

## Heritage Information

Unique Id:

BGD-30.26.2023.00108

### Section-1: Identification of the element

#### Heritage Location

##### Division

Dhaka

##### District

Dhaka

##### Upazila

Mohammadpur

##### Details Address

##### Geolocation(Latitude)

##### Geolocation(Longitude)

##### Community Category

Artists

##### Community

Contemporary Artistes Community

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

Charyapada

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

Ancient Bengali Buddhist Mystic Songs, the oldest testimony of Bangla literature and written language.

##### Concerned Community(ies)/Group(s), (who recognize the element as part of their cultural heritage)

The Baul, Fakir and Folksingers.

##### Physical location(s) of the element/how often it is practiced

Dhaka, Paharpur of Naogaon, Pabna, Kishoreganj, Manikganj, Cumilla, Jhenaidah, Chuadanga, Kushtia, Chattagram, Sunamganj, Sirajganj, Netrakona.

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

Charyapada were Ancient Bengali Buddhist Mystic Songs. Around thousand years back, in between 650 to 1100 AD, Ancient poets wrote and performed Charyapada by singing, dancing and acting. Such music trend is still marked in contemporary Baul songs. Researchers found elements of Baul songs in the Charyapada. In 1200 AD Muslim invasion became great threat for Charyapada practices. But the manuscript of this literature was somehow preserved in the Royal Library of Nepal. Mahamahopadhyaya Haraprasad Shastri discovered the manuscript from the mentioned Library

in 1907 and Kolkata University published it in 1916. At that time Mahamahopadhyaya Haraprasad Shastri commented that the verses of Charyapada were sung in traditional Bengali musical form, like Kirtan. From time immemorial till today the Bajryajane Buddhist Sadhaka openly or in sly continue practicing Charya-centric austerity, music and dance. In the above context, Bhabanagara Sadhusanga, a programme of Bhabanagara Foundation, since 2015 has been a practice based action of reviving Charya-song. In course of time around one thousand sadhaka singers all over Bangladesh are practicing Charya Songs on regular basis.

#### ☐ 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.)

Shah Alam Dewan (74), Man, low income person: Music Composer, Instructor; Playback singer and TV and Stage performer of Sufi Fakiri Songs. Sadhika Srijni Tania (33), Woman, mid income person: Music Composer, Instructor; TV and Stage performer of Baul Songs. Baul Ontor Sarkar (34), Man, low income person: Music Composer, Instructor; TV and Stage performer of Baul and Sufi songs. Shila Mallik (36), Woman, low income person: Music Composer, TV and Stage performer of Baul and Sufi songs. Fakir Abul Hasem (65), Man, Low Income Person: Folk Poet, Public Performer. Babul Akter Bacchu (60), Man, Low Income Person: Public Performer of folk songs. Baul Tahmina (35), Woman, low income person: Folk Poet, Music Composer, Performer of Baul and Sufi songs.

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

Kirtan Group; Traditional Musical Instrument Players; Ramayana Pala Performers

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

Ancient Bangla, Contemporary Vernacular language and standard Bangla.

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

Traditional Musical Instruments, such as, Ektara, Dugi, Premjuri, Mandira, Ghungur, Khamak, Behala, Traditional Flute, Dotara. White Costume.

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

Women are performers.

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

All of the performers mutually divide their labour in organizing the practicing events of Charyapada.

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

Addressing the participants and the listeners/viewers by saying JOY GURU.

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

Workshops, online sessions, YouTube Channel broadcast, Facebook live, TV and Radio program and regular face-to-face practices.

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

Bhabanagara Foundation

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

#### Threats to the enactment

Original Melody is lost due to modern music

#### Enactment Threats Description

The tradition of Charyapada is historically unknown after 1200 AD. So, the revival work is following the original raaga and contemporary folk tunes.

#### Threats to the transmission (if any)

No patronization.

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

Lack of financial Resources is the principal threat.

#### Viability of associated intangible elements (if any)

Acceptance among local and global scholars and youth is increasing.

