

A feminist Study of the Representation of Women in Dharmamangal Kavya

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In Bengali medieval literature, we can see the picture of a harsh reality for ages. Especially on the pages of 'Mangalkavya', there are thousands of such images on the page. And the poets of 'Dharmamangal' seem to be throwing a little more attention. The only thing that has been described in the religious book of the time is that the words of those who have come to us as bitch have been well-informed. On the one hand, like the burning of Sati women, the poets did not bother to highlight the psychological activities of the impious women.

At present, we see Gross desire has become a big place on literature. But its dominance is not noticed in the medieval poetry. There is no exception; however, it is necessary to give space for 'Shivayan', 'Annadamangal', 'Vidyasundar' and 'Dharmamangal' poetry quadrupa. 'Dharmamangal' 'Jamati Pala' and 'Golihat Pala' are the treasures of Gross desire. These two rows are seen as a practical description of impious women. Again in 'Akhra Pala', the goddess Durga has developed a and awakened Gross desire treasure. Poetry has not only been created by the awakening of Gross desire collection, but it has come with mindful arts. In all three cases, the poets tried their best to awaken the lustrous sensation of Lausen. If Lausen was defeated by the sensual nature of the poets, it would not have saved some of the poets from Dharmathakur. So the poets have always made Lausen the winner. That is, in all cases, the poets have highlighted the lustful and self-restraint attitude of Lausanne. With the help of Dharmathakur, Lausen's success in this work has been achieved. The poets have not forgotten the impossible that can be achieved in the grace of religion. In the literature of 'Gorkavijay' especially in Nath literature, the poets painted the character of a devious woman in the character of goddess Chandi. Goddess Chandi has deceived Goraksanatha in many ways to seduce Kemmoh. Which is very similar to the 'Dharmamangal' poetry 'Akhra pala'.

In 'Jamati Pala' or 'Golihat Pala' of 'Dharmamangal' the character whom we term as characterless prevail the larger part. In these female characters there are their words of desire. For example if we consider Nayani – She is dominant female character in 'Jamati Pala'. The debauchers are the living characters in 'Jamati Pala'. In this city the female are lustrous. But they are not prostitute. They all are the house wives. Some of them are even mothers. But they are lustful for the 'other man'. And Nayani? She is mad the desire. She-

"Keeping the pitcher.....
Nayani is the wife of Shibahi Dutta Barui
Beutified in different ways

To seduce the lovers she clads in various dresses"¹

Nayani is the wife of Shibay Dutta. She is of sixteen but having three sons. The woman is a multicoloured woman. Or it can be said that many men suffer and under control. She is polygamic. The females are very much fallen for the beauty and vigour that is not unknown to the poets of 'Dharmamangal'. This is why the poets plunge deep and deeper in to the psychological ocean to portray Nayani like other female characters. "To lure the other man" – Nayani is very expert on that when Nayani is inflamed by the arrows of Madan then she- "Sits and eats korpur Tambuli". By looking at beauteous lansen, Nayani tries to seduce him in different pretentions. She beautifies herself regularly. And-

"In the mirror of desire she sees her face
Shortly she gets entranced with the lovers, we guess.
Swaying her locks while walking
The mother of three sons, up she ties her dress.
Molding oil in the face and kajal in the eyes
Looking at the eyes' corner the men get entranced"²

Nayani's child follows her weeping when she comes out other house. But "She is not looking back stricken by the arrows of Madan". And her child holds the loose end of her sari running to her. Being lustrus she does not look back at the child. And she begins to say:-

"Being angry she slaps the child and utters
Go back, you demon and eat the head of your father
You have come to break my hopes here.
Getting slapped he fell on the ground
Not looking back she goes on to entrance the lovers

All the mad men who look for the beauty
Their minds have been sold in the market of youth."³

But the poets do not stop describing this much. The poet Ghanaram further says:-

"Breeze sways the hair of her
Her daintiness tries to steal the mind
Showing the naval putting the dress aside"⁴

Lausen does not fall into the trap of Nayani after looking so much. But this may seem more on the part of Lausen. Any man cannot control himself by looking at the open and seducing naval of the lustrous woman – but in case of Lausen the poets make him more constant of his character. One explanation might be if Dharmabir Lausen falls into the arena of female desire, the honour of the heads of the male dominated society would be stained. If a man cannot consummate the desire of women, the thousands of conjugal lives are tended to be broken in modes times as the ancient's ones. There, the poets use the male protagonists this way with their man-self. When Nayani could not seduce Lausen by the means of her so much dressing arouma, she comes near him and says:-

"Mingling honey with the vulgar words
You roam in which country and under which shadow of tree.
Come, come here in my temple
You will get all what you desire
I'll serve you there on my bed
And keep you happy in the realm of my youth."⁵

Nayani says inflicted by desire:-

"Nayani says what she can say
My mind is inflicted at you and it is not there in me."⁶

She says again:-

"Sorrowfully she dies whom her husband fails to satiate
Don't turn your head from me for you are my only lover.
Eating mine you are lowering your head
See the beauty of my *khopa* for a while.
Don't be unhappy for my being the mother of sons
My age is not more than sixteen.
Love me; you will get the touch of divine bliss
In a while you will go to the immortal heaven."⁷

But Lausen says to Nayani:-

"There is no place for the woman except husband
Go to home and worship your husband "⁸

After doing so much endeavour, when Nayani fails to seduce Lausen, She becomes revengeful and violent. Being mad at man, She drowns her son into well and accuses Lausen for that. Nayani says almost madly:-

"Trembling with the false mourning she says
This son of the brother-in-law murders my child.
He forces getting me alone
He drowns my son when I begin to shout."⁹

Being completely ignorant of Nayani's pretensions, the people of Jamati Nagar capture Lausen and bring him to the king. Lausen has been thrown into prison at the command of the king. Even after that Nayani claims:-

"Blinking her eyes Nayani says
I'll free you if agreed to me."¹⁰

The poets will make 'Dharma' victorious that is normal. Dharmabir Lausen turns out to be victorious. And man-mad Nayani gets dishonored in Rabindranath Tagore's story 'Kankal', the airy protagonist heroine being mad for love, takes her revenge on the hero Shashishekhar by killing him and at last by killing herself. Similarly, here, Nayani being revengeful for love and desire throws Lausen into prison. Although the poets get Lausen victorious for spreading the moral message, the Bengali literature lover people would never forget lustrous Nayani.

Reference book

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- [2] Mahapatra, Shri Pijushkanti: Edited Ghanarama Chakraborty- birochita ShriDharmmamangal, Calcutta Viswavidyalaya, 2012, P-261
- [3] Mahapatra, Shri Pijushkanti: Edited Ghanarama Chakraborty- birochita ShriDharmmamangal, Calcutta Viswavidyalaya, 2012, P-262
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- *** Translated by Dipak Barman, Assitant Professor in English, T.P.M. Mahavidyalaya, Cooch Behar
(The translation of the lines from Dharmmamangal is done by me only for the sake of pure academic purpose)

