
**Breaking the Mould: Representing Bengalee Women
Through the Writings of ‘Saraswati’**

Chandrima Mitra¹

¹Independent Research Scholar
Department of History
Rabindrabharati University
Kolkata, West Bengal, India
Email:chandrimamitra20@gmail.com

***Abstract:**Prabhabati Debi Saraswati was a versatile genius and a significant litterateur of twentieth century Bengal, born during the Swadeshi era. She was the writer of more than three hundred novels and poetries, besides extremely popular among the readers during her time. Except this, she was an activist who worked for women emancipation for her whole life. Through her writing she depicted how she had seen women in the society and how she wanted to see women in future, both very meticulously. In this article, we would try to see, the society of Bengal during colonial period and the position of women in the then society, through the portrayals of Prabhabati Debi Saraswati*

***Keywords :** Bengalee, Kulin, Polygamy, Swadeshi, Society, Widow, Women etc.*

Date of Submission: 15-10-2024

Date of Acceptance: 20-10-2024

Introduction

Prabhabati Debi Saraswati, was a venerable writer of twentieth century Bengal. She was a social activist who devoted her life towards the women welfare and did a lot of work for women emancipation. Through her writing, she depicted the colossal cleft between the way of living of an educated, urban women and lowbrow village women. In her early writings she portrayed the female protagonists of her novel as the quintessential Bengalee women who were virtuous, the epitome of chastity and endurance. But later she was the one who had the courage to break the stereotypes of Bengalee literary world by creating the character of an educated, stalwart and undaunted female detective Krishna and she represented Krishna as the paradigm to the girls of new generation. Through this article, we would understand and analyse how Prabhabati

Breaking the Mould: Representing Bengalee Women Through the Writings of 'Saraswati'

Debi portrayed the then society of colonial Bengal and the life of women from every sphere of the society.

To understand this with more precision, we can use some memoirs of women of the then society, such as the memoir of Dr. Haimabati Sen, a venerated persona and illuminating write ups of the dignitaries like Tanika Sarkar, Meredith Borthwick, Virginia Woolf etc. With this, we can segregate the article into several sections, such as, how Prabhavati Debi depicted the picture of the societal ills, like *Kulin* custom, polygamy and as the abhorrent consequences of *kulin* costumes and all the adverse effects of such malpractices which were solely endured by women only. They had to suffer from the anguish of widowhood, they were disavowed by their family, in fact, they were being impeded from getting education. Besides, she portrayed the purgatory of the child brides who had to undergo from the torture of their in-law's. In fact, she tried to depict the miserable and anarchical condition prevalent in the rural as well as the urban areas of the Bengal. This article has been divided in to nine sections and first one gives a glimpse of Prabhavati Debi's early life, career and her literary achievements. The social evils and the deleterious effects of these malpractices on women have been discussed in the next two paragraphs. The subsequent three paragraphs portray how women were being agonized and impeded from getting enlightened so that they can be exploited vigorously. The seventh and eight section delineate, the anarchism prevalent in the then society and the decay of ethical values of the countrymen and finally the last section concludes.

I

Prabhavati debi Saraswati was one of the most pre-eminent writers of twentieth century Bengal who devoted her life to literary cultivation. She was the originator of more than three hundred compositions. The major component of her writing were social life, ethical value, traditional ideals and the above all she focused on the women of the then society. She included women from every sphere of the society. In addition, she very meticulously portrayed the then society through her writing. For her extraordinary contributions to the world of Bengali literature she received *Leela* prize in 1946 and was honoured with the title of *Saraswati* from *Nawadip Bidwajan Sabha*. Except that, she served as the moderator of the *Nikhil Bharat Banga Sahitya Sammelan* in Jamshedpur.

Prabhavati debi was born during the swadeshi era, on March 5, 1905, in khantura village of Gobardanga Municipality. Her father Gopal Chandra Bandopadhaya was a lawyer and mother Sushila Devi was a housewife. Distinguished artist and authoress Hashirashi Debi was her sister. Being a daughter of a well cultured and unprejudiced family, she was very much acquainted with literature and all. Besides her father was very much fond of literature which invigorated her to admire the creations of Shelley, Byron, Keats etc. She had an early marriage and got separated with in few days and had to live with her parents. Besides, her father had a transferrable job she had to move different places with her family, that's the reason, she was untutored. Yet she was zealous, erudite and started her journey as an authoress from the age of eleven. Her first poem *Guru bandana*, a tribute to Sri Sri Ramakrishna Paramhansa Deb, was

Breaking the Mould: Representing Bengalee Women Through the Writings of ‘Saraswati’

published in *Tattvamanjuri*. She used to write for many esteemed magazines and journals such as *BharatBarsha*, *Pravartak*, *Banshari*, *Sarathi*, *Upasana*, *Udbodhan*, *Kallol* etc.

Prabhabati Debi received Teacher’s Training Certificate from the Bramho Girl’s Training College and pursued her career as a teacher. For a long time, she worked as a teacher in North Calcutta’s Sabitri Vidyalaya and later in Calcutta Corporation School. During her days in Sabitri Vidyalaya, she had an opportunity to get company of Rabindra Nath Tagore, who inspired and encouraged to consecrate herself towards literature. Her first novel *Bijita*, was successively published in a famed journal *BharatBarsha* edited by Jaladhar Sen, which was later filmed as *Bhanga Gora* in Bengali, *Bhabi* in Hindi and *Kuldevam* in Malayam language. Other than that, her novel *Pother Seshe*, was being dramatized as *Banglar Meye* which was hugely appreciated by the spectators. Besides her creation ‘International Circus’ was very much celebrated among her juvenile readers. Among her numerous novels *Bratacharini*, *Banglar Bou*, *Dhular Dharoni*, *Poroshmoni*, *Bidhobar Kotha* etc can be considered the most celebrated creation of her.

II

There were a lot of social malpractices prevalent during the colonial period in Bengal, such as child marriage, *Kulin* polygamy, domestic violence etc and all these consequential issues were being addressed by Prabhabati debi in her writings. She could portray the misery of the girls who were the victims of *Kulin* custom with much accuracy as she had to suffer from that distress too and she was a child bride who get spliced with an elderly man named Bibhuti Bhushan Chaudhury, resident of Gaipur village in Gobardanga. According to the census of 1881, “about seven percent of girls in Eastern Bengal were married before age 10 and most were married by age 12.”¹ In fact there were many newspapers which ventilated that — “According to the Hindu the childhood of a girl is to be determined by reference to her first menses and not to her age.”² Meredith Borthwick in her writing analyzed properly that — “Apart from being one of the most significant events in a woman’s life, marriage was an arrangement with political, economic and social implication.”³ Girls were considered as mere liability and encumbrance and that’s the reason they had to get spliced so early to satisfy the expectations of her family and society. Dr. Haimabati Sen in her memoir said with grief that - “I was mere a child but my parents were relieved of all their responsibilities by arranging my marriage.”⁴ Prabhabati Debi has also shown in her writing that how society was giving verdict about the girl’s marriage and imposing precepts, like a girl must be married by age of ten or twelve.⁵

Prabhabati Devi showed us many instances of child marriage and *Kulin* polygamy through her writing, where we the readers can feel the purgatory of girls who were getting married to the elderly men for the sake of protecting their family from the rage of the society in the name of *Kulraksha* (preserving the dignity of the family).⁶ Benoy Ghosh meticulously stated the fact that - “marriage itself became a gainful occupation. Among the *Kulin* Bramhans.... Even teenagers were married to dying octogenarian.... The old man’s gain before

Breaking the Mould: Representing Bengalee Women Through the Writings of ‘Saraswati’

his death was a few rupees”.⁷ Dr. Haimabati Sen also expostulated through her writing, in her words - “Shame on you, Hindu society! A girl of ten will have to pay for the marriage of an old man of fifty. In no other country does find such conduct; such oppression of women is possible only in India”⁸. Besides there are a lot of writings which depicts the anguish of child bride, the oppression which they had to face from their in-law's. Satyendranath Tagore in his letter to his wife very accurately canvassed the fact that being so occupied with household chores, rearing child and nurturing her family, the girls aged thirteen or fourteen were left with no probability to ameliorate themselves, enlighten their inner mind and think about any other affair of the world.⁹

III

In her writing Prabhavati Debi, showed a plenty of detrimental consequences of *kulin* custom, as an instance girls of teenage who were newlywed brides, had to commence their life as a widow from the very first day of their marriage as they were get spliced with a moribund old man, in the name of *kulin* custom.¹⁰ Dr. Haimabati Sen in her memoir ventilated her grievance that when she became a child widow, she had to spend her life under the strict surveillance of the society, in her words —“Morning afternoon and evening I was the delicious topic of their gossip. They discussed what I should eat and wear.”¹¹ Prabhavati Debi also perfectly portrayed the miserable life of a widow, tormented by the cruel society, lamenting and impetrating to the society to let her live at least willingly as whatever she wanted to do were considered as antilogy and thus living life of a bondwoman.¹² In the words of Koylasbasiney Debi, the widows used to wait all day long, like *Chataki* (Jacobin Cuckoo) to get a little bit of water to quench their thirst.¹³ This issue was even often highlighted by the contemporary newspapers too—“Fasting on *Ekadashi* [fortnightly fasting –without even a drink of water to which widows are meant to ritually adhere] is a cruel custom and many weak bodied widows very nearly die of observing it”. (Dainik O Samachar Chandrika, 14 January, 1891).¹⁴ In his letter to his wife Satyendranath Tagore analyzed with precision, that the rituals of our country possess more power than the people of our country and here lies the root of all misery of our country.¹⁵

IV

There were several significant issues highlighted by Prabhavati Debi through her writing, among these domestic violence was the most abhorrent one. In her writing Koylasbasiney Devi stated the situation that women were treated as beast, as they were not allowed to voice their feelings, in fact they were treated by men as an object of ascendancy¹⁶. Virginia Woolf has shown us in her writing that —“Wife – beating....was a recognized right of man and practiced without shame by high as well as low.”¹⁷ Prabhavati Debi tried to draw the attention of readers regarding this issue through her writings, where she precisely accentuated the purgatory of rural women who were brutally beaten even for very minor mistakes in her daily household chores, even after devoting her life for the sake of her family’s comfort.¹⁸ Other than that there were child brides who were uprooted from their own house and the in-law’s started inflicting their rules and regulations on them which were no less than torture on her Dr. Haimabati Sen

Breaking the Mould: Representing Bengalee Women Through the Writings of ‘Saraswati’

also tried to bring up the situation in her memoir, as she had to face the torment too when she was a child bride, in her opinion — “A child bride comes to her husband’s home expecting maternal affection from her mother-in-law but is often so mistreated that her heart breaks..... In a rural society husbands mistreat their wives to avoid the infamy of being dubbed undutiful sons”.¹⁹ Prabhavati Debi also precisely depicted the agony of a child bride in her short story *Sankhawala*, where a child bride *Lokkhi* with tears in her eyes, was urging her father to bring back her home as soon as possible as she had to face the outrage of her abusive in law’s who were mauling her frequently and but in the end as the consequence of this kind of oppression, she had to lose her life.²⁰

V

Prabhavati debi, in her writings, considered to canvass about the women who were deserted by the society, disavowed by their own family, for being vocal about their rights, mostly known as *kultyagini*. The *Kultyagini* is the term which was mostly used by the patriarchal society for the women who were constrained to vacate their family, their *kul* (lineage) to escape from the persecution of the people of Orthodox society. It can be concluded that, “Practise of *kulin* polygamy by which many women were widowed from childhood or only nominally married to the men with whom they never cohabited, left a large number of women barren.”²¹ In a report we can see clearly that, “There are upwards of thirty thousand women in the town of Calcutta, who for the maintenance and support are entirely dependent on prostitution composed of Hindu women of high caste.” (Calcutta Review, 1868, vol-147,page- 142).²² Other than that, there were a plenty of women who were dependent on other illegal activities to feed herself , such as snatching and purloin .We can see such instances in her writing too, where a woman being abandoned by the society had to take such path for living such as robbing and stealing, besides she was justifying herself that there were no other option left except doing such illegal activities for her, as she had to survive in this inhumane world.²³

VI

Prabhavati Debi through her writings tried to bring up the affair, how women had to confront with the patriarchal society to snatch their right to get education and how the male dominated society retaliated against women emancipation through the female education. In the words of koylasbasiney devi the male dominated society had a thought that women would gain some extra power by being erudite and for which they might contravene her husband and in-laws.²⁴ The exact mentality was being portrayed by Prabhavati Debi through the character of *Mahim* in her novel ‘Harano Smriti’. *Mahim* a flag bearer of the patriarchal society was being worried and disturbed by seeing the educated and liberated women of the town and became panicky by

Breaking the Mould: Representing Bengalee Women Through the Writings of 'Saraswati'

thinking that the women of villages might be emboldened by seeing this and would become vocal about their rights.²⁵

In his *Report on the State of Education in Bengal for 1836*, William Adams recorded the belief that “female education not only produced widows but also facilitated romantic intrigue”.²⁶ Furthermore it was considered as fact that, “female education had no economic function..... an educated girl who become a liability to her parents as no man would marry her”²⁷. In her memoir Dr. Haimabati Sen stated that her parents were being forewarned by the society that — “She is certainly going to be a widow, with such a daughter you are sure to lose caste.”²⁸ Through her writing Prabhabati Debi also portrayed such condition that how the patriarchal society dreadfully deluding the mind of a girl by intimidating her of becoming a widow for being educated.²⁹ Writer Meredith Borthwick assessed very accurately the reason behind such deportment of patriarchal society. In her opinion — “male objection to female education seem to have been based on a fear of the unknown powers' education give a woman.... A husband's control over an educated woman was therefore less secure.”³⁰

But there were fortunately some anomalies too, in several newspaper and journals there were discourses that — “At several meetings women are coming forward to inspire men, while at home they are initiating their son, brothers and husbands to the worship of the motherland. (The Indian Mirror, 28 Jan 1906)”³¹. In fact Prabhabati Debi also discussed about the other side of the coin, where she introduced some male characters and some female characters like *Ira, Mrinal* who were much neoteric and ready to devote their life to serve their mother land with having benign intention to educate the women of our country to make them, as well as the country independent.

VII

From the writings of Prabhabati Debi we the readers can get acquainted with the piteousness of the villages at that time. Also, we become familiar with the mindset of the educated people from urban area who were fleering and gibing about the indigence infrastructure of rural area and the people of there became the matter of derision to them. In fact, they had not invested a single penny to liberate them from such rotten situation. People of the rural area were finding an escape from their own land, though there were several reasons behind that, such as Malaria for which a lot of people were suffering, not getting adequate treatment and falling on the verge of death. Furthermore “ Many educated men also left their village and trekked to the town, principally to Calcutta, for reasons such as lack of sanitation, bad water supply, general absence of the amenities of life and the decay of the local industries in the rural areas.....This was mainly a desire for a higher standard of living and also due to the rise in the cost of living.”³² Prabhabati devi in her writing tried to portray the prevalent situation of the society, in her writing we can see, people who are infirm, impoverished and having no other option to settle down in another place, were the one, really constrained to stay in village unwillingly.³³

Prabhabati Debi stated the anarchic state of the urban area too through her writing. Unemployment remained the main reason of this chaos in fact it is reported that, “Over 7000

Breaking the Mould: Representing Bengalee Women Through the Writings of ‘Saraswati’

professional and unprofessional graduates earned degrees from the Calcutta University.... Hardly 10 percent of them had secured suitable employment.”³⁴ There were several issues which were considered as the reason behind the large number of unemployment in the urban area, such as the destructive consequence of First world war, 1930’s economic recession, paucity of optimum industrialization, deficiency of state patronage, industrial finance, general trade depression were the reasons behind such unwanted massive unemployment.³⁵ Other than that, “Social values and tradition rooted in our society were no less responsible for the unemployment problem of the period.”³⁶ Besides, “ Among the social causes off unemployment maybe mention to the deadening effect of caste and early marriage. ”³⁷ Furthermore, there was a notion that, “Bengali workmen wear not painstaking and hardy enough to stand near a furnace and work in the scorching heat.”³⁸ All of these circumstances affected the youth of Bengal, anarchy became prevalent. Prabhavati Debi meticulously portrayed the anguish and ardency of the young men through her writing, as there were a lot of eligible candidates roaming around who were not employed yet and had to fight with impoverishment.³⁹

VIII

Unfortunately, there were not taken any steps to deal with such piteousness of the country, besides to get rid of such execrable situation, educated elite *Bengalee*, from urban area didn’t shell out a single penny, Revolutionary Bina Das in her writing delineated accurately, that the educated wealthy class of Bengal were not really bothered about the misery of the rural people, instead of helping to obliterate such impoverishment, they were busy in playing bridge and tennis and plunged themselves in to a luxurious and secure life.⁴⁰ Indignation to such people can be heard from *Mrinal’s* voice, an educated girl of Prabhavati Devi’s novel. According to *Mrinal*, in this country there were a plenty of affluent people who could elevate the situation of the villages. But unfortunately, that didn’t disquiet them rather they were occupied in enjoying life in the city without any disease and inconvenience such as Malaria or deficit of any basic amenities to live life with luxury.⁴¹

Furthermore, there were many so called politicians and demagogues, exploiting the people of the country in the name of *Swaraj*. In her writing Manada debi by portraying the then situation, stated with astonishment, that the atrocities and the dissemblance of such demagogues were well known by public but still infelicitously they were supporting and electing them as their tribune, sending them to council.⁴² In her novel *Sukher Ghar*, Prabhavati debi tried to depict such gangrene of the moral value of people where protagonist of her novel, *Kanai* was desperately urging for some monetary support, knocking at the doors of the so called social activists, after being rejected from everywhere, despondent *Kanai* realized, in reality all of these politicians and activists were busy in making profit in the name of *Swaraj*, they were the swindlers who were using their image to cheat people and making themselves more influential and affluent.⁴³

Breaking the Mould: Representing Bengalee Women Through the Writings of ‘Saraswati’

Conclusion

Prabhabati Debi Saraswati was a versatile genius, she was an authoress, an activist, she devoted her life to uplift the women of this society. That's the reason she had an opportunity to meet a lot of women from every sphere of the society. She was the one who for the first-time renege on the cliché and created a character of female detective. Before that the genre of detective novels were monopolized only for male. Prabhabati debi wanted to see her protagonists as unprejudiced, modernized and that's the reason behind introducing the character of a female detective like Krishna, an educated, self-dependent, perspicuous girl which are very often considered as the characteristics of perceptive and new age women. She tried to prove that — “We must treat women as women, as the equals, not the inferiors, the collaborators, not the instruments of men”. (Women's Part in the New Renaissance Lucia A. Zimmera, Modern review, May 1923)⁴⁴. In the words of her protagonist *Krishna*, women are human being too, in fact they are able to work as men....they should be more gutsy, self-contained and should come forward and prove their abilities to the world.⁴⁶ If assessed very meticulously we can notice that Prabhabati debi in her previous writings, portrayed the women characters as penelope, vestal and absolute epitome of chastity, cause the vogue was then to portray women in such way. But despite of facing plenty of opponency and nonconformity from the patriarchal society, there was starting an era of women emancipation, Women of new generation were trying to compete with men, then Prabhabati Debi included such progressive women in her novels too. She created a women centered adventure series, named *Kumarika Series* and her protagonist was *Sikha*, where in exordium, she apprised her readers, that there was no such book of adventure in which the protagonist was a woman, so she wanted to renege on stereotypes and introduced a series dedicated to the college girls.

But she didn't abandon her former readers, in fact how she appeased her all readers was commendable. She represented *Krishna and Sikha* as a modest and vestal, fighting against all the evils, odds and the coercive situation, saving their dignity at the same time. That's the reason behind her vigorous acceptance and her creations were being celebrated so much. In fact, she started doing signature and declared a warning for her readers to avoid any deception. She passed away on May 14, 1972, in Kolkata. Thus, the world of Bengali literature lost a priceless gem like her. Prabhabati Debi's writings not only can be considered as a portrait of the then society but also as an invaluable document for women's study.

Notes & References

1. Sen, Haimabati. *Because I'm a Woman*, Translated by Tapan Raychaudhuri, NewDelhi: Chronicle Books, 2011, p.XI
2. Sarkar, Tanika . *Hindu Wife, Hindu Nation, Community, Religion and Cultural Nationalism*, Delhi:Permanent Black, 2001, p.220

Breaking the Mould: Representing Bengalee Women Through the Writings of 'Saraswati'

3. Borthwick, Meredith . *Changing Role of Women In Bengal 1849-1905*, New Jersey:Princeton University, 1984, p.46
4. Sen, Dr. Haimabati . *Because I'm a Woman*,Translated by Tapan Raychaudhuri, NewDelhi, Chronicle Books, 2011, p.39
5. Debi, Prabhavati, *