

## Heritage Information

Unique Id:

BGD-45.39.2023.00032

### Section-1: Identification of the element

#### Heritage Location

##### Division

Mymensingh

##### District

Jamalpur

##### Upazila

##### Details Address

##### Geolocation(Latitude)

##### Geolocation(Longitude)

##### Community Category

Artists

##### Community

Rural

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

Meyeli Geet (Folk songs of Women)

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

Meyeli Geet of Jamalpur are the songs sung by women, falling in ICH Domain 2 of performing arts

##### 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

The practice of female music continues in Jamalpur, Kushtia, North Bengal and other areas of Bangladesh. It is a practice that is traditional and involves the daily lives of women. However, the range of female songs has decreased in Jamalpur region. In Madarganj Upazila, Tulsipur Union, Melandah Upazila, etc. of Jamalpur, the range of female songs is most noticeable.

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

Feminine songs are exclusively the songs of Bengali girls. Mixed with this song is the life of a large group of women, their struggles, their simple and boundless sorrow. This song is a harmonious expression of women's creativity and innumerable feelings. Sometimes women compose their own songs and serve them in their own environment. The

simple pleasures and pains of women's life, festival ceremonies, customs, folklore, simple beavers, social customs, traditional relations between men and women and domesticity, etc. are the subjects of women's songs. In terms of quality and quantity, this femininity is present in a wide and prominent part of Bengali folk music. Feminism is not a symbol of a single or special femininity, but a collective and social creation of an integrated women's life. Economic activity of women in Jamalpur region is noticeable. Just as they are working at home and in the field, the women-centric cottage industry of Jamalpur is also famous in the country. The feminist songs of this region also bear the imprint of all these active and prominent lifestyles. The unity of women is mainly expressed through women's songs. The peculiarities, philosophy, influence, dynamics, practices, etc. of the folk songs of Jamalpur will be highlighted in the research initiative. (<https://www.bhorerkagoj.com/print-edition/2019/03/01/238859.php>)

#### **□ 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.)**

1. Name: Niari, Gender: Female, Age: 45, Occupation: Housewife. 2. Name: Champa, Age: 49, Gender: Female, Occupation: Housewife. 3. Name: Ayesha, Gender: Female, Age: 55, Occupation: Housewife. 4. Name: Hawa, Gender: Female, Age: 51, Occupation: Housewife. 5. Name: Sumati, Gender: Female, Age: 56, Occupation: Housewife.

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

Invited / Invited or ordinary people of the society or anyone can participate in the event of female music. Although it is basically a women-centric song, there are no restrictions for men. Everyone can participate directly and indirectly. (According to the information available at present)

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

Bengali (Specific Regional Language)

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

Location: body yard, large veranda, floor of the house (especially when the bride / groom is seated on the floor for the wedding ceremony), bathroom (especially when the bride / groom is bathed in the wedding). Costume: Wears sari / cloth, maxi, three piece etc. In this case, there is no specificity of clothing. In particular, no different musical instruments are used in female music. While singing, the women / artists perform the song by clapping and dancing.

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

The female anthem is the female anthem. Girls are the leaders in the field of music. Artists perform songs as well as dances. However, do not apply the word dance with the song.

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

Is traditionally practiced. Women do not sing suddenly. Sometimes he learns from the place of interest from his childhood and sometimes he practices the lineage. However, most of the time, the artists take music lessons from family members like mother, grandmother, grandmother, elder sister etc. Artists do not make any written list of feminine songs.

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

Not applicable.

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

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members like mother, grandmother, grandmother, elder sister etc. Artists do not make any written list of feminine songs.

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

Not applicable

**☐ Section-3: State of the element (viability)**

**☐ Threats to the enactment**

**☐ Enactment Threats Description**

No threats.

**☐ Threats to the transmission (if any)**

Not applicable.

**☐ Threat to associated tangible elements and resources (if any)**

Not applicable.

**☐ Viability of associated intangible elements (if any)**

Not applicable.

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

1. List all the ceremonies centered on the festival. 2. Staying close to a particular community through emotional and financial support. 3) To ensure uninterrupted cultural celebration irrespective of the community

**☐ 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**

Their verbal consent was obtained through a conversation on mobile with artist Ayesha, Sumati. They gladly agreed to give all the information about the female song. The other three artists also agreed to provide information through artist Sumati.

**☐ Restrictions on use of collected data, (if any)**

There are no restrictions on data usage.

**☐ Section-5: Resource Person**

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

1. Anjumanara Begum Beauty. 2. Khaleda Nur Begum.

**☐ Date of data collection**

16-05-2020

**☐ Place(s) of data collection**

16 May 2020.

**☐ Section-6: Safeguarding techniques**

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

Not applicable.

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

Not applicable.

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

**References to/in literature**

Some work has been done on female music. Folklore Collection No. 36 and 57 published by Bangla Academy has been published by collecting female songs from different regions of Bangladesh (female songs of North Bengal, female songs of Mymensingh region, female songs of Jessore region, female songs of Rangpur region). But there was no detailed analysis of the lyric. Folk songs from different parts of Jamalpur have been collected in the books 'Bangladesh Folk Culture Books Mymensingh' (2016) and 'Bangladesh Folk Culture Books Jamalpur' (2013) published by Bangla Academy. There is no separate discussion about the possibility of women's community in women's music, the dynamism of the community. Simon Zakaria's book 'Bangladesh Folk Music' (2013) has two articles on female music. There is a brief talk about the performance of female music, type of song, dress, community of songs. Besides, Shaktinath Jha's book 'Muslim Society's Wedding Song and Gop's Wedding Song' (2018) talks about wedding song as a type of West Bengal girl's song. Songs have been collected in Ferdousi Lucky's book 'Brakshanbaria's Wedding Song' (2017) and the artists have been briefly discussed. However, no detailed research has been done on female lyric as an ICH component.

**Audiovisual materials or archives**

Not applicable

**Discography or archives**

Not applicable

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

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

Sumaiya Nasrin Oyeshee

**Date of Community Consent**

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

Anjumanara Begum Beauty.

**Present Condition of Heritage**

Developing or Expanding

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

Developing or expanding

**Section-9: Community suggestions**

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

Not applicable.

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

Not applicable.

## ☐ Section-10: Upload Document

### Heritage Details Document



### Heritage Images

