -> IWM	0.140	0.057	2.463	0.014	Significant
FB ->KnR -> IWM	0.212	0.081	2.606	0.009	Significant
SV ->KnR -> IWM	0.139	0.106	2.098	0.027	Significant
TI ->KnR -> IWM	0.527	0.097	5.324	0.000	Significant
TS ->KnR -> IWM	0.150	0.064	2.368	0.018	Significant

5. Findings and Interpretation

This study explored teachers' perceptions of their jobs using the Job Characteristics Model (JCM) at the University of Rajshahi (UoR). The findings align with Hackman and Oldham's (1975) theory, revealing that Task Identity (TI) and Task Significance (TS) significantly influence Internal Work Motivation (IWM) through Experienced Meaningfulness (ExM). This is supported by Fried and Ferris (1987), who emphasized that meaningfulness, is a key driver of intrinsic motivation in academic contexts. Although Skill Variety (SV) did not significantly influence IWM through ExM, it did so through Experienced Responsibility (ExR) and Knowledge of Results (KnR), echoing Morgeson and Humphrey's (2006) assertion that cognitive and skill-based variety can impact job outcomes indirectly. Task Identity, which entails completing whole and identifiable work, was especially salient. This supports findings by Parker (1998), who noted that academic roles involving visible outcomes and autonomy over the process tend to yield high motivation and satisfaction. Likewise, TS defined as the perceived importance of one's job was strongly linked with IWM through all three psychological states, reinforcing the view that educational work's societal value enhances teacher engagement (Humphrey et al., 2007). Surprisingly, Autonomy (AUT) did not significantly affect IWM through ExR but did so through ExM and KnR. Similar findings were observed in the work of Greguras and Diefendorff (2009), suggesting that in academic roles, autonomy may foster meaning and learning feedback rather than perceived responsibility. Feedback (FB) significantly influenced IWM through KnR, consistent with Hackman and Oldham's (1976) notion that feedback directly enhances performance awareness. The strong role of KnR in supporting IWM, General Satisfaction, and Growth Need Satisfaction also echoes results by Oldham and Cummings (1996), who found that teachers use student feedback and academic assessments as powerful motivational cues.

6. Implications, Limitations, and Further Study Direction

This study will significantly implicate to the theory of job characteristics model and existing literature. This study will also significantly contribute to the critical role of the teacher of UoR and its knowledge domain. This study will contribute to ensuring the quality of education through properly enhancement of motivation of their teachers about their jobs and provide with the policies and required recommendations about job characteristics and teachers motivation to the authority of the UoR and the academics extensively. Identifying the perception of the teachers about their jobs and motivational factors, this study will contribute to enlightening the teachers through organizing seminars and workshops.

Further, this research will evaluate the post seminar perception of the teachers and identify a comparative level of significance of their perception and subsequently this study's outcomes will enrich the perception of the teachers' motivation about their jobs through further study. This study explored the underlying factors of job characteristics and motivational forces of the teachers at UoR which will significantly enhance the teachers' skills and knowledge at their jobs.

This research opens a gateway for further research scope at other universities (both public and private universities) for extensive exploration of job characteristics dimensions and motivational forces. Since this research only employed quantitative measures to estimate perceptions of the teachers, the addition of qualitative study through mixed methodological approach would provide a better understanding of the issues under the study.

References

- Aaronson, D., Barrow, L., & Sander, W. (2007). Teachers and student achievement in the Chicago public high schools. *Journal of Labor Economics*, 25(1), 95–135.
- Ai, T. T. T., My, L. T. T., & Chieu, V. H. (2019). Factors affecting teaching motivation of lecturers at private universities in Vietnam. *International Journal of Advanced Education and Research*, 4(4), 22–29.
- Barnabé, C. (1988). Job diagnostic survey in the Canadian education sector: A validation of the JCM model. *Educational Administration Quarterly*, 24(3), 70–86.
- Barnabé, C., & Burns, M. (1994). Teachers' job characteristics and motivation. *Educational Research*, 36(2), 171–185.
- Baron, R. A. (1991). *Psychology: The science of behavior* (3rd ed.). Allyn & Bacon.
- Behson, S. J., Eddy, E. R., & Lorenzet, S. J. (2000). The importance of the critical psychological states in the Job Characteristics Model: A meta-analytic and structural equations modeling examination. *Current Research in Social Psychology*, 5(6), 170–189.
- Bennell, P., & Akyeampong, K. (2007). *Teacher motivation in sub-Saharan Africa and South Asia* (Researching the Issues No. 71). Department for International Development (DFID).
- Chin, W. W. (1998). The partial least squares approach to structural equation modeling. In G. A. Marcoulides (Ed.), *Modern methods for business research* (pp. 295–336). Lawrence Erlbaum Associates.
- Cromie, S. (1987). Motivations of aspiring male and female entrepreneurs. *Journal of Occupational Behaviour*, 8(3), 251–261.
- Deci, E. L., & Ryan, R. M. (1985). *Intrinsic motivation and self-determination in human behavior*. Plenum Press.
- Dörnyei, Z. (2001). *Teaching and researching motivation*. Longman.
- Fornell, C., & Bookstein, F. L. (1982). Two structural equation models: LISREL and PLS applied to consumer exit-voice theory. *Journal of Marketing Research*, 19(4), 440–452.
- Fried, Y., & Ferris, G. R. (1987). The validity of the Job Characteristics Model: A review and meta-analysis. *Personnel Psychology*, 40(2), 287–322.
- Gefen, D., Straub, D., & Boudreau, M.-C. (2000). Structural equation modeling and regression: Guidelines for research practice. *Communications of the Association for Information Systems*, 4, Article 7.
- Geisser, S. (2012). *Predictive inference: An introduction*. CRC Press.
- Greguras, G. J., & Diefendorff, J. M. (2009). Different fits satisfy different needs: Linking person-environment fit to employee commitment and performance using self-determination theory. *Journal of Applied Psychology*, 94(2), 465–477.
- Griffin, R. W. (1983). Objective and social sources of information in task redesign: A field experiment. *Administrative Science Quarterly*, 28(2), 184–200.
- Hackman, J. R., & Lawler, E. E. (1971). Employee reactions to job characteristics. *Journal of Applied Psychology*, 55(3), 259–286.
- Hackman, J. R., & Oldham, G. R. (1975). Development of the Job Diagnostic Survey. *Journal of Applied Psychology*, 60(2), 159–170.
- Hackman, J. R., & Oldham, G. R. (1976). Motivation through the design of work: Test of a theory. *Organizational Behavior and Human Performance*, 16(2), 250–279.
- Hackman, J. R., & Oldham, G. R. (1980). *Work redesign*. Addison-Wesley.
- Hair, J. F., Black, W. C., Babin, B. J., & Anderson, R. E. (2010). *Multivariate data analysis* (7th ed.). Pearson.
- Hair, J. F., Hult, G. T. M., Ringle, C. M., & Sarstedt, M. (2014). *A primer on partial least squares structural equation modeling (PLS-SEM)*. Sage Publications.
- Hair, J. F., Hult, G. T. M., Ringle, C. M., Sarstedt, M., & Thiele, K. O. (2017). Mirror, mirror on the wall: A comparative evaluation of composite-based structural equation modeling methods. *Journal of the Academy of Marketing Science*, 45, 616–632.
- Hair, J. F., Risher, J. J., Sarstedt, M., & Ringle, C. M. (2019). When to use and how to report the results of PLS-SEM. *European Business Review*, 31(1), 2–24.
- Henseler, J., Hubona, G., & Ray, P. A. (2016). Using PLS path modeling in new technology research: Updated guidelines. *Industrial Management & Data Systems*, 116(1), 2–20.
- Henseler, J., Ringle, C. M., & Sarstedt, M. (2014). A new criterion for assessing discriminant validity in variance-based structural equation modeling. *Journal of the Academy of Marketing Science*, 43(1), 115–135.
- Humphrey, S. E., Nahrgang, J. D., & Morgeson, F. P. (2007). Integrating motivational, social, and contextual work design features: A meta-analytic summary and theoretical extension of the work design literature. *Journal of Applied Psychology*, 92(5), 1332–1356.
- Imaobong, D. E. (2000). Teachers' moral roles in modern society. *Journal of Educational Studies*, 3(1), 15–22.
- James, L. R., & Tetrick, L. E. (1986). Confirmatory analytic tests of three causal models relating job perceptions to job satisfaction. *Journal of Applied Psychology*, 71(1), 77–82.

- Jusmin, J., Said, M., Bima, M. J., & Alam, M. (2016). The effect of competence and motivation and cultural organization towards organizational commitment and performance on state university lecturers in East Indonesia. *International Journal of Business and Management Invention*, 5(10), 36–45.
- Lee, C. (2018). Autonomy support for autonomous motivation in university students: An experimental study. *Educational Psychology*, 38(5), 627–644.
- Loher, B. T., Noe, R. A., Moeller, N. L., & Fitzgerald, M. P. (1985). A meta-analysis of the relation of job characteristics to job satisfaction. *Journal of Applied Psychology*, 70(2), 280–289.
- Maslow, A. H. (1943). A theory of human motivation. *Psychological Review*, 50(4), 370–396.
- Mertler, C. A. (1992). Teacher motivation and job satisfaction: A study of selected elementary school teachers in Ohio. *ERIC Document Reproduction Service No. ED355561*.
- Miskel, C. G. (1982). Motivation theories in educational administration: Implications for practice and research. *Educational Administration Quarterly*, 18(3), 28–54.
- Morgeson, F. P., & Humphrey, S. E. (2006). The Work Design Questionnaire (WDQ): Developing and validating a comprehensive measure for assessing job design and the nature of work. *Journal of Applied Psychology*, 91(6), 1321–1339.
- Oldham, G. R., & Cummings, A. (1996). Employee creativity: Personal and contextual factors at work. *Academy of Management Journal*, 39(3), 607–634.
- Oxford, R., & Shearin, J. (1994). Language learning motivation: Expanding the theoretical framework. *The Modern Language Journal*, 78(1), 12–28.
- Pancasila, I., Haryono, S., & Sulistyo, B. A. (2020). Effect of work motivation on employee performance: Mediating role of work satisfaction. *Journal of Asian Finance, Economics and Business*, 7(6), 387–397.
- Parker, S. K. (1998). Enhancing role breadth self-efficacy: The roles of job enrichment and other organizational interventions. *Journal of Applied Psychology*, 83(6), 835–852.
- Parker, S. K., Morgeson, F. P., & Johns, G. (2017). One hundred years of work design research: Looking back and looking forward. *Journal of Applied Psychology*, 102(3), 403–420.
- Peretomode, V. F. (2005). *Educational administration: Applied concepts and theoretical perspectives*. Lagos: Joja Educational Research and Publishers.
- Roberts, K. H., & Glick, W. H. (1981). The job characteristics approach to task design: A critical review. *Journal of Applied Psychology*, 66(2), 193–217.
- Schubert, F., Henseler, J., & Dijkstra, T. K. (2018). Confirmatory composite analysis. *Frontiers in Psychology*, 9, 2541.
- Shane, S. (2008). *The illusions of entrepreneurship: The costly myths that entrepreneurs, investors, and policy makers live by*. Yale University Press.
- Shaukat, S., & Usman, S. (2010). Impact of teacher self-efficacy on secondary school students' academic achievement. *Journal of Behavioural Sciences*, 20(1), 1–13.
- Turner, A. N., & Lawrence, P. R. (1965). *Industrial jobs and the worker: An investigation of response to task attributes*. Harvard University, Division of Research, Graduate School of Business Administration.

মুদারাবা পদ্ধতিতে বিনিয়োগের মাধ্যমে উদ্যোক্তা তৈরীতে বাংলাদেশে কার্যরত ইসলামী ব্যাংকগুলোর
ভূমিকা: একটি তাত্ত্বিক পর্যালোচনা

[Application of Mudaraba mode by Islamic Banks in Bangladesh for Creating
Entrepreneurs: A Theoretical Review]

Dr. Muhammad Abul Kalam Azad
Senior Principal Officer, Islami Bank Bangladesh PLC

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/61.-Dr.-Muhammad-Abul-Kalam-Azad.pdf>

Received : 04 March 2025
Received in revised: 24 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Mudaraba Mode, Islamic Banks,
Entrepreneurs, Investment, Annual
Report, Islamic Banks in Bangladesh.

ABSTRACT

Mudaraba is a form of Partnership business where the ‘Shahib-al Maal’ Provides specified amount of capital and the ‘Mudarib’ provides the entrepreneurship and management for carrying on the business with the objective of earning profits. Both the parties share the profits as per pre agreed ratio and the losses, if any, are fully borne by the Sahib-al maal and the Mudarib loses his time and efforts he has invested and does not get any remuneration. Mudaraba is the most authentic and ideal PLS modes of Islamic banking operations. The objective of this research is to emphasize the Islamic Banks of Bangladesh for disbursing investment under the Mudaraba mode which ensure to resolve the unemployment problem of our country. In this research 10 years (2014-2023) deposit and investment data has been collected from annual report of the Islamic banks of Bangladesh & analyzed these information through data table and graph as required under quantitative approach. Through the analysis of 10 years deposit and mode wise investment data of the Islamic banks of Bangladesh it has been found that more than 90% deposit has been collected through Mudaraba mode. On the other hand about 1.00% investment has been made under the mode of Mudaraba which is a petty amount regarding the total investment volume of these banks. For mobilizing deposit Islamic banks applied Mudaraba mode successfully. But for disbursing investment Mudaraba mode could not apply ignoring the shariah supervisory Board’s opinion given in bank’s annual report. Unemployment of generation is one of the burning issue of our country as well as the world. In the higher education level it must be studied to find out the ultimate way to solve this problem. Actually, Mudaraba mode can play a great role to minimize the gap between the capitalist and the poverty of our society by creating new entrepreneurs.

ভূমিকা

বাংলাদেশে ইসলামী ব্যাংকব্যবস্থা বিগত চার দশকে পরিচালনাগত সামর্থ্য ও সফলতা দেখাতে সক্ষম হয়েছে। মুদারাবা, মুশারাকা, বাই’ মুরাবাহা, বাই’ মুয়াজ্জাল, বাই’ সালাম প্রভৃতি ইসলামী ব্যাংকিং পদ্ধতিগুলো ব্যবসায়িক মহল, ব্যাংকার ও গবেষকগণের নিকট পরিচিতি লাভ করেছে এবং তাদের আস্থা ও বিশ্বাস অর্জনে সক্ষম হয়েছে। সমাজের সৎ, যোগ্য ও ব্যবসায় অভিজ্ঞ অথচ পুঁজি নেই এমন ব্যক্তিগণ মুদারাবা পদ্ধতিতে ইসলামী ব্যাংক থেকে বিনিয়োগ নিয়ে প্রতিষ্ঠিত হয়ে বেকারত্ব দূরীকরণের মাধ্যমে আর্থ-সামাজিক অবস্থার উন্নয়নে গুরুত্বপূর্ণ অবদান রাখতে পারেন। খাদিজা রা. এর মূলধন এবং মুহাম্মদ সা. এর ব্যবসায়িক শ্রম ও মেধার সমন্বয়ে একটি লাভজনক ব্যবসা পরিচালিত হয়েছিল, যা ইসলামী ব্যাংকব্যবস্থার মুদারাবা কারবারের সর্বোত্তম দৃষ্টান্ত। বাংলাদেশে কার্যরত ইসলামী ব্যাংকগুলোর ১০ বছরের (২০১৪-২০২৩ খ্রী.) পদ্ধতি ভিত্তিক বিনিয়োগ পর্যালোচনা করলে দেখা যায়, ব্যাংকগুলোর মোট বিনিয়োগের প্রায় শতকরা ৯৯ ভাগই করা হয়েছে বাই’ মুরাবাহা, বাই’ মুয়াজ্জাল, বাই’ সালাম এবং HPSM (Hire Purchase Under Shirkatul Milk) পদ্ধতিতে। ইসলামী শরী’আহ অনুমোদিত এ পদ্ধতিগুলো গ্রাহকের দৃষ্টিতে প্রচলিত সুদী ব্যাংকের ঋণের সাথে অনেকটা সামঞ্জস্যপূর্ণ এবং বাহ্যত উল্লেখযোগ্য পার্থক্য দৃষ্টিগোচর হয়না। কর্মসংস্থান সৃষ্টি, কল্যাণমুখী ব্যাংকব্যবস্থার বাস্তব প্রতিফলন এবং বিনিয়োগের ক্ষেত্রে ইসলামী ব্যাংক ও প্রচলিত সুদী ব্যাংকের মধ্যে দৃশ্যত পার্থক্য সৃষ্টির মাধ্যমে ইসলামী ব্যাংকব্যবস্থার কাক্সিত মাকাসিদ (লক্ষ্য) অর্জনে মুদারাবা পদ্ধতি সম্পূর্ণ স্বাভাবিক বৈশিষ্ট্য সম্পন্ন। এ রকম কোন বিনিয়োগ পদ্ধতি প্রচলিত সুদী ব্যাংকব্যবস্থায় নেই। অথচ ইসলামী ব্যাংকগুলো মুদারাবা পদ্ধতিতে বিনিয়োগ করেছে তাদের মোট বিনিয়োগের তুলনায় শতকরা ১ ভাগেরও কম। এমতাবস্থায় বাংলাদেশে কার্যরত ইসলামী ব্যাংকগুলোর মুদারাবা পদ্ধতিতে বিনিয়োগ কার্যক্রম বিশ্লেষণ করা প্রয়োজন।

