CHAPTER -IV

WOMEN'S PROBLEMS FROM THE PERSPECTIVES OF MARRIAGE, LOVE AND FRIENDSHIP
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Again varied familial problems were also present immensely along with other social multidimensional problems in women's life in both Bengal and Assam. Here the novelists both the regions have portrayed the burning picture about the varied familial problems like marriage problem, love-related problem, friendship problem etc. In this regard Bengali novels of Bankimchandra Chattopadhyay, Rabindranath Tagore and Saratchandra Chattopadhyay specially and Assamese novels of Rajanikanta Bardaloi, Dandinath Kalita, Daibachandra Talukdar, Birinchi Kumar Baruah have been taken up for extensive study.

A. Women Problems from the Perspectives of marriage:

The main reformation of Hindu house holders monastary is marriage. The bond of beautiful conjugal life is the aim of marriage. The male and female obey the rule of conjugal life after bending the bond of marriage each other. Though the aim of marriage is sex and getting son but its main intention is to maintain unity, equality and serenity between the male and the female.¹

यदेतं हृदयं तत्र तद्विद्य गदायं मनो।
यदिदं हृदयं मम तदस्तु हदायं तव।²

It means,

एति ये तामर हदय, उत्या आमर हउक।
एति ये आमर हदय, इता तामर हउक।³
Rabindranath Tagore said that marriage is just like other matters in a civilized society, a union between the will of nature and man. Man has to organize society according to the will of nature. Marriage is one of the customs of society formed in accordance with nature. In this regard Rabindranath Tagore said, illustrating the old custom of India, that if a Brahmin lives in a house and remains unmarried and those who don't or receive something from that Brahmin will also go to Hell. Atri said that the person who does not marry and remains as householder, his rice is uneatable. This old scriptural suggestion is followed in Indian Arya life in either way.

The same mentality about marriage has been observed in Assam. Dinabandhu in says,

And the big foundation of success of this married life is conjugal love. It brings fulfillment to the conjugal life. But the society, sastra and family used to teach the importance of marriage in the life of girls, for a long time. Its main cause lies in their compulsory dependency. It is their duty to accept everything. So it is a matter of shame for a man to become henpecked, but for a woman, husband is the great perception. So in the Padmavati Devi Phukanani says,
The picture of conjugal life has been seen in Bengali and Assamese literature since the old age. But in 19th century husband-wife relation was not in good position. Saradasundari Devi mother of Kesabchandra Sen wrote in her Autobiography,

শ্রেষ্ঠবাড়ী আমির পৌরুষের আমার বড় ভয় হইত, মনে হইত, কোথায় যাইব।

.....ভয় গীড়তা এক বলিকাবশূ যে বালিয়ের কাছে গিয়ে আশ্রয় পাবেন সে
উপায় ছিল না,.....বামীর দেবী এবং শ্রুতরে সেবা করিতে পারিত না।

In this here it can learn from the life history of Saradasundari Devi how tough it was to build up a congenial love-relationship between the husband and the wife. Both the society and family stood as obstacles in true realization of a love affair. Apart from this, it may be seen,

প্রায়শঃই বলিকাবশূ প্রগৌণ গভীরতা উপলব্ধি করার মতো পরিস্থিতিরের
অধিকারী হতেন না, আবার বামী যদিও বা বুঝতেন, পরিবারিক কষামো ও
অর্থনীতিতে অসুস্থ ও অপরিচিত রাখার তাদিকে তিনি উঁর প্রণয়পল্লবির
চেয়ে বেশী গুরুত্ব দিতেন।

After this, the relationship between husband and wife became terrible in conjugal life because of the ill effect of child marriage, polygamy, ill-system of the society. With this, there is a difference of age as well as mentality between the husband and the wife. Moreover, husband's or wife's sensuality and the presence of third person in the conjugal life, the difference of environment, the difference of mentality and socio-economic problem, may create many problems in marriage life. And it's results break down the relationship between husband and wife, and husbands visited whore-house and they keep concubine. On the other side those women who were not keep in touch with their husband, they misled. Even though the change of thoughts in the society,
In Bengal, Bankimchandra had given his opinion about marriage,

있다 비바흐바ন্ধনে মনুষ্য চরিত্রের উৎকর্ষ সাধন না হইল, তবে বিবাহের প্রয়োজন নাই। ... বহিঃ প্রীতি শিক্ষা না হয় সে বিবাহে প্রয়োজন নাই।

His novels portrait different problems of conjugal life, created by sensuality and the presence of third person. His বিবাহ করিবার অভিপ্রায় করিয়া থাক, তবে বন, আমি বরণতালা সাজাইতে বসি।

But she wrote,

সে যে সুদর্শন, তাত্ত্বিক করিতেছি। সেই সৌন্দর্য্যই আমার কাল হইয়াছে।

Suryamukhi realized the pain of Nagendranath and said,

আমি তাহার মনে স্থান পাই না।

That is she arranges the marriage ceremony for Nagendranath and Kunda.

The desire of Kunda and Nagendra is the cause of this conjugal problem.

Bankimchandra said,

এই কি তোমার এত কালের সুচরিত এই কি তোমার এত কালের শিক্ষা এই কি মূর্ত্যুধীর প্রাণপর্য্য প্রণয়ের প্রতিফল ছি ছি ছি। ... সেই সাহস থাকে, তবে তুমিস বাঁধিয়া মর।

In his কৃষ্ণকাম্পুরের উইল গবিনালাল wants to accept Rohini, refusing his wife Bhramar, where as the life of Bhramar and Gobindalal was peaceful.
During the course of time Gobindalal is attracted towards Rohini. Having seen this, Bhramar left home out of suspicion and self respect, and Gobindalal also left her. Though at last, Bhramar took the dust of her husband feet and died. She did not wish to get the criminal and woman destroyer in her husband in the next birth. Bhramar wrote to Gobindalal,

"This boastful and revolutionary statement inwardly hits the relationship of husband and wife in a feudal society.

Bankim ends his novel with the death of the sufferer. Kundanandini, Rohini are the prominent examples of it. But Rabindranath shows the end of his novel in different way. In his novel ढोंगे बाली problems come to the conjugal life of Mahendra and Asha for the arrival of Binodini in their life. Mahendra attracted towards Binodini. Moreover, Asha was also responsible for that. In the absence of Asha, Binodini inflamed the desire in the heart of Mahendra by drawing herself towards him. But after that situation was changed. Binodini got attracted towards Bihari. At last, Mahendra and Asha got together again.

