

## Heritage Information

Unique Id:

BGD-30.93.2023.00047

### Section-1: Identification of the element

#### Heritage Location

##### Division

Dhaka

##### District

Tangail

##### Upazila

##### Details Address

##### Geolocation(Latitude)

##### Geolocation(Longitude)

##### Community Category

Artists

##### Community

Urban

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

'Kirtans' of Tangail

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

Kirtan and Kirtaniya of Tangail: Searching for art and tradition

##### 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

In front of Radhakrishna temple, Performance / practice of this song in the home or association of some members of the Hindu community Happens.

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

For the sake of peace and well-being, in the form, in knowledge, in valor and in deeds, the best is the remembrance of his name, the song describing the virtues - is the kirtan song, which is a fancy creation of the medieval stage. This song has been a part of India's greatest spiritual pursuits since time immemorial. Before the founding of the city of Kolkata, kirtan was part of the entire rural culture. Based on that source, this kirtan song in Tangail district is shining in the history of many traditions and well-known folk culture of Bengal. This kirtan song has elevated Tangail district in the practice of

culture along with religious knowledge and welfare. But this position is fading a lot today. Due to proper patronage, change in the standard of personal life, reluctance of the present generation to carry this tradition, etc., the kirtanias are not able to show the same interest as before. Except in some places, kirtan songs are not being arranged as before. There is hardly any interest in this song in the new generation. As a result, this song is lost. As a result, on the one hand, there is a need to keep the tradition of this song alive. It is with this in mind that appropriate investigative work has been undertaken for the collection, preservation and improvement of the condition of the artists / kirtanias of this song.

#### ☐ 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

#### ☐ Practitioners(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 - Dulal Chakraborty (Radha-Kalachand Community), Age- 56, Gender - Male, Occupation - Artist (has kirtan choir) 2. Name - Bablu Saha (Ananda community) Age - 40, Gender - Male Profession - Trader & Artist (Associated with Manohari Shop & Kirtan Music)

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

Other members of the community are indirectly involved in the preparation of kirtan songs / stage, lighting, decoration and dressing room, costumes, training, supervision etc. and help in its practice or dissemination.

#### ☐ Language(s), register(s), speech level(s) involved

Bengali language Sings in the regional language of Tangail. However, in the case of Lilakirtan, Bengali, Brajbuli and Sanskrit are the three types of languages ??and regional dialects.

#### ☐ Associated tangible elements used (if any)

Clothing: All the Kushilabs of Padavali Kirtan usually wear dhoti and fatwa. Kirtaniya uses an extra sash and waistband as the lead singer. In particular, the organizers gave the kirtan team a T-shirt with the imprint of the Radha-Krishna duo. In that case, the kirtan performers use T-shirts instead of fatwa. Venue: Kirtan songs are performed by making a stage or hall in the temple / big field. Instruments / Musical Instruments: Harmonium, shell or percussion instrument, percussion, violin, flute, dugdugi, presently key boards, pads etc. are used. Rituals / Foods: Vegetarian food such as khichuri, labra, luchi, confectionery, various fruits, lollipops, flowers, basil plants, etc. Bhoga prasad (lollipops) are sprinkled among the devotees / spectators during the kirtan.

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

There are kirtan groups for both men and women. However, there are very few women's teams and more men's teams.

#### ☐ Division of labour during the practice of this Heritage

1. Bablu Saha (informant, of the Ananda community) said the division of labor in his team is equal among men. However, female members (chanting Leela) have to pay more (5000-6000). The reason, she said, is that female members rarely have high demand for music. So you have to bring in the team in exchange for a higher fee. 2. Dulal Chakraborty (informant, from the Radha-Kalachand community) said there were no women members in his party. In their group there are basically two divisions of labor. 1. Contract-based - especially in the case of harmonium / mridang players (food-drink + remuneration to be borne by the team). 2. The lead singer gets paid a little more and the rest is shared among others.

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

Access - There is no obligation. People of all religions can enter.

#### ☐ Modes of transmission to others in the community

Inheritance and initiation to the Guru are the two methods of transmission.

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

1. Ananda community and Suryoday Natya Shilpi Kalyan Sangha - North Betdoba, Kalihati (Hamidpur Bazar) Tangail. 2. Radha - Kalachand Community and Natmandir - Pakulla Village, Mirzapur Thana, Tangail.

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

**☐ Threats to the enactment**

**☐ Enactment Threats Description**

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

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

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

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

**☐ 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**

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

**☐ Section-5: Resource Person**

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

**☐ Date of data collection**

**☐ Place(s) of data collection**

**☐ Section-6: Safeguarding techniques**

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

☐ Suggestions for safeguarding of the Heritage from the community

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

☐ References to/in literature

☐ Audiovisual materials or archives

☐ Discography or archives

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

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

Nipa Paul, Jatiya Kabi Kazi Nazrul Islam University E-mail: nipapaul770@gmail.com

☐ Date of Community Consent

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

☐ Present Condition of Heritage

Becoming less

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

Becoming less

## ☐ Section-9: Community suggestions —

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

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

## ☐ Section-10: Upload Document —

Heritage Details Document



Heritage Images