১. গবেষণা পদ্ধতি

মুদারাবা পদ্ধতিতে বিনিয়োগের মাধ্যমে উদ্যোক্তা তৈরীতে বাংলাদেশে কার্যরত ইসলামী ব্যাংকগুলোর ভূমিকা: একটি তাত্ত্বিক পর্যালোচনা [Application of Mudaraba mode by Islamic banks in Bangladesh for creating entrepreneurs: A theoretical review] একটি তাত্ত্বিক নিবন্ধ। বাংলাদেশে কার্যরত ইসলামী ব্যাংকগুলোর বার্ষিক প্রতিবেদন থেকে প্রাপ্ত তথ্য Excel Sheet এর মাধ্যমে বিন্যস্ত করে তা বিভিন্নভাবে বিশ্লেষণ করা হয়েছে। আলোচ্য নিবন্ধে বাংলাদেশে কার্যরত পূর্ণাঙ্গ আটটি ইসলামী ব্যাংকের দশ বছরের (২০১৪-২০২৪) পদ্ধতি ভিত্তিক বিনিয়োগ বিশ্লেষণ পূর্বক মুদারাবা পদ্ধতিতে প্রদানকৃত বিনিয়োগ পর্যালোচনা করা হয়েছে।

২. মুদারাবা পদ্ধতির পরিচয়

আরবী দারবুন (ضرب) শব্দ থেকে মুদারাবা (مضاربة) শব্দটির উৎপত্তি।^২ ব্যবসা বাণিজ্যের জন্য জমিনে পদচারণা করা, চলাফেরা করা, ভ্রমণ করা, প্রহার বা আঘাত করা, আরোপিত বা পতিত হওয়া, দৃষ্টান্ত দেয়া বা উদাহরণ পেশ করা ইত্যাদি অর্থে শব্দটি ব্যবহৃত হয়ে থাকে।^৩ হানাফী ও হাম্বলী মাযহাবে একে মুদারাবা (مضاربة) এবং শাফে'ঈ ও মালেকী মাযহাবে একে ফিরাদ (فِرَاد) বলা হয়।^৪ ইরাকীদের নিকট ব্যবসার এ পদ্ধতিটি মুদারাবা (مضاربة) এবং হিজাজীদের নিকট ফিরাদ (فِرَاد) নামে পরিচিত। মূলত মুদারাবা (مضاربة) ও ফিরাদ (فِرَاد) একই অর্থে ব্যবহৃত হয়।^৫

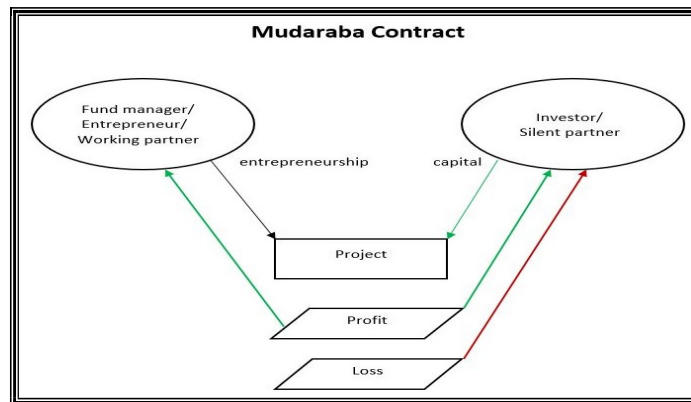
ইসলামী শরী'য়াতের পরিভাষায়, মুদারাবা (مضاربة) এমন এক ধরনের অংশীদারী কারবার যেখানে দুটি পক্ষ থাকে। একপক্ষ মূলধন সরবরাহ করেন এবং অপর পক্ষ দক্ষতা, মেধা, শ্রম ও সময় বিনিয়োগিত করে ব্যবসা পরিচালনা করেন। মূলধন সরবরাহকারী পক্ষকে বলা হয় সাহিবুল মাল (صاحب المال) আর ব্যবসা পরিচালনাকারী পক্ষকে বলা হয় মুদারিব (مударيب)। ব্যবসায় মুনাফা হলে চুক্তি মোতাবেক উভয় পক্ষের মধ্যে বন্টন করা হয়। আর লোকসান হলে সাহিবুল মালকে তা একাই বহন করতে হয়। এক্ষেত্রে ব্যবসায় নিয়োজিত মেধা ও শ্রমের বিনিময়ে কোন পারিশ্রমিক না পাওয়াটাই মুদারিব এর লোকসান।^৬ তবে মুদারিবের কোন অবহেলা, ত্রুটি অথবা চুক্তির শর্ত ভঙ্গজনিত কারণে লোকসান হলে সে লোকসানের দায়িত্ব মুদারিবকেই বহন করতে হয়।

বিখ্যাত ইসলামী অর্থনীতিবিদ Dr. M. Umar Chapra 'মুদারাবা' প্রসঙ্গে বলেন,

"Mudaraba as a form of Partnership where the Shahib-ul Maal or the Rabb-ul Maal Provides specified amount of capital and acts like a sleeping or dormant partner and the Mudarib provides the entrepreneurship and management for carrying on any venture, trade, Industry or service with the objective of earning profits. Both the parties share the profits as per pre-agreed ratio and the losses, if any, are fully or totally borne by the Sahib-ul maal and the Mudarib loses his time and efforts he has invested and does not get any remuneration."^৭

'মুদারাবা এমন এক ধরনের অংশীদারী কারবার যেখানে সাহিবুল মাল (Rabbul Mal) নির্দিষ্ট পরিমাণ পুঁজি সরবরাহ করেন এবং নিষ্ক্রিয় অংশীদার হিসেবে ভূমিকা রাখেন। মুদারিব উদ্যোক্তা হিসেবে মুনাফা অর্জনের লক্ষ্যে ব্যবসা পরিচালনা করেন। পূর্বের চুক্তি অনুসারে উভয় পক্ষ মুনাফা বন্টন করে নেয়। আর লোকসান হলে সাহিবুল মালকে একাই তা বহন করতে হয়। এক্ষেত্রে মুদারিব ব্যবসায় নিয়োজিত তার সময় ও শ্রমের কোন পারিশ্রমিক পান না।'

আমানত সংগ্রহের ক্ষেত্রে ইসলামী ব্যাংক মুদারিব এবং আমানতকারীগণ মূলধনের যোগানদাতা হিসেবে সাহিবুল মাল ভূমিকা পালন করেন। আবার বিনিয়োগ প্রদানের ক্ষেত্রে ইসলামী ব্যাংক মূলধনের যোগানদাতা হিসেবে সাহিবুল মাল এবং স্বনিয়োজিত উদ্যোক্তা মুদারিব এর ভূমিকা পালন করেন। এজন্য মুদারাবাকে দ্বিত্তর বিশিষ্ট পদ্ধতি (Two Tier Mode) এবং ইসলামী ব্যাংকব্যবস্থাকে দ্বিত্তর বিশিষ্ট মুদারাবা ব্যাংকও বলা হয়।^৮



চিত্র ১: মুদারাবা কারবার পদ্ধতি

ব্যাংক মুদারিবের কারবারে কোনরূপ হস্তক্ষেপ অথবা কারবার পরিচালনায় অংশ নিতে পারে না। তবে চুক্তির শর্তানুসারে ব্যাংকের বিনিয়োগ যথাযথভাবে ব্যবহৃত হচ্ছে কিনা সে বিষয়ে তদারকি করতে পারে। মুদারিব কারবারে অর্জিত মুনাফার নির্ধারিত অংশের অতিরিক্ত কোন পারিশ্রমিক বা ভাতা নিতে পারেন না এবং নিজস্ব কোন খরচও কারবার থেকে বহন করতে পারেন না। তবে কারবারের সাথে সম্পৃক্ত স্বাভাবিক ও অপরিসীম ব্যয় নিতে পারেন।^{১১} মুদারাবা কারবারে একক ব্যক্তি বা প্রতিষ্ঠান কিংবা একাধিক ব্যক্তি বা প্রতিষ্ঠান সাহিবুল মাল হিসাবে মূলধন যোগান দিতে পারেন এবং একক ব্যক্তি বা প্রতিষ্ঠান কিংবা একাধিক ব্যক্তি বা প্রতিষ্ঠান মুদারিব হিসাবে কারবার পরিচালনা করতে পারেন।^{১০}

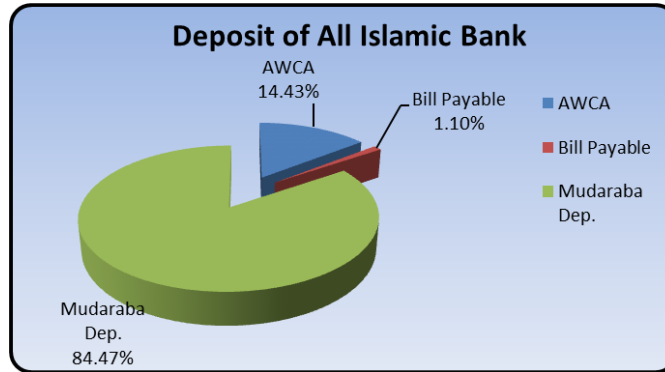
৩. ইসলামী ব্যাংকগুলোর আমানত সংগ্রহে মুদারাবা পদ্ধতির প্রয়োগ

বাংলাদেশে ইসলামী ব্যাংকগুলো মূলত আল-ওয়াদিয়াহ (الوادة) এবং মুদারাবা (مضاربة) এ দুটি পদ্ধতিতে আমানত সংগ্রহ করে থাকে। বাংলাদেশে কার্যরত ৮টি ইসলামী ব্যাংকের পদ্ধতি ভিত্তিক আমানতের তথ্য নিম্নে দেয়া হলো:^{১২}

(পরিমাণ মিলিয়ন টাকা)

ব্যাংকের নাম	আমানত গ্রহণের পদ্ধতি						
	আল-ওয়াদিয়াহ	শতকরা হার	মুদারাবা	শতকরা হার	অন্যান্য	শতকরা হার	মোট আমানত
১ ইসলামী ব্যাংক বাংলাদেশ লি.	১৯৭৬৪৭.৪২	১২.৮৮	১৩২৪২৬০.৩৫	৮৬.৩০	১২৬৫৮.২৩	০.৮২	১৫৩৪৫৬৬.০১
২ আল-আরাফাহ ইসলামী ব্যাংক	৭৯৭৪৭.৯৫	১৯.০০	৩৩৫৫৯৪.৬৯	৭৯.৯৭	৪৩০৩.০৭	১.০৩	৪১৯৬৪৫.৭১
৩ সোস্যাল ইসলামী ব্যাংক	৭০৮২৭.০৭	১৯.৮৫	২৭৫১০২.৩২	৭৭.০৯	১০৯২০.৬৫	৩.০৬	৩৫৬৮৫০.০৪
৪ শাহজালাল ইসলামী ব্যাংক	৬০০১২.৩৬	২৪.০৮	১৮৪৩৩১.৬২	৭৩.৯৬	৪৮৭৭.২২	১.৯৬	২৪৯২২১.২০
৫ এল্লিম ব্যাংক	৫৭৬৮৫.৬৮	১১.১৪	৪৫৫৯১৪.২০	৮৮.০৬	৪১৪২.৩৪	০.৮০	৫১৭৭৪২.২২
৬ আইসিবি ইসলামিক ব্যাংক	৭১১.৬১	৫.৭৮	১১৪৮৫.৭০	৯৩.২৬	১১৮.৮০	০.৯৬	১২৩১৬.১২
৭ ফার্স্ট সিকিউরিটি	৪০২০৪.৫০	৮.৮৩	৪১১৫৮৭.৮৪	৯০.৪৩	৩৩৫৮.৮৩	০.৭৪	৪৫৫১৫১.১৭
৮ ইউনিয়ন ব্যাংক	৩৭১৭২.৯১	১৬.৪৮	১৮৭২৯৮.৮৫	৮৩.০৩	১১১৩.৬২	০.৪৯	২২৫৫৮৫.৩৭
৯ সর্বমোট ৯ = (১+৮)	৫৪৪০০৯.৫১	১৪.৪৩	৩১৮৫৫৭৫.৫৭	৮৪.৪৭	৪১৪৯২.৭৭	১.১০	৩৭৭১০৭৭.৮৫

ইসলামী ব্যাংকগুলোর আমানত বিশ্লেষণে দেখা যায়, মোট আমানতের পরিমাণ ৩৭৭১০৭৭.৮৫ মিলিয়ন টাকা। তন্মধ্যে সর্বোচ্চ ৩১৮৫৫৭৫.৫৭ মিলিয়ন টাকা অর্থাৎ শতকরা ৮৪.৪৭ ভাগ আমানত মুদারাবা পদ্ধতিতে সংগ্রহ করা হয়েছে। এতে একটি আদর্শ পদ্ধতি হিসেবে ইসলামী ব্যাংকগুলো আমানত সংগ্রহের ক্ষেত্রে মুদারাবার যথার্থ প্রয়োগ করেছে বলে প্রতীয়মান হয়।

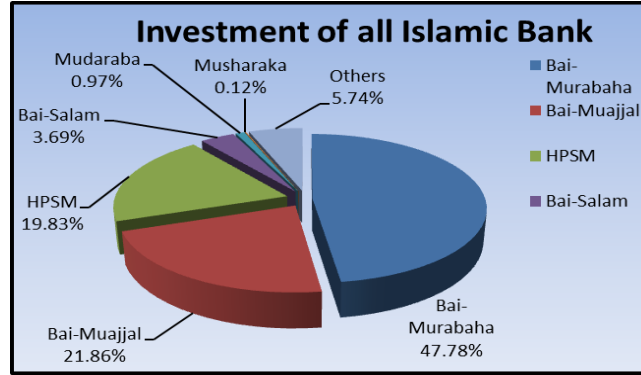


চিত্র-২: ইসলামী ব্যাংকগুলোর ৩১ ডিসেম্বর ২০২৩ স্থিতি ভিত্তিক আমানতের চিত্র

৪. বাংলাদেশে কার্যরত ইসলামী ব্যাংকগুলোর মুদারাবা পদ্ধতিতে বিনিয়োগ পর্যালোচনা

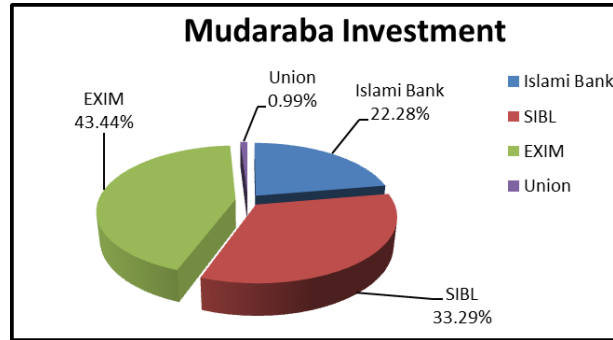
ইসলামী ব্যাংকগুলোর দশ বছরের (২০১৪-২০২৩) পদ্ধতি ভিত্তিক বিনিয়োগ বিশ্লেষণে দেখা যায়, ব্যাংকগুলো গড়ে মোট ২৪১৪৩৩৩.৪১ মিলিয়ন টাকা বিনিয়োগ করেছে। তন্মধ্যে বাই' মুরাবাহা পদ্ধতিতে বিনিয়োগ করা হয়েছে সর্বাধিক ১০৮৮৮৪১.৮৩ মিলিয়ন টাকা, যা মোট বিনিয়োগের শতকরা ৪৭.৭৮ ভাগ। দ্বিতীয় সর্বোচ্চ ৫৬৭৭৪১.৫২ মিলিয়ন টাকা বিনিয়োগ করা হয়েছে বাই' মুয়াজ্জাল পদ্ধতিতে যা মোট বিনিয়োগের শতকরা ২১.৮৬ ভাগ। তাছাড়া ৪৮৭৬৮৭.৯৯ মিলিয়ন টাকা বিনিয়োগ করা হয়েছে HPSM (Hire Purchase Under Shirkatul Milk) পদ্ধতিতে যা মোট বিনিয়োগের শতকরা ১৯.৮৩ ভাগ। আর আমানত সংগ্রহের ক্ষেত্রে সফলভাবে প্রয়োগ করা হলেও মুদারাবা পদ্ধতিতে বিনিয়োগ করা হয়েছে ২১৬৮১.৮৬ মিলিয়ন টাকা যা ব্যাংকগুলোর মোট বিনিয়োগের শতকরা ০.৯৭ ভাগ।^{১২}