The problem of conjugal life is also prominent in शब्द Bimala's father in-laws house perennial, but बामी एकेकारे एकेले. In the feudal
society the position of woman is like a slave. But Nikhilesh wants to bring freedom on the basis of love. For this freedom thinking, problem arose in his life. The problems would not comes if Nikhilesh treat his wife as the system found in Feudalism.

So, the impersonal expression of Nikhilesh's love remains ineffective in the heart of Bimala. On the other hand, Bimala was overwhelmed with the courage, personality sensuality of Sandip. But at last the reality of Sandip comes to light and like almost Bengali woman, she returns to her husband.

The conjugal problem is also seen in the novel দুইবোন এবং মালঞ্জ. In novel দুইবোন Shashanka was nourished by his wife. But the arrival of his sister-in-law Urmimala Shaken his mind. It was the rule to admit another wife other than the present one. Sharmila wants to get married her husband with own sister. But Urmimala did not follow. And she left for England for study medical. Sharmila became fit. And the same type of problem arises in the novel মালঞ্জ. Here Niraja protest her husband to remarry and at last Niraja died.

On the other hand, the novelists of Assam specially Rajanikanta Bardaloi did not portrayed the picture of conjugal problems in woman's life. In his writing we notice that much of his interest lies in pre-marriage love. মিঠি-জীর্ণী, বহুদৈ লিগীমী etc. are the prominent works in this regard. Only in the character of Rupahi in his novel নির্মল ভক্ত, he is seen to focus the conjugal love relation of married woman.
But here also he could not faithfully represent the conjugal problem of woman's life.

Though in the history of Assamese novels, the problems of conjugal life has not been described abundantly, yet the novel of Daibachandra Talukdar described it. In the conjugal life of Nomal and Bina, it becomes more complex because of the attraction of Nomal towards Kadami.

Hence the arrival of Kadami may create the problem but an unusual silence has been seen in the character of Bina.

Of course, Bina did not know the incident that took place between Nomal and Kadami. On the other hand, in the married life of Bina,

But, Bina knows,

Yet why she was charmed having seen the picture of other person. Of course, no specific reason was there behind it. But Nomal begins to doubt her. And it problems in her life and at last she wants to be a hermit.
In his novel আগেকিলিগিবি, in the conjugal life of Aikan,

Aikanen sūxhebe shtwubk ʃaw nizhaw kawbi lajilil, gibilivekawo ʃamaw gawen grompurx cuebe caiwilil Aik gibilivekaw mawm-chenevat ecen suxub sansaw anubaw kawilil.29

But after this, she was torture by father-in-laws house. She silently tolarated all of this. Kanak again came back to her life,

Aikanen ʃaw dinaw muwaw kawakaw caiwil huc awaw kaw awaw kawakaw ceeba aqomwaw kawbo ʃawbi hucawb sakawla hucawt dawm kawbi kawaw kawaw kwikawpaw!....

Although Kanak has come to their life only as a friend, and the problem of conjugal has not been created.

On the other hand, in Bengal, Saratehandra portraits the picture of healthy, beautiful sacred conjugal life in his novel. Yet the problem of conjugal life is not rare. In the novel চারেবহয়ন Upendra-Surabala, Bipradas and Sati in বিপ্রদাস Subhada in ʃuḍḍa and Annadadidi in gikapudo are the burning example of conjugal love. Again there is an uprising of love in conjugal life which knows no caste, religion and where scriptural suggestion is meaningless, and indeed it took a critical form of problem. Woman searches a new path having unsatisfied by the husband. Parbati and Debdas are childhood lovers. Her life was spoiled when she got married with financially strong Dojbar (person marrying a second time), above forty aged.

মনো বলিল, পারু কি দেবভাবকে দেখিতে এসেছিলে যাবার যন্ত্র এসেছিলাম৷ এখানে তার আশাপার
Saratranchandra has seen here that the print of pre-marriage love does not wipe out. Loveless marriage has only dried feelings of dutifulness.\textsuperscript{32}

It is also seen the soulless love in the character of Meherunnisa, wife of Sher Afgan in the novel \textit{kopalkuchila} of Bankimchandra. In reality, she is the wife of Sher Afgan but she is a lover of Salim. When she heard the news of death of the emperor Akbar from Mati, she said,

\begin{quote}
সেলিম ভারতবর্ষের সিংহাসনে, আমি কোথায়?
\end{quote}

Mati said,

\begin{quote}
তুমি আজিও যুবরাজকে একেবারে বিমৃত হইতে পার নাই?
\end{quote}

In reply, she uttered emotionally,

\begin{quote}
কাহাকে বিমৃত হইব? আমাজীবন বিমৃত হইব, তথাপি যুবরাজকে বিমৃত হইতে পারিব না। কিন্তু শুন, ভগিনী। অক্ষমাঃ মনের কবর মূলিত, তুমি এ কথা শুনিলে। কিন্তু আমার শপথ, এ কথা নেন কর্ষাত্রে না যাও।
\end{quote}

On the other hand, the oscillating character of Achala it is the cause of conjugal problem in the novel \textit{ghousah} by Saratchandra. She loves Mahim and marries him but her attraction towards Suresh is not less. Once Mahim's house caught fire and he jumped into the burning fire to save the set of Achala's ornaments and other valuable objects. At that time, Suresh wanted to do the same, she said,

\begin{quote}
আচালা তাহার কোটার পুট ধরিয়া ফেলিয়া কঠোর কঠোর কইলে, আপনি যান কোথায়? ... তিনি সেলেন তাঁর জিনিস বাঁচাতে। আপনি কে? আপনাকে যেতে আমি কোনমতেই দেব না.
\end{quote}
And when Mahim came back from the fire, he noticed that Achala held the tail of the Suresh's Dhuti. After that she introduced Suresh as her husband. Even to maintain false respect she became companion of Suresh at Rambabu's house. The disinterestedness of Mahim is responsible to some extent. Again after returning to Mahim, she said,

তোমার হাত ধরে যত দুরে বলো যেতে পারব পারব ।

On the other hand, in Assam in the novel জীরনবাটীত তাগার has a relationship with Kamakanta but she marriage with Dharani master.

On the other hand, in Assam in the novel Tagar has a relationship with Kamalakanta but she marriage with Dharani master.  

Of course the fatalist husband follower Tagar tries to love Dharani, forgetting Kamalakanta. But she cannot forget the picture of Kamalakanta, 

Yet she continued her service for Dharani as Shastras suggested,
Moreover, it may create problem in a conjugal life because of differences in environment and mentality. For example marriage only brings fatal differences in the life of Kapalkundala. When Shyama told Kapalkundala about the search of পরশুপাঠ্য of women, she said,

সে কি? শ্য্যা! উত্তরে বলেছিল পুরুষ।

... ... ...

