

Heritage Information

Unique Id:

BGD-10.06.2023.00107

Section-1: Identification of the element

Heritage Location

Division

Barishal

District

Barishal

Upazila

Details Address

Geolocation(Latitude)

22.69999722

Geolocation(Longitude)

90.36666389

Community Category

Religious

Community

Hindu

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

Royani, Folk ritual theatre, based on oral renditions of the Snake Litanies of Goddess Manasa

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

Royani has no lexical meaning. However, in the Barisal-Patuakhali area, the lyric-story of Smritikatha or Mahatmyagantha, especially the lyric-story of Lakshindar's divinity endeavors from the birth of the serpent-goddess Manasa to his revival is known as Rayani. Their authors are called Ryanikars. From this point of view, it can be said that Rayani originated from the word Rayan (meaning Smritikatha).

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

Hindu community

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

The entire Barisal and Patuakhali districts and the Madaripur Shariatpur subdivision of Faridpur district have formed the Rayani Music Zone.

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

Rayani Jatra, a class song originating from the East Bengali spoken language. Rayani is associated with the business of Chandsaodagar and the adventurous music of Behula's husband, Lakshindar's resurrection. Snake worship is

mentioned as an ancient practice found in different parts of the world, with India focusing on the worship of serpents, particularly the snake goddess Manasa. Rayani music is said to have evolved from mahatmyakirtan and hymns dedicated to Manasa. It was popular among Hindus and Muslims alike, especially during the monsoon season when snake-related activities increased. The song expresses the emotions tied to rainy days and incorporates themes of geography, folklore, natural disasters, and village life. Manasa Mangal, written by poet Vijaygupta, is a prominent Rayani song sung throughout the month of Shravan, primarily by housewives. The performances take place in courtyards, backyards, or verandas, attracting a diverse audience. The story of Behula and Lakshindar, along with various melodies, captivates the listeners. The paragraph also mentions the significance of Kalinag, a character that evokes sadness and empathy among the audience. Overall, Rayani Jatra holds a century-old tradition in Bengal, representing a cultural expression embedded in regional folklore and emotions.

☐ 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.)

N/A

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

N/A

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

Local language of Barisal

☐ Associated tangible elements used (if any)

Instrumentalists accompany the chorus with shells, sainas, cornets, cymbals, flutes, harmoniums.

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

Women take part in singing and performing

☐ Division of labour during the practice of this Heritage

Both male and female practice this heritage

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

Worship to Goddess Manasa

☐ Modes of transmission to others in the community

Community transmission

☐ 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)

No

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

No

□ Viability of associated intangible elements (if any)

No

□ 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

N/A

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

No

□ Section-5: Resource Person

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

N/A

□ Date of data collection

□ Place(s) of data collection

Barisal

□ Section-6: Safeguarding techniques

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

No

□ Suggestions for safeguarding of the Heritage from the community

Needs collection, preservation, documentation, and research on the Royani. Frequently arranges are welcomed by the community.

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

□ References to/in literature

http://janoneta.blogspot.com/2015/05/blog-post_29.html

□ Audiovisual materials or archives

<https://www.facebook.com/koulalpotrika/videos/%E0%A6%AE%E0%A6%A8%E0%A6%B8%E0%A6%BE%E0%A6%AE%E0%A6%B0%E0%A7%9F%E0%A6%BE%E0%A6%A8%E0%A6%BF-%E0%A6%97%E0%A6%BE%E0%A6%A8%E0%A6%B8%E0%A7%8D%E0%A6%AC%E0%A6%AA%E0%A6%A8%E0%A6%95%E0%A7%81%E0%A6%AE%E0%A6%BE%E0%A6%A0%E0%A6%BE%E0%A6%95%E0%A7%81%E0%A6%B0/1127229644141437/>
<https://www.youtube.com/watch?v=BLhWOkIDkdU>

□ 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

07-03-2023

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

Yes

□ Present Condition of Heritage

Becoming less

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

In the course of time, the period of Rayani performance has become shorter today. Mansa Mangal sung by ordinary housewives and Raani sung by Nimai Deuri-Sumala-Sudhirranjan are very different. The difference is evident in the time-tune-use of tone-use of musical instruments-dresses and costumes-number of spectators. Whatever the difference, Rayani has survived in its varied resonances since the Middle Ages, and will continue to inspire the people in search of Shekarsandhani and the tradition of stories rooted in the folk psyche - the tragedies and triumphs of human success. Mansa Mangal's words and music are man's challenge to the gods and man's victory story, so people will sustain the stream of Rayani's music and words. Spontaneous inspiration of Bengali life these songs are our perfect match. Therefore, we must have the will to take special steps to uncover the nature of our ethnicity through folk music collection, preservation, presentation, research, and overall discovery.

□ 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 Details Document