আলোচিত আটটি ব্যাংকের মধ্যে ইসলামী ব্যাংক বাংলাদেশ পিএলসির উল্লেখিত দশ বছরে মুদারাবা পদ্ধতিতে বিনিয়োগের পরিমাণ ৪৭২০.০৬ মিলিয়ন টাকা, যা ব্যাংকটির মোট বিনিয়োগের শতকরা ০.৫৪ ভাগ। স্যোসাল ইসলামী ব্যাংকের বিনিয়োগ ৭০৫১.০৯ মিলিয়ন টাকা, যা ব্যাংকটির মোট বিনিয়োগের শতকরা ২.৯০ ভাগ। এক্সিম ব্যাংকের বিনিয়োগের পরিমাণ ৯২০১.২৮ মিলিয়ন টাকা, যা ব্যাংকটির মোট বিনিয়োগের শতকরা ২.৮৪% ভাগ। আর ইউনিয়ন ব্যাংকের বিনিয়োগের পরিমাণ ২০৯.৪৩ মিলিয়ন টাকা, যা ব্যাংকটির মোট বিনিয়োগের শতকরা ০.১৭ ভাগ।^{১৩}



চিত্র-৩: বাংলাদেশে কার্যরত ইসলামী ব্যাংকগুলোর দশ বছরের পদ্ধতি ভিত্তিক বিনিয়োগের চিত্র

উল্লেখিত চারটি ব্যাংক মুদারাবা পদ্ধতিতে মোট বিনিয়োগ করেছে ২১১৮১.৮৬ মিলিয়ন টাকা। তন্মধ্যে ইসলামী ব্যাংক বাংলাদেশ পিএলসির বিনিয়োগ ৪৭২০.০৬ মিলিয়ন টাকা, যা মুদারাবা পদ্ধতিতে বিনিয়োগকারী ব্যাংকগুলোর মধ্যে শতকরা ২২.২৮ ভাগ, স্যোসাল ইসলামী ব্যাংক পিএলসির বিনিয়োগ ৭০৫১.০৯ মিলিয়ন টাকা (৩৩.২৯%), এক্সিম ব্যাংক পিএলসির বিনিয়োগ ৯২০১.২৮ মিলিয়ন টাকা (৪৩.৪৪%) এবং ইউনিয়ন ব্যাংক পিএলসির বিনিয়োগ ২০৯.৪৩ মিলিয়ন টাকা (০.৯৯%)।^{১৪} আলোচ্য দশ বছরে আল-আরাফাহ ইসলামী ব্যাংক পিএলসি, শাহ জালাল ইসলামী ব্যাংক পিএলসি, আইসিবি ইসলামিক ব্যাংক পিএলসি এবং ফাস্ট সিকিউরিটি ইসলামী ব্যাংক পিএলসি মুদারাবা পদ্ধতিতে কোন বিনিয়োগই করেনি।



চিত্র-৪: ইসলামী ব্যাংকগুলোর মুদারাবা পদ্ধতিতে বিনিয়োগের চিত্র

৫. শরী'আহ সুপারভাইজরী বোর্ডের অভিমত পর্যালোচনা

বিনিয়োগ ব্যবস্থাপনা, আমানতকারীদের মুনাফা প্রদান এবং সার্বিক ব্যাংকিং কার্যক্রমে ইসলামী শরী'আহ নীতিমালা পরিপালন তদারকীর জন্য ইসলামী ব্যাংকগুলোর সবচেয়ে শক্তিশালী ও স্বাধীন স্বত্তা হলো শরী'আহ সুপারভাইজরী বোর্ড।^{১৫} বাংলাদেশে ইসলামী ব্যাংকব্যবস্থার পথিকৃত ইসলামী ব্যাংক বাংলাদেশ পিএলসি উল্লেখিত দশ বছরে মোট বিনিয়োগের শতকরা ০.৫৪ ভাগ বিনিয়োগ করেছে মুদারাবা পদ্ধতিতে। মুদারাবা পদ্ধতিতে বিনিয়োগের মাধ্যমে নতুন উদ্যোক্তা তৈরীতে শরী'আহ ভিত্তিক ব্যাংকিং ধারার প্রবর্তক এ ব্যাংকটির ভূমিকা খুবই কম। অথচ ব্যাংকটির শরী'আহ সুপারভাইজরী বোর্ড শুধুমাত্র ২০২১ এবং ২০২২ সালে মুদারাবা পদ্ধতিতে বিনিয়োগ বৃদ্ধির বিষয়ে পরামর্শ প্রদান করেছেন। এ বিষয়ে শরী'আহ সুপারভাইজরী বোর্ডের আরো তৎপর হওয়া প্রয়োজন ছিল বলে মনে করি। স্যোসাল ইসলামী ব্যাংকের পরিচালনা পর্ষদ শরী'আহ বোর্ড প্রদত্ত মতামতকে গুরুত্ব দিয়ে প্রতি বছরই মুদারাবা পদ্ধতিতে বিনিয়োগ করেছে এবং এক্সিম ব্যাংক ও ইউনিয়ন ব্যাংক এর শরী'আহ কমিটি এ বিষয়ে কোন মতামত প্রদান না করলেও ব্যাংক দুটি মুদারাবা পদ্ধতিতে বিনিয়োগ করেছে, যা আশাব্যঞ্জক।^{১৬}

অপরদিকে আল-আরাফাহ ইসলামী ব্যাংক ও শাহজালাল ইসলামী ব্যাংকের শরী'আহ সুপারভাইজরী কমিটি ২০১৪ সাল থেকে ২০২৩ সাল পর্যন্ত প্রতি বছরই পরীক্ষামূলকভাবে পরিমাণে কম করে হলেও মুদারাবা পদ্ধতিতে বিনিয়োগের

সুপারিশ করেছেন। কিন্তু ব্যাংক দুটি এ পদ্ধতিতে কোন বিনিয়োগ করেনি। এতে শরী'আহ সুপারভাইজরী কমিটি প্রদত্ত অভিমতের গুরুত্ব এবং তা বাস্তবায়নে ব্যবস্থাপনা কর্তৃপক্ষের দায়িত্ববোধ ও আন্তরিকতার বিষয়ে প্রশ্ন সৃষ্টি হয়। ফার্স্ট সিকিউরিটি ইসলামী ব্যাংকের ২০১৬ সালের বার্ষিক প্রতিবেদনে Export Development Fund (EDF) ব্যবহারের জন্য Restricted Mudaraba চুক্তিপত্র সম্পাদনে শরঈ' মতামত প্রদান করেন। আবার আইসিবি ইসলামিক ব্যাংকের শরী'আহ কমিটি ২০১৮, ২০২০, ২০২১, ২০২২ এবং ২০২৩ সালে পর্যায়ক্রমে মুদারাবা পদ্ধতিতে বিনিয়োগের সুপারিশ করেছেন। কিন্তু ব্যাংক দুটি মুদারাবা পদ্ধতিতে কোন বিনিয়োগই করেনি।^{১৭}

মুদারাবা পদ্ধতিতে বিনিয়োগ প্রসঙ্গে মুফতি তাকী উসমানী^{১৮} বলেন,

‘ইসলামী শরী'য়াতের দৃষ্টিতে অর্থায়নের আদর্শ পদ্ধতি হচ্ছে মুশারাকা এবং মুদারাবা। বিশেষ কিছু শর্ত সাপেক্ষে বাকিতে পরিশোধের ভিত্তিতে মুরাবাহাকে অর্থায়নের পদ্ধতি হিসেবে ব্যবহার করার অনুমতি রয়েছে। এটা শুধুমাত্র সুদ থেকে বাঁচার একটি মাধ্যম এবং কৌশল। এজন্য অর্থব্যবস্থাকে ইসলামী আদর্শে সাজানোর লক্ষ্যে মুরাবাহাকে একটি সাময়িক ধাপ হিসেবে ব্যবহার করা উচিত এবং মুরাবাহাকে সেসব ক্ষেত্রেই সীমাবদ্ধ রাখা উচিত যেখানে মুশারাকা ও মুদারাবা পদ্ধতির প্রয়োগ করা যায় না।’^{১৯}

এ প্রসঙ্গে বাংলাদেশে ইসলামী ব্যাংকব্যবস্থার অন্যতম পথিকৃত শাহ আব্দুল হান্নানের^{২০} অভিমত হলো,

বাংলাদেশে ইসলামী ব্যাংকগুলো নিয়ে অনেক ভুল বুঝাবুঝি রয়েছে। এর মূল কারণ হলো আমরা মুশারাকা-মুদারাবা করছি। মুশারাকা-মুদারাবা করলেই লাভের ন্যায়সঙ্গত বন্টন হয়। জনগণ পরিস্কারভাবে সুদ ও ইসলামী সিস্টেমের মধ্যে পার্থক্য বুঝতে পারে। কিন্তু তা না করে আমরা বর্তমানে শুধু মুরাবাহা ও বাই' মুয়াজ্জাল করছি। ফলে জনগণের কাছে এটি সুদের খুব কাছাকাছি বলে মনে হয়। কাজেই এ ভুল বুঝাবুঝি দূর করতে এবং পার্থক্য বুঝতে ইসলামী ব্যাংকগুলোকে মুশারাকা-মুদারাবায় যেতে হবে।^{২১}

ইসলামী শরী'আহ ও ব্যাংক বিশেষজ্ঞগণ এবং ইসলামী ব্যাংকগুলোর শরী'আহ সুপারভাইজরী বোর্ড নিয়মিতভাবে মুদারাবা পদ্ধতিতে বিনিয়োগের বিষয়ে অভিমত প্রদান করেছেন। আমানত সংগ্রহের ক্ষেত্রে মুদারাবা পদ্ধতির যথার্থ ব্যবহার করা হলেও বিনিয়োগ প্রদানে এ পদ্ধতির খুব একটা ব্যবহার করতে দেখা যায়নি, যতটুকু হয়েছে তা ইসলামী ব্যাংকগুলোর মোট বিনিয়োগের তুলনায় একেবারে নগণ্য। ব্যবহার না করতে করতে এখন সাধারণ গ্রাহকদের অনেকেই জানেনই না ইসলামী ব্যাংকের এরকম একটি আদর্শ ও মৌলিক বিনিয়োগ পদ্ধতি রয়েছে। অথচ ব্যাংকের মূলধনের নিরাপত্তার বিষয়টি অগ্রাধিকার দিয়ে মুদারাবা পদ্ধতিতে বাছাইকৃত কিছু সং ও যোগ্য ব্যক্তির মাঝে বিনিয়োগ প্রদানের মাধ্যমে নতুন উদ্যোক্তা তৈরী করে আমাদের দেশের বেকারত্ব দূরীকরণে ইসলামী ব্যাংকগুলো গুরুত্বপূর্ণ ভূমিকা পালন করতে পারতো।

উপসংহার

ইসলামী ব্যাংকগুলো মুদারাবা পদ্ধতিতে বিনিয়োগ না করার জন্য মূলত পুঁজি হারানোর ঝুঁকিকে দায়ী করলেও প্রচলিত ক্রেয়-বিক্রয় পদ্ধতিতে বিনিয়োগ করেও ব্যাংকগুলোর প্রচুর পরিমাণে অনাদায়ী/খেলাপী ঋণ রয়েছে। মুদারাবা পদ্ধতিতে বিনিয়োগে যতটুকু মূলধন হারানোর ভয় তার চেয়ে বরং অগ্রহ ও উদ্যোগ গ্রহণের অভাব বলে মনে হয়েছে। এ বিষয়ে ইসলামী ব্যাংকগুলোর পরিচালনা পর্ষদ, শরী'আহ সুপারভাইজরী বোর্ড এবং ব্যবস্থাপনা কর্তৃপক্ষকে আরো কার্যকরী পদক্ষেপ গ্রহণ করতে হবে। এতে ইসলামী ব্যাংকব্যবস্থার স্বাভাবিকতা এবং সাধারণের মাঝে এর গ্রহণযোগ্যতা আরো বহুগুণ বৃদ্ধি পাবে।

টীকা ও তথ্যনিদেহ

- ^১ আলোচ্য গবেষণায় যে আটটি পূর্ণাঙ্গ ইসলামী ব্যাংকের বিনিয়োগ বিশ্লেষণ করা হয়েছে সেগুলো হলো: ০১. ইসলামী ব্যাংক বাংলাদেশ পিএলসি ০২. আইসিবি ইসলামিক ব্যাংক পিএলসি ০৩. আল-আরাফাহ ইসলামী ব্যাংক পিএলসি ০৪. সোম্যাল ইসলামী ব্যাংক পিএলসি ০৫. শাহজালাল ইসলামী ব্যাংক পিএলসি ০৬. এক্সপোর্ট-ইমপোর্ট ব্যাংক অব বাংলাদেশ পিএলসি ০৭. ফার্স্ট সিকিউরিটি ইসলামী ব্যাংক পিএলসি এবং ০৮. ইউনিয়ন ব্যাংক পিএলসি।
- ^২ লুইয়াস মা'লুফ, আল-মুনজিদ ফিল লুগাত (বৈরুত: দারুল মাশরিক, ১৯৯৪ খ্রী.) পৃ.৪৪৮; ইব্রাহীম মাদকুর, আল-মুজামুল ওয়াসীত (দেওবন্দ: কুতুবখানা হুসাইনিয়াহ, ১৯৯৭ খ্রী.) পৃ.৫৩৭; আব্দুর রহমান আল-জাযায়রী, কিতাবুল ফিকহ 'আলা মাজাহিবিল আরব'আ, ৩য় খণ্ড (বৈরুত: দারুল আল-ইলমিয়া, তা.বি.), পৃ.৩৪।
- ^৩ Hans Wehr, A Dictionary of Modern Written Arabic (New York: Spoken Language Service, 1960) p. 539; ড. ওয়াহাবুয় যুহাইলী, আল-ফিকহুল ইসলামী ওয়া আদিব্বাতুহু, ৪র্থ খণ্ড (পাকিস্তান: মাকতাবাতু হাক্কানিয়াহ, তা.বি.) পৃ.৮৩৬; ড. রুহী আল-বাবী, আল-মাওরীদ (বৈরুত: দারুল ইলম লিল মালাইন, ১৯৯৯ খ্রী.) পৃ.৭১০।
- ^৪ কিরাদ (فرض) শব্দটি আরবী করদ (فرض) থেকে আগত। এর আভিধানিক অর্থ হলো ঋণ বা ধার দেয়া। এক্ষেত্রে যিনি ব্যবসা পরিচালনা করেন তাকে মুকারিদ বলা হয়। ড. ইমাম মালেক, আল-মুয়াত্তা, কিতাবুল কিরাদ, টীকা নং ১ (দেওবন্দ: ইয়াসির নাদিম এ্যান্ড কোম্পানী, তা.বি.), পৃ.২৮৫; ওয়ালাী উদ্দীন আল খতিব তাবরিজী, মিশকাতুল মাসাবীহ, বাবু আশ শিরকাতু ওয়াল ওয়াকালাহ, ৩য় ফসল, টীকা নং ৯ (ঢাকা: এমদাদিয়া পুস্তকালয়, তা.বি.) পৃ.২৫৪।