সেনার পুত্তলি ছেলে, কোঠে তোর দিব ফেলে,

দেখি তালো লাগে কিনা লাগে?

মুন্দী কহিলেন, তালো বুঝিলাম। পরশুপাঠ্য মহন ছড়িয়েছি, সেনা হলেন। তাহা হইলেই বা কি সুখ? বলিতে পারি না। বোধ করি সমুদ তীরে সেই বনে বনে বেড়াইতে পারিলে আমার সুখ জানি।

Even Lutfunnesa told him that, wealth, maid servant, honour all these she would giye away, only Kapalkundala only leaves her path and went away, then,

কপালকুণ্ডলা আবার চিন্তা করিতে লাগিলেন। আমি বনচর ছিলাম,

আবার বনচর হইল।

Kapalkundala was brought up and grown up in an isolated island far away from the established social foundation. So marriage mantra is meaningless to her. The freedom of woman is a big reality to her. Thus problem is created in their conjugal life. She is owner of free beauty and so, she cannot be granted in the conservative society of Nabakumar.

On the otherhand, Shaibalini of চন্দ্রশেখর being the victim of different mentality of husband and wife, specially of husbands detachment. So, their conjugal life was not one of happiness. The opinion of the novelist about Chandrashekhar,
Chandrashekhar marries only for his sensual satisfaction. He said,

"Ami sushmi haimaari, sansheh nai. Kimdhi shobinii'ser ehaate ki sot? ... Ami t soren damaar ghar laliiya birend, ... Ami nit弟弟 aakpoopobael... sejnaaii ehaatik birend prabodh haimaail."

The age old conception only gives Shaibalini one suggestion that the life would be successful if she could serve her husband's feet whether he loved her or not. But life wants to break the barrier where the ideal only shows the fear of discipline. Thus problem becomes more critical. Shaibalini also could not solve that problem. As a result of futile love sickness of married woman, left the house of husband which was unimaginable during that time of ideal life. Shaibalini is a revolutionary character of Bamkimchandra, she breaks the different outward facets of 19th century. She faced different types of censure of society and one day asked Pratap,

"Ko tumo tomar aitabdoobertul laliiya ababar ehaay dilaaiye haimaail."

The problem of Shaibalini is that, she does not like whom she has got.

Again,

"Parborti samay robimtta sahithekech dampedtta sushmiin narjeer d'e abamantta, abampritthecher sangram lalik koray jabe. Shobinii men haa parbortt."

On the other hand,

"Robimtta narbaro anchan, shudo tresti payeke upashitthe kibho samajik koone chape goy, dampedtto abamee-ziwar manasik theka theko mool kotha, sokeke ethe eto khotam abamtal jachite thake tore yagbaro gojdeo udo na uchoy theke."

"AMER HUMAYUN KHAN
In his novel যোগাযোগ, married life of Kumudini's,
অপবিত্র ও করপরশ-
সেদে ওর হায়ন নাহিলে।
মনে কি করেছ বঁধু ও হাসি এতই মধু
প্রেম না দিলেও চলে গুহু হাসি দিলে?৪৯ (নারীর উত্তি)

Kumu discovers an impersonal husband in Madhusudhan and wants to surrender herself for his sake. Here in lies the contradiction. But the firm in determination to re-establish the glory of dynasty, the hard core cruelty to take retaliation, madness for property and greed for spreading supremacy — all these made the character of Madhusudan a different one.৫০ As a result, she noticed woman as,

তারা ধরক্কার কাজ করে, কৌদল করে, কানাকানি করে, ... ভবিং সীকেও মধুসূদন তেমনি করেই তেরেছিল।৫১

For this conjugal conflict Madhusudan is not only responsible but also Kumu. When Madhusudan asked her strongly to come, then it is felt,

এ মন বিঘ্রাবর মূর্তি — ওর স্বামী আর ওর মায়ার এন্ড একটা নিত্ত্বক মৃত্যুর সম্ভূত।৫২

What is known as social rules and beautiful as social custom there the modern mind of the author found a queer monstrosity. Later on, the silent reaction of Kumu changed the character of Madhusudan a little. After that, the news comes about the pregnancy of Kumudini, Bipradas said to her,

তোর সত্তানকে তার নিজের ঘরছাড়া করব কোন স্পর্শার্গু।৫৩

Then Kumu replied that, there is something as such which cannot be lost for the sake of child. From irrationalism to rationalism, socialism to individualism Kumu's alighting, is the main motive of যোগাযোগ. Although Kumu has to return to the family of Madhusudhan.
Yogayog is a powerful feminist text despite (or because of) the fact that it ends with a woman’s defeat.54

On the other hand, the character of Kiranmayee of Chitrangini is a protest against the rule of sastra. Which comes from the strong disinterestedness of husband towards his wife. The author also said,

Her husband does not accept the natural rules of human life. Here rises the problem of conjugal life in Kiranmayee’s life. Sharatchandra portraits her as lifeless, dull and mouth speaker of last free dynasty against the natural rule breaker husband.

In Abhaya is an ordinary village lady who comes out in search of husband with her country cousin. Her husband works in a rail company situated in Burma. He does not enquire about his wife for a long time, he does not give any reply though letter is written to him. Moreover, the letter is not returned. She got the information of her husband, who started his family life with a low-caste Burmese lady. Yet, Abhaya wanted to take shelter with him. After this, she built home with Rohini escaping from the inhuman oppression of her husband.

Besides this problem arises in conjugal life because of socio-economic condition. For example, Bankim Chandra’s Brajeshvar and Praphulla. Praphulla’s mother failed to feed the bride party as she
arranged for the bride groom party, so the bride party spread bad-message against her. As a result Prophulla has to spend his life as a deserted husband. After that Praphulla seems inclined to Devi Choudhurani but she again willfully went to live in the inner apartment of her husband’s house. Though author,

On the other hand, in the Assamese novel Chandraprabha of Nabinchandra Bhattacharya, Chandraprabha got married with Prasanna but she was ill-treated, oppressed because her family could not give the total amount of dowry. As a result she has to separated from the relationship of her husband.

Again in Bengal, in the novel of Saratchandra’s বিজ্ঞাপন, the fire of poverty burned the conjugal life of Nilambar and Biraj, poverty made their happy family-life bitter. So, Biraj used scurrilous language against her husband. Nilambar failed to do his duty towards his wife. He lost his ability to judge. At last he doubted the Chastity of his wife. His extreme judgment of love becomes the main cause of their distress.

After all, because of these reasons, the problem arises in the conjugal life of husband and wife. These are highlighted in the novels of Bengal and Assam, but comparatively it is not much clear in the novels of Assam. In the Assamese novel, some other problems of woman are highly expressed.

