

Heritage Information

Unique Id:

BGD-55.94.2023.00033

Section-1: Identification of the element

Heritage Location

Division

Rangpur

District

Thakurgaon

Upazila

Details Address

Geolocation(Latitude)

Geolocation(Longitude)

Community Category

Artists

Community

Rural

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

Gosai Gaan

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

Gosai Gaan is a narrative performance where life of Sri Krishna and the philosophy of Deha Tatwa (physiology) is described through melodious poetry and narrations. This performance is generally performed at the north region of Bangladesh

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

Gosai Gaan is generally practiced at the northern part of Bangladesh, but my concern is about the community who are the resident of a village called Balia of Thakurgaon district of Bangladesh.

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

Goshai Gaan is a spiritual performance. It is more likely worshipping. In this performance, narrative style is followed where the life of Sri Krishna and the philosophy of physiology is been described. Generally musical verses are been used along with the narrations. These Goshai Gaan teams are generally consist of 4-5 members where male and

female genders are included. In a 5 members team, there could be 1 or 2 female members. The Goshai Gaan team roams around the locality and sits somewhere they feel like to and start performing. The money that they earn as Dakshina, is the only income they make to live. But sometimes they perform on the basis of contract, especially during the winter season and poojas. As instrument, they use a very small numbers of traditional intruments which are also significant in philosophical way. They also maintain a constant dress code in the color Gerua, hairstyle and some ornaments which are more likely as the Bauls. Their performaces always start with a ritual where they worship God and natural energies. There is no fixed duration of this performance, sometimes it continues the whole day or night, again sometimes it ends within an hour or two.

☐ 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.)

Ramesh Goshai: founder, age- 70, gender- male, professional category- artist. Binod Goshai: companion, age- 56, gender- male, professional category- artist. Champarani Goshai: companion, age- 62, gender- female, professional category- artist. Parboti Goshai: companion, age- 50, gender- female, professional category- artist.

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

Kamruzzaman Shadhin: CEO of Gidree Bawlee foundation of the arts Salma Jamal Moushum: co-founder, Gidree Bawlee foundation of the arts (They are involved to promote and sustain this practice and have been contributing as facilitator to them)

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

Dialects of Thakurgaon & Bengali.

☐ Associated tangible elements used (if any)

Trishul, Ghot, Khanjani, Knife, Gerua outfit, Rudraksh Mala, Holi Water, karha.

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

Women are equally associated with this element as the men are.

☐ Division of labour during the practice of this Heritage

Equally divided.

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

To get diverted to Vaishnab religion and to gain the spiritual energy to devote the life after worshipping Sri Krishna.

☐ Modes of transmission to others in the community

Transmission doesn't need any institutional training. It rather works by observing and meditating. When someone is eager to devote his/her life after worshipping Sri Krishna and promoting Vaishnab religion under the identity as a Gosai, this is when and how the transmission works.

☐ Organizations concerned (non-governmental organizations and others)

Gidree Bawlee foundation of the arts is facilitating the Goshai Gaan team of the village Balis of Thakurgaon.

Section-3: State of the element (viability)

Threats to the enactment

Enactment Threats Description

The threat they face mostly, is derived from the religious (of other religion) leaders of the society. Also, they have to think about leaving this life behind for the sake of earning more to lead a secured life.

Threats to the transmission (if any)

There be some religious and societal threats.

Threat to associated tangible elements and resources (if any)

N/B

Viability of associated intangible elements (if any)

N/B

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

Gidree Bawlee Foundation of the arts is trying to safeguard or to take measures to overcome the threats.

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

N/B

Restrictions on use of collected data, (if any)

there is no restriction.

Section-5: Resource Person

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

Kamruzzaman Shadhin, Founder & CEO of Gidree Bawlee Foundation of the Arts. Salma Jamal Moushum, co- founder, Gidree Bawlee Foundation of the Arts

Date of data collection

20-04-2019

Place(s) of data collection

N/B

Section-6: Safeguarding techniques

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

N/B

Suggestions for safeguarding of the Heritage from the community

N/B

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

References to/in literature

N/B

Audiovisual materials or archives

N/B

Discography or archives

N/B

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

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

Intenaan Mohammad Jaquie MA Student Dept. Of Theatre & Performance Studies University of Dhaka

Date of Community Consent

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

N/B

Present Condition of Heritage

Threatened with extinction

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

Threatened with extinction

Section-9: Community suggestions

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

N/B

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

N/B

Section-10: Upload Document

Consent Document



Heritage Details Document



Heritage Images



Heritage Video

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