

COMPARATIVE LITERARY AND CULTURAL OVERVIEW OF FOLKLORE
STUDIES IN BANGLADESH AND INDIA

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Abstract:

This study looks into the state of folklore education in both Bangladesh and India at the present time. The research also hopes to analyse the literary and cultural trends in folklore in the two countries that are neighbouring each other in South Asia. This study demonstrates how folkloric education in this region started to develop and attract attention from cultural analysts, academics, scholars, and folklore students worldwide through evidence gleaned from scholarly evaluations, personal correspondence, and journals. It makes a case for making this type of education widely available to create a society where people can culturally express themselves without fear of retribution and in a way that they feel comfortable doing so. Socialization is severely hampered in today's ultramodern, competitive, and fast-paced world. Consequently, it is indispensable to represent the structure of technologically-driven humans in addition to artistic spirits. As a result of the need for more relevant materials and information, conducting research in this field can be problematic at times. It is essential to better people's lives and to understand the potential, advantages, and disadvantages of folklore education in this region. This paper may pave the way for future efforts to promote this education for the local community's benefit.

Keywords: Culture, Ethnography, Folklore, Fieldwork, Modernity, Tradition.

1. INTRODUCTION:

The expression of culture, tradition, and customs can be found in folklore. Society is taught to uphold its cultural morality through folkloric education. This education combined clear and compelling messages about ethics and values with convincing justifications. Therefore, one can rekindle a stronger sense of cultural identity and solidarity through folklore. It is a significant factor that contributes to the growth of patriotism and competitive nationalism anywhere and everywhere. Because it discusses societal norms and a concern for humanity, folklore falls into this category. Folklore education can increase students' awareness of the sociocultural environment in the same way that folk tales focus on the connection between humans and the natural world. And having this level of comprehension is absolutely necessary at this point concerning the preservation of the environment on a global scale.

Folklores provide a better and deeper understanding of life and living. Therefore, education in folklore is preferable as a foundation for any child's future life. Childhood is the ideal time to listen to and tell folk tales. Children's imaginations are stimulated by folklore and folk stories because these narratives are straightforward and easy to understand. They will be able to increase their brains' creative capacity, allowing them to produce more work as they age. As part of their formal education, students exposed to Folklore tend to develop a more imaginative way of thinking, mature into more responsible members of society and are better prepared for the real world. The systematic study of Folklore is the pursuit of in-depth knowledge of one's culture and traditions, which helps to understand the identity and existence of a nation beyond what can be learned from history alone.

This methodical and folkloric perseverance helps people find the root identity of both themselves as individuals and as a collective nation-state. Studying Folklore is the process of acquiring a detailed knowledge of one's ethnicity, identity, and sociocultural existence in general. The investigation of Folklore has developed into its own distinct academic subfield over the years. Dan Ben-Amos, an American folklorist, defines folklore as "artistic communication in small groups" (Bronner 2016). This definition is concise, and it has received high praise from various specialists in this field. Amos has done an excellent job of elaborating on the significance of this term within the context of the study of Folklore. Amos makes a case for the performance of the folkloric act. Benjamin A. Botkin, a folklorist, offers the following definition of folklore below:

... is a collection of tradition, belief, practice, and manifestation that is typically passed down orally and outside of formal educational and commercial systems. No matter how literate or where in the globe a community's people may reside, the word "folklore" may be used to describe the collection of traditions and beliefs that are held by all members. These traditions include individual, popular, and even literary elements (Chowdhury).

1.1 Statement of the problem:

Education in folklore is both a sociocultural and intellectual process. It encourages critical thinking, problem-solving, and creative thinking about culture, heritage, and the pursuit of cultural excellence. The study of this field helps students develop the ability to understand the relevance of traditional ways of life, livelihood, and practice in today's world. It also aims to improve their capacity as learners by encouraging them to use their imagination, creativity, and intelligence to find solutions to problems by applying straightforward and efficient methodologies of sociocultural research. Education in folklore is essential because it enables students to gain an appreciation for diversity and multiculturalism, as well as an understanding of the value and significance of culture and history. Furthermore, it teaches students to respect the traditions of other cultures and teaches them to respect other people's cultural identities. Therefore, it is necessary to understand the current state of folkloric education in Bangladesh and India. At the same time, it is essential to close the knowledge gap and find solutions to the current problems in the field. Students and academics working in this field of education and research can gain something from this endeavour.