B. Womens Problems from the paspective of love:

Bাঙ্গালী জীবনে প্রেম ও বাঙ্গালী সাহিত্যে প্রেম, এই দুইটি ওড়প্রায় ভাবে অভিলাষ, একটিকে আর একটি হইতে বিচ্ছিন্ন করা যায় না। ... সাহিত্যে প্রেমের অনুভূতি পাওয়া যাইতে চাহে তাহা জীবনে পাওয়া যিতেছে, ও জীবনে যে প্রেম আছে তাহা সাহিত্যে প্রতিপ্রতি যাইতেছে।
On the other hand, in Assam, Trilokyanath Goswami writes accepting this importance of love,

On the other hand, in Assam, Trilokyanath Goswami writes accepting this importance of love,

Starting from Bankimchandra of Bengal to Rajanikanta of Assam, all of their novels deal with the love of man and woman. Sometimes it occurs for the physical attraction and sometimes it is beyond the physical binds which is the main mantra of life since time immemorial. This selfless, spontaneous human love is similar to the heavenly bliss.

On the other hand, the novel is not free from the problem with relation to love. On one hand, the demand of will on the other the conflict of society as well as family after stand on the love; sometimes the third person comes out, with the high ambition of lover and sometimes other problems like casteism, economic condition – all these create problem in love. Besides this, the lover is sometimes seen to sacrifice his own happiness for the sake of a noble cause and sometimes he even sacrifices himself after accepting the main nature of love. This tortured love of human being is a burning problem dealt in novel.

There is, some differences in case of love affairs of human being in the society of Bengal and Assam. As a result of Kulinism and child marriage, girls could not understand the real meaning of love and remained unexperienced in this regard and sometimes became widow in a short period of time, and they have to separate themselves from all kinds of enjoyment of life. Though Assam is a neighbouring state of Bengal, it is free from the curses of Kulinism or child marriage. So, here they could
enjoy their life. On the occasion of Bihu, they could choose their life partner and could express their love. Yet, it cannot be said, they are free from any problem, they have to face many problem, in case of love affairs of young girls. The problem of widow is also here.

In Bengali novels, the love affairs problems of widow got much importance than the unmarried girls. Bankim Chandra, Rabindranath, Saratchandra all of them stir in the social life by highlighting the problems of widow love-affairs. Notable, Bankimchandra accepts the helpless pain, agony of love but ignores its boundless speed. The love which is not acceptable in the society, i.e. the love which cannot be bound with the bond of marriage, the writer sees this love as infatuation born of beauty. The writer becomes restless because of painful heart of Rohini and Kundanandini but his ideal is Bhraram. So, Rohini got bullet and Kundanandini has to commit suicide.

In the novel नेगेन्द्रनाथ is attracted towards the widow Kundanandini. आमार बोঝ হয় এমন সুখ্যোদ কখনও দেখি নাই। and Kundanandini also says that,

मरिले नक्तब हव — ता हुले हव ता? देखिए पाब — रोज रोज देखिए पाब
— काके? काके, मुखे बलिदे पारिने किं? आंखा, नाम मुखे आनिते पारिने
केिन?... एकबार मुखे आनित?।

After this, their marriage leads to the leaving house of Suryamukhi and the deep lamentation of Nagendra. Haradeb Ghoshal wrote to Nagendra,

চিতের যে বিবর্ধ অনেকের সুখের জন্য আত্মীয় বিবর্ধন করিতে সত্যপ্রভূত
হই, তাহাকে প্রকৃত ভালোবাসা বলা যায়।।

At last, the return of Suryamukhi and her union with her husband, and unlucky Kundas death through self-poisoning has been shown in the novel.

In the novel কৃষ্ণকান্তের উইল widow Rohini also,
She knows that,

So, she goes to drown in the water of Baruni. She does not want to get solvation through stoicism. Her shameless, fearless love expresses herself without hesitation. Although, she got shoot at the hand of Gobindalal. Bankim tries to make balance a heart with the society. Destroying the lust, he tries to search the solution of sufferings keeping contact with the greater welfare of the society.

The Rabindra literature is bright with the variegated expression of love. Human being loves by nature, his love does not matter whether it is favourable to the custom of society or not. Yet when this natural love is not accepted in the society, the heart of human being becomes injured all over by the attack of different opposite factors and herein lies the problem.

In his novel Cåheres bålî disturbance descends in the conjugal life of Mahendra- Asha by the descent of Binodini. He was caught red handed with Binodini secretly at night. Asha also came to know the mystery. Moreover, the contempt and neglect of Mahendra. Bihari made Binodini angry and determined to destroy them, who made obstacle to her happiness. She lost her mental balance having seen her existence and dignity at astray and welcomed the destructive figure of lust.
But Binodini did neither accept Mahendra nor Bihari. This step of Binodini liquified the problem of triangle love. The main subject matter of Tagore’s theory of love is the expression of love in distance and scarcity. So she did not want to bind love with the bond of marriage.

On the other hand in the novel the love story was created after the window Mejorani. Without husband and child, Mejorani’s uncontrollable love becomes alive after Nikhilesh. Bimala could not tolerate Mejorani in her sub-conscious mind. But Mejorani remained the same and became anxious of physical condition of Nikhilesh. When Nikhilesh came out to control riot, she sacrificed all the shames, went to Dewanbabu and said,

Though Damini became widow, she wanted to search her dream person. So, she satirized the Gurus and did not follow the customs and manners of widow. After that she saw her dream person Shachish in the hermitage of the Guru. But Shachish discarded. Although Damini, in the end won her desire, but did not became obstacle on the way of Shachish, she enjoyed life after becoming the life companion of Sribilash.

In the novel Shyamasundari is also a widow. She is in the family of Madhusudan. She makes the mental conflict between Kumudini and Madhusudan irresistible. But Madhusudan used her as a commodity and she also wanted to allure Madhusudan.

Amorous desire is one of the natures of a male heart. Maximum works are related to the outer world where he wants pelf and power. There is no
connection of love with the political and economic factors. But it does not fit in case of women. Behind all her attempts remain one thing i.e. love. Saratchandra portraits the picture of widow's love in almost all of his novels.

In the novel the wave of love between Rama and Ramesh flows on aside the cruel realistic picture of village life. Both of them love each other. Though it was not accepted in the society, nobody could ignore mentally. On the contrary, Rama openly started enimity with Ramesh under the influence of internal clash and gave witness against him. But she asked herself,

যে সমাজের ভয় এত বড় গভীর কর্ম করিয়া বসিল, সে সমাজ কোথায়? At last, Rama wept bitterly and begged pardon to Ramesh. Yet the writer did not accept their love but the traditional customs. Here Saratchandra could not draw the picture of peace and prosperity in the life of love-expelled widow. The life of Rama remains worthless.

