

Heritage Information

Unique Id:

BGD-10.06.2023.00081

Section-1: Identification of the element

Heritage Location

Division

Barishal

District

Barishal

Upazila

Details Address

Geolocation(Latitude)

Geolocation(Longitude)

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)

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)

However, the opinion of most is: Rayani Jatra (Jatra means to move from one place to another) is a class song. As a result, the word Rayani originates from the East Bengali spoken language of the journey. Besides, Rayani song has

been named as Rayani (Adventure-Journey-Departure-Rayani) as it is about the business of Chandsaodagar and the adventurous music of Behula's husband Lakshindar's resurrection. The practice of snake worship is very ancient. The serpent is not worshiped as a serpent but as a serpent god or serpent. Snake worship is practiced in different parts of the world. The aborigines of Australia have serpent totem; But there is no snake worship. There are snake gods almost everywhere in Africa. Snake worship in India is basically the worship of serpents. Manasa is being worshiped as a snake goddess in Bangladesh. It can be said that the origin of Rayani music was later transformed from mahatmyakirtan and hymns to the goddess. Based on these stories prevalent in the folk society, one of the spheres of Bengali literature in the Middle Ages - Mangal Kavya originated and developed. At one time this music was performed in the houses of Bengal, especially in the homes of Hindus. Hindus and Muslims alike listen to this song. Every year, especially with the onset of monsoon (Ashar and Shraavan), when the oppression of snakes increased, Manasa Puja or the greatness of Manasa was performed in the villages and even in almost all the families. From the first to the last day of the month of Sravan, the virtues and stories of Manasa are glorified with reverence, fear and good wishes. The ryanikars then serve ryani in music day and night. After the snake bite on Lakhai, the lament of mother Sonoka was created in the minds of the childless mothers. For example, in this month of Shraavan / heavy rain falls / how can I stay / in a dark room / my gold baran lakhaire my / baran hailo kalo / kina sape stings wire / so tell me. The melody of this song is tied in the same thread with the uninterrupted flow of rainy days. The song conveys the juice like the tears of the people to the rhythm of the sound of the rim-jhim of the rain. Ryani's themes, places, events and analysis and character portrayal are presented exclusively in terms of geography, folklore, natural disasters, villages. Born in Fullashree village of Gaila union of Agailjhara upazila of Barisal, Manasa Mangal written by poet Vijaygupta is sung in different parts of the country including greater Barisal. T

☐ 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

☐ 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.)

☐ 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 Details Document



Heritage Images