- ^৫ ড. ওয়াহাবুজ্জ যুহাইলী, ফিকছল ইসলামী ওয়া আদিল্লাতুহ, ৪র্থ খণ্ড, প্রাগুক্ত, পৃ.৮৩৬, ইবন হাজার আসকালানী, বুগুণুল মারাম (রিয়াদ: মাকতাবাতু দারুস সালাম, ১৯৯৩ খ্রী.) পৃ.২৬৭।
- ^৬ Shari'ah Standards, Published by Accounting and Auditing Organization for Islamic Financial Institutes (AAOIFI) (Bahrain: Manama 2015) Standard No.13, Page.370; কিতাবুল ফিকহ 'আলা মাজাহিবিল আরবা'আ, ৩য় খণ্ড, প্রাগুক্ত, পৃ.৩৪; আল-ফিকছল ইসলামী ওয়া আদিল্লাতুহ, ৪র্থ খণ্ড, প্রাগুক্ত, পৃ.৮৩৬।
- ^৭ A Paper prepared by Dr. M. Umar Chapra for presentation of the 6th intensive orientation course on "Islamic Economics, Banking and Finance" held at the Islamic Foundation, Lencester, UK on 17th-21th September 1998.
- ^৮ Dr. M. Umar Chapra, Towards a Just Monetary System, The Islamic Foundation U.K, Leicester, 1985., p.156; এম.এ মান্নান, ইসলামী অর্থনীতি তত্ত্ব ও প্রয়োগ, অনু.আলী আহমদ রুশদী (ঢাকা: ইসলামিক ইকনমিক্স রিসার্চ ব্যুরো, ১৯৮৩ খ্রী.) পৃ.১৮৭; ড. এম কবির হাসান, ইসলামী ব্যাংকিং ব্যবস্থায় নিয়ন্ত্রণ, কার্যক্রম ও উন্নয়নমূলক অর্থায়ন (ঢাকা: ইসলামী ব্যাংক বাংলাদেশ লিমিটেড, ইসলামী ব্যাংকিং জার্নাল, জানুয়ারী-জুন ১৯৯৯ খ্রী.) পৃ.৯২; ড. এম. উমর চাপড়া, ইসলামী অর্থনীতিতে মুদ্রানীতি ও ব্যাংক ব্যবস্থার রূপরেখা, অনু. মুহাম্মদ শরীফ হোসাইন (ঢাকা: ইসলামিক ইকনমিক্স রিসার্চ ব্যুরো, ১৯৮৯ খ্রী.) পৃ. ১৬৫।
- ^৯ ড. এম. উমর চাপড়া, ইসলামী অর্থনীতিতে মুদ্রানীতি ও ব্যাংক ব্যবস্থার রূপরেখা, প্রাগুক্ত, পৃ.২৪৯; অধ্যাপক শরীফ হোসাইন, ইসলামী ব্যাংকিং একটি উন্নততর ব্যাংক ব্যবস্থা, (ঢাকা: ইসলামিক ইকনমিক্স রিসার্চ ব্যুরো, ২০১৩ খ্রী.) পৃ.১৮২।
- ^{১০} M. Nejatullah Siddiqi, *Partnership and Profit Sharing in Islamic Law* (London: The Islamic Foundation, 1985), p.15।
- ^{১১} সংশ্লিষ্ট ইসলামী ব্যাংকগুলোর বার্ষিক প্রতিবেদন ২০২৩ থেকে প্রাপ্ত তথ্য।
- ^{১২} সংশ্লিষ্ট ইসলামী ব্যাংকগুলোর ১০ বছরের (২০১৪-২০২৩) বার্ষিক প্রতিবেদন হতে প্রাপ্ত পদ্ধতি ভিত্তিক বিনিয়োগের গড়।
- ^{১৩} সংশ্লিষ্ট ইসলামী ব্যাংকগুলোর ১০ বছরের (২০১৪-২০২৩) বার্ষিক প্রতিবেদন হতে প্রাপ্ত পদ্ধতি ভিত্তিক বিনিয়োগের গড়।
- ^{১৪} ইসলামী ইসলামী ব্যাংকগুলোর ১০ বছরের (২০১৪-২০২৩) বার্ষিক প্রতিবেদন হতে প্রাপ্ত পদ্ধতি ভিত্তিক বিনিয়োগের গড়।
- ^{১৫} শরী'আহ সুপারভাইজরী বোর্ড এর পরিচয় প্রসঙ্গে Arab Banking Corporation এর উপবিধিতে বলা হয়েছে,
هيئة الرقابة الشرعية جهاز مستقل من الفقهاء المتخصصين في فقه المعاملات المالية الاسلامية يقوم بتوجيه نشاطات البنك ومراقبة والاشراف عليها للتأكد من التزام الادارة باحكام ومبادئ الشريعة الاسلامية في المعاملات التي يجريها البنك-
- "ইসলামী অর্থ ও বাণিজ্য আইনে পারদর্শী ফকীহ সদস্যগণের সমন্বয়ে গঠিত এমন এক স্বাধীন সত্তাকে শরী'আহ সুপারভাইজরী বোর্ড বলা হয়, যে বোর্ড ব্যাংকের কার্যক্রমে দিকনির্দেশনা প্রদান, তত্ত্বাবধান ও পর্যবেক্ষণ করে থাকে এটা নিশ্চিত করার জন্য যে, ব্যাংক কর্তৃক পরিচালিত লেনদেনে ব্যবস্থাপনা কর্তৃপক্ষ ইসলামী শরী'আহ বিধানাবলী ও মূলনীতি মেনে চলছে।" দ্র. Arab Banking Corporation, উপবিধি, ধারা ২, উপধারা ১, পৃ.২; মুহা: শহীদুল্লাহ, ব্যবসায়-বাণিজ্যে ইসলামী নীতি প্রতিফলনে ইসলামী ব্যাংকের ভূমিকা: প্রেক্ষিত বাংলাদেশ, পিএইচ.ডি অভিসন্দর্ভ, রাজশাহী: রাজশাহী বিশ্ববিদ্যালয়, জুন ২০০৯ খ্রী. অপ্রকাশিত, পৃ.১০৮।
- ^{১৬} সংশ্লিষ্ট ইসলামী ব্যাংকগুলোর বার্ষিক প্রতিবেদনে প্রদত্ত শরী'আহ সুপারভাইজরী বোর্ডের অভিমত।
- ^{১৭} সংশ্লিষ্ট ইসলামী ব্যাংকগুলোর বার্ষিক প্রতিবেদনে প্রদত্ত শরী'আহ সুপারভাইজরী বোর্ডের অভিমত।
- ^{১৮} মুফতি তাকী উসমানী ১৯৪৩ সালে ব্রিটিশ ভারতের সংযুক্ত প্রদেশের সাহারানপুর জেলার দেওবন্দে জন্মগ্রহণ করেন। তাঁর পিতা শফি উসমানী ছিলেন দারুল উলুম দেওবন্দের প্রধান মুফতি এবং দেশ ভাগের পর ১৯৪৮ সালে সপরিবারে পাকিস্তানে চলে যান। তিনি কুরআন, হাদীস, ইসলামী আইন, ইসলামী অর্থনীতি ও তুলনামূলক ধর্মতত্ত্বের একজন নেতৃস্থানীয় পণ্ডিত। উসমানী দারুল উলুম করাচী, করাচী বিশ্ববিদ্যালয় এবং পাঞ্জাব বিশ্ববিদ্যালয়ে পড়াশুনা করেন এবং ১৯৬০ সালে দারুল উলুম করাচীতে শিক্ষকতা শুরু করেন। বর্তমানে তিনি দারুল উলুম করাচীর সভাপতি। তিনি ১৯৮১-১৯৮২ সালে ফেডারেল শরী'য়াত কোর্ট এবং ১৯৮২-২০০২ পর্যন্ত পাকিস্তানের সুপ্রিম কোর্টের আপিল বিভাগের বিচারপতির দায়িত্ব পালন করেন। ইসলামী জ্ঞানে অগাধ পাণ্ডিত্যের কারণে তাঁকে শাইখুল ইসলাম উপাধি দেয়া হয়। তিনি অর্থ ও ব্যাংকিং শিল্পকে ইসলামী করণের জন্য অগ্রণী ভূমিকা পালন করছেন। ২০১৪ সালে তিনি পাকিস্তান কেন্দ্রীয় ব্যাংকের শরী'আহ বোর্ডের সভাপতি মনোনীত হন এবং বিভিন্ন সময়ে এক ডজনেরও বেশি ব্যাংক ও আর্থিক প্রতিষ্ঠানের শরী'আহ বোর্ডের সভাপতি হিসাবে দায়িত্ব পালন করেছেন। ইসলামী অর্থনীতিতে অবদানের স্বীকৃতি স্বরূপ তিনি ২০১৪ সালে ইসলামী উন্নয়ন ব্যাংক পুরস্কার লাভ করেন। ২০২১ সাল থেকে পাকিস্তানের দেওবন্দি মাদরাসা সমূহের শিক্ষাবোর্ড বেফাকুল মাদারিসুল আরাবিয়ার সভাপতি হিসাবে দায়িত্ব পালন করছেন। আরবী, উর্দু ও ইংরেজী ভাষায় তিনি ১৪০ টিরও অধিক পুস্তক প্রণয়ন করেছেন। তাঁর মতামত ও ফতোয়াকে বিশ্বব্যাপী সকল শ্রেণীর গবেষকগণ গুরুত্ব সহকারে গ্রহণ করেন। সূত্র: https://bn.wikipedia.org/wiki/Taqi_Usmani
- ^{১৯} মুহাম্মদ তাকী উসমানী, 'ইসলামী ব্যাংকারি কি বুনায়াদি' এর বঙ্গমুবাদ ইসলামী ব্যাংকিং ও অর্থায়ন পদ্ধতি সমস্যা ও সমাধান, অনু. মুফতী মুহাম্মদ জাবের হোসাইন (ঢাকা: মাকতাবাতুল আশরাফ, ১৪২৬ হি./২০০৫খ্রী.) পৃ. ৯৯-১০০।
- ^{২০} শাহ আব্দুল হান্নান (১৯৩৯-২০২১) ছিলেন একজন বাংলাদেশী ইসলামী দার্শনিক, শিক্ষাবিদ, অর্থনীতিবিদ ও সমাজ সেবক। তিনি ১৯৩৯ সালে ময়মনসিংহ জেলায় জন্মগ্রহণ করেন। ১৯৬১ সালে ঢাকা বিশ্ববিদ্যালয়ের রাষ্ট্রবিজ্ঞান বিভাগ হতে প্রথম শ্রেণীতে মাস্টার্স ডিগ্রী অর্জন করেন। বাংলাদেশে যুগান্তকারী মূল্য সংযোজনী কর ব্যবস্থা প্রবর্তনে তাঁর অগ্রণী ভূমিকা ছিল। তিনি ১৯৯২ সালে বাংলাদেশ ব্যাংকের ডেপুটি গভর্নর, ১৯৯৫ সালে সমাজকল্যাণ মন্ত্রণালয়, ১৯৯৬ সালে অর্থ মন্ত্রণালয়ের ব্যাংকিং বিভাগ এবং ১৯৯৭ সালে সরকারের অভ্যন্তরীণ সম্পদ ও ব্যাংকিং বিভাগের সচিব হিসাবে দায়িত্ব পালন করেন। তিনি ১৯৯৭ সালে জাতীয় রাজস্ব বোর্ডের চেয়ারম্যান নিযুক্ত হন। তিনি বাংলাদেশের ইসলামী ব্যাংকিং ধারার পথিকৃৎ ইসলামী ব্যাংক বাংলাদেশ পিএলসির চেয়ারম্যান এবং প্রথম সারির ঔষধ প্রস্তুতকারী প্রতিষ্ঠান দি ইবন সিনা ফার্মাসিউটিক্যালস ইন্ডাস্ট্রি লিমিটেড এর চেয়ারম্যানও ছিলেন। এছাড়া তিনি Ibn Sina Trust, Bangladesh Institute of Islamic Thought (BIIT), Islamic Economics Research Bureau, Central Shariah Board for Islamic Banks of Bangladesh, Islamic Banking Consultatio Forum, Diganta Media Corporation, Darul Ihsan University, North South University প্রভৃতি দেশের এসব স্বনামধন্য প্রতিষ্ঠানগুলো তার প্রত্যক্ষ নির্দেশনা ও তত্ত্বাবধানে প্রতিষ্ঠা লাভ করেছে এবং তিনি এগুলোর প্রতিষ্ঠাকালীন সদস্য ছিলেন। সূত্র: Internet: https://bn.wikipedia.org/wiki/Shah_Abdul_Hannan.
- ^{২১} শাহ আব্দুল হান্নান, বিষয় চিন্তা: মুসলিম বিশ্ব, গণতন্ত্র, সংস্কৃতি ও সমসাময়িক ইস্যু (ঢাকা: দি পাইওনিয়ার প্রকাশনী, ২০১৩ খ্রী.) পৃ.৩৬।

Transforming Bangladeshi Academia with AI: Usage Areas, Platforms, and Innovative Solutions

Nilufa Akter

MBA Graduate, Department of Management Studies, University of Rajshahi,

Md. Nurul Islam Nepo

MPhil fellow, Department of Management Studies, University of Rajshahi

Md. Solaiman Chowdhury

Associate Professor, Department of Management Studies, University of Rajshahi, Rajshahi, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/62.-Nilufa-Akter-Others.pdf>

Received : 17 February 2025
Received in revised: 08 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:

Artificial Intelligence (AI),
Academia, Awareness, Higher
Education, Bangladesh.

ABSTRACT

Artificial intelligence (AI) has emerged as a transformative force in higher education, reshaping academic practices globally. In the ever-evolving digital landscape in Bangladesh, AI is one of the driving forces in higher education, which offers many benefits to stakeholders involved in higher education, including personalized learning, providing prompt feedback, and automating administrative tasks. This study aims to explore the use of artificial intelligence (AI) in academia by identifying its key usage areas, evaluating the platforms utilized for its implementation, and examining scientific and technological solutions that facilitate its integration to foster effective and sustainable AI practices in educational institutions. The study applied stratified random sampling techniques to select 605 respondents for the study. Analyses such as missing values, normality, linearity, demographics, and Statistical Package for Social Science (SPSS) were used for descriptive analysis. The findings reveal that AI is predominantly utilized in education (45.8%) and research (34.5%), with limited applications in administration (4.0%), and Google AI and OpenAI are the most frequently used platforms (over 32% each). Google Scholar is the primary resource among AI tools (40%). However, a significant portion (20.8%) of respondents do not use any tools, highlighting opportunities for broader awareness and adoption of AI resources in academic work. The study's findings offer valuable insights into the personalized utilization of AI by stakeholders, providing significant knowledge to facilitate the comprehensive application of AI in higher education in Bangladesh, particularly for the benefit of educators and policymakers.