The basic theme of the novel in the same thing i.e. the problem of widow's love. In the novel love towards Surendranath in born in the heart of Madhabi.

বাবা, প্রশ্নে যেমন, তার মাতারও তেমনি — দুঃখের চেলেমানুষ। Kindness towards Surendranath turns into love. She writes to Manorama,

শুনিতে পাই তাহার পিতামাতা আছেন, কিন্তু আমার মনে হয় তাঁদের পাথরের মত শক্ত প্রাণ। আমি ত বোধ হয় এমন লোককে চক্ষের আড়াল করিতে পারিতাম না। She left for Kashi to make Surendranath fell how much trouble he has to face without her. But she did not think ever that Surendranath would go away following her and never come back. After a series of incidents in the novel it is seen that Surendranath vomit blood lying on the dying bed, which causes the post hurt, for which Madhabi was responsible.
In the novel চরিত্রধারা childhood widow Sabitri loved Satish, but for the sake of custom, she could not do anything. So, she tried to make Satish unkind towards her.

সে তার, মহব্ব ও মহতার প্রতীক। সে ভালবাসে, অথচ সে ভালবাসাকে সার্থক করার প্রবণতা তার নেই।

At last, she handed over Satish to Sarojini and left with Upendra.

Since childhood, Rajlakshmi has a passion for Srikanta in শ্রীকান্ত। After this, she got married and became widow, yet she could not forget him. So, when she meet him in her Baiji (professional female singer and dancer) life, she said,

একবার ‘বাইজি’ বলে যত অপমানই কর না কেন, রাজলক্ষ্মী তোমাকে যে ফেলে যেতে পারবে না। ... কি বিদ্রী এই সেবে মানুষ জাতী। একবার যদি ভালোবাসে ত মরেছে।

Again,

তাহার অসংখ্যত কমনা ও উজ্জ্বল প্রবৃত্তি যত অংশগুচ্ছ তাহাকে ঠেলিয়ে চাপবুক কিন্তু একাধারে ভুলিতে পারে না যে সে একজনের মা।

This also brings out her loving heart when she secretly entered into the room of Srikanta and shut the window and put off the light and set right the clothes over his body having seen the temperature. Rajlakshmi served and looked after him. But she did not want its return. Lastly, their social union was not possible. In this novel, Kamallata is also a widow. Though Gahar loves her, she loved Srikanta.
On the other hand, though the problem of widow is not so strongly seen in the social system of Assam, in the writings of novelist, it is felt. Though Rajanikanta Bardaloi the first novelist, but the problem of widow is not observed thoroughly. After this Daibachandra Talukdar, Snehalata Barua, Birinchi Kumar Barua are observed the problem of widow.

In the novel of Daibachandra Talukdar's আইকান T:5Tf£?T#ft% the description of marriage and widowhood of Aikan has been observed along with her childhood life. There is a good relationship between Kanak and Aikan. After this, Aikan got married with in a short period of time, she got widowhood and returned to father's house, then Kanak began to help them. His weakness towards Aikan is revealed when he was asked about his marriage. There is a lot of social problem in their union. Kanak could not accept Aikan because of his idealism.

Aikan left him, though Kanak asked her to return, in the end whether she returned or not, it was not known.

Bina of Snehalata Barua of বিনা is a childhood widow in a aristocrat family. When she went to learn in a girl's school she came to meet Prakash who returned from England. Closeness increases gradually and it gives birth to love. Her mind becomes excited to get Prakash, but she is afraid of her widowhood and social rules and customs. On the one hand, desire of the heart, on the other social bindings, these conflict make her wonded. At last, desire of the heart won, Prakash and Bina united.

In the novel.
Tagar got widowhood in her life but could not create new love-relationship. She met Kamalakanta when she became stricken needy. In the ends, all the things came to her mind, when Kamalakanta saw the ring imprinted with his name.

Moreover many rumours spread about the relationship of Tagar with Golap Doctor.

Again many problems arise in regard to young women's love in the social system of Assam. Many women have to be victims of social disciplined rules and regulation. The famous novelist Rajanikanta Bardaloi of Assam also portrayed the picture of love in his novel বিভিন্নীয়ী. Its described the tragic result of love of the hero-heroine Janki and Panei.
Janki thought having seen simple Panei,

But the parents of Panei made a strong objection. Its main cause in the poverty of Janki. So the parents of Panei forcefully kept Kumud as bridegroom. But Panei,

After this, they flew away but they were caught and in the verdict their separation is inevitable. Once again Panei ran away, Janki also searched him and reached the valley of Gachhimiri. Here they were caught open handed and in the verdict they were given death punishment. Thus, social boundaries become strong in case of their love.

The main theme of the novel, মনোমতী is the two dispute young boy and girl, love story of Lakshmikanta and Manomati.

Though the love of the young boy and girl belonging to two disputed families involved in a fearful political complexity but in the end their union took place.

After all, the problem is created in the earthly love of the hero and heroine because of social incruality and social obstacle. In বোদ্ধী Tolan Kakati, father of Padumi belongs to Buragohai foide (family). And on the other hand, the father of Santiram, Maniram Medhi belongs to King's family. Padumi knows,
This political problem becomes an obstacle in their love, Santiram and Padumi.

In the ruler King, Chandrakanta Singha becomes the obstacle between their love Rahadoi and Dayaram.

Though their union did not take place and becoming Krishnadashi, she said to Dayaram,

The novel of Daibachandra Talukdar, describes the tragic story of Premadhar and Purnima.

Premadhar thinks after heard the marriage of Purnima with Bhadiya,

Premadhar left the village. After this, after the death of Purnima's mother, Moujadarni accepted her as Premadhar's wife. But Hem's comes in Premadhar's life. Of course, in the end he could understand his mistake,
After all, the amount of social problem arises related to the love of young women in the novels of Assam, it is not so much available in case of Bengali young women. Yet in some novels, it has been come to noticed, the final state of love of Aurangajeber's daughter Roshinara has been shown in the inaccessible ravine. The self-dependent right to love of women and opposition to the social background are a new expedition added to the novel. Roshinara openly announced her love. As a result, she has to suffer the painful life of a prisoner. So, Guru Ramdas said,

On the other hand the character of Ayesha in the novel of Bankimchandra's daughter of Katalukha took the responsibilities of serving Jagat Singh in the Pathan camp. Here, Ayesha falls in love. She does not hesitate to tell Jagat Singh to address as in front of Osman. Although Jagat Singh accepted Tilottama in the end, Ayesha in tears decorated Tilottama with precious ornament. She said,
In his novel Rajasimh, the narrator narrates the events of the novel. The protagonist, a young woman, in her pursuit of love, faces various challenges. In the novel, Rajani loves Shachindra. The novelist portrays the attraction of Sachindra towards Rajani and got married of them by making miraculous incidents. Here the novelist pays respect to the love of unmarried young man and woman and approves a modern outlook. But, after this in the course of events, we get the picture of unrestricted love in the love relationship of Hemachandra and Mrinalini.

