

## Heritage Information

Unique Id:

BGD-40.50.2024.00114

### Section-1: Identification of the element

#### Heritage Location

##### Division

Khulna

##### District

Kushtia

##### Upazila

Kumarkhali

##### Details Address

##### Geolocation(Latitude)

##### Geolocation(Longitude)

##### Community Category

Artists

##### Community

Baul

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

Ektara [Gupijantra]

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

Ektara is traditionally an essential instrument of the Baul to perform baul song.

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

Baul

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

All over Bangladesh.

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

The primary frame of this instrument is made by cutting off the upper and lower part of a dried bottle-gourd shell. The bottom end is covered with a piece of leather canopy and the upper end is open. Two pieces of bamboo slices are attached to the two sides of the circumference of the shell. The top end of the bamboo slices are merged at a knot of the bamboo. There is a wooden key set into the holes made across the knot. The instrument got completeness for its metal/plastic string stretched from the centre of the leather canopy covering lower open of the shell to the key at the knot to the top of the bamboo slices. To beautify the instrument, the exterior of the gourd shell is dark-brown coloured and

the upper open's outer is wrapped with ornamented cane of geometric-shape. The bamboo stick of the Gupjantra is held with the right hand to create musical sound by striking the string with the finger of the same hand. The Baul singers perform with it to match the voice with the tune. This instrument is played by Baul, Fakir and devotee artists in Baul, Murshidi, Marfoti and other idealistic folk songs.

#### ☐ 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.)

Nahir Shah (71), Man, Middle Class, Baul Guru, plays the role of a Guru, Singer, Trainer and Organizer Abdul Latif Shah (62), Man, Middle Class, Vocal Artist, plays the role of a singer, trainer and organizer Sadhika Srijani Tania (32), Woman, Middle Class, Practitioner of Charyapada, plays the role of international trainer and singer Deborah Eliette Cukierman (43), Woman, Middle Class, plays the role of singer, practitioner and researcher. .

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

The craftsmen who make the Ektara.

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

Vernacular language.

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

Bamboo, shell of a gourd, metal string, broken glass-bangle, kori, piece of wood, leather canopy and a piece of coin.

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

There is no gender discrimination in playing the Ektara.

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

No division of labour.

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

N/A

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

Traditional demonstrative coaching for the young generation.

#### ☐ 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

Not Applicable (N/A).

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

Ektara is treated an inevitable part of Baul song. So, this is at present not treated as a separate musical instrument.

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

N/A

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

All of the tangible elements are viable due to their traditional demand.

**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 taken.

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

No restriction.

**Section-5: Resource Person**

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

Abdul Latif Shah

**Date of data collection**

15-01-2023

**Place(s) of data collection**

Jahapur, Chuadanga.

**Section-6: Safeguarding techniques**

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

Traditional.

**Suggestions for safeguarding of the Heritage from the community**

1. Baul song should be performed only with the playing of the Ektara to uphold the ages old Baul tradition. 2. Ektara should be declared as the Natioinal Musical Instrument of Bangladesh, becuase this is the most ancient local musical instrument and still living as an woven part of Bangladeshi ICH..

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

**References to/in literature**

Saymon Zakiaria, Traditional Musical Instrument, Bangladesh National Museum Descriptive Catelogue Series, Volume 08/2018 [Translated by Nurunnabi Shanto]

□ **Audiovisual materials or archives**

Uploaded.

□ **Discography or archives**

Not applicable.

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

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

Dr. Saymon Zakaria

□ **Date of Community Consent**

15-01-2023

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

Consent taken.

□ **Present Condition of Heritage**

Still maintaining

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

The traditional Baul use the Ektara as an inevitable part of the Baul song performance. Even the foreigners who adapted the Baul tradition use the Ektara.

□ **Section-9: Community suggestions** —

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

The mainstream media should broadcast the Baul Song performance ensuring the use of Ektara as a must musical instrument.

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

No restriction.;

□ **Section-10: Upload Document** —

**Consent Document**



**Heritage Details Document**



**Heritage Video**

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