

Heritage Information

Unique Id:

BGD-30.26.2023.00082

Section-1: Identification of the element

Heritage Location

Division

Dhaka

District

Dhaka

Upazila

Details Address

Geolocation(Latitude)

Geolocation(Longitude)

Community Category

Artists

Community

Urban

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

Abritti, the art of recitation.

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

'The lexical meaning of recitation is that which matches, is repeated reading or re-reading. If you recite the recitation over and over again, that is the recitation in the lexical sense. Recitation is the study of artistic aesthetic sense in creative moderation in conjunction with lexical meaning. ' In the poetry class book, Nirendranath Chakraborty says, "Recitation is the enchanting voice that a person creates by experiencing his sophisticated voice fluctuations, clear and meaningful pronunciation, the beauty of rhythm, poetry and prose, and his own emotional feelings about poetry or prose."

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

All urban centers of Bangladesh

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

There is no room for dissent now that recitation is an art. Although recitation is claimed to be the creation of modern

times, many of us are unaware that its origin is very ancient. Recitation is the art through which a wonderful bridge is formed between the poet and the public, and is done by a successful reciter. If we look at the present time, we can see that recitation is not only for the needs of the industry but also for the livelihood of many. In Bangladesh, mainly under the guidance of Dr. Mohammad Moniruzzaman, Reverend Dilwar Hasan and Manik Mahbubur Rahman; The first recitation organization 'Abritti Sangsad' was formed in 1985. In 1986, Jayant Chattopadhyay established a recitation organization called 'Brinda' in Khulna. The recitation organization 'Samashti' was formed in 1986. Then a long time has passed. Then, 4 years later, in 1971, an organization called 'Cultural Party' was formed at Dhaka University. Swagatukti was established in 1983. After that, the scope of recitation was expanded in 1964 through the anti-authoritarian movement 'Kanthashilan', 'Swarit', 'Muktakantha'. 'Swanan', 'Katha', 'Samonvay' and 'Swarashruti' were made in 1975. Since then, the revolution of recitation industry has been happening. Then recitation became a means of entertainment in cultural programs. Schools and colleges are also given the opportunity to recite in various cultural programs. But its popularity peaked in the 90's, with recitations coming out of the confines of the elite and savvy audiences to the doorsteps of ordinary people; The strong attraction of acceptance is the opening of the veil of recitation. In the meantime, for the welfare of recitation, 'Avarti Federation' and 'Bangladesh Abritti Samonvay Parishad' were established in 1989, which is a growing result of today's recitation industry. We have memorized the melody and consonance of the recitation with love.

☐ 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.)

☐ 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

□ 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)

□ 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

