Heritage Information

Unique Id:

BGD-45.61.2023.00067

Section-1: Identification of the element

Heritage Location

Division

Mymensingh

District

Mymensingh

Upazila

Details Address

Geolocation(Latitude)

Geolocation(Longitude)

Community Category

Artists

Community

Rural

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

Mymensingh Geetika, is a collection of folk ballads from the region of Mymensingh

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

Kuddus Boyati.• Oral traditions and expressions

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

Mymensingh Division

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

Abdul Kuddus Boyati (born 1947) is a Bangladeshi folk singer.[1][2] He is often mentioned as Folk Superstar by Bangladeshi media.[3][4]he is also popular YouTube person in recent year.Kuddus was born in 1947 at Rajibpur village, Kendua Upazila of Netrokona District during the time of the British Raj.[5] Due to financial problem, he didn't have the opportunity to study and started music practice at the age of 11.[5] Later, he came to Dhaka in search of work where he met Director Afzal Hossain and started his career by performing in the folk related music documentaries.[5] Music Dinesh Chandra Sen had some popular narrative ballads collected from greater Mymensingh with the help of local

collectors and, after editing, published them in 1923 as a book under the title Maimansingha Gitika. After its publication it earned appreciation from all for richness of its contents and artistic quality. After reading 'Mahua', folk-lorist Stella Cromoreach commented- 'in the dizziness of fever I saw Mahua, Nader Chand and Humra as if in a vision. Whatever I have studied of Indian literature, I have not come across any story so touching, so simple and so fascinating. The sad story of Mahua dazed her. The book contains ten ballads 'Malua, Chandravati, Kamala, Dewan Bhabna, Dosyu Kenaramer Pala, Rupabati, Kobko O Leela, Kajolrekha and Dewan Madina. The names of the writers of some of the ballads are known from their ritualistic introduction. For instance, Mahua's writer was Dwij Kanai, Chandravati's writer was Nayanchand Ghose, Kamala's writer was Dwij Eishan, Dasyu Kenaramer Pala's writer was Chandravati and Dewan Madina's writer was Mansur Bayati. The names of four writers are mentioned for Konka O Leela ' Damodar Das, Roghu Soot, Sreenath Binod and Nayanchand Ghose. The names of the writers of the other ballads are not yet known. The ballads having names of their writers are however indistinguishable in poetic style. In fact, they largely appear similar in themes, artistic and linguistic styles and presentation. The stories have been picked up from the folk society and local history. The ballads primarily feature the life stories of the mortal beings and not of religion. Except the Dasyu Kenaramer Pala, all other nine ballads reflect the worldly loves of men and women, some ending as comedies and others as tragedies. The ballads are named after the heroines. The roles of the heroines are brighter and more lively compared to those of the heroes. The heroines struggle more a

Domains of the Heritage (applicable fields)

- [x] Oral Traditions and Expressions
- [x] 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.)

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

