

## Heritage Information

### Section-1: Identification of the element



#### Heritage Location

##### Division

Rangpur

##### District

Kurigram

##### Upazila

Kurigram Sadar

##### Details Address

##### Geolocation(Latitude)

##### Geolocation(Longitude)

##### Community Category

Artists

##### Community

Folk Singer

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

Dotara

##### Short title of the Heritage, (maximally informative with reference to relevant heritage area)

Dotara is a must musical instrument to perform Bhawaiya, a traditional song of the northern part of Bangladesh.

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

Rajbangsi community and the Bhawaiya artists.

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

North Bengal of Bangladesh.

##### Short description of the Heritage, (preferably within 250 words)

This instrument is a bit longer. A piece of around 70 centimetres long solid wood is used for making this instrument. The lower part of this instrument is oval which gradually get narrower upward. The top of the frame takes the shape of a pigeon head. Below the pigeon head there are four wooden keys. The open radius of the lower shell is covered with a piece of leather canopy and there is a piece of tin-leaf on the upper radius of the leather canopy for setting the metal strings stretching up to the keys. It's an essential musical instrument for performing Baul songs as well as Bhawaiya and other folk songs like Bhatiali, Murshidi, Marfoti, Maiphandari and even with modern songs. Dotara is hung from shoulder to the chest for playing. Using the piece of wood with right hand the metal strings are stroke at the place of hide canopy and left hand fingers are used to press on the metal strings according to scale measure to create music variation.

**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
- Suggested Domain

**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.)**

Kripa Sindhu Roy (70) Man, Poor, Lead performer of Kushan Pala and Bhaw3iya artist. Ontor Sarkar (33), Man, Poor, Performer of Bhawiya, bail song and Charyapada.

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

N/A

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

Vernacular language or Rajbansi language of the North Bengal.

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

Metal string, wood, leather canopy.

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

The artists are basically men but women have equal opportunity to play Dotara. Some women play Dotara.

**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**

Traditiopnal couching to teach how to play dotara.

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

N/A

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



**Threats to the enactment**

No

**Enactment Threats Description**

N/A

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

N/A

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

N/A

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

Dotara is still a very popular musical instrument of the folk singers.

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

No measure taken.

**☐ 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)**

Ontor Sarkar

**☐ Date of data collection**

11-10-2023

**☐ Place(s) of data collection**

Manikganj

**☐ Section-6: Safeguarding techniques**

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

Traditional technic adapted.

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

No specific suggestion.

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

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**☐ References to/in literature**

Saymon Zakaria, Traditional Musical Instruments, Bangladesh National Museum Descriptive Catalogue Series, Vol. 08/2018 [Translated by Nurunnabi Shanto].

**☐ Audiovisual materials or archives**

Uploaded.

□ **Discography or archives**

N/A

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

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

Saymon Zakaria

□ **Date of Community Consent**

11-10-2023

□ **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)**

N/A

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

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

N/A

□ **Brief description of restrictions on use of data collected, (if any).**

No restriction.

□ **Section-10: Upload Document** +

**Consent Document**



**Heritage Details Document**



**Heritage Video**

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