1. Introduction

Education forms the foundation of a nation's success, and higher education is pivotal in ensuring its enduring growth and advancement. Contemporary higher education is undeniably undergoing profound and dynamic transformations driven by digital technology. This evolution compels institutions to continually develop and generate innovative tools and devices to meet their stakeholders' diverse and evolving needs (Ruiz et al., 2023). In addition, humanity has experienced three industrial revolutions and is now in the midst of the fourth. This latest revolution encompasses significant advancements like artificial intelligence, the Internet of Things, big data analytics, cloud computing, 3D printing, adaptive manufacturing, robotic systems, augmented reality, and blockchain technology (David et al., 2022). Among them, AI has increasingly captured interest and been the subject of research across various fields (Talukder & Sarkar, 2023), including higher education. AI in Education is huge, supporting adaptive learning, automated grading, research, chatbots, virtual assistants, and language learning. Examples of AI tools like ChatGPT help students and teachers with tutoring and administrative support by smoothing the way in many educational processes. Accompanying these developments, the full potential of artificial intelligence (AI) is realized in higher education. AI significantly reduces the time required for administrative and repetitive tasks, allowing educators to concentrate on core responsibilities such as teaching and research. Furthermore, it plays a pivotal role in fostering a sustainable future for education by advancing research and enhancing outreach (Jan et al., 2023; Berchin et al., 2021). In Bangladesh, the integration of AI into higher education is yielding substantial benefits. AI-driven intelligent tutoring systems and adaptive learning environments are markedly enhancing educational

experiences, positioning Bangladesh as a more competitive player globally. In this context, (Latif et al., 2021) and Andaleeb (2022) provide insightful analyses. The usage of AI in Bangladesh's higher education sector demands attention to its unique conditions and challenges. Achieving effective utilization requires strong collaboration among students, educators, and administrators. However, research on AI usage in Bangladeshi higher education is limited, creating a critical gap that this study aims to fill. This study explores the use of artificial intelligence (AI) in academia by identifying its key usage areas, evaluating the platforms utilized for its implementation, and examining scientific and technological solutions. By examining these dynamics, this research offers insights into building an AI-enabled educational environment that supports sustainable development and improves educational outcomes in Bangladesh (Shirin, 2022).

2. Literature Review

Integrating AI into academia enhances teaching, learning, and administration, enabling personalized and efficient educational experiences. (Alam & Mohanty, 2023) Emphasize the significance of intelligent tutoring systems, adaptive learning environments, and predictive analytics in transforming traditional pedagogical methods. These advancements align with global trends and highlight the need to identify and utilize key areas where AI can contribute meaningfully. In Bangladesh, the role of AI in fostering educational sustainability and providing targeted assistance to students is acknowledged, but systematic adoption remains a challenge due to resource and infrastructural limitations (Sultana & Faruk, 2024).

Scientific and technological advancements underpin the successful integration of AI in higher education. Developing digital efficacy among students and educators is crucial for fostering autonomous learning and seamless AI adoption (Wang & Li, 2024). Infrastructure and professional development investment is necessary to overcome technical and operational challenges (Karimi & Khawaja, 2023). Despite resource constraints, Bangladeshi educators demonstrate strong enthusiasm for AI-driven solutions, highlighting the need for localized interventions to address unique challenges and leverage AI's potential to bridge resource gaps (Shirin, 2022)

Ethical considerations are fundamental to responsible AI adoption in academia. Data privacy, algorithmic biases, and the lack of comprehensive ethical guidelines present significant challenges (Al-Zahrani & Alasmari, 2024; Cui & Alias, 2024). Establishing robust ethical frameworks is essential for building trust and ensuring responsible AI usage. Additionally, AI's impact on student attitudes and perceptions necessitates inclusive practices and targeted professional development programs to prepare stakeholders for effective integration (Kumar et al., 2023; Slimi, 2023). The benefits of AI in higher education are well-documented, including enhanced teaching quality, personalized learning, and streamlined administrative processes. AI aligns educational outcomes with industry needs, thereby improving career opportunities for graduates (Chatterjee & Bhattacharjee, 2020; Slimi & Carballido, 2023).

Localized strategies are vital for maximizing AI's potential in Bangladeshi higher education. Policymakers must prioritize ethical considerations, invest in infrastructure, and support capacity-building initiatives to ensure sustainable AI practices (Karimi & Khawaja, 2023). Educator readiness, bolstered by targeted professional development, is critical for successful implementation. Inclusive policies that address cultural and linguistic diversity are necessary to provide equitable access to AI technologies. These measures will bridge regional disparities and foster AI's effective and sustainable integration in educational institutions.

3. Research Methodology

This study employs a quantitative research method to explore the utilization of artificial intelligence (AI) in higher education in Bangladesh, focusing on usage areas, platforms, and scientific and technological solutions. Conducted from June to August 2024, the research will be carried out in five major metropolitan cities: Dhaka, Rajshahi, Khulna, Chittagong, and Rangpur, representing diverse academic regions. The study targets students and teachers from public and private universities, with a stratified random sampling method used to select 605 participants across geographic regions, institution types, and academic roles. Data are collected using a pre-tested survey questionnaire distributed physically and digitally, and analyzed with SPSS version 25 through descriptive and inferential statistics. Ethical considerations include informed consent, confidentiality, and institutional review board approval.

4. Results and discussion

4.1. Socio-demographic profile of the respondents

This survey, conducted with 605 respondents nationwide, evaluated the Socio-demographic characteristics of participants, including age, gender, education, profession, field of study, and institutional affiliation.

Table 1 presents the demographic analysis of the sample, comprising 605 respondents, which reveals several key characteristics. A significant majority (61.0%) are aged 18 to 25, indicating a youthful demographic primarily consisting of undergraduate students. Gender distribution shows a slight male majority, with 56.4% males and 43.6% females, suggesting a balanced representation of perspectives. In terms of educational qualifications, most respondents hold a Bachelor's degree (59.7%), while a smaller percentage possess a Master's (35.7%) or doctoral degree (3.6%). The academic discipline breakdown highlights a predominance of students in Business Studies (49.8%), followed by Engineering and Technology (17.9%) and Sciences (11.2%), reflecting a strong focus on business-related fields. Additionally, 55.5% of the respondents are from public universities, indicating a slightly higher representation than private universities (44.5%). This demographic profile provides essential context for understanding the study's focus on technology adoption in higher education, as it captures the characteristics and experiences of a diverse group of students.

Table 1. Socio-demographic profile of the respondents

Variable	Category	Frequency	Percentage
Age Group	18-25	369	61.0
	26-35	179	29.6
	36-45	42	6.9
	46-49	8	1.3
	50-59	5	0.8
	8.00	2	0.3
Gender	Male	341	56.4
	Female	264	43.6
	Total	605	100.0
Educational Qualification	Bachelor	361	59.7
	Master's	216	35.7
	PhD/Doctoral Degree	22	3.6
	Others	6	1.0
Academic Discipline	Arts	26	4.3
	Social Science	50	8.3
	Business Studies	301	49.8
	Engineering and Technology	108	17.9
	Sciences	68	11.2
	Computer Science and Information Technology	35	5.8
	Law and Legal Studies	13	2.1
	Agriculture	4	0.7
	Total	605	100.0
Types of Institutes	Public University	336	55.5
	Private University	269	44.5
	Total	605	100.0

Sources: Authors own creation

4.2. What areas and activities do you use in artificial intelligence (AI) in your academic work?

Table 2 and figure 1 illustrate AI's various usage areas and activities in academic work, highlighting its significant role across different domains. Most respondents (45.8%) indicated that AI is primarily utilized in education, enhancing personalized learning experiences, automating grading, and supporting intelligent tutoring systems. Research follows closely, accounting for 34.5%, as AI tools facilitate data analysis, literature reviews, and hypothesis generation, thereby improving research efficiency. In contrast, only 4.0% of respondents noted its application in administration, which may involve streamlining processes such as scheduling and admissions. A combined 11.4% of participants recognized AI's impact in research and education, reflecting the interconnectedness of these areas. Furthermore, a small segment (3.1%) stated that AI is utilized across all domains mentioned. Overall, the data underscores the transformative potential of AI in enhancing educational practices and research productivity, while indicating areas for further growth, particularly in administrative applications.

Table 2. Usages, areas, and activities of AI in academic work

Usage Areas	Frequency	Percent
Research	209	34.5
Education	277	45.8
Administration	24	4.0
Others	7	1.2
Research and Education	69	11.4
All of them	19	3.1
Total	605	100.0

Source(s): Authors own creation

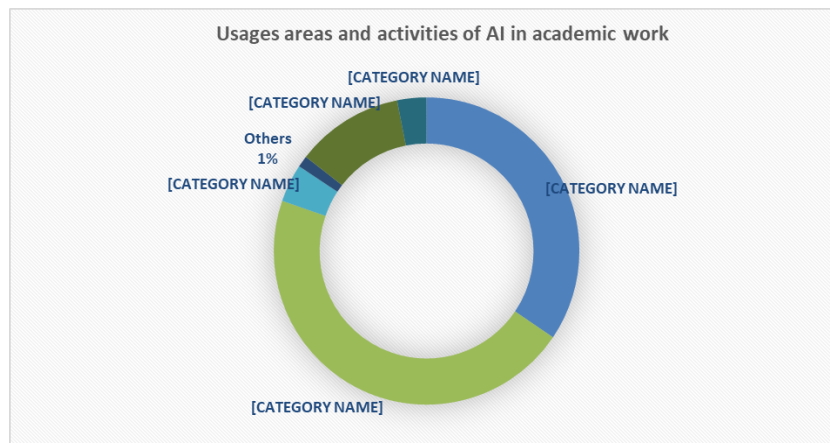


Figure 1. Usages areas and activities of AI in academic work

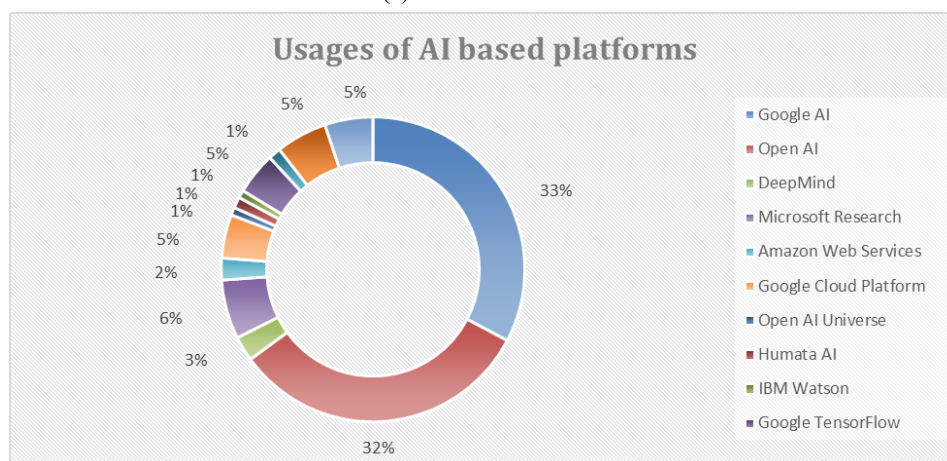
4.3. What Artificial Intelligence (AI) based platforms are you familiar with?

Table 3 and Figure 2 present data on the usage of various AI tools and platforms among respondents, highlighting the popularity of Google AI and Open AI, which account for 32.7% and 32.2% of responses, respectively. These two platforms are nearly tied as the most frequently used resources for AI applications in academic work. Microsoft Research follows with 6.3%, while other platforms like Google Cloud Platform (4.6%) and Google TensorFlow (4.5%) are also utilized, though to a lesser extent. DeepMind and IBM Watson have relatively low usage rates of 2.6% and 0.8%, respectively. Additionally, 5.5% of respondents use other unspecified tools, and 5.1% do not use any AI tools. This distribution indicates a strong preference for widely recognized platforms such as Google and OpenAI in the academic community, while also suggesting opportunities for increased adoption and awareness of other available AI tools.

Table 3. Usages of AI-based platforms

AI Tool/Platform	Frequency	Percent
Google AI	198	32.7
Open AI	195	32.2
DeepMind	16	2.6
Microsoft Research	38	6.3
Amazon Web Services	14	2.3
Google Cloud Platform	28	4.6
Open AI Universe	5	0.8
Humata AI	7	1.2
IBM Watson	5	0.8
Google TensorFlow	27	4.5
Open AI Gym	8	1.3
Others	33	5.5
I do not use any of them	31	5.1
Total	605	100.0

Source(s): Authors own creation

**Figure 2.** Usages of AI based platforms

4.4 What technological solutions do you use to assist you in your scientific work?

Table 4 and Figure 3 showcase the usage of various AI tools in scientific and technological solutions, revealing a clear preference for Google Scholar, which is utilized by 40.0% of respondents. This indicates its prominence as a primary resource for academic research and information retrieval. ResearchGate follows with 12.2%, suggesting its value as a networking and publication platform among researchers. Other tools, such as Scopus (5.8%), Zotero (5.5%), and EndNote (4.0%), are also used, albeit to a lesser extent, highlighting the diverse range of tools available for academic work. Conversely, 20.8% of respondents reported not using any of these platforms, indicating potential areas for outreach and education about available resources. Overall, the data underscores the dominant role of Google Scholar in the academic landscape while pointing to various supplementary tools that researchers may leverage for their scientific and technological inquiries.

Table 4. Usages of AI Tools

AI Tool/Platform	Frequency	Percent
Zotero	33	5.5
Scopus	35	5.8
QuickCales	10	1.7
Zenodo	9	1.5
EndNote	24	4.0

ReadCube	14	2.3
ResearchGate	74	12.2
Google Scholar	242	40.0
F1000Prime	1	0.2
arXiv	10	1.7
SJ Finder	5	0.8
Litmas	7	1.2
Others	15	2.5
I do not use any of them	126	20.8
Total	605	100.0

Source(s): Authors own creation

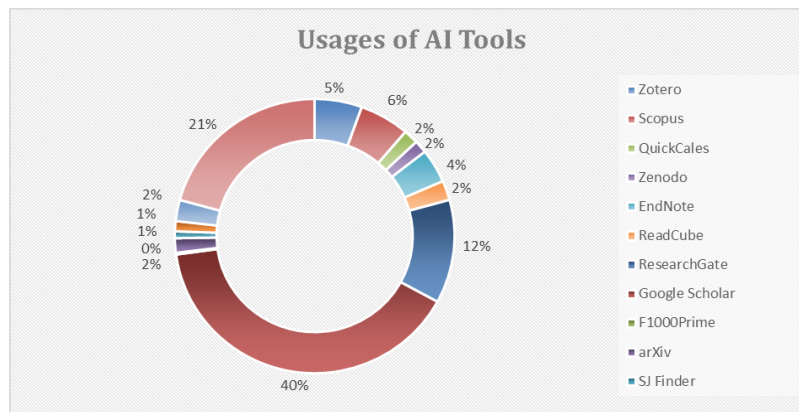


Figure 3. *Usages of AI Tools*

5. Conclusion

The utilization of artificial intelligence (AI) in academia represents a transformative shift, influencing pedagogical strategies, research methodologies, and administrative functions. The findings indicate that artificial intelligence is primarily used in education and research, with minimal integration in administrative tasks. This suggests that the academic community sees AI as a valuable tool for enhancing learning experiences and supporting research activities, such as data analysis, literature reviews, or content generation. However, the underutilization of AI in administrative functions points to a missed opportunity for improving institutional efficiency and decision-making processes. The frequent use of platforms like Google AI and OpenAI demonstrates a growing reliance on mainstream and accessible technologies, reflecting users' trust and familiarity with these tools. Google Scholar, emerging as the leading AI-based resource, highlights the importance of easily accessible academic databases in supporting research productivity. However, a notable portion of individuals not using any AI tools suggests a gap in awareness, accessibility, or digital literacy. This underuse signals the need for targeted training, resource dissemination, and capacity-building efforts to encourage more inclusive and effective integration of AI across all areas of higher education. The findings, therefore, underscore both the current strengths and the areas needing development for responsible and widespread adoption of AI in academia. As AI continues to evolve, its integration in academic environments must be guided by evidence-based policies, interdisciplinary collaboration, and continuous evaluation to maximize its benefits and sustain long-term academic progress.

5.1. Limitations and Future Research Directions

Despite the comprehensive scope of this research, certain limitations must be acknowledged. Firstly, the study relies on existing literature and empirical evidence, which may not fully capture the dynamic and rapidly evolving nature of AI adoption in academia. Secondly, variations in technological infrastructure and institutional readiness across different regions and educational institutions pose challenges in generalizing the findings. Furthermore, the

study does not extensively explore the long-term psychological and pedagogical implications of AI-driven education, which could be a crucial area for further exploration. Future research should focus on empirical investigations assessing AI adoption's real-time impact in diverse academic settings. Longitudinal studies exploring the sustained effects of AI on student learning outcomes, faculty adaptation, and institutional efficiency would offer more profound insights into its transformative potential. Additionally, interdisciplinary research integrating AI with educational psychology, cognitive sciences, and ethics can provide a more holistic understanding of its implications. Policymakers and academic stakeholders should prioritize the development of standardized frameworks to regulate AI implementation, ensuring that ethical considerations, data security, and inclusivity remain at the forefront. Furthermore, exploring AI's role in bridging educational disparities, especially in underrepresented regions, could enhance its equitable integration across global academic institutions.