1.2 An explanation of the need for the study

The purpose of this paper is to make an effort to comprehend the present circumstance of folkloric education in Bangladesh and India. It is important to note that folklore is regarded as a community's living culture and has been passed down through the years. It is a term that refers to the traditional manners, beliefs, and actions of the people who live in a particular area or region. Folklore not only assists in forming an individual's identity but also connects individuals to one another and the larger, more diverse society.

The study of folklore is generally justified because it offers a one-of-a-kind and holistic framework for understanding the various aspects of human life, particularly those associated with categories such as racial identity, gender identity, ethnicity, and social class. In addition, it assists us in conceptualizing multiculturalism as an ongoing dynamic process while demonstrating how the influence of cultural diversity manifests itself in the relationships between individuals and institutions. Therefore, the purpose of this article is to make an effort to comprehend and record the information and to make it available to researchers, students, and academics who are taking the cultural exploration of society to a higher level through the educational prowess and acumen they possess.

1.3 The following are some of the goals of the study:

The primary goals of the research are as follows:

To acquire information regarding the state of folkloric education in India and Bangladesh.

- To fill in the gaps in this educational knowledge;
- To gain an understanding of the difficulties presented by this education.
- To devise answers to the issues that the researchers and students in this field are currently dealing with.

1.4 Methodology of the study:

The social research methods have been utilized throughout this investigation.

1.5 The method of data collection:

This investigation relied primarily on secondary sources of information because those sources were considered the most prominent and relevant. In addition, publications such as books, journals, periodicals, articles, newspaper reports, websites, monographs, government reports, and other similar works were considered primary sources of information for the study.

2. Folkloric Bangladesh:

Inquisitiveness about folkloric practices in Bangladesh, it can be said without a shadow of a doubt that the academic knowledge of the same is growing in the country, as is the case with folkloric Bangladesh. It refers to a community's habits, beliefs, and rituals passed down from generation to generation over several centuries. Folklore is the expression of widespread, informal, and unofficial culture and is not associated with any institutions. The art form, literature, knowledge, and practices that make up this tradition are transmitted verbally from one generation to the next. Traditions, folk arts, folk speech, and folk beliefs are all examined by folklore researchers within the context of their respective communities. William John Thoms, an English antiquarian, was the first to use the term "folklore" in 1846.

After gaining its independence from Pakistan in 1971, Bangladesh was able to officially begin its existence. The academic study of folklore is still in its infancy in Bangladesh, and there has yet to be an attempt to investigate Bangladesh's folklore methodically. The majority of researchers come from the Bengali discipline, and they come from a variety of universities. Even though the study of folklore is recognized as having significant value in Bangladesh, there is still room for improvement. The majority of people in Bangladesh live in rural farming communities. Consequently, most of the population resides in villages, which maintain a predominantly rural and conventional lifestyle. As a result of the pervasiveness of the social interaction retention process in this context, it is only sometimes necessary for there to be direct interaction between the performer and the audience for folkloric behavior to occur. According to renowned folklorist Henry Glassie. Folklorists have traditionally added their own definitions to the many that have been published, then moved on with their job, creating the appearance that the definitions of folklore are as many as insects (Khan).

The region known as the Bengal basin is also rich in folklore. Cultural expression is a reflection of the eating and dressing customs and the cultural beliefs of the country. To be able to freely retain and appreciate their traditions, the people of this nation had to strive for both political and cultural independence. In 1952, they fought for their mother tongue, and later, in 1971, they fought for their independence. The maintenance of their own cultural way of life was the primary objective of this conflict. It is primarily due to folklore that unique ways of life and methods of making a living have been preserved. Because of this, Botkin's extensive definition of folklore should be considered when attempting to comprehend the folklore of Bangladesh. In Bangladesh, folk music is both common and plentiful. Alkap, Baul, Baramasi, Bhawaiya, Bhatiyali, Bolan, Chatka, Dhan Bhanar Gaan, Dhamali, Gamvira, Ghetu, Gajir Gan, Jaree, Jag, Marfati, Murshidi, Madar Peerer Gan, etc. are few examples of these illustrations (Chowdhury).

Folk songs are passed down verbally rather than written down, resulting in them changing and developing over time, even within individual performances. At this time, folk songs appeared to be influenced by popular music traditions due to the shifting preferences and tendencies of the general population. There is a growing reluctance among many folk singers to use these antiquated products. A community's aesthetic and functional preferences find the reflection in the artefacts created through the practice of folk art. These artefacts serve a variety of functions within the community. These items include various handicrafts, such as pottery, metalwork, paintings, woven items, children's toys, and religious images. Those who create works of folk art are known as folk artists, and they do so by employing pictures and symbols that have significance for the community. Folk artists, in general, place a greater emphasis on conservatism than on originality, seeking to maintain the traditional shapes and patterns handed down from earlier generations.

In the past, people who studied folklore would immerse themselves in literary sources and then present their findings in the form of dry lists of motifs and proverbs that were taken out of context. It is essential to analyze folklore's content, structure, and setting. The study of folklore can be more attractive by emphasizing behavioral attitudes and concentrating on cultural components. Cultures capable of a great deal of expression are, in many ways, embodiments of society. Since expressive culture is one of the tools through which society functions, it can be found anywhere, and its development can take place in various ways. Some conversations take place between the audience and the show. A folklorist must draw from theory and evidence to develop an understanding of any form of expression.

Despite this, folk art, much like folk music, is susceptible to shifts in aesthetic preference and external influences. Pure folk-art forms are becoming extinct in Bangladesh due to the country's rapid industrialization and expansion of trade.

This is because consumer goods are becoming more efficient, affordable, and of higher technical standards than artisans can achieve. Examining and analyzing practice examples from many regions are crucial while understanding folk art. In other words, folk art is a form of art that is created in a specific region. When studying folklore, conducting content analysis, structure, and context analysis are essential.

The field of folklore studies becomes vivid when it focuses on cultural aspects and emphasizes behavioural attitudes. The culture that expresses itself is the domain that is the embodiment of social structures. Expressive culture is everywhere and produced in various ways because it functions as a mode of social behaviour. It establishes a connection not only with the audience but also with the performance. To gain insight into any performance, folklorists are required to use both theory and data. To investigate the country's illustrious history as objectively as is currently feasible, it is of the utmost importance in Bangladesh to unearth the necessary components from its own heritage and then collect and store them for the benefit of future generations.

3. Academic practice of Folklore in Bangladesh:

Bangladesh's vibrant folklore traditions present a significant opportunity for the development of folklore education in the country. The teaching of Folklore is a method that is both exceptionally convincing and highly effective in the preservation of national identity. The development of folk artists, an increase in the marketability of their products, the employment of folklorists, and the expansion of folklore research in colleges and universities can all be facilitated through the establishment of folk museums and folk-art museums, which enrich the material cultural collections of other museums. For the nation to be able to face the challenges of the 21st century and continue to exist as a distinct entity, its illustrious history, traditions, and culture need to be investigated using the most cutting-edge scientific methods possible, and its heritage components must be located, gathered, and protected.

In the 1980s, in the pursuit of folkloric knowledge, the Bangla Academy of Bangladesh, the policy-making body for Bangla and Bengali culture, organized a workshop on Folklore in association with the leading language institute of India in Mysore. The workshop aimed to train the local folklorists about the recent trends in Folklore and the methods used by folklorists. The Bangla Academy has requested the Ford Foundation for foreign help after realizing that the practice of Folklore in Bangladesh suffers from a lack of infrastructure and material resources. In addition, the Ford Foundation provided logistical and financial support to the Academy in 1985, making it possible for the Academy to play host to the workshop (Khan 125).

The renowned American folklorist Professor Alan Dundes and the eminent Indian folklorist and scholar Professor Jawaharlal Handoo, who heads the Department of Folklore at the Indian Central Language Institute, participated in the workshop. Professor Dundes is from the United States, and Professor Handoo is from India.

Attendees at the subsequent session hosted by the Bangla Academy included a professor of Folklore from Finland named Lauri Olavi Honko, an American folklorist professor named Henry Glassie. This time, Professor Jawaharlal Handoo and Tumba Singh came from India to participate in the session. Later, in 1988 and 1989, the identical workshops held in Bangladesh were replicated in India. This time, experts such as Professor Peter J. Claus and Professor Frank J. Korom participated in them. As a follow-up program, the Bangla Academy organized a more advanced training course on South Asian Folklore in the 1990s. This course was part of the follow-up. Professor Margaret Mills, a folklorist from the United States who specializes in the Folklore of South Asia, Professor Lauri Olavi Honko, a folklorist from Finland, and Mr. Lauri Harvilahti, also a folklorist from Finland, participated in the academic session. As a part of the preparatory phase, the Bangla Academy held a few regional training sessions in Jamalpur and Sylhet in addition to all three workshops. This was done before the workshops even took place (Khan 126).

In conjunction with this project, a few specialists are working on an ad hoc basis to establish research infrastructure. Even though Bangladesh started the modernization of folkloric practice earlier, south India has achieved substantial development in advanced research practice infrastructure in modern folklore research. This is something that needs to be said for the purpose of truth. The study of Folklore in Bangladesh is still in its infancy academically. The value of Folklore as a scientific field needs to be adequately recognized by other closely related areas.

The establishment of a comprehensive folklore studies program in Bangladesh can be credited to Rajshahi University, the second-largest university in the country and one of the oldest. It was this university that laid the foundation for the field. The school's Department of Folklore opened its doors in 1998, and in the ten years since then, it has grown into an independent academic institution. Folklore is frequently regarded as an all-encompassing form of social science. Now that the intimate nature of their link has been recognized, most folklorists are more structured and productive in their study of Folklore in addition to their artistic and scientific investigations (Chowdhury). Throughout history, treating Folklore as a form of oral education or literature was then subjected to preparation and evaluation from the literary, artistic, philological, and historical points of view. To properly identify and assess the diverse elements of folklore, the curriculum is being modified to incorporate courses in anthropology, archaeology, psychology, linguistics, local history, and sociology. A wide range of topics are covered in folklore education, including contemporary and historical literature, newspapers, myths and legends, cultural festivals, costumes, eating habits, religious performances, education, and customs related to birth and marriage. Other topics covered include descriptions of birds and animals, agricultural

cultures, folk remedies, various genres of folk literature, folk drama, texts and poems, stories, proverbs, spells, place names, games and sports, and folk crafts. Students who are interested in globalization, cultural change, and democracy can gain a better understanding of these processes from the point of view of local players by focusing on the anthropological foundations and theory that are emphasized in the study of Folklore.

The study of Folklore is essential to formal institutions because it chronicles the development of indigenous cultural forms, their transmission through informal channels, and how they have adapted across location and time. Professor Shamsuzzaman Khan is widely recognized as one of the most influential folklorists in Bangladesh. He declared his unflinching support for Rajshahi University's Faculty of Social Sciences' plan to restructure the Department of Folklore. Youth can explore a particular oral tradition; students who are interested in music should think about taking courses in ethnomusicology; students who are passionate about performance studies should think about taking classes in drama; and students who work in the arts and crafts should consider taking courses in material culture. Bengali subjects, particularly language arts, are available to undergraduates at this university. There are opportunities to earn a PhD and a postdoctoral degree in the field of Folklore in Bangladesh. It provides students with both emphasis and flexibility, striking a balance between required courses and electives that may overlap with the student's study path. Both diachronic and synchronic techniques are reflected in the folklorists' research areas at Rajshahi University.

Some folklorists engage in field research in addition to archive study; as a result, they have extensive experience in the process of material collection and the development of resources for subsequent analysis. Alongside more traditional forms of folk music, new musical subgenres have emerged as a result of the surge in popularity of modern folk music. The scope of Folklore should be expanded by incorporating novel characteristics, theoretical insights, and research topics.

Islamic University Bangladesh established the Department of Folklore Studies in 2015 after realizing the significance of folklore education and recognizing the pressing need to produce graduates with expertise in this niche area of study. This department has earned a notable reputation for its ongoing efforts to provide effective and time-worthy education for a nation as culturally varied as Bangladesh. These initiatives have contributed to the department's success in achieving this goal.

According to the Department of Folklore Studies of the Islamic University of Bangladesh, academic study of folklore in country, has always been a discipline that is continually developing. This modest but steady progress has been slowed down by a number of problems. To start, there isn't much attention for folklore studies in academia compared to other similarly related fields. Surprisingly, while being the oldest institution in the nation, Dhaka University still lacks a department of folklore. And finally, even though this country possesses a tremendously rich folklore heritage with a great deal of untapped potential for investigation and display, the government has yet to successfully create employment opportunities for Folklore students.

Despite everything stated above, there is yet another public university in the country called Jatiyo Kabi Kazi Nazrul Islam University. This university has been educating students in Folklore and providing them with the research knowledge they need to embark on a path rich in cultural superiority. Literally speaking, the journey of folklore education in Bangladesh is to address the need for the study of the vibrant culture and heritage of the Bengali nation. This need has been around for a very long time. Dinesh Chandra Sen, Dr. Muhammad Shahidullah, Ashutosh Bhattacharya, Ashraf Siddiqui, Mazharul Islam, Abdul Khaleq, Wakil Ahmed, Shamsuzzaman Khan, Muhammad Abdul Jalil are renowned folklorists of Bangladesh (Jalil 29).

4. The use of Folklore in academic practice in India:

India is one of the largest countries in the world in terms of both the number of people living there and the variety of their cultures. It serves as a crossroads for people of different cultural backgrounds, not just in the South Asian regions but also throughout Asia. Consequently, numerous languages, cultures, traditions, and religious beliefs are observed in a democratic nation. Because of its diverse ethnocultural features, India is widely regarded as the broadest possible vista and the most open book in sociocultural studies. The study of Indian Folklore is undeniably highly relevant to this massive region of South Asia, which is home to various cultural traditions. In the context of literary and cultural analysis, this study attempts to learn about the folkloric activities practised in this country. Folklore, according to a Russian professor by the name of Y. M. Sokolov, "is an echo of the past, but it is also the passionate voice of the present."

During the turn of the 20th century, intellectuals and literary experts in India collected and published a vast amount of folklore material that spanned various ethnic and linguistic communities to foster a sense of national pride. Throughout India's fight for independence, folkloric symbols have played an essential role in constructing national identity. India holds an important position in studying Folklore and in the practice of Folklore worldwide because of its rich oral and customary traditions. Researchers have been drawn to investigate the country's pillars of national identity due to the country's rich cultural traditions and racial and cultural diversity. The contributions that Indian Folklore has made to the theoretical development of folklore pedagogy are abundantly evident in Max Muller and Theodore Benfey's work. Both of these academics have devoted their careers to the investigation of Indian mythology and Folklore. There are scholarly

writings on Indian Folklore, but there are also ancient oral and written traditions such as the Vedas, Mahabharata, Ramayana, Puranas, and Upanishads that deepen knowledge of Indian Folklore. These ancient oral and written traditions are sources of understanding of oral and written traditions and past civilizations across continents. These primary sources make it abundantly apparent that India possesses a wealthy folklore culture (Handoo 1989).

At the same time, oral and written traditional activities have a long and storied history in India that dates back to ancient times. Despite this, organized forms of folk education began in India after the British colonial period. An influential figure in the field of Indian folklore studies named Professor Dr. Jawaharlal Handoo broke the evolution of the study of Indian Folklore into three distinct periods: i. The period of missionary work; ii. The period of nationalism; and iii. The academic era.

4.1 The time of the missionaries:

At the beginning of the nineteenth century, Christian missionaries began working in India and its surrounding regions. Since that time, they have been the forerunners in the process of collecting and publishing first-hand resources about the traditional and cultural lives of Indian people in a variety of locations. Those who travelled to the most remote parts of the country to propagate the Christian religion in rural India had the opportunity to learn about the rural traditions practised by the numerous diverse Indian communities. "These Anglo-Saxon fathers recorded many different forms of information about their subjects, including habits, manners, customs, oral traditions, rites, and so on," says Professor Jawaharlal Handoo. They were able to convey their primary message to the natives effectively by making use of the native symbols and devoting a portion of their knowledge to the preaching of the Christian faith. When considered from this perspective, the writings of these missionaries hold tremendous historical relevance for anyone researching Indian mythology (Handoo 1989:135). Indian folklore and traditional materials were collected and studied in different ways by the official employees of the British government in India. However, their objective was to accomplish both the acquisition of relevant data and the provision of an effective administration for these activities. They also acquired a wide variety of Indian oral traditions and researched them.

4.2 The period of nationalist sentiment:

The formation of the idea of Indian nationalism, which started to take shape around this same time, was spearheaded in the late nineteenth century by Indian intellectual groups that had been exposed to western education and had taken on a more nationalistic outlook regarding their own communities and customs. The actions of missionaries and civil employees in India, who was responsible for the production of a substantial amount of literary output on indigenous customs in India, were indirectly supportive of a sense of nationalistic awareness that was prevalent among Indian intellectuals. In 1857, while the Indian independence movement was only getting started, these views started to gain support. Indian intellectuals and academics began investigating their culture and heritage to discover and establish their nation's cultural foundations.

4.3 The academic era:

Following India's independence in 1947, academic institutions such as colleges and universities began conducting systematic studies and investigations of the nation's Folklore. In Indian folklore studies, this time of year is known as the academic season. In keeping with the tenor of the nationalistic moment, this was endowed with the vital energy it required. As contrast to the missionary age, which was characterized by the collecting of raw material on Indian Folklore, the academic period was characterised by goals of truth-finding, scientific analysis, and the preservation of Indian Folklore by the Indians. The nationalistic age was marked by tendencies toward patriotism. Like in many other countries, folklore research is still intimately related to the anthropology, history, and literary studies departments in Indian educational institutions. This also happens in a lot of other countries. In 1995, the Folklore Archive at Gauhati University was transformed into the Department of Tribal Culture and Folklore Research. It is unique because it is the first department of Folklore ever established at an Indian institution. In later years, many educational institutions in India developed their very own departments that now provide Master of Arts, Master of Philosophy, and Doctor of Philosophy degrees in the field of Folklore Studies.

At the University of Kalyani in West Bengal, education in folklore may be pursued all the way to the Doctor of Letters level. In India, non-governmental organizations like the National Folklore Support Centres have been formed to promote and spread folklore studies in addition to the public institutions and universities. India's study of folklore at this time has been characterized by an integrative approach in the humanities and social sciences. Some of the most well-known folklore researchers from this region are Birinchi Kumar Baruah, A. K. Ramanujan, Jawaharlal Handoo, Prafulladatta Goswami, and Birendranath Datta.

5. A Survey of the outstanding Folkloric traditions of the Indian subcontinent:

Despite this, India has followed Bangladesh's lead in modernizing Folklore and its associated customs. In spite of this, it is necessary to acknowledge, for the purpose of accuracy, that India has made significant strides toward excelling in advanced quality research in the fields of Folklore, culture, and tradition. And these endeavours are clearly visible throughout the academic community on an ongoing basis.

As a result of the following factors, this is the case: I the development of some researchers who are trained and efficient in modern folkloric research are from the south Indian states of Andhra, Karnataka, Tamil Nadu, and Kerala; ii). the introduction of current quality courses at the Master, M.Phil, and PhD level in Folklore at some colleges and universities in those areas; and iii). the achievement of global fame for Professor Dr. Ramanujan.

Following extensive research on the topic, the world-famous scholar Ramanujan, known as Ramanujan, pioneered a model for what type of folkloric practice can be appropriate in the southern region of India, where he was born and raised. In addition, he has written an essay on guidance explaining the significance and relevance of south Asian Folklore. The non-Hindi-speaking regions of southern India, with an international figure like Ramanujan as a mentor, have brought their traditional practices up to the level of those practised in other parts of the world. Professor Dr. Jawaharlal Handoo is an additional folklore expert from south India. Because of his active participation in the global folklore platform, worldwide communication between south Indians has been accelerated and made more dynamic. Two publications are considered to be of an international grade and published in Mumbai. These magazines are titled i) Indian Folklore research and ii) Indian Folklife.

There are also some commendable activities taking place in Nepal right now. It is important to remember that although Folklore is a subject specific to a site, the genre can be understood on a global scale, and it is also feasible to engage in folklore practice in this manner (Khan 126). In the 1990s, Bangladesh became part of the international spectrum of folkloric tradition, but the country needed to establish a continuous trend in the same way that southern India did. Their scientifically founded, time-honoured practices are continuously implemented while undergoing incremental improvement. Many institutions in Bangladesh can fund the study of Folklore. It used to be known as the Ford Foundation, but recently, all operations have been transferred to Vietnam. Consequently, young and dedicated researchers encounter numerous obstacles (Khan 127).

6. Conclusion:

This paper aims to attempt to assess the numerous stages that have occurred in the expansion and development of Folklore Studies in Bangladesh and India from a literary and cultural point of view. In this inquiry, this paper has raised important questions and points helpful to further the study of Folklore in the new dimensions. This study has also focused on understanding the myriad perspectives and ideological insights that have contributed to the development. It is expressly noted when and under what conditions this education first began to be institutionalized and how it developed with time concerning Bangladesh. Emphasis is placed on the many phases of folklore studies that have taken place in the modern era and have influenced the study of folklore, with specific reference to India. The contexts, such as the missionary era, the nationalist period, and the academic period, have all had distinct characteristics that have reignited interest in the study of folklore and the practice of it in various countries in accordance with their historical specificities.

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