

## Heritage Information

Unique Id:

BGD-10.06.2023.00092

### Section-1: Identification of the element

#### Heritage Location

##### Division

Barishal

##### District

Barishal

##### Upazila

##### Details Address

##### Geolocation(Latitude)

22.7133

##### Geolocation(Longitude)

90.3496

##### Community Category

Others

##### Community

Manasamangal Performers

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

Royani (Folk Ritual Performance)

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

Rayani song is a popular rendition of the Padma Purana in the greater Barisal region of South Bengal. An exception can be observed in the performance of Rayani song in the performance method of Bangladeshi traditional drama. In other traditional theater performances, men dress up as women and act as women. But women are the main actors of Rayani's song performance in Barisal. Men play the role of musicians in Rayani songs. However, two come out of the ensemble to play a comedic role in musical instruments and participate in the role of Khushi Lav. Rayani is a modified form of the Sanskrit word Rajni. Earlier in the southern region this type of performance of Padma Purana was performed during night vigils. Since then the people of this region call Padmapurana songs Rayani songs. According to experts, the word Rayani is used in the sense of departure or journey.

##### 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

This song is performed as Ruani song in Barisal, South Bengal, Bangladesh.

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

Rayani Gan is a popular performance based on the Mansamangal narrative of the greater Barisal region of South Bengal. A special variation of Rayani songs is that the women play the role of the main Kushilpa and the men play the instrumental role. Mansamangal or Padmapuraan song was performed in the southern region of Bangladesh in the form of jagranpala at night, so this song is known as Rayani song to the local people. An open space inside the house or the outer courtyard of the temple premises was chosen to construct the stage for the Rayan songs. The stage for Rayani song is constructed in the form of a barga at a height of 8-10 feet from the ground. A canopy or tin canopies are placed around the stage with bamboo poles. Sheets are spread over the party on the stage to accommodate the musicians and musicians. of the acting place Spectators take positions all around. Currently, electric lamps are used to light the music hall. Musicians wear white dhoti and Punjabi. KholbadA white dhoti with half sleeves white ganji is seen reading. Female custodians wear cotton sarees and blouses. Female pushi love song uses yellow color northern. Kushilabas of Rayani songs do not use separate rooms for decoration like in other traditional performances. Decorations work on the balcony of the host's house or in any of their rooms. WomanKushilavas adopt light adornment and all have Tilak designs on their foreheads and noses. Acting props are a spoon in the hand of the original gayen, an umbrella in the hand of Behula's bridegroom, hurricane, two dolls as Behula and Laxinder, baskets, bows, baitha, jal, khalai etc. Instruments such as harmonium, arbanshi, khol, juri, violin etc. are used to perform Rayani songs. Harmonium master Rayani played the main role of controlling the tone of the song. Harmonium Master based on the story of the drama. The singers perform the song in the harmony that they make in the harmony. RayaniGanSarkar prompts in different parts of the theatrical event as required. Government can be said to be the controller of Rayani song. The musicians came to the front and took their seats on stage in devotion. Then he performed a piece of music on the combined instruments. The female Kushilavs worshiped the musical instruments and performed Bandanageet on the stage. Then the story of Rayani song was performed. Rayani song is performed in 22 verses based on the Padma Purana composed by the popular South Bengal poet Vijay Gupta.

## □ 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.)

Keshob Devnath, Age: 50 Gender: Male, Professional classification: Team leader and Performar Address: Pirojpur  
Namita Adicary, Age: 35 Gender: Female Professional classification: Jhatkathi, Address: Pirojpur

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

The people of that house play a role and help in the broadcasting of Rayani song asar, lighting, decoration and decoration etc.

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

Bangla. The regional language of the greater Barisal region in the southern region of Bangladesh.

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

Attire: Rayani singer Kushilabs wear white dhoti, white Punjabi, khol players wear half-sleeved genji, female Kushilabs wear red bordered sari blouse and yellow colored kurti. Place: Rayani songs are performed by making an asar in the temple / big ground / house yard. Instruments / musical instruments: harmonium, khol or mridanga, congo, cymbal, flute, cornet, arbansi, violin etc. instruments are used. Rituals / Food : Vegetarian food like - khichuri, pies, daichira, gphant (curry cooked with various vegetables), luchi, sweets, different kinds of fruits, batasa, flower-belpata, tulsi tree etc. At the end of the song performance, refreshments (Batasa) are given to the devotees/audiences.

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

Women and person of the third gender participate in the performance as dohars and chukris. Besides, women participate in ritualistic activities

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

Remuneration is paid depending on participation in the performance. For example a doyari (joker) charges 1500-2000 per night and chukri charges 1000-1200 taka.

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

Not Applicable

#### ☐ Modes of transmission to others in the community

All these songs are being practiced from generation to generation / Guru Shishya tradition. But nowadays the new generation does not show interest in joining this practice. The performers have been learning this art form from their ancestors. There was no written document before. Now the work has slowly begun. Usually people of the community learn this art by observing and following their elders and as they become experienced and mature enough they start to perform. Everyone is allowed to witness the performance.

#### ☐ Organizations concerned (non-governmental organizations and others)

\*SHadhona \*Bhabnagar

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

#### ☐ Threats to the enactment

#### ☐ Enactment Threats Description

Major religious Fundamentalist groups are now on the rise

#### ☐ Threats to the transmission (if any)

Yes

#### ☐ 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

Keshob Devnath, Age: 50 Gender: Male, Professional classification: Team leader and Performar Address: Pirojpur  
Namita Adicary, Age: 35 Gender: Female Professional classification: Performar , Address: Pirojpur

#### ☐ Restrictions on use of collected data, (if any)

No

### ☐ Section-5: Resource Person —

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

Gautam Chandra Barman Folklore Activist And Researcher ?+880 17 3703 0877??? and Shadhona E-mail: sbgautom@gmail.com

**Date of data collection**

16-03-2023

**Place(s) of data collection**

**Section-6: Safeguarding techniques**

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

There is no

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

\*Inventory \*Historyfication \*Documantetion \*Safeguarding

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

**References to/in literature**

\*Manashamongol \*Paddma Puran \*Manasha Bijoy \*Doushu Kena Ramer Pala

**Audiovisual materials or archives**

No

**Discography or archives**

No

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

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

Gautam Chandra Barman and Shadhona

**Date of Community Consent**

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

Keshob Devnath, Age: 50 Gender: Male, Professional classification: Team leader and Performar Address: Pirojpur  
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**Present Condition of Heritage**

Becoming less

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

Becoming less

**Section-9: Community suggestions**

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

Arranging government grants and organizing Pala services at the local level. Provision of allowances to performer. And to provide for advanced research, documentation and archiving of this performance

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

Permission must be obtained before using the above information

**□ Section-10: Upload Document**

**Heritage Details Document**