References

- Alam, A., & Mohanty, A. (2023). *Foundation for the Future of Higher Education or 'Misplaced Optimism'? Being Human in the Age of Artificial Intelligence* SpringerLink. https://link.springer.com/chapter/10.1007/978-3-031-23233-6_2
- Al-Zahrani, A. M., & Alasmari, T. M. (2024). Exploring the impact of artificial intelligence on higher education: The dynamics of ethical, social, and educational implications. *Humanities and Social Sciences Communications*, 11(1), 912. <https://doi.org/10.1057/s41599-024-03432-4>
- Andaleeb, S. (2022, October 22). Time for higher education in Bangladesh to evolve. *The Daily Star*. Retrieved from <https://www.thedailystar.net>.
- Berchin, I. I., de Aguiar Dutra, A. R., & Guerra, J. B. S. O. de A. (2021). How do higher education institutions promote sustainable development? A literature review. *Sustainable Development*, 29(6), 1204–1222. <https://doi.org/10.1002/sd.2219>
- Chatterjee, S., & Bhattacharjee, K. K. (2020). Adoption of artificial intelligence in higher education: A quantitative analysis using structural equation modelling. *Education and Information Technologies*, 25(5), 3443–3463. <https://doi.org/10.1007/s10639-020-10159-7>
- Cui, P., & Alias, B. S. (2024). Opportunities and challenges in higher education arising from AI: A systematic literature review (2020–2024). *Journal of Infrastructure, Policy and Development*, 8(11), 8390. <https://doi.org/10.24294/jipd.v8i11.8390>
- David, L. O., Nwulu, N. I., Aigbavboa, C. O., & Adepoju, O. O. (2022). Integrating fourth industrial revolution (4IR) technologies into the water, energy & food nexus for sustainable security: A bibliometric analysis. *Journal of Cleaner Production*, 363, 132522. <https://doi.org/10.1016/j.jclepro.2022.132522>
- Jain, A. (2024). Transforming Higher Education: Empowering Learning through Artificial Intelligence. *International Journal For Multidisciplinary Research*, 6(4). <https://doi.org/10.36948/ijfmr.2024.v06i04.26290>
- Karimi, H., & Khawaja, S. (2023). The Impact of Artificial Intelligence on Higher Education in England. *Creative Education*, 14(12), 2405–2415. <https://doi.org/10.4236/ce.2023.1412154>
- Kumar, P., Dwivedi, Y. K., & Anand, A. (2023). Responsible Artificial Intelligence (AI) for Value Formation and Market Performance in Healthcare: The Mediating Role of Patients' Cognitive Engagement. *Information Systems Frontiers*, 25(6), 2197–2220. <https://doi.org/10.1007/s10796-021-10136-6>
- Latif, W. B., Pervin, Dr. K., & Karim, M. (2021). THE IMPACT OF THE FOURTH INDUSTRIAL AGE (I4.0) ON HIGHER EDUCATION (HE4.0): IN THE PERSPECTIVE OF BANGLADESH. *International Journal of Education and Social Science Research*, 04(05), 01–11. <https://doi.org/10.37500/IJESSR.2021.4501>
- Nipun, M. S., Talukder, Md. S. H., Butt, U. J., & Sulaiman, R. B. (2023). Influence of Artificial Intelligence in Higher Education; Impact, Risk and Counter Measure. In H. Jahankhani, A. Jamal, G. Brown, E. Sainidis, R. Fong, & U. J. Butt (Eds.), *AI, Blockchain and Self-Sovereign Identity in Higher Education* (pp. 143–166). Springer Nature Switzerland. https://doi.org/10.1007/978-3-031-33627-0_7
- Ou, S. (2024). Transforming Education: The Evolving Role of Artificial Intelligence in The Students Academic Performance. *International Journal of Education and Humanities*, 13(2), 163–173. <https://doi.org/10.54097/cc1x7r95>

- Ruiz, N., Martínez, L., & Laplagne, M. C. (2023). The impact of Artificial intelligence in higher education. *2023 South American Conference On Visible Light Communications (SACVLC)*, 153–158. <https://doi.org/10.1109/SACVLC59022.2023.10347759>
- Shirin, A. (2022). *Artificial Intelligence Technology on Teaching-Learning: Exploring Bangladeshi Teachers' Perceptions*. <https://doi.org/10.14464/ESS.V9I4.553>
- Slimi, Z. (2023). The Impact of Artificial Intelligence on Higher Education: An Empirical Study. *European Journal of Educational Sciences*, 10(1). <https://doi.org/10.19044/ejes.v10no1a17>
- Slimi, Z., & Carballido, B. V. (2023). Systematic Review: AI's Impact on Higher Education - Learning, Teaching, and Career Opportunities. *TEM Journal*, 1627–1637. <https://doi.org/10.18421/TEM123-44>
- Sultana, R., & Faruk, M. (2024). Does artificial intelligence increase learners' sustainability in higher education: Insights from Bangladesh. *Journal of Data, Information and Management*, 6(2), 161–172. <https://doi.org/10.1007/s42488-024-00121-4>
- Sultana, R., & Faruk, M. (2024). Does artificial intelligence increase learners' sustainability in higher education: Insights from Bangladesh. *Journal of Data, Information and Management*, 6(2), 161–172. <https://doi.org/10.1007/s42488-024-00121-4>
- Talukder, Md. S. H., & Sarkar, A. K. (2023). Nutrients deficiency diagnosis of rice crop by weighted average ensemble learning. *Smart Agricultural Technology*, 4, 100155.
- Wang, W., & Li, W. (2024). The Impact of AI Usage on University Students' Willingness for Autonomous Learning. *Behavioral Sciences*, 14(10), 956–956. <https://doi.org/10.3390/bs14100956>

Significance of motifs among the textiles in the contemporary world of Bangladesh: A Case Study

Farjana Ahmed, Ph.D

Associate Professor, Department of Graphic Design, University of Dhaka, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University

Special Volume-6

ISSN: 1813-0402 (Print)

<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/63.-Farjana-Ahmed-Ph.D.pdf>

Received : 25 February 2025

Received in revised: 09 April 2025

Accepted: 16 March 2025

Published: 25 October 2025

Keywords:

Globalization, Cultural diversity, Teaching through design, Traditional patterns, Global design trends, Artistic innovation, Cultural heritage, Economic significance.

ABSTRACT

Due to globalization, the textile industry has developed into a vibrant patchwork of linked cultures, with patterns and motifs that transcend national borders and advance a universal language of design. This article explores how globalization has impacted the creation and exchange of textile motifs in order to emphasize their potential as a method for teaching cultural variety through design education. By analyzing historical and contemporary examples, the study illustrates how traditional motifs from many regions—such as Asian batik, African kente, and European paisley—are altered and reinterpreted in global marketplaces. The study also examines how, by serving as a bridge between tradition and modernity, these motifs present opportunities for cross-cultural collaboration and education. To foster inclusivity, creativity, and cultural appreciation, the research supports the use of global textile themes in design pedagogy curriculum. A greater comprehension of the socio-cultural themes woven into designs is fostered by workshops and projects that empower students to examine, reinterpret, and combine motifs from different cultures. According to the findings, educating future designers about variety through textile motifs enables them to produce goods that embrace global innovation and honor cultural history. This method presents design as a potent instrument for promoting cross-cultural communication and conserving the vast variety of international textile customs in a world growing more interconnected by the day.

1. Introduction

1.1 Background of the Study

In Bangladesh, textile themes have long represented history, identity, and artistic brilliance. Folklore, religious beliefs, and historical histories are all strongly influenced by the motifs found in textiles like Jamdani, Nakshi Kantha, and indigenous weavings. But because of globalization, industrialization, and changes in consumer demands, classic motifs have changed in the modern world. This study investigates the evolution of themes in Bangladeshi textiles, their use in contemporary fashion, and the effects of mass production. This study investigates how traditional patterns are being maintained, modified, or sold to meet the needs of contemporary markets through a number of case studies, including Aarong, Kumudini, Tangail Sarees, and indigenous weavers.

Bangladesh has a textile history spanning thousands of years, dating back to the ancient Bengal muslin trade. Traditional motifs in textiles serve not only as artistic expressions but also as cultural markers that tell stories of heritage, nature, daily life, and spiritual beliefs. However, modern fashion trends, fast fashion industries, and digital manufacturing have challenged traditional handwoven motifs, leading to concerns about cultural erosion. This study investigates how motifs have transitioned from historical to contemporary textiles and how designers, artisans, and industries are balancing tradition with modernity. The case studies provide a comprehensive view of how different stakeholders are navigating the challenges and opportunities presented by globalization.

Bangladesh is renowned for its rich textile history, with motifs playing a central role in many different types of fabric patterns. In textiles, motifs are designs or symbols that are woven, embroidered, or printed into the cloth. These symbols have profound cultural and historical connotations and are frequently connected to the customs, religious convictions, and social structures of the area. Bangladesh's dynamic interplay between tradition and modernity is reflected in the continuous evolution of textile patterns.

Bangladeshi textiles are not just ornamental; they are rich in spiritual and symbolic meanings that represent the histories, values, and beliefs of the communities that make them. Numerous symbols are inspired by nature, including the lotus, fish, bird, and tree of life, all of which are conventionally linked to fertility, wealth, and a divine connection (Begum, 2001, p. 45; Siddiq, 2017, p. 89). Because the designs are stitched or woven with deliberate storylines, these symbols are particularly common in village weavings and traditional textiles like Nakshi Kantha. In Hindu and Buddhist traditions, for example, the lotus represents enlightenment and purity. Its frequent appearance in sari and kantha designs indicates its transcultural significance (Haque, 1980; p. 25–26). Similarly, Bangladesh's agrarian and riverine identity is reflected in the fish motif, which is also a sign of fertility and wealth (Zaman, 1981, p. 37-45). Certain designs are chosen to represent blessings and protection in rural communities, where textiles are frequently used in lifecycle rituals, such as marriage, birth, and death (Sattar, 2014; p. 76, 89). Despite their migration into contemporary textile markets, these symbols' spiritual meanings retain cultural significance, subtly yet significantly influencing consumer preferences and design trends (Zohra, 2015, p. 42-50).

Using the Jamdani weaving tradition as a case study, this essay explores the meaning of motifs in modern Bangladeshi textiles. An integral component of Bangladesh's textile heritage is jamdani, a type of handwoven cloth. By looking at how traditional patterns are incorporated into modern designs while maintaining cultural value, the examination of its motifs emphasizes the effects of cultural continuity and change.

1.2 Research Objectives

Historical Background of Textile Motifs in Bangladesh

For ages, textile art has played a significant role in Bangladesh's cultural legacy. Textile themes have long been associated with governmental power, social standing, and religious rites. Textile industry, particularly in weaving and embroidery, has a long history in the Bengal region, which includes parts of India and modern-day Bangladesh. Conventional Themes and Their Significance Historically, religious and cultural symbols have had a significant influence on Bangladeshi textile themes. For example, geometric designs may represent the order of the cosmos, whereas floral themes found in early Bangladeshi textiles frequently symbolized fertility and expansion. Animals and birds were commonly woven into textiles as representations of liberty and the bond between people and the natural world. Bangladeshi textile patterns have evolved throughout the course of several dynasties, with the Mughal era introducing a more complex usage of motifs. Textiles grew increasingly complex and rich in symbolism during this period. Because of their intricacy and the symbolism woven into each design, weaving techniques like Jamdani gained immense importance.

Motifs in Contemporary Bangladeshi Textiles

Although in a more modernized setting, classical patterns still have an impact in Bangladesh today. The way motifs are used in fabric designs today has been impacted by globalization, improvements in textile technology, and shifting consumer preferences. Certain themes have changed to satisfy new aesthetic and commercial demands, while others have kept their traditional significance.

Because of their enduring ties to culture, legacy, and identity—all of which have changed over time to adapt to the modern world—motifs in Bangladeshi textiles are significant. Traditional textiles like Jamdani and Tangail have long maintained floral and symbolic designs that frequently allude to spirituality, fertility, and the natural world (Ahmed, 1990, pp. 142–145, 151),

Among rural craftsmen, especially women, Nakshi Kantha has functioned as both a practical object and a narrative art form. Stories of individual and collective life are told using themes like lotuses, fish, and mythological aspects (Begum, 2001, p. 23). Frequently originating from a combination of religious imagery and indigenous beliefs, these motifs provide textiles a multi-layered cultural significance (Haque, 1980, p. 12). Regional variations also contribute to the diversity of themes, as weaving groups in Khulna, Rangpur, and Rajshahi have different symbolic codes and artistic preferences (Sattar, 2014, p. 105). But these historic themes have been modified in recent years to fit the aesthetics of the contemporary fashion and textile industries, creating a blend of innovation and legacy (Zohra, 2015, p. 55-59). Not with standing these modifications, a lot of modern designers and craftspeople aim to preserve the symbolic richness of motifs, understanding its significance in forming cultural continuity and national identity (Siddiq, 2017, p. 22–24, 31).

Transformation of Motifs in Modern Industries

The Impact of Modernism on Textile Designs Textile themes have become more varied as a result of the introduction of new materials and dyes, mass production, and technological advancements like computerized weaving machines. In order to serve international markets, contemporary Bangladeshi textile manufacturers frequently combine traditional motifs with more contemporary patterns. Today's designers produce textiles that blend traditional themes with striking contemporary designs, keeping a connection to their cultural heritage while increasing their appeal to global buyers. The fashion industry has also adopted themes as a means of expressing national identity. For instance, a lot of fashion designers nowadays incorporate traditional Bangladeshi designs into contemporary clothing that appeals to both local and foreign consumers. Through their designs, these clothes—whether official or informal—transmit cultural meanings that foster communication between the past and present.

The way historic motifs have changed in today's textile industries shows how innovation and legacy interact dynamically. Traditionally, designs like the lotus, paisley, or Nakshi Kantha represented local flora, cultural beliefs, and collective stories. Each of these meticulously hand-embroidered or hand-woven designs has a distinct geographical and metaphorical meaning. But as industrialization and digital technology have grown, they have adapted in new ways to satisfy the needs of global markets and mass manufacturing. Computer-aided design (CAD) software, digital printing, and automated looms are being used more and more in contemporary industries to generate and replicate themes. Designers may now easily adjust size, color, and complexity thanks to increased precision and scalability made possible by this technical advancement. Because of this, classical motifs are frequently abstracted, modernized, or combined with modern aesthetics to appeal to a wide range of domestic and foreign consumers.

Furthermore, themes are now used into branding and marketing tactics as a result of their commercialization. Organizations such as Aarong and Kumudini, for instance, have transformed cultural emblems into visual identities by reimagining folk patterns for usage in fashion collections, packaging, and even corporate logos. Although this has increased traditional art's awareness, it has also spurred discussions about cultural appropriation, authenticity, and dilution.

In the case study, the lotus motif can be seen. Once a revered and mystical symbol in regional crafts, it is now commonly depicted in simple shapes for contemporary saris, purses, and interior design. The balance between innovation and cultural preservation is called into question since, despite their aesthetic appeal, these alterations frequently deprive the motif of its deeper symbolic significance. This makes the way themes are changing in contemporary businesses more than just a visual change; it's a cultural conversation that balances tradition, technology, and international capitalism.

To evaluate the impact of globalization and commercialization on traditional textile designs

Commercialization and globalization have a complex effect on traditional textile designs, posing both hazards of cultural degradation and chances for cultural transmission. Traditional textile markets have grown as a result of globalization, giving artisan groups more opportunities for

economic mobility and recognition abroad. Indigenous textiles, weaving methods, and traditional motifs have all found new markets, which has helped to elevate cultural handicraft. To satisfy the tastes of global consumers, commercialization frequently forces changes to traditional designs, which leads to the simplification of intricate patterns, the use of artificial materials, and the marginalization of genuine artisanal techniques. This approach separates traditional fabrics from their original cultural and symbolic contexts while also compromising their technical and aesthetic integrity. The monetization of cultural heritage is further exacerbated by the industrial replication of traditional designs, which frequently lacks appropriate attribution or comprehension. Various cultural preservation projects have attempted to address these issues by encouraging ethical consumption and protecting indigenous knowledge systems. These initiatives include fair trade certifications, heritage labels, and community-led conservation activities. Globalization has thereby made traditional textiles more visible, but it also necessitates critical involvement to maintain cultural authenticity and the sustainability of traditional textile methods.

