



WOMEN VOICE IN THE FOLK- BALLADS OF MYMENSINGH

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Abstract

Feminism is the modern concept, but in medieval age, Maluya, Mahuya, Chandrabati (the characters of folk-ballads of Mymensingh, Bangladesh) were too much vocal against the social system and Men power. Folk-ballads are unfolded inner history of local society. Honorable Niharranjan Roy, Asutosh Bhattacharyya, Dineschandra Sen are also highly pleased to read this Ballads. Asutosh Bhattacharyya says that Mymensingh represents the very heart of the Bengali folk-culture and an exceptionally affluent store of folk-art producton.¹ On that time Maluya, Mahuha was very much active to choice their lover and have been struggling against men power structure of social narrowness. We are proud for them.

Aims and Objects

1. To analyze women character of Mymensing-Gitika.
2. To describe their attitude.
3. To uphold their relevance in present day context.
4. To prove that these beautiful songs are not only well-off but also surprising.

Introduction

Dineschandra Sen, an eminent professor of Bengali Literature was collected these Ballads from Mymensingh District, at present in Bangladesh. The content and form of the ballads are secular, romantic and out of the ordinary. Ballads were composed for the villagers'. But it is our literary wealth now. The folk-poets were unfolded inner mind and psychology of village romantic women. Their artistic approach reveals an extensive range of lyrical methods. The lyrical tones are so sweet that paying attention even to-day. The epic and lyrical tones of these ballads are well graft and that folk-poets know how to avoid static, prolonged and boring passages better than classical poets. Alternatively, psychoanalysis of individual ballads has shown that their folk-authors are far from being uniform in their move toward to the definite narrative. Some poets never dispose of the pose of an neutral teller of tales who merely tells his story, not criticizing its characters nor commenting upon their actions motives. There are, however, also less controlled Balladists, who do not vacillate to reveal their sympathies and own opinions in a range of ways by providing the individual characters with qualitative attributes, by inserting reflections and lyrical extempore, either in colophons bearing the poet's name or at some position in the ballad., by pleasing to the listeners' outlook or by trying to generalizing the ethical pointed by the narrative in the form of a axiom or proverb. They have to highlight women characters. These characters are too much appealing.

Themes

Struggle of Mahuya: Now we are annoying to analyze these ballads as regards their theme and art of composition. In the ballad of 'MAHUYA' a beautiful foster-daughter of the Gypsies and young land lord 'Nadyerchand' is, as regards its plot, one of the attractive examples of the folk-epic of Mymensingh. Mahuya was not the real daughter of gypsies. The chief of gypsy band Horma was stolen the six months Brahmin baby Mahuya. Mahuya grows up into a beautiful girl and her Horma has taught her the arts of gypsies' culture. Nadyerchand falls in love with Mahuya and she reciprocates his approach. They get together at night, both of them full of loving feelings, but also alert of the fact that they can never meet in the society which places insuperable obstacles in the way of their of their union system. Homra has revealed their secret knows that, too, and anxious of possible penalty, make his whole band leave the village in the same night. Mahuya has no abundance but to go with them and she asks Nadyerchand to go behind her into the wild northern mountains, where no social ostracism would put in the way of their worship. Nadyerchand foliage his home and ramble from place to place in look for of his beloved. At last, he finds her in a mountain camp of Gypsies. Mahuya, sick with vain desire, recovers at once, but a new crisis arises between them. Homra does not agree it. He sends Mahuya to murder Nadyerchand resting outer on the bank of river. Mahuya handle to run away with Nadyerchand and reaches in side of a river. They ask a merchant to help them cross the stream. But the merchant falls in love with the glamorous girl, throws Nadyerchand into the stream and begs Mahuya to become his wife. But Mahuya does not losses his spirit. He poisons the merchant and others, jumps out to find her dearly loved again. After a long and hard struggle she succeeds. But she finds her beloved as like as dead. A hermit has been brought him in deserted temple. But the hermit also wants to kill Nadyerchand and win Mahuya for himself. Mahuya, the brave girl carries her enthusiast away, on her own shoulders. Mahuya is not only brave but also too much courageous. But there is a tragedy waited. Suddenly she hears the Palanka's flute. Palanka is her friend who warns her approaching danger by the tones of her flute. At the last, Homra appears. Mahuya kills herself. Her friend Palanka remains on the grave to weep over the tragic love



and end of her friend. Mahuya is the heroine and main character of this ballad. Mahuya walks in her own way. What to be say our modern feminist?

Mahuya is as beautiful as brave, talent, faithful and charming. Mahuya leads the narrative. She faces bravely every obstacle situation. She is able to struggle against merchant and the hermit. By her talent she is able to find a way out of too much difficulty. She is too much truthful towards her lover and does not leave him. She is straightforwardly to over come for the sake of the merchant's wealth and at the insistence of hermit. Her characteristics are neither traditional morality nor religious prejudice. Social convention can not weaken her. Mahuya is so deeply human that she can and must become an Ideal. We salute her voice.

Voice of Maluya: Maluya² is one of the famous stories of Mymensingh-gitika. Chand Binod is a farmer, living with his mother. He is very poor. Once, he decides to earn money by hunting. He starts his journey with a skillful hunter of falcons. One-day he falls asleep at a village ghat. To seeing him Maluya falls in love. Maluya is a daughter of the rich farmer Hiradhar and sister of five brothers. Chand Binod is also equally charmed by her prettiness. How ever, after a long journey, Chand marriage to Malua and returned to his house. One-day an evil Kszi see bathing Maluya. He wants to capture her but rejected. Wicked Kazi takes his revenge. He tells his superior, Dewan, about the beautiful women and orders Chand to send her to the Dewan's palace. Chand refuses. Maluya is kidnapped by Kazi's men and brought to Dewan's palace. Maluya also faces very tactfully every obstacle. She pretending to keep a holy vow which forbids her to eat meals cooked by any other man or to look upon any man. Thus she saves her cast and virtue. After three months, she applies a new method by her talent. She informed by a letter to his brothers and Chand. She induces the Dewan to carry out Kazi and go out on the river with her on a hunt. Maluya's brothers attack the Dewan and release Maluya. But when she return to Chand's house her associations of having dishonored her caste during the long stay in a Muslim house. This is too much sentimental case. She does not give any fight to prove her purity. Chand is asked to divorce her. Then she mounts a broken boat and dies in the waves. Maluya leads the narrative. Maluya is as beautiful as brave, talent, faithful and charming like Mahuya.

Others Voice

Chandrabati is a very interesting character. Her personality is different from others. She is a historical character also. Her loves transform into a art form. She wrote Ramayana. Her beloved Jayanta suddenly married a Muslim girl. Chandrabati is extremely hurt. She spends her rest life to dedicate God Siva. Once Jayanta sends her a letter for mercy and pray to meet, Chandrabati refuses. Jayanta come to an end himself. The ballad ends with the colophon; 'Smiles and tears are like a dream, sing Nayan Chand/ it is difficult to communicate to others the sufferings of one's own heart'³. Here religion is not a question at all. It is full of human sense and psychology. Sunai is another remarkable heroin. It is the Story of Dewan-bhavna. The wicked Baghra is also here like Maluya story. At last Sunai is tobe bound to suicide. The Status of Rupabati is too much higher than other heroines. But she marries a poor servant Madhab to save religion. This is a beautiful story. Ending is too happy. Raja, the father of Rupabati, has to recognize her marriage at last. Mainly heroines lead the ballads of Mymensingh. D. C. Sen says, '...Mahuya, Kamala, Kajal Rrekha, Lila, Maluya and many other ballads of great poetic beauty and charm bore the ban of Brahminic canons and were expelled from Hindu homes. We owe their existence to Mahamedan 'Gayas' who did not set a pin's fee at the angry look of the Brahmins'⁴. We take it as a women's personality and their soul-power.

Conclusion

Like this, the voices of Chandraboti, Kamala, Rupabati, Lila... of Mymensingh-Gitika, are higher than male voice and women's voice are clearer than others⁵. Their personality is very high and charming in true sense. Our females were as good as leaded our family and society on early age. We are so proud of them. This social theme flows as a lyric like Mymensingh-Gitika. So we have to discuss it more and more on to-day's feminist concept.

Reference

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