

## Heritage Information

Unique Id:

BGD-40.50.2023.00077

### Section-1: Identification of the element

#### Heritage Location

##### Division

Khulna

##### District

Kushtia

##### Upazila

##### Details Address

##### Geolocation(Latitude)

##### Geolocation(Longitude)

##### Community Category

Artists

##### Community

Rural

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

Sherebul Islam is a popular 'chukri' dancer.

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

##### 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

Kushtia District

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

He sat there in a yellow sari, carefully applying make-up. Then he gave up his place in front of the green-room mirror for a young girl. Another young man came along, made him sit on a stool and applied kohl to his eyes and next carefully arranged the long tresses of his wig. It was a total transformation - making it almost impossible to decipher that this sari clad, doe-eyed woman in all her finery was actually a man. And it was not just superficial. As soon as the powder and paint was complete, he donned an entirely feminine persona. This was the scene last week in the green room of the auditorium at Bangladesh National Museum. The actor's name is Sherebul Islam. For the past 32 years, he has

nurtured this feminine side within himself, convincingly playing the prima donna on stage. the happiness and sorrows of the heroines of Bangladesh s' folk theatre - Roopban, Kajolrekha, the bede (river gypsy) Jotsna, or Senoka, the wife of the merchant Chand - have all become his own. His sorrow brings tears to the eyes of his adoring audiences in Kushtia, Meherpur, Jhenaidah, Magura, and Jessore; and in turn his joyful dance arouses unending rounds of applause and appreciation. The crowds of spectators of folk theatre totally adore these h

**□ 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.)**

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

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

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

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

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

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

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

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

**□ 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

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☐ 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

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

☐ Date of data collection

☐ Place(s) of data collection

#### ☐ Section-6: Safeguarding techniques

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☐ 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

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☐ 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)

□ Date of Community Consent

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

□ Present Condition of Heritage

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

## □ 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 Images