Cultural Impact of Textile Motifs in Bangladesh

Beyond only being aesthetically pleasing, textile motifs are frequently used because of their profound cultural significance. Textiles are utilized to celebrate cultural history, express identity, and uphold social and religious values in Bangladesh. The designs used in the nation's textiles represent the people's shared history and collective memory. Textile motifs are still used as a cultural preservation method in modern-day Bangladesh. Many groups are attempting to revive regional craft traditions through assistance and education as designers and artisans become more conscious of their responsibility in maintaining traditional knowledge and skills. For instance, the Bangladesh National Museum and other non-governmental organizations have started projects to record and conserve historic designs, offering materials for upcoming weavers and designers. Additionally, by acting as markers of regional pride, textile motifs help support social solidarity. Regional motifs, which are frequently linked to certain regions of the nation, promote a feeling of community and belonging. Thus, themes serve as a vital component of the national fabric, tying people to each other and to their cultural history.

Obstacles

To provide evidence of how organizations, brands, and craftspeople are making sure textile themes are sustainable

The sustainability of textile themes is being actively promoted by craftspeople, companies, and organizations worldwide through the preservation of old methods and their incorporation into modern procedures. Over 3,000 artisans, including weavers and embroiderers, work with the fashion brand Sabyasachi in India to preserve and revitalize traditional crafts like Benarasi, Chikankari, and Kalamkari, thereby providing artisans with profitable models. In a similar vein, the Jaipur-based company Anokhi works to revive Rajasthani hand-block printing methods by using natural dyes and assisting rural craftspeople—especially women—through decentralized manufacturing and curriculum development. Another important factor is institutional efforts. The educational institution known as the Royal Textile Academy of Bhutan is devoted to protecting valuable textiles and Bhutanese weaving customs. The Center for Traditional Textiles of Cusco in Peru collaborates with native populations to bring back traditional weaving methods, encourage the use of natural dyes, and empower weavers via fair-trade policies and educational initiatives. These cooperative initiatives ensure that traditional textile themes continue to flourish in contemporary contexts by promoting sustainable processes, ethical labor, and natural materials, in addition to protecting cultural heritage.

2. Research Methodology

Using a qualitative research methodology, this study includes

Interviews with textile designers, craftspeople, and business experts provided the primary data.

Case Studies: Examination of native handloom cooperatives, Aarong, Kumudini, and Tangail sarees.

Visual Analysis: A comparison of current and classic theme modifications. Secondary Data: Bangladeshi textile history books, periodicals, and internet archives.

3. The Cultural and Historical Significance of Bangladeshi Textile Motifs

3.1 The Symbolism of Traditional Textile Motifs natural, folk, and spiritual themes abound in Bangladeshi textiles. Among the noteworthy themes are:

An important case study for comprehending how motifs serve as both artistic expression and cultural heritage in modern-day Bangladesh is the Jamdani weaving tradition in Narayanganj, especially in the Rupganj district. Jamdani weaving is renowned for its elaborate, handwoven motifs like geometric repeats, floral vines (latapata), and mango patterns (kolka), which are recognized by UNESCO as an intangible cultural heritage. These motifs are frequently associated with fertility, elegance, and prosperity (Ahmed, 1990). The supplemental weft technique, which has its roots in the Mughal era, is used to meticulously weave these designs onto exquisite muslin. However, industrialization, poor artist pay, and the rise of machine-made imitations have all contributed to the challenges this tradition has encountered recently (Zohra, 2015, p. 48-55). NGOs, individual designers, and government programs that support fair trade and innovation without sacrificing history have propelled a renaissance movement in spite of these obstacles (Sattar, 2014; 22-34). While drawing on historic design ideas, contemporary jamdani now incorporates modernized elements inspired by abstract forms and urban culture. In the face of socioeconomic change, Narayanganj's fusion of the old and the modern demonstrates how regional textile motifs are resilient and adaptable (Siddiq, 2017, p. 47, 53-55). Craftspeople use extra weft threads to weave complicated motifs like geometric shapes, floral patterns, and designs inspired by nature, which is a labor-intensive procedure. These themes have cultural and symbolic significance in addition to being creative manifestations. Designers have had a regrettable tendency in recent years to "modernize" jamdanis by altering traditional patterns or, worse, by adding embroidery. Jamdani weavers' design sensibility is a flawless combination of color and balance. (Ghuznavi, 2006, p. 59)

Jamdani Motifs: The geometric (tercha), floral (butidar), and Persian-inspired designs are examples of Jamdani motifs.

Motives for Nakshi Kantha: Some of the biggest influences on the Kantha have been religion and folk belief. Superstitions and folk beliefs, for example, have impacted the selection of materials. The name "Kantha" is derived from Sanskrit and literally means "rags." (Rachel Bell and Zaman, 2004, p. 88.). paisley (fecundity), peacock (beauty), and lotus (purity). For instance, the "shankha" or conch shell, a prevalent theme in Jamdani, has religious importance and is a Hindu symbol for auspiciousness and purity. A diamond-like shape called "kanta" symbolizes strength and resiliency, while other motifs like the "patka" (band) frequently reflect the relationships of family.

Tangail Saree Motifs: Tangail Saree motifs include floral vines, abstract patterns, and temple borders.

Indigenous Textile Motifs: Indigenous textile motifs include Manipuri geometric patterns (spirituality) and Chakma wave patterns (riverine life). In addition to influencing aesthetic preferences in contemporary design, these motifs have deep-rooted meanings that help craftspeople connect with their ancestry.

4. Examples of Motif Transformation and Preservation

4.1 Example : Jamdani Weaving and Its Themes One of Bangladesh's most well-known textile trades is jamdani weaving, which makes it an ideal case study for comprehending the meaning of patterns. A rich cultural heritage is symbolized by the elaborate patterns and designs woven into Jamdani fabric, which are more than just ornamental. As mass manufacturing and sophisticated technologies take over the textile business, the loss of trained craftspeople is a significant problem for the Jamdani weaving community.

To preserve this age-old trade, however, the Bangladeshi government and other groups have offered incentives to weavers and promoted jamdani as a cultural asset. In order to increase the economic relevance of Jamdani, the government has started to market it as a high-end cloth.

4.2 Aarong: Bringing Classic Designs Back into Commercial Fashion Established by BRAC in 1978, Aarong is a prominent lifestyle brand in Bangladesh that has transformed the application of traditional themes in modern textile items.

4.3 Major Projects Preservation of Motifs: Aarong restores indigenous textile patterns, Jamdani weaving, and Nakshi Kantha embroidery by collaborating with rural artisans.

4.4 Market Expansion : By introducing traditional motifs in fusion wear (e.g., Western-style dresses with Kantha motifs), Aarong has made them relevant to younger consumers.

4.5 Sustainability Efforts : Ensures fair wages for artisans, protecting craftsmanship from decline.

4.6 Difficulties: Juggling Customs and Commercialization: For mass manufacturing, Aarong is under pressure to simplify themes, which occasionally lessens the uniqueness of handcrafted patterns. Fast fashion competition: Handcrafted textile themes are challenged by imported digitally printed materials.

4.7 Kumudini: Moral Clothing and Handwoven Tapestries Founded in 1947, Kumudini Welfare Trust is renowned for its commitment to preserving traditional motifs and handloom weaving. Notable Inputs emphasizes handmade designs for scarves, sarees, and home furnishings. teaches rural women how to weave using traditional methods. uses natural and organic dyes to preserve classic beauty.

4.8 Principal Difficulties High Costs of Production: Compared to machine-made designs, handwoven motifs are more costly since they need more time to manufacture. Limited Youth Involvement: Many young craftspeople quit weaving on handlooms because of unstable finances.

4.9 Traditional Themes in a Changing Market: Tangail Sarees Known for their elaborate borders and unique designs, Tangail sarees are native to the Tangail area. Change Through Time Tangail motifs, originally woven from cotton and silk, portrayed architecture, nature, and Mughal influences. In order to accommodate current fashion tastes, modern variations use pastel colors and lighter textiles. The need for quick production has resulted in classical themes being simplified.

5. The Economic Importance of Motifs in Bangladesh Today:

With a substantial GDP and employment contribution, Bangladesh's textile industry is an essential component of the country's economy. The textile sector in Bangladesh is one of the biggest employers in the nation, with over 4 million workers, according to the World Bank (2020). The major export industry in Bangladesh is textiles, especially clothing, and the nation is the world's second-largest supplier of ready-made clothing. In order to set Bangladeshi textiles apart on the international market, motifs are crucial. In a crowded textile market, handwoven fabrics' distinctiveness—especially those with traditional motifs—offers a competitive advantage. For instance, Jamdani's cultural significance and high monetary worth in the luxury market are both gaining recognition.

Additionally, exporting textile goods with traditional designs helps sustain local craftspeople and keeps craft traditions alive that might otherwise be lost due to mass production. By incorporating motifs into modern patterns, a specialized market for fine, handcrafted textiles has been established, elevating the nation's traditional workmanship to a level of respect and recognition outside.

5.1 Power Loom Competition: Traditional handloom Tangail sarees face competition from less expensive power-loom replicas. Problems with intellectual property: mass-market brands have imitated designs without giving artists credit.

5.2 Indigenous Cooperatives for Weaving: Maintaining Ethnic Themes A number of Bangladesh's indigenous ethnicities, including the Manipuri, Marma, and Chakma communities, have distinctive textile themes that honor their cultural history. Indigenous Motif Examples Chakma Weaving: has designs that resemble waves and represent the vitality of rivers.

5.3 Manipuri Textiles: Distinguished by geometric patterns that symbolize cosmic vitality.

5.4 Preservation Projects Government and Nonprofit Assistance: Groups such as the Bangladesh Handloom Board provide assistance to domestic textile producers.

Cultural Awareness Programs: Indigenous motifs are promoted in international markets through exhibitions and workshops.

5.5 Principal Difficulties Declining Interest: The market for traditional weaving is declining as younger generations favor contemporary apparel.

5.6 Market Access: Native American weavers find it difficult to access both domestic and foreign markets.

6. Visual Evaluation of Conventional and Modern Themes

6.1 Conventional Textile Designs: Form and Meaning Bangladeshi textiles' traditional motifs can be visually analyzed to show: The majority of the motifs in Jamdani and Nakshi Kantha sarees follow a repeating pattern and are frequently grouped symmetrically.

6.2 Fine Detailing: Because of their elevated texture, fine, handwoven Jamdani designs exhibit an almost three-dimensional look and demand accuracy.

6.3 Color Symbolism: Natural dyes are frequently used in traditional textiles; red denotes energy, blue denotes divinity, and golden denotes prosperity.

6.4 Modern Adaptations of Motifs: Considerable changes can be seen in contemporary textile products (fashion, home décor, and fusion wear).

6.5 Abstract Interpretations: To accommodate international fashion trends, designers reinterpret motifs using geometric alignments and minimalist patterns.

6.6 Mixed Media Textiles: In place of conventional weaving, motifs are applied via screen printing, computerized stitching, and laser cutting.

6.7 Traditional Western Silhouettes: Contemporary outfits, coats, and scarves increasingly incorporate Nakshi Kantha motifs.

6.8 Case Study: Transforming Jamdani Motifs Visually

6.9 Conventional: White muslin with Butidar designs weaved on it.

6.10 Contemporary: Floral designs printed digitally onto silk or chiffon and incorporated into fusion dresses and tunics.

6.11 Impact: The heritage value and handcrafted feel are diminished when accessibility rises.

7. Policies and Support from Institutions

7.1 UNESCO and Government Recognition UNESCO Heritage 2013's Jamdani Weaving: As a protected craft, jamdani is actively promoted by the government.

Handloom Policy: Designed to give craftspeople training and financial assistance.
IPR: To prevent overseas copying, the Bangladesh Copyright Office has begun to issue Geographical Indication (GI) tags for specific traditional textiles.

7.2 National Handloom Board Projects Artisan Training Programs: Younger generations are taught traditional weaving techniques in rural workshops.

Financial support: Small weavers can maintain handloom enterprises with low-interest loans.

7.3 Difficulties in Implementing Policies Limited Knowledge: Global fast fashion companies steal designs from craftspeople since they are not aware of IPR regulations.

7.4 Bureaucratic Delays: Because of inefficient bureaucracy, weavers do not always receive funds and perks.

Market Access Problems: Global marketing plans and improved e-commerce integration are needed for traditional textiles.

8. Another Example: Fashion Designers Stemming the Rebirth

8.1 Bibi Russell: Blending Retro Style with Modern Design Former international model Bibi Russell was a pioneer of "Fashion for Development," specializing in traditional designs on handwoven fabrics. Her company endorses ethnic weaves, Nakshi Kantha stoles, and handcrafted Jamdani sarees on international catwalks.

Impact: Bangladeshi motifs are now more well-known in European fashion markets. promoted the involvement of rural women in the textile industry.

8.2 E-commerce Sites in Bangladesh That Support Conventional Themes: Artisan-made textile products are increasingly available on online marketplaces like as Othoba.com and Daraz Bangladesh.

9. The Modern Textile Industry's Challenges with Globalization and Fast Fashion: Because digital printing is frequently used to mass-produce traditional themes, their authenticity is diminished. Lack of Artisanal Recognition: When locally produced themes are employed in luxury clothing, many weavers are not given credit. Cost and Market Competition: Because handcrafted motifs need more time to make, they are more costly than machine-made substitutes.

10. Sustainable Development and Prospects

10.1 Using technology to preserve motifs: AI and 3D printing are used to produce contemporary takes on classic motifs. Digital repositories to preserve endangered themes for posterity.

10.2 The Movement For Sustainable Fashion Demand for genuine handcrafted textiles is being driven by global consumers' shift toward ethical and eco-friendly apparel. Bangladeshi themes can be promoted globally by brands that prioritize ethical sourcing.

10.3 Government and educational assistance adding traditional themes to the curricula of fashion schools. extending laws protecting intellectual property rights and artisans.

11. Conclusion

Bangladeshi textiles provide a link between the past and the present through their motifs. Despite the obstacles posed by globalization, designers, marketers, and artisans are coming up with creative solutions to keep motifs relevant to modern fashion while preserving them. Bangladesh's rich textile legacy may prosper in the global economy by combining sustainable practices with technology improvements.

Note & Referenes

- ¹ Begum explores the cultural significance of recurring textile motifs in rural Bangladesh, emphasizing their roots in folk traditions and their transformation over time. Her work provides foundational insight into how motifs reflect identity, social structure, and spiritual beliefs in pre-industrial societies. (Begum, 2001, p.45). Razia Sultana Siddiq, investigates the integration of traditional textile motifs in cworkson temporary the adaptive reuse of heritage patterns in the of efashion, analyzing merging Bangladeshi designers. Her study highlights the tension between modern aesthetics and cultural preservation. (Siddiq, 2017, p.89).
- ² Haque elaborates that floral and geometric motifs seen in nakshi kantha and jamdani designs are derived from nature and Islamic artistic principles, illustrating a blend of indigenous and religious influences (Haque, 1980, pp. 25–26).
- ³ Niaz Zaman, The Art of Kantha Embroidery, The University Press Limited, 1999, p. 37-45. Zaman highlights how traditional kantha motifs—such as lotus, fish, and tree of life—symbolize fertility, prosperity, and spiritual protection, still influencing contemporary textile designs in Bangladesh.