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

1. In original language of Charyapada; 2. In contemporary Bangla language; 3. Following the raga/ragini mentioned in Charyapada manuscript discovered by Haraprashad Shastri; 4. Establishing Charyapada Practice Centers in different districts of Bangladesh; 5. Engaging young boys and girls in Charyapada performance; 6. Participation and facilitation of workshops and Trainings in national and international level; 7. Event based publications on Revival of Charyapada.

### 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 of the main Practitioners (individuals) taken.

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

No restriction.

### Section-5: Resource Person

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

Dr. Saymon Zakaria, ICH Expert Shah Alam Dewan, ICH Practitioners Sadhika Srijni Tania, Charyapada Trainer and Performer

#### Date of data collection

14-10-2023

#### Place(s) of data collection

Dhaka

### Section-6: Safeguarding techniques

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

Regular practice by organizing Weekly Sadhusanga. Charyapada Performance Training. Workshops (community dialogue). Establishing Charyapada Charcha Kendra (Charyapada Revival Center in different districts)

## □ Suggestions for safeguarding of the Heritage from the community

Replication of the Charya Reviving Activities across all of the districts of Bangladesh. Public Fund Mobilization for the Charyapada Performers and event management. Mobilize mainstream media, education institutes and government cultural institutes to include Charyapada performance.

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

### □ References to/in literature

1. Shastri Haraprasad (ed.), Hajar Bacharer Purano Bangala Bhasay Bauddhagan O Doha (in Bengali), Bangiya Sahitya Parishad, 3rd edition, Kolkata, 1413 Bangabda (2006). 2. Sen Sukumar, Charyageeti Padavali (in Bengali), Ananda Publishers, 1st edition, Kolkata, 1995, ISBN 81-7215-458-5. 3. Bangala Bhasar Itibrtta, by Dr. Muhammad Shahidullah, 1959, Dhaka. 4. Dasgupta Sashibhusan, Obscure Religious Cults, Firma KLM, Calcutta, 1969, ISBN 81-7102-020-8. 5. Zakaria, Saymon, Obonagobon: Samakalin Bangla Bhashay Prachin Charyapader Rupantorito Geetobani, Adorn Publishers, Dhaka, 2010 6. Zakaria, Saymon, Prachin Banglar Buddha natok, Bangla Academy, Dhaka, 2007

### □ Audiovisual materials or archives

<https://youtube.com/@charyapada7209?si=CTSw5ZNsDp81zNwy> <https://youtu.be/pBjj8FycH3I?si=0QVXIY3HxUSaAfWS>  
<https://youtu.be/DsLupgYAJ9E?si=rKITPH-RPxnMyIAf> [https://youtu.be/sd3MOfkXQFQ?si=bh\\_g9jwW8k4kVfig](https://youtu.be/sd3MOfkXQFQ?si=bh_g9jwW8k4kVfig)  
<https://youtu.be/HdqePEIDoCM?si=jljtDIN2hSM5jkUS>

### □ Discography or archives

<https://bhabanagarafoundation.org/sadhusongo/> <https://bhabanagarafoundation.org/revival-charyapada/>  
<https://www.facebook.com/bhab.nagar?mibextid=ZbWKwL> <https://www.facebook.com/vabnagarfoundation?mibextid=eHce3h>

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

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

Researchers: Dr. Saymon Zakaria Nurunnabi Shanto

### □ Date of Community Consent

14-10-2023

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

Taken and preserved.

### □ Present Condition of Heritage

Developing or Expanding

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

More and more youth and aged Baul and Fakir are adapting Charyapada songs.

## □ Section-9: Community suggestions

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

Replication of the Charya Reviving Activities across all of the districts of Bangladesh. Public Fund Mobilization for the Charyapada Performers and event management. Mobilize mainstream media, education institutes and government cultural institutes to include Charyapada performance.

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

No restriction.

### Heritage Images



### Heritage Video

[Download/ডাউনলোড](#)