

Heritage Information

Unique Id:

BGD-30.93.2023.00091

Section-1: Identification of the element

Heritage Location

Division

Dhaka

District

Tangail

Upazila

Details Address

Geolocation(Latitude)

Geolocation(Longitude)

Community Category

Others

Community

Manasamangal Performers

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

Beillar Nachari/Lachari (Behular Nachari)

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

In Tangail district of Bangladesh popular folk performance of snake goddess Mansa is called Beillar Nachari/Lachari (Behular Nachari). In Tangail region BeillarNachari/Lachari narrative is performed by Muslimsof marginalized communities. This kind offolk-theatre is mostly performed on the occasion of Mansa Puja in the month of Srabon, or on Srabon Shonkranti. These ritualperformances are arranged for reedom from the fear of snakes, and for good luck. Performers charge 8 to 10 thousand taka for one night's performance..

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

Beillar Nachari/Lachari is performed in the Tangail region of Bangladesh.

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

Although Beillar Nachari is basically a dance performed on a song, it is part of a folk theatrical performance presented in a dialogic manner. In the case of dialogue projection, it follows the genre of 'Jatra' with its own characteristic variations.

Beillar Nachari is performed in almost all upazilas of Kalihati, Ghatail, Sakhipur, TangailSadar, Bhuapur, Mirzapur, Gopalpur, Madhupur, Delduar, Nagarpur in Tangail district of Bangladesh. Artists perform regularly seven-eight times a year. There are more or less 13 different teams in Kushtia district which practice this form of dance. These performances are in fact efficacious, performative rituals executed against a manot or pledge, by a householder to appease Manasa in the hope of getting a boon from her, in the form of 'good health' for the household, or to overcome other such minor household woes and obstacles. Importantly, the ritual is participated by both Hindus and Muslims from marginalized communities. In Beillar Nachari, men dress up as women and participate in the performance. In many cases, hijras take part in female roles. One important character and one minor character can play multiple roles. The actors memorize the dialogues and are dependent on a literate 'prompter'. However, most of the other artists are non-literate. Behula, Lakkhindar and Padmadevi are the three most important characters in Beillar Nachari. Handsome teenagers between fifteen and twenty years of age are selected for these roles. They excel in dance, song and dialogue. The head of the musical chorus is known as 'Ostad', 'Ojha', 'Bayati' etc. Fifteen to twenty-five artists are required to form a troupe of Beillar Nachari. Two character artists stand at the four corners of the stage ar, and perform bandanas or songs. Many times during the performance of bandana, the main singer, or gayen, takes a position within the group of dohar (chorus) musicians. After the performance of the bandana song, the master comes on the stage and starts narrating the story. The narrative begins with the story of the birth of Goddess Padma. This song is performed till midnight.

☐ 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.)

For most performers it is an alternative profession, as they are mainly landless labour, masons, carpenter, etc. The faith-healers, or 'ojhas' are well-respected organic medicine practitioners. Men play the role of women.

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

'Ojha' or faith-healers play a pivotal role in these ritual performances. The role of the pledge-taking householder is significant in this practice, as they arrange the entire ritual.

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

Bangla, in the regional dialect of Tangail region.

☐ Associated tangible elements used (if any)

BeillarNachari dancers usually wear everyday clothes. The main garment is a white dhoti, white or colored Punjabi, and waist band. Other participants wear dhoti, orloincloth, and white vests. Chukris wear sarees and blouses. Chukria adorn wigs, and use makeup. A terracotta 'ghot', or ritual pot representing Manasa is used for worship. Venue: Beillar Nachari is performed by making a performance space in the temple / large ground / house yard. Instrument / musical instruments: harmonium, khol or mridanga, congo, cymbal, flute, cornet, flute etc. instruments are used. Rituals / Food : Vegetarian food like - khichuri, pies, daichira, gphant (curry cooked with various vegetables), luchi, sweets, different kinds of fruits, batasa, flower-belpata, tulsi tree etc. At the end of the performance, refreshments (Batasa) are given to the devotees/audiences. Rituals / Food : Vegetarian food like - khichuri, pies, daichira, gphant (curry cooked with various vegetables), luchi, sweets, different kinds of fruits, batasa, flower-belpata, tulsi tree etc. At the end of the song performance, refreshments (Batasa) are given to the devotees/audiences

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

Women and person of the third gender participate in the performance as dohars (chorus) and chukris (men cross-dressing in female roles). Besides, women participate in ritualistic activities.

☐ Division of labour during the practice of this Heritage

Remuneration is paid depending on participation in the performance. For example a doyari (joker) charges Taka 1500-2000 per night and chukri charges Taka 1000-1200.

□ 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

All these songs are being practiced from generation to generation / Guru Shishya tradition. But nowadays the new generation does not show interest in joining this practice. The performers have been learning this art form from their ancestors. There was no written document before. Now the work has slowly begun. Usually people of the community learn this art by observing and following their elders and as they become experienced and mature enough they start to perform. Everyone is allowed to witness the performance.

□ Organizations concerned (non-governmental organizations and others)

*Shadhona *Bhabnagar

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

□ Threats to the enactment

□ Enactment Threats Description

Major religious Fundamentalist groups are now on the rise and obstruct these practices.

□ Threats to the transmission (if any)

Yes

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

No

□ Viability of associated intangible elements (if any)

Ojhabidda or faith-healing is losing popularity. The new generation is not interested in these activities.

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

No.

□ 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

Consent received.

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

No

□ Section-5: Resource Person

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

Gautam Chandra Barman Folklore Activist And Researcher ?+880 17 3703 0877, sbgautom@gmail.com

□ Date of data collection

15-03-2023

□ Place(s) of data collection

□ Section-6: Safeguarding techniques —

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

There is no.safeguarding in place.

□ Suggestions for safeguarding of the Heritage from the community

* Documentation in National ICH Inventory * Celebration on Srabob=n Shongkranti * Ensure transmission * Promote sustainability by arranging showcasings

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

□ References to/in literature

*Manoshamongol *Paddma Puran *Manosha Bijy *Doshu Kena Ramer Pala Sen, Rai Saheb Dineshchandra. 1920. The Folk Literature of Bengal: Lectures delivered to the Calcutta University in 1917,. Calcutta: University of Calcutta.

□ Audiovisual materials or archives

'Roots to Revival': https://youtu.be/_D2AClb9YyM

□ Discography or archives

No

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

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

Gautam Chandra Barman and Shadhona.

□ 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)

Arranging government grants and organizing Pala services at the local level. Provision of allowances to performer. And to provide for advanced research, documentation and archiving of this performance

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

Permission must be obtained before using the above information

▢ Section-10: Upload Document

Consent Document



Heritage Details Document



Heritage Images



Heritage Video

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