- ⁴ Traditional weavers due to industrialization and declining patronage, calling for policy support and cultural preservation efforts. In discussing contemporary reinterpretations of heritage motifs, Sattar references the work of designers who blend traditional designs with modern fashion sensibilities, thereby ensuring relevance in global markets. (Sattar, 2014; 76, 89).
- ⁵ Motifs in Bangladeshi textiles are deeply rooted in the country's cultural, religious, and natural heritage. They serve not only decorative purposes but also convey stories, beliefs, and identities. (Zohra, 2015, p. 42-50).
- ⁶ Ahmed underscores that motifs in traditional textiles serve not only decorative purposes but also function as markers of ethnic, religious, and even caste identity — a feature still evident in rural Bangladesh. *Role of Women in Motif Transmission* The book highlights the role of women in transmitting motif knowledge across generations, particularly in kantha work, where stories, dreams, and family events were stitched into fabric. (Ahmed, 1990, pp. 142–145, 151)
- ⁷ Afroza Begum explains that Nakshi Katha motifs often draw inspiration from daily life, mythology, and rural flora and fauna—elements that remain highly influential in contemporary textile design as artisans reinterpret these symbols in modern contexts. (Afroza Begum, 2001, p. 23)
- ⁸ Enamul Haque notes that traditional Bangladeshi handicrafts, including textiles, are deeply embedded in rural life, serving both utilitarian and symbolic purposes. This underscores how motifs in textiles are not merely decorative but are reflections of social and cultural values (Haque, 1980, p. 12).
- ⁹ Sattar documents regional variations in motifs and weaving techniques, highlighting distinctions between Tangail, Sirajganj, and Rangpur weaving styles. (Sattar, 2014; 105).
- ¹⁰ *Contemporary Adaptations* Modern Bangladeshi designers are reinterpreting traditional motifs to align with contemporary aesthetics. This fusion maintains cultural heritage while appealing to global markets. (Zohra, 2015, p. 55-59).
- ¹¹ Razia Siddiq discusses how traditional motifs, such as the kalka (paisley) and shankha (conch), have retained cultural resonance through centuries in rural weaving traditions, particularly in Jamdani and Nakshi Kantha practices. Motifs like the padma (lotus) and meena (fish) are deeply rooted in regional symbolism, representing purity and fertility respectively. These designs often convey layered meanings embedded within both Hindu and Muslim cultural narratives. (Siddiq, 2017, p. 22–24, 31)
- ¹² *Socio-Cultural Reflections in Motifs.* Textile motifs often mirror the socio-cultural dynamics of their time. For instance, Kantha embroideries have depicted scenes from daily life, religious narratives, and significant historical events, serving as a canvas for women's voices and experiences in Bengal. (Zohra, 2015, p. 48-55).
- ¹³ The historical evolution of weaving communities in Bangladesh, particularly focusing on Jamdani and Muslin production, highlighting how these crafts date back to the Mughal era and symbolized elite status. The use of floral and geometric motifs in traditional handloom saris, such as Jamdani, is analyzed by Sattar as a reflection of both Persian and indigenous artistic influences. (Sattar, 2014; 22-34).
- ¹⁴ Siddiq highlights that the revival of traditional motifs in contemporary textile practices is not just aesthetic but also political—designers are reclaiming indigenous identity in resistance to global homogenization. In her field analysis, Siddiq emphasizes how artisans reinterpret ancestral patterns to accommodate modern tastes, blending historical accuracy with market adaptability. She cites the Dhakai Jamdani as a prime example where motif evolution continues without severing cultural ties. (Siddiq, 2017, p. 47, 53–55)
- ¹⁵ Sayyada R. Ghuznavi, *Textile Traditions of Bangladesh, Jamdani: The Legend and the Legacy*, 2006, p. 59. Ghuznavi emphasizes the role of motifs as carriers of memory and identity, noting that the use of floral and geometric patterns in contemporary handloom saris continues a long-standing aesthetic tradition.
- ¹⁶ Rachel Bell & Niaz Zaman (eds.), *The Textile Tradition of Bangladesh*, The University Press Limited, 2004, p. 88. This work discusses how regional variations in motifs reflect socio-cultural values, with contemporary designers increasingly reviving these traditional elements in modern fashion and home décor.

References

- ¹ Ahmed, Rafiuddin, 1990, *Traditional Fabrics of Bangladesh*, Bangla Academy, Dhaka.
- ² Begum, Afroza, 2001, *Nakshi Kantha: A Traditional Art of Bangladesh*, University Press Limited (UPL), Dhaka.
- ³ Ghuznavi, R. Sayyada, 2006, *Textile Traditions of Bangladesh*, Jamdani: The Legend and the Legacy, National Crafts Council of Bangladesh.
- ⁴ Haque, Enamul, 1980, *Handicrafts of Bangladesh*, Bangladesh National Museum, Dhaka.
- ⁵ Hossain, M. T., 2015, *Jamdani: The Traditional Weaving of Bangladesh*, Dhaka University Press.
- ⁶ Rachel Bell and Zaman, Niaz (eds.), 2004, *The Textile Tradition of Bangladesh*, University Press Limited, Bangladesh.
- ⁷ Sattar, Mafruham 2014, *Weaving Traditions of Bangladesh*, Bangla Academy, Dhaka.
- ⁸ Siddiq, Razia, 2017, *Motif and Meaning: Textile Symbols of Bangladesh*, Institute of Fine Arts, niversity of Dhaka.
- ⁹ UNESCO, 2016, *Jamdani: Intangible Cultural Heritage of Humanity*, Retrieved from <https://www.unesco.org>.
- ¹⁰ World Bank, 2020, *Bangladesh: Textile Industry and Economic Growth*, World Bank Report.
- ¹¹ Zaman, Niaz, 1981, *The art of Kantha Embroidery*, University Press Limited, Bangladesh.
- ¹² Zohra, Rahman, 2015, *Design Motifs in Contemporary Bangladeshi Textile Industry*, BUET Press, Dhaka.

Impact of Including History in Teaching Literature and Language

Nikhate Jannat Binte Zinnah

Assistant Professor in the Department of English, Varendra University, Rajshahi, Bangladesh

ARTICLE INFORMATION

The Faculty Journal of Arts
Rajshahi University
Special Volume-6
ISSN: 1813-0402 (Print)
<https://www.ru.ac.bd/arts/wp-content/uploads/sites/61/2025/11/64.-Nikhate-Jannat-Binte-Zinnah.pdf>

Received : 10 March 2025
Received in revised: 27 April 2025
Accepted: 16 March 2025
Published: 25 October 2025

Keywords:
Pedagogy, history, literature,
language, cultural context.

ABSTRACT

This paper intends to explore the significance of history being incorporated into learning language and literature, as students would be able to understand literary works better through background-documented histories. Incorporating history into the teaching of literature and language offers an extensive approach that enhances students' understanding of both texts and contexts. Analyzing literature within its historical, social, and cultural settings divulges much about the authors' intentions, situations and issues related to the works of literature. With the help of this interdisciplinary approach, students can probe into the historical, cultural, and sociopolitical influences that have moulded literary works. Through the contextualization of literature into its historical setting, learners can gather knowledge, understanding and insight into the forms and complexities of language including the changes of meaning and the function of a specific language in reflecting and forming societal values. Additionally, as students come across a variety of understanding and opinions spanning different eras and geographical locations, studying historical contexts fosters and nurtures critical thinking, empathy, and cultural understanding. The process includes the usage of project activities and history lectures with original works including audio, video presentation to enrich critical and analytic skills. Literary studies, when done side by side with the history of a text, allows students to view works of literature as their particular time and place call, which instigates empathy and awareness about cultural context through educational richness. This approach encourages students to establish connections between the past and present in their academic and personal lives.

Introduction

The aim of any language and literature course is to equip learners or students with the capability to understand any kind of text from multiple perspectives. In order to analyze a text from various layers of standpoint, historical context can be considered as the primary source of information. The origination of a text depends on the social setting, communal culture, and political atmosphere of a society. Besides, cultural setting, sociopolitical atmosphere and historical context reveal the intention of generating any literary piece to a great extent and they also reveal author's objective to create the particular literary piece. At the same time, contextualizing of a literature piece can enhance the possibilities of learning the particular language. It enhances the understanding of vocabulary, their usage and even the grammar. So, this paper's objective is to facilitate the learners in learning literature and language by incorporating historical context so that they can comprehend any literary text or the language by connecting the past with the present.

Methodology

Both the qualitative method and quantitative method have been used to conduct this research work. These methods are used for a better comprehensive analysis. Interviews have been conducted as a part of the qualitative method. Interviews have been taken with several educators who have and have not incorporated history in their literature and language classrooms. Besides, surveys have been conducted on different age group of learners and educators to analyze their

experiences of using history in language and literature class rooms. To conduct the survey, a questionnaire has been prepared and distributed through a Google Form. Use of the Google form made the survey quick and easy for the researchers and for the participants who have participated in the survey. By combining the two methods, the study intends to explore and analyze the outcome of the research and present an overview on incorporating history in learning literature and language effectively.

Discussion

Interviews have been conducted with several educators and learners to continue the analysis and these interviews have provided important insight regarding incorporation of history in learning language and literature. In various institutions and departments, history as a course has already been introduced and is being taught as a medium of learning literature. These courses are designed to teach language and literature fruitfully, but at the same time, these courses lack potential and durability in learning literature and language.

Most of the case history courses have usually been taught in the beginning of a program. In these curricula, history is used to teach as a separate course where the main concern is to inform or teach the learners the basic facts of the past. On the other hand, the focus on the development of literature and language is often ignored. Therefore, these courses fail to reach their main objective of introducing history in the language and literature program because learners often fail to connect history with literature and language. Besides, they tend to forget what is usually taught in these courses after completing the courses. As a result, incorporating history in literature and language programs to some extent fails to serve its main purpose. Most of the interviewed educators and learners acknowledge the situation. So, this article intends to find a way to incorporate history in language and literature learning effectively.

Comprehension tasks build on compare-and-contrast activities as a means of producing spoken and written language. (Colăcel 2016, 44)

Compare and contrast activities may introduce in language learning and in comprehension literary texts. Course teachers can include task-based activities to make the learners enthusiastic towards comparing and contrasting the culture of a specific literary piece with the culture of their own. In this way they can identify the true essence of a literary piece as well as understand the language.

As a part of quantitative research questionnaires have been used and theses questionnaire have been prepared for both educator or teachers and learners or students. Most of the participants are students. A good number of educators have also been participated in the survey and there are also scholars, enthusiasts and authors who have been participated in the survey. So, basically it can be said that a good number of participants from different sectors and different age groups have been participated in this survey where their valuable insights assist to continue the research. Among all the participants 91.7 % participants consider that integration of history helps improving literature and language learning where only 3% participants believe that teaching history is unnecessary in language and literature classrooms. 26.2% participants are highly agreed to the fact that integrating history in learning literature is highly beneficial. On the other hand, 61.9% participants agreed to the same point that integrating history in learning literature and language is beneficial. There are some other questions as well. For example, 26.2% participants highly agreed and 53. 6% participants of the survey agreed to the point that incorporating history in language and literature courses make the course and class room more interesting. Creative ways can be invented and introduced to incorporate history in language and literature learning classes. 46.4% participants believe that including history in language and literature classrooms may have significant influence on interpreting and analyzing any text or literary piece. Besides, 26.2% participants believe that including history helps in developing critical faculty and 25% believes that it creates cultural awareness. Some also believes that including history in language and literature classrooms can also help in developing writing skills and helps in enriching the command over vocabulary. 56% people used to think that including history in language and literature classrooms have significant impacts in learning or interpreting or analyzing literary pieces and even in learning vocabulary and grammatical structures and their uses of a particular

language. So, including historical context can lead to better understanding and comprehension. Moreover, incorporating historical context assists in understanding cultural diversity and how to respond towards cultural diversity. Culture of a community dominates its language as well as literature. In order to have a sound knowledge of the culture, one must have assistance from the history of the community. In broader sense history gives the understanding of culture of a society or a country.

In many of the literature departments history is being taught as a course and in many of the departments it is not being taught at all. 40.5% participants agree that they have experiences of being taught history in the process of learning literature, language and the rest of the participants are taught often or rarely but 69% of the participants agreed that incorporating history in literature is essential and can serve the purpose of learning language and perceiving literature. Moreover, 59.5% participants recommend including historical context in all kinds of literature/language courses. So, the aim is not to incorporate historical elements in the learning process of literature and language only rather the aim of this research is to incorporate historical contexts or elements in an effective way so that the learners develop their ability to perceive and execute their understanding.

The culture of the nation is at the heart of teaching English as a foreign language. Culture is a byword for what has come to be known as the modern nation. (Colăcel 2016, 45)

Basically, to understand the culture one must know the history of the society or the nation. Understanding cultural diversity leads towards better understanding of literature so that analyzing and interpreting can be possible properly.

The role of the language teacher as a carrier of cultural messages is central to certain understandings of language teaching. Implicit in the concept is that the culture and values that underpin a language cannot be divorced from the language itself, and that an appreciation of certain key cultural concepts are required for a true understanding of the language being learnt. (O'Connell 11)

A literature and language teacher must concentrate on the culture as well, so that the learners may get the glimpse of the cultural diversity and can better perceive the reality. At the same time language and culture are inseparable. By emphasizing on cultural context, language acquisition and learning can be possible in a comfortable way and incorporating historical context can assist in understanding a society and culture. So, incorporation of historical context should be included in an effective way.

Fictional and real-life stories in the teaching of English have always contributed to a multitude of learning opportunities. However, literature and history have already convinced many teachers that they are not worth the trouble. The two of them seem to enjoy the same level of cultural prestige, or insignificance for that matter, in EFL teaching. (Colăcel 2016, 43)

In learning English language as an international language one must know the British culture and the culture of the European subcontinent as English is a prominent language over there and the Departments of English of various universities are bound to design their courses with literatures that are close to the origin of the language. So, in teaching English literature teachers are bound to describe and teach the history and culture of European societies so that the learners can get the overall view of the literary piece. Otherwise, students from the other continents or students from Asia or Indian subcontinent or the students from countries like Bangladesh will fail to understand the scenario of a literary piece of the English society. Besides, there is no harm in enlightening the learners about various societies and culture. History is already being incorporated in the Departments of English in various universities of Bangladesh but the incorporation fails to attract the attention of the learners to a great extent. Generally, most of the English departments in Bangladeshi Universities offer history as a solo course or they do not offer any course on history at all. As a result students fail to connect historical references to other courses where applying historical context in analyzing and interpreting text is a must. On the other hand, those who fail to have knowledge about the specific history of a specific community and culture fails to connect the literary piece with the culture and fails to interpret the piece from multiple points of view. For example, a foreign learner can never understand the connotation of the word "Mir

Jafar” unless the learner has the knowledge of the Bengali history and culture. The name has originated from Arabic language and the meaning of “Mir” is “Prince” and the meaning of “Jafar” is “stream” which in no way shows any negative connotation. So, any foreign learner who does not know the history of the person associated with the name can be misled. Cultural barrier will lead him to misinterpret the word that will lead the learner towards misinterpreting the whole literary piece. So, incorporating history is a must for better understanding and learning.

Results and Conclusion

Including historical context helps enhancing the ability to comprehend and learn any literary piece and language. Effective incorporation can be possible through effective classroom activities. First of all, most of the courses should be designed through the inclusion of historical context. For example, if a course’s title is “19th Century British Literature” then one or multiple classes should be allotted for explaining the historical context of the related area and time so that the learners can get the overview of the circumstances before diving into the river of the literature of that era. The classroom can be teacher centered or the students can also make their own choices for how they want to learn.

The ongoing debate on didactic approaches to teaching literary texts proves that education based on highbrow culture has increasingly come under criticism (Hinnov, Harris, Rosenblum, 2013).

Students can learn through specific practices such as using specific tools. Audio visual activities can be included and visual representation by the students can also be invented and used. Through this way language learning can also be improved. Even “less able learners can be given dual language texts or labels which have words written in both the native language” (Bentley 80). Several other initiatives can be taken to improve the inclusion of historical context in learning literature and language. Research can be conducted for the improvement of the technique of incorporating and teaching history in literature and language classrooms.

References

- Bentley, Kay. The TKT Teaching Knowledge Test Course CLIL Module Content and Language Integrated Module, Cambridge: Cambridge University Press. 2010.
- Colăcel, Onoriu. Teaching the Nation: Literature and History in Teaching English. *Messages, Sages, and Ages*, Vol. 3, No. 2, 2016, pp. 43-53.
- Hinnov E. M., Harris L., Rosenblum L. M., (eds.). Communal Modernisms. Teaching Twentieth-Century Literature and Culture in the Twenty-First-Century Classroom, Basingstoke and New York: Palgrave Macmillan. 2013.
- O’Connell, Francis. “The BritLit Story. A Brief History and Theory.” In: BritLit: Using Literature in Classrooms, London: British Council, 2009. pp. 11-16.