

## Heritage Information

### Section-1: Identification of the element



#### Heritage Location

##### Division

Khulna

##### District

Magura

##### Upazila

##### Details Address

##### Geolocation(Latitude)

23.453385

##### Geolocation(Longitude)

89.437545

##### Community Category

Small Ethnic Groups

##### Community

Malakar

##### Name of the Heritage, (as used by the community or group concerned)

Shola Shipo/Craft

##### Short title of the Heritage, (preferably within 200 words)

Shola plants stem is main raw materials in this art. Its bark is grey and inner body white. It grows to a height of 5-6 feet. The circumference of the stem is 2 to 3 inches long. There are Bangladesh famous for shola craft are Manikganj, Keraniganj of Dhaka, Munshiganj, Comilla, Brahmanbaria, Kishoreganj, Netrokona, Maulvi Bazar, Habiganj, Jamalpur, Sherpur, Jessore, Rangpur, Dinajpur and Barisal.

##### Concerned Community(ies)/Group(s), (who recognize the element as part of their cultural heritage)

##### Physical location(s) of the element/how often it is practiced

Magura, Jessore, Jinaidha and other

##### Short description of the Heritage, (preferably within 350 words)

Shola Craft a folk craft of Bangladesh. The craftsmen use spongy stem of shola plants which grow in marshlands or paddy fields. Its scientific name is *Aeschymene aspera*. Shola plants have an important role to play in the natural and social environment of the country. There is a legend about the use of shola crafts. It is said that while going to wed Himalaya's daughter Parvati, Shiva desired to wear a conical white hat. As the celestial artist Vishvakarma began looking for an appropriate material to make the hat, a kind of plant grew in the wetland as desired by Shiva. This was the shola or spongewood plant. But Vishvakarma was used to working with only hard materials like stone or wood and not with soft

shola. Once again at Shiva's desire there appeared in the marsh a handsome youngman and he was named Malakar. All those who are now connected with the shola craft are thus known as malakars and belonging to the Hindu community. Traditionally, the malakars made a variety of hats, ornaments for the deities, background scenery for idol worships, temple decorations, garlands, toys and decorative pieces for homes with shola. Blacksmiths and carpenters are worshipers of Visvakarma but malakars worship Shiva as they believe they owe their existence to Shiva and therefore are obliged to worship him. Almost the whole of the shola plant is its stem. Its bark is grey and inner body white. It grows to a height of 5-6 feet. The circumference of the stem is 2 to 3 inches long. There are two species of shola: kath shola and bhat shola. Kath shola is rather hard but bhat shola is light in weight and soft. Areas in Bangladesh famous for shola craft are Manikganj, Keraniganj of Dhaka, Munshiganj, Comilla, Brahmanbaria, Kishoreganj, Netrokona, Maulvi Bazar, Habiganj, Jamalpur, Sherpur, Jessore, Rangpur, Dinajpur and Barisal. The area of old Dhaka where malakar craftsmen once lived became known as Malitola although there is not much evidence of the craft there these days.

**□ Domains of the Heritage (applicable fields)**

- Oral Traditions and Expressions
- Performing Arts
- Social Customs and Traditions
- Knowledge and Practices related to Nature and Universe
- Traditional Craftsmanship
- Food

**□ Section-2: Characteristics of the element**



**□ Practitioner(s)/performer(s) directly involved in the representation or practice of the Heritage (including roles, name, age, gender, social status, and/or professional category etc.)**

Shonkor Malakar - age-87- male- shola artist , Nikhil Malakar- 56-male , Nimai Malakar,-55-male Mitali Malakar-45-female, Monda Rani Malakar-44-female, Ramproshad Malakar-44-male,

**□ Other tradition bearers (individuals/groups and their roles)**

Local communities, Local school teachers, member and chairmen of those area.

**□ Language(s), register(s), speech level(s) involved**

Bangla

**□ Associated tangible elements used (if any)**

N/A

**□ How are women and people of other genders associated with this Heritage?**

Women and men both are involving in this art.

**□ Division of labour during the practice of this Heritage**

Normally men are collected raw sponge/shola from marshy land. women are cleaning and take necessary steps for restoring those materials. Men are specially experts for pick up thin layer from sponge. women are more skilled to make flower.

**□ Elements to which other customary practices or practices may be connected or accessed in any respect of the heritage (if any)**

N/A

**□ Modes of transmission to others in the community**

This art transmits from generation to generation. Grand mother to mother , mother to Daughter in Law

**□ Organizations concerned (non-governmental organizations and others)**

Some NGO and other non government organizations are arranging fair and they patronize the bearers

### Section-3: State of the element (viability)



#### Threats to the enactment

Yes

#### Enactment Threats Description

Plastic Products are threats for this craft

#### Threats to the transmission (if any)

Plastic products are more durable and shola or sponge wood is not more durable

#### Threat to associated tangible elements and resources (if any)

Yes. Lack of marshland and lack of market the shola artisan can not make more money

#### Viability of associated intangible elements (if any)

No

#### Have been taken any safeguarding measures to preserve this Heritage practices? (if any)

This Art Transmitted from generation to generation. Many GO & NGO are organized different type of mela or exhibition and awareness program on traditional craft. Bangladesh Small Industry Cooperation gave Best artist award -2023 for this craft. That inspiring for safeguarding this traditional art.

### Section-4: Data gathering/documentation, Consent and preparation of inventory entries



#### Consent of community/group/individuals concerned for data collection with a view to inventorying

Shonkor Malakar -age-87-male-shola artist, Nikhil Malakar-56-male, Nimai Malakar-55-male, Mitali Malakar-45-female, Monda Rani Malakar-44-female, Ramproshad Malakar-44-male

#### Restrictions on use of collected data, (if any)

No

### Section-5: Resource Person



#### Data provider/Resource person (persons/groups, community representatives)

Asma Ferdousi, keeper(cc), Ethnography & Decorative Art, Bangladesh National Musuem

#### Date of data collection

24-02-2023

#### Place(s) of data collection

### Section-6: Safeguarding techniques



#### Existing safeguarding techniques adopted by the community for the safeguarding of the Heritage

The art is our heritage, so different GO and NGO regularly arrange some fairs and exhibitions. Some time they provide funds to the artists. They arrange workshops or FGD with local people and artist.

#### Suggestions for safeguarding of the Heritage from the community

Arrnange more fair and exhibitions. This art can be included in our school extra curriculam like origami. Take necessary

steps to export the product. This can also be included in our textbook

## Section-7: References to literature, discography, audiovisual materials or archives

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### References to/in literature

[http://en.banglapedia.org/index.php/Shola\\_Craft](http://en.banglapedia.org/index.php/Shola_Craft)

### Audiovisual materials or archives

Social media, different cultural institutions

### Discography or archives

Social media, different cultural institutions

## Section-8: Modalities for updating the information contained in the inventory entry

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### Data Compiler (persons/groups, including community representatives, who compiled the information)

Malakar community. Here give the information Shonkor Malakar, Nikhil Malakar, Nimai Malakar, Monda Rani Malakar, Ramproshad Malakar

### Date of Community Consent

24-01-2023

### Consent of community/group/individuals concerned for data collection with a view to inventorying

Shonkor Malakar, Nikhil Malakar, Nimai Malakar, Monda Rani Malakar, Ramproshad Malakar

### Present Condition of Heritage

Becoming less

### Brief description of Present condition of the Heritage, (if any)

## Section-9: Community suggestions

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### Brief description of suggestions for safeguarding of the element by community members/experts/holders, (if any)

Arrange more exhibition, give some donation for shola artist

### Restrictions on use of collected data, (if any).

No

## Section-10: Upload Document

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