In brief, the novelist portrays the love of a young man and woman and approves a modern outlook. But, after this in the course of events, we get the picture of unrestricted love in the love relationship of Hemachandra and Mrinalini.

After this in the course of events, we get the picture of unrestricted love in the love relationship of Hemachandra and Mrinalini.

It comes to know a quotation, which says, "In his novel Rajani loves Shachindra. The novelist portrays attraction of Sachindra towards Rajani and got married of them by making miraculous incidents. Here the novelist pays respect to the love of unmarried young man and woman and approves a modern outlook. But, after this in the course of events, we get the picture of unrestricted love in the love relationship of Hemachandra and Mrinalini."
In Amit-Labanya loves story is the image of this statement. According to some critics, this same image of love is also found in his other novels.

‘ঘরে বাইরে’ উপন্যাসের নিবিদারী চরিত্রের প্রেমবিষয়ক ধারণা অনেকটা এমনই।

On the other hand in his, Atin falls in love at first sight, when he met Aela. But Aela did not accept his love. Though Aela could not accept the abstract idea like Labanya. She said,

ফিরে এস এন্ত। তুল করেছি আমি। আমাকে মাফ করো। আমি তোমার, সম্পূর্ণই তোমার — মরনও তোমার।

The love story of Naren and Bijaya is there in the novel of দত্ত written by Saratchandra. In this novel Saratchandra,

প্রেমকে সামাজিক বন্ধন হইতে মুক্ত করিয়া উহার স্বাধীন মূর্তি দেখাইতে চাহিলেন।

Here the human mind controls the love. The love between male and female becomes active on the one hand and interrupted on the other – this conflict of love has been shown in this novel দত্ত. Bijaya floats on wave of love towards Naren and does not disclose it towards Naren and she does not give any clue that she loves Naren. After all,

প্রেম একদিকে যন্ত্রণা, অন্য একদিকে জীবনের চরম সূখ ও গৌরব, ইহাই শরৎবাবুর শেষ কথা।

In his novel পরিণীতা the age of heroine Lalita 13-14. Shekhar, the son of a rich man, living next to her house, shows affection towards her but it turns in to a love, which is unknown to her. After that, Lalita put garland on Shekhar’s neck out of fun. Shekhar also said,

না, আজই ঠিক বুঝতে পেরেছি তোমাকে ছেড়ে থাকতে পারব না।
Lalita knows it very well that their marriage is impossible because of financial difference. But also she knows it very well that there is no return after accepting a kiss from Shekhar – the very day she treated herself as the wife of Shekhar.

Again, Kamal in the novel of Saratchandra there is no belief in single mindedness of love. Love is a social relationship. It changes according to situation. Kamal is an atheist, does not believe in luck. On the other hand, in Bandana Bandana builds her future believing in God. Sudhir, Ashok, Bipradas, Dvijadas awakes love in her, but in the end, she accepts Dvijadas. Again in a love story of Apurba and Bharati blooms in midst of many afflicted problems.

Once again obstacles came to the path of love in the life of young unmarried lady because of the problem of casteism and their financial differences. It has been noticed in the life of Pratap and Shailalini of Bakimchandra Chattopadhyay.

For that reason they could not get married.

Because of this problem of casteism, the union of Debdas and Parbati could not be possible in Saratchandra's novel. Though they fall in love in childhood, they could not get married because the family of Debdas is superior to Parbati. Debdas wrote,

"পিতামাতার কাছাকাছি ইচ্ছা নাহ যে, আমাদের বিবাহ হয়। ...... তোমাদের ঘর নীচ। বোঝা-কেনা ঘরের নেয়ে মাকেন মতেই ঘরে আনিনেন না।"

Again in Assam in the novel written by Dandinath Kalita, problem arises for casteism and the arrival of third person in the love between Dinabandhu and Prabha. Prabha is teacher of girl's school,
follower of ideal of Dinabandhu. After this,

But she said,

With in a short period of time, Usha was fascinated by Dinabandhu just like Prabha. Usha treats Dinabandhu as her life-partner at heart. She refused to marry arranged by her parents. Usha also join them when Prabha started social service with Dinabandhu after resigning the job of a teacher. In the end Prabha shaking her selfinterest handed over Usha to Dinabandhu and took an oath to remain unmarried for ever.

And they could not united together.

Problem of love raises its head in the coming of third person in the life of many married women. Suryamukhi, Bhrmar, Bimala, Achala in Bengali novels and Bina, Tagar in Assamese novels – are some example of such cases. The husband's love of Suryamukhi is unparalleled in the novel she writes,
The fire of problem in kindles in their beautiful lovable life after the arrival of widow Kunda. She noticed the weakness of her husband Nagendranath towards Kunda and got them married. Because she thought,

"আমার সক্রিয় ধন! তোমার পারে কাঠাটি তুলিবার জন্য প্রাণ দিতে পারি।"  

After this marriage she wails just like an ordinary lady. She left home. But her love towards her husband remained unimpaired. After this fascination of Nagendranath had been broken and they united again.

Just like that, in কৃষ্ণভানীর উইল Gobindalal was overwhelmed with love for Bhramar and after this the arrival of Rohini in their life took place. It is mentionable that Bhramar did not get her husband's marriage with another like Suryamukhi, on the contrary she directed Rohini to die. Her meaningless doubt, proud, departure from the house of husband – all this lead Gobindalal to the path of loss. He left Bhramar. And Bhramar also moves forward to the path of death and before death she also takes the dust of her husband's feet. Of course,

"আশীর্বাদ করিও জন্মান্তরে ফেন সুধী হই।"

Though this prayer, she does not wish to unite with him after the death.

In the novel of Rabindranath Tagore's চোখের বালি, Binodini comes to the life of Asha and Mahendra. In this regard, Asha helps in making the relationship between Mahendra and Binodini. Ashalata was thought,

"নিরবচ্ছিন্ন মিলনে প্রেমের মর্যাদা প্রাণ হইয়া যাইতেছে। মহেরের সৌহার্দের মধ্যে বেসুর লাগিতেছিল—কতকটা মিথ্যা বাড়াবাড়ি, কতকটা আত্মপ্রতারণা।"

Before going to Kashi, she handed over the responsibilities of Mahendra to Binodini. Even she took the passive role after knowing their love affairs. Along with Binodini, her simplicity and bewildered brought problem to her
life of love. In the end, she faced a new situation when her mother-in-law became ill and Mahendra left home. The love of Ashalata, her personality and womanhood got a completeness.

In the husband of Bimala wants her above the diurnal and wants to feel her love beyond the boundary of the world. On the other hand Bimala is a lady of traditional outlook and expected speciality in her husband.

After this, Sandip enters the life of Bimala. Bimala feels,

Her unsatisfied mind once again awakes getting the charming touch of Sandip, and it brings separation between her and Nikhilesh. In the end the real image comes to light and once again reunion with Nikhilesh took place.

Like Bimala, in the life of Saratchandra’s Achala in Suresh steeps in. But when Achala got introduced with Suresh she was affianced with Mahim. After making herself free from the meanness of Suresh, she accepted Mahim as husband and after this satisfaction with Mahim, she said to Suresh,

She understand the depth of her attraction towards her husband when she left her husband. Though Suresh was the cause of her leaving husband, she could not leave Suresh. Unconsciously a soft corner was made for Suresh in her heart — this is a big ill-luck in her life.
On the other hand, in the Assamese novel, after the arrival of a third person in a women’s life, it raises problem in love. Of course, it is not so much critical as found in the Bengali novels. In Daibachandra Talukdar though the love between Nomal and Bina does not come light brightly, Nomal was attracted towards Kadami before his marriage. His marriage took place with Bina only because of one mistake. After this Kadami enters their family. Lusty eyes of Nomal fall in Kadami, though Bina could not understand it. After this he bounded Bina to go to her father’s house only for his doubt.

In the novel জীবনে বাটিত of Birinchi Kumar Baruah, Kamalakanta did not appeared into the Tagar-Dharani’s married life but the reflection of Kamalakanta came to Tagar’s mind from time to time.

After this Tagar became widow and faced lots of problem when Kamalakanta met with her.

The problems have been noticed in the women's life in relation to love because of lover’s nature, ideal and ambition. Excessive voluptuousness or under the influence of passions creates problem in the life of Nagendranath, Gobindalal, Mahendra, Nomal etc. On the other hand the special behaviours of Nikhilesh brings problems to the life of Bimala. He searches the eternal lady, love in Bimala.

There is a wave of love of a young girl and boy in Tagore’s ছায়া. Though there is an unbearable pain in the wave of love, but its main source is not the arrival of any third person and the deep influence of any out side
incident. Atin's self-torture and opposition of nature creates problem in their love. The extraordinary love-story of Amit-Labanya is the central gem of শেষের কবিতা। There are few pure love-story in Rabindra literature like শেষের কবিতা। The wonderful attachment of Amit creates love in the neglected heart of Labanya. But Labanya thinks that Amit has no so much attracted towards her as she has towards his peaceful and thoughtfulness, and his steadiness. In this hide and seek of love the bride has been changed. Labanya could recognize her real lover in this newly lighted love.

Again in the novel আর্যেপিথিভি of Daibachandra Talukdar in Assam, the idealism of Kanak creates complexity in Aikan and his love-story. When Aikan wants to meet her love, she came to know that Kanak was no where. He, नैव पाकत ताब एजन बशुब लगत बहि कथा पाति आहें।

Here it is clear that he believes in idealism of love.

मानूहे ताल पालेइ बुली के मिलन हव लागिब सकला। अबस्थात तेने नघटे।

About Aikan many rumour were spread in the society, but he said, सजीर फुल हिति मही तोर सजीरता नष्ट कबिब कोराबी।

On the other hand in the novel, জীরনব বাটত Tagar’s love was not successful because of high ambition of Kamalakanta. They meet together at a marriage party, and at first sight they fall in love. And even he embraced Tagar giving assurance of marriage.

পুলকত বিভোব হৈ সকল জিধা শরু, বাধা বিদিনি মৃহুতলৈ পাহিব তাঘব হাতখন নিজম হাতলৈ আদি নিজম আঙটিটো সোলোকাই তাঘব আঙ্গুলিত পিঙ্খাই দিলে।
But Kamalakanta forgot the love of Tagar after accepting the artificial life of city and became infatuated towards rich and aristocrat Suprabha.

Besides this, because of financial problems arise in the life of women in relation to love. In the novel দেবীচৌধুরাণী of Bankimchandra in Bengal, Praphulla daughter of a penniless woman married to Brajeshvar. Praphulla's mother could not satisfy in the end by expending almost everything. And so,

নেই অবধি প্রফুল্ল ও তাহার মাতা তাহার পরিত্যাজ্য হইল।—পুরের অন্য বিবাহ দিলেন।121

Praphulla's mother ill-economic condition was the obstacles in the love-relationship between Praphulla and Brajeshvar.

On the other hand in Assam, in the novel সিবি জীবনী of Rajanikanta Bardaloi the parents of Panei did not want get married of her with Janki because of his ill economic condition, when Nirma wants to get Janki as son, then Tamed said,

চোটা হৈ থাকিলে (৫) জানো পেট ভবিব?122

So he wants to take Kumud as son-in-law. In the novel চন্দ্রপ্রভা of Chandraprabha Saikiani,

ৰদান্তারা ন্তর্ব সত্য হেকভাই ঋণগ্রস্ত হোরা মন্দর চমুরাব একমাত্র সত্তান মাধ্যোশ্চ মৃত পিতৃর সমান আক বংশ মর্যাদা বক্তা কবিরেলা আক পিতৃ পুক্তিস্ব সাতম পুক্তিস্বী ভোট উত্তমর্য হাত পরা উত্তারা কবিরেলা গ্রামাপ্ত ত্যাগ কবিতে এবং জীবনব স্বভ চিকাকলব কাবণ দুয়ো ঠেলি পঠাইছে।123

Here we have specially discussed the problems of women in relation to love in Bengal as well as Assam. But the result of this love was not so much delightful in case of unmarried, married and widow women. Many unmarried women accepted death in stead of united with her lover, married
women returned to their husband's house. On the other hand the position of widowed women was also critical; they could not be bound in marriage. In some cases they tried to get rid from this situation and protest against this society.

C. Women's problems from the perspectives of Frendship:

In Bengali and Assamese society, women have to face so many problems in their life while going to make friendship. In the novel কাহাকে Mrinalini of Svarnakumari Devi said,

Here it is worth mentioning, the main obstacles on the way to make friendship in the life of Bengali women was social obstruction and prohibition. It was not admitted in the society of free mixing between man and woman. Women were trapped since childhood in the cob web off strict obstruction and prohibition. It was beyond dream to meet with male easily.
On the other hand, there is much more opportunity in making friendship or mixing with male in case of the Assamese women than the Bengali women. Particularly they could meet on Bihu festival. In সিহান্দুরা একেলো হাতেত ধবা ধবা ধবি ধবি সোর শিব লালি লালি কবি কবি ফুলিশিল

On the other, in বঙ্গীস, সত্যাস এক কেতকীরে বঙ্গীসীহত ঘরে চিরা পিঠা ইত্যাদি খালোয়া আকাক খাই যুটি পথাবলী যুটি ডোকা-গাড়িক সকলের বিছ পাটিল

Of course, there was a facility of mixing man and woman in Vedic period. Along with man, woman had also the equal right to education and even to the study of Veda. It has been changed in the middle age, there is a crack in the relationship of friendship between man and woman because of fury of social disease like child-marriage, Kaulinya tradition etc. and so on. After that in the modern age, friendship relationship between man and woman got rebuilt under the influence of western society. It is natural friendship between woman and woman, one helps each other in need and expresses once feelings and shares each others mental pain. In the novel মনোমতী Pamila is the friend of Manomati.

When Manomati suffers in absence of her lover, she said to Pramila.

On the other hand the problem or complexity in the friendly relationship between woman and woman is not rare. In the novel, চৌধুরী of Rabindranath, the relationship between Binodini and Asha is just like that.
Even though,

In this way, problem is created between them. Asha very simply introduced Binodini with Mahendra and after this relationship between them become closer and the fire of unhappiness enkindles in the family. Even when simple hearted Asha writes a letter to Mahendra, in reality it was the letter of Binodini.

In Assam same problem is found in the novel ধুঁঁলি-ছুঁলি of Daibachandra Talukdar. Kadami comes to the married life of Bina.

Bina’s father thought,

But the problem rises here in the life of Bina and Nomal. Nomal was fond of Kadami. As a result storm comes to the life of two women.

The picture of friendship between man and woman is also portrayed as they are seen in the society. It is true, this friendship finally results in love and marriage in many respect. In the novel কাহারকে of Svarnakumari Debi there is friendship between Mani and Chhatu. Their friendship was build in school for little children run in the house of Jamidar Krishnamohan, there both of them went to learn and charmed each other. And so,
At last she took Chhatu as her life-partner. Of course, the opposite picture of this is also noticeable in Bengali and Assamese society. Social obstacles like casteism, arrival of third person, differences in economic condition etc. has created problem in friendship and love between man and woman.

If it is searched in the pages of novel of Bankimchandra, it can be noticed, there is no mention of friendship in the life of Suryamukhi and Kundanandini of *Rohini* and *Bhramar* of *Krofka* the Utail. From childhood, there is a friendship and love relationship found between Pratap and Shaibalini in the novel *Chhandashesh*

But Pratap and Shaibalini did not get married because they belonging to one's self. For that reason Shaibalini got married with other. But this relationship with Pratap affected their married life.

On the other hand in the novel of Saratchandra’s, Parbati and Debdas read in the same school during their childhood and friendship was build between them. When Debdas hides out of fear of punishment by his father, Parbati brings food for him and bears he beating too. And this,
This friendship turns in to love but they are not united together only for the casteism.

In the novel অমী, relation of friendship was built between Saudamini and Naren. But they also did not become united because of casteism. Saudamini says,

সামাজিক বাধা আমার দুজনের মধ্যে যে কত বড় ছিল, এ শুধু যে তিনিই জানতেন, আমি জানতুম না, তা নয় ..., এই বিশ্ব দিকটাকে আমি দুঃখাতে তোলে রাখতুম।

In the novel স্ত্রীবন্ধ, there is a friendship between Srikanta and Rajlakshmi. Srikanta said,

আমার মারের ভয়ে এই মেয়েটা বইচির বলে ঢুকিয়া গ্রাহায় একছড়া পাকা বইচি লেলের মালা গাঢ় আঁধিয়া আনিয়া আমাকে দিল।

This friendship turns into love but they also did not united because of social and familial obstacles.

Except Tagore's চোরে বালি his other novels like ঘরে বাইরে, যোগাযোগ, চতুরঙ্গ deal with the problem of woman but friendship was not built among them so much. So it was never in childhood. In the novel ঘরে বাইরে Sandip comes as friend to the life of Bimala after her marriage. He wants to fulfill his self interest by playing trick in the name of friendship.

On the other hand in Assam the relation of friendship between man and woman is noticed in the novel of Rajanikanta Bardaloi's সিবি জীবেকী,
Here Janki says,

When this friendship turns into love, the King became the obstacle between Rahadoi and Dayaram.

It is also noticed, friendship was built between Kanak and Aikan since childhood in the novel, আয়েলিগিভি of Daibachandra Talukdar. When Sonti, the elder brother of Aikan angry with her, then Kanak kept her hand and said,

They did not get married because of Kaniak’s idealism and illeconomic condition. Aikan’s father said,
But at the end, Kanak wants to come back Aikan in his life. In his novel a good relationship is found between Premadhar and Purnima.

Here financial crisis breaks their relationship as well. Premadhar said,

After many incidents, they did not become successful in tying the knot.

Again in the novel of Dandinath Kalita, a friendly relationship was built between Prabha and Dinabandhu. Prabha wrote letter to him to establish a school.

After this they fall in love but due to casteism and the arrival of Usha in their life, they did not bond with marriage. She worships his picture as a God. At last she handed over Dinabandhu to Usha.

In this way various problems emerged regarding friendship in the life of women’s life in Bengal and Assam. And they did not allow their lives to end with a happy ending. The novels of Bankimchandra and Daibachandra Talukdar provide prominent examples in this regard. In this regard, it may be observed that Panei was very respondent and brave. When her parents try to get her married with Kumud, she said,

She always tries to meet her lover in the last days of life. Again,
Saratchandra’s Parbati has done this. For that it can be said,

It can be concluded that, from the beginning of the society the burning problem in woman’s life was the conjugal problem, love-related problem and friendship problem. These problems still exist in modern society. With this, it also can be mentioned that in comparison to Bengal the intensity of such problems is less in Assam. In this regard, it can be said that the woman education was first started in Bengal in comparison to Assam. That’s how self-identity of woman emerged due to the effect of education. Besides this, due to the feudal system Bengali women were more oppressed, but Assamese women were almost free in this regard. It is noticed that in case of love-relationship, love is the inborn tendency and for that woman of both areas were ready to accept the painful life. But, in comparison to Assamese novels, rebellious images of woman are noticed more in Bengali novels. In problems related to friendship active role has been taken up by the women of these two areas. But at last we can mention that these novelists of two areas could not give any proper path to solve all these family related problems.
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