

Hirimba In The Maze Of Relationships: Refuge Hirimbamaddambayaga

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Abstract—Text or presentation drama can express its language through both medium. In this article, will discuss about Hirimba who is the main character of Bhasas's Maddambayaga drama. From the beginning, audience observed her exploration. Her son Ghatathkacha attacked poor Brammana family. This is the beginning of this drama. In this article will analysis that why she was so aggressive. That's why will take help Maddambayaga presentation. It was presented 2017 at University of Chittagong. Aim of the presentation was protest the perceptions of social reality. To continue the research forward essayist will take help content analysis and field work. The article will prove that man can do anything, if his/het hope is honest.

Keywords—Woman, Man, Society, Maze, Rules.

(1.1)Introduction: Woman its meaning is an adult female person. "Woman" similarly is form the old English word for **wife**— which as you hear, is also related to **man** . Normally she is a servant or personal attendant. She grow up as a confidentless human, who's every decision has take her master. Such a woman is *Hrimba* . She is a woman from **Mahabharata** . She was stuck there for a moment as she was stuck in *Bhima's* life . Her struggle with this, she wanted to stay permanently in her husband's life. But rules are rules . Society will not accepted a demon as a wife . So she was living alone with her son *Ghatathakacha* , to follow the rules of the society . This is the life of a woman. Based on this issue , the beginning of thoracic research. The purpose of the article is to portray the unfortunate and tragic picture of woman's lives. She always dependent on the kindness of men. **Bhasa's** manuscript is the proof of tragic picture of women's life, and the performance of the play will also help. An attempt will be made to prove on this basis that *Hrimba* got the recognition of *Bhima* by fighting. However , this was not permanent.

(1.2)Research Methodology: In fact , no research has been done on drama performance in Bengali language . That's why it is important to do research on drama performance. In 2017 *Madhambayoga* was held at Chittagong University. Fahmida Sultana Tanjee, the assistant professor of dramatic department gave direction. The actor was Masters student. Dramatic manuscripts as well as performance will also be supported in the study. It is important to remember that drama comes to life through

performance, the play brings out the main truth in front of the audience through the actor. The researcher has continued the research in a systematic way to bring the whole subject to the reader in a systematic way. As the aim of research is to fill the knowledge gap by making decisions following specific procedures, so qualitative methodology will be followed. Content analysis, observation method and field study will also be used . That is , the research will proceed with mixed method .



Picture 1

(1.3)Significance analysis : The presentation of *Madhambayoga* was totally followed by **Bharata Natta Shastra** . Mahamuni *Bharata* was wrote this scripture and still is followed by respect. 2500 years ago he taught the actors how to act through this scripture. By becoming proficient in this education, director Fahmida Sultana Tanjee directed this play. Its tone was different from that of ordinary plays. From the beginning she followed the scriptures perfectly and instructed the actors accordingly. Interestingly , the main male characters in the drama were played by female students. They performed their duties admirably . Since they are women, the picture of the misery of woman's life did not have to be presented to them afresh . It was fortunate for the director that the other male actors were also very competent. They accumulated experience from the lives of their relatives. The performance mainly followed by Bharata Nattayama with a touch of Manipuri and contemporary dance. Though they were the students of drama, they were not totally skilled to pure classical dance. Of course , it was not necessary and they were mainly actor. In this case, according to **Bharata Natta Shastra - Trans- Nat dhatu means acting, therefore, since he plays the human narrative repeatedly with rasa, in thought and under supervision, he is called Nat.**¹ The play started with **Nandi** ². By this the audience is wooed

with sweet words of blessing. In this play began with worship of *Lord Shiva*.

Bho sambho Shiva Shambho Swayambho.³

It was very advanced level's classical music. Nandi was performed by a group of musicians and performers. Orchestra in front of audience to the main stage. But the stage was not planned according to the rules of **Bharata Natta Shastra**. The scriptures speak of dividing the stage into three parts. But in the condition of that time, it was not possible to renovate the entire stage. So, the director and the actors concentrated on the acting alone, leaving aside external matters. It is important to remember that Classical Indian Drama depends on four factors. These are-(1) Physical, (2) Speech, (3) Psychological, (4) Make-up and Costume. At present it is not practical to follow all the rules of make-up and costume. So, for make-up and costume director emphasis on color. Kathakali form have been applied in make-up but not throughout. It was very difficult thing to paint own face. But the mature actors showed it. Mainly director focused on physical and psychological training. Although the actors were Masters students, achieve the Classical Indian from was difficult for them. Director applied Stanislavski's method to improve psychological issues.



Picture 2

According to the Dasarupaka of Natta Shastra, the drama belongs to the **Bayaga**⁴. In this type of drama, the hero becomes famous, few female characters, the play must be completed in one day. Bharata Muni calls this kind of play **Abiddha Natta**⁵. Gods and demons come as characters in this type of drama. According to scriptures, director tried to follow the whole scriptures method. Again Bharata **wrote about eight types of heroins**⁶. On that basis, Hirimba has the ability to be a heroine despite being a demon. Firstly, she is seen aggressing with a broken heart for her beloved. At the end of the drama the dramatist established her as a complete woman. Here is the question of direction. Because that time, Bhima and his four brothers was incognito. So it was impossible for him to live in the locality. Moreover, without the order of Bhima's elder brother, he can not live permanently with Hirimba. From the beginning of the relationship, the ban begins of them. It is humiliating for any human being to accept such a ban. However, being a woman, Hirimba had accept the responsibility

of waiting and Bhima forgets her in the flow time. This is destiny. This is the reality of woman's life. It is only by analyzing the reality that God has created her without triviality that is possible to understand. Women have been waiting since the beginning of creation. Firstly, she had to wait for Adam to be born. Even after death she has to wait for her husband's recognition. That is a woman's life. Her life beginning with waiting and ends with waiting. Her life revolves in this maze. Women have no history. She has remained silent for most of history or she has been forced to silent. She had no language of her own. She said it in a man's language. The history we read of women today is actually written by men. Little is known about women's thoughts. She is taught from childhood to prepare for marriage. As a result of all these women are forced to live a miserable, despicable life. The man some times the exploiter and sometimes exploited can change places like this. But God's dispensation woman, whatever her condition, has to pass the day in exploitation. The marks of thousand years of oppression are on her body. Rabindranath Tagore mentioned –

The wrong is woman's lack of freedom in her relationship with man. Which compels her to turn her disabilities into attraction and touselled untruth as her allies in the battle of life, while she is suffering from the precariousness of her position.⁷

Man's design around women is so subtle that women still do not recognize or understand themselves. Even today it is seen that women have accepted all the decisions of men due to some unknown apprehension. Even when man is socialized with the woman, he continues his cruelty.

A man genital anatomy means that he can rape. when men discovered that they could rape. They did rape. When men saw that women are afraid of their penis. They were to institute a conscious process of intimidation by which all men keep all women in a state of fear.⁸

The entire performance shows Hirimba sending her son everyday to get her husband back. She has somewhat disappointed that her son could not succeed in this task. Her son eventually succeeded but he did not know his father's identity. Here is the playwright's trick. By using this trick the director has been able to create a perfect moment. On the face of it, the union of her family with Bhima may seem to be Hirimba's ultimate success. Unlucky Hirimba was happy, because she has no right to ask for more. She is a demon by birth. This identity is external. The main fact is, God created her as a woman, who has no desire or wish. She has to navigate the maze of relationship.

(1.4) Conclusion: Woman is a small creature in this big world and Hirimba is a fighting woman of that world. The bravery she has shown against conventional norms is certainly commendable. Performance was no exception to this from. Yet she could not get out of the maze. This is the life of Bengali woman. Yet woman live with a dream. This is how they survive.

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