

## Heritage Information

### Section-1: Identification of the element



#### Heritage Location

##### Division

Sylhet

##### District

Sunamganj

##### Upazila

##### Details Address

##### Geolocation(Latitude)

##### Geolocation(Longitude)

##### Community Category

Artists

##### Community

Urban

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

Life history of Radharaman Dutta Purkayastho

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

Safeguarding the history of Radharaman Dutta Purkayastho, who was a literary lover, his knowledge of scripture was very good. He was also an author of Sylhty Dhamail songs, Baishnava Padaboli, Kirtans. Sections of Vaishnava terms, starting from provati, rash, separation, convergence, feature format. The songs of separation are more.

##### 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

He was born in Atujan Parganam village of Keshobpur, Upazilla - Jagannathpur. Sunamganj district, Sylhet.

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

Radharaman Dutta Purkatstho was born in 1834 (1241 BS) in Keshabpur village of Atujan Pargana as the youngest son of poet Radhamadhav and Subarnadev. He began to acquire Scriptural knowledge from his father. Like his father, he was a keen literary man. he could not acquire biblical knowledge compared to his father. At a young age, he tried to acquire knowledge about Shakto, Shaiva, Vaishnavism etc. But he lost his father when he was only ten years old. Radharman's education continues due to the efforts of his mother Subarnadevi. In 1265 BS, Radharaman married Gunmoyi Devi, daughter of Nandakumar Sen Adhikari, a descendant of Sen Shivananda, the Parishad of Mahaprabhu Sri Chaitanya of Adipasha village in Moulvibazar. They have four sons Rasbihari, Bipinbihari, Nadiabihari and Rasikbihari

Dutta. Despite being an aristocratic man of high caste, these riches never attracted Radharaman. He was a simple man of simple soil. Shortly after, his three sons passed away one by one. And also his wife Gunomoyee Devi passed away due to the grief of her sons. After receiving initiation from Guru Raghunath Goswami at the age of 50, he established an ashram in a secluded place near Naluwar Haor and immersed himself in pursuit there. He realizes that Lord Krishna is the only man and all nature. Gradually the fame of Radharaman's pursuit spread in all directions. Listening to his words, Dhamail's songs merged with the secluded rituals of the remote areas. Finally, Radharaman Dutta passed away on 26th Kartik (1915 AD) of 1322 BS. After his death, he was entombed according to his last wish. He was entombed by Bipinbihari Dutta, Horomony Malakar and others. To this day, one of Malakar's brides attends that tomb. That task was not very easy either. His devotees entombed him after a fierce battle with the upper classes of the society.

#### 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

#### 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.)

Ekushey Medal-winning Proverbial artist Sushma Das. As the artist of Radharaman's Dhamail songs in Sylhet. she is a bright star as a song artist. Her new audio album release is Radharman's song Bhandari's audio album 'Amar Bondhu Binodiya'. Radharaman's granddaughter Shukla Chowdhury's son Animesh Bijy Chowdhury is the Organizational Secretary of Radharaman Srity Tarpan. He is trying to collect songs of actual melodies and lyrics of Radharaman's. He works at Bangladesh Shishu Academy, Sylhet. Studied from Rabindra Bharati University. Professor Jatindra Mohan Bhattacharya first took the initiative to collect songs by Radharman Dutta. A book with 696 songs by Baul poet Radharaman has been published from Calcutta. A book compiled by Chowdhury Golam Akbar Sahitya Bhushan titled 'Radharaman Sangeet' from Sahitya Parishad of Modan Mohan College, Sylhet has been published in 1971.

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

Usually, in auspicious ceremonies like Jhulan Jatra, Rash Jatra, Holi, Annaprashan are performed by Dhamail songs but in the Hindu community in the wedding ceremony. Especially on the night before the wedding/night of the domicile, Dhamail songs are more popular. The sound of 'Bhaibe Radharman Bole' is inextricably linked with Dhamail's song, which carries the uniqueness of Radharman's song. Since Radharman did not leave any written collection of songs, it is a lot of hard work and hard work to collect his songs and bring them in the form of books. ven then, many researchers and collectors went to the villages of Jagannathpur and collected innumerable songs and brought them in print. Animesh Bijy Chowdhury is the Organizational Secretary of Radharaman Srity Tarpan. He is trying to collect songs of actual melodies and lyrics of Radharaman's. He works at Bangladesh Shishu Academy, Sylhet. Studied from Rabindra Bharati University.

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

Sylhety regional language.

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

He uses every musical instrument like Srikhol, Dhol, Korla these things main used by him.

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

Dhamail songs and dances are now popular nationally and internationally beyond regionalism. Just as there is a variety of subject matter in Dhamail songs, there is also melody, rhythm and sweetness of description. However, Dhamail has its own style of singing. This style has been taken from the regional lifestyle of Srihatta and its surrounding areas. Women artists usually perform this song in a circular motion with applause. They have songs in their mouths and feet in rhythm. The hand also has rhythm and speed. The first thing to do is to worship and praise the Creator. It is sung only to the tune without rhythm.

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

We still practice Radharaman's songs. They have slowly passed away from the disciples of Radharaman a hundred

years ago.

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

n/a

Organizations concerned (non-governmental organizations and others)

n/a

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

Threats to the enactment

Enactment Threats Description

Radharman's songs or literature have not been properly evaluated so far.

Threats to the transmission (if any)

Threat to associated tangible elements and resources (if any)

Nowadays we used modern instruments.

Viability of associated intangible elements (if any)

Traditional musical instruments in today's time are under threat due to playing keyboards, drums, saxophones, etc

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

n/a

### 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

I met Animesh Bijy Chowdhury and talked to him about all the details and got information and he gave me all the information as soon as he was interested, then he also asked me to update him if the work was done in a nice way. I have talked with Md Abdul Quayyim Mukul and Debojyoti das on the phone and collect information through social sites

Restrictions on use of collected data, (if any)

Because of Covid-19 and bad weather, I have to face some problems in collecting information.

### Section-5: Resource Person +

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

Radharaman's granddaughter's son Animesh Bijy Chowdhury. Md Abdul Quayyim Mukul, Planning & Implementation of "BHAIBE RADHARAMAN", Convener (Little Theatre, Sylhet) Debojyoti Das Ananya Das Gupta, i.ananya46@gmail.com

Date of data collection

12-07-2020

**□ Place(s) of data collection**

Sylhet and Dhaka

**□ Section-6: Safeguarding techniques**

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

n/a

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

n/a

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

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**□ References to/in literature**

n/a

**□ Audiovisual materials or archives**

n/a

**□ 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)**

n/a

**□ Date of Community Consent**

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

Animesh Bijoy Chowdhury 01717258533 Md Abdul Quayyim Mukul 01716618320

**□ Present Condition of Heritage**

Still maintaining

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

Still maintaining

**□ Section-9: Community suggestions**

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

n/a

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

n/a

### Heritage Details Document



### Heritage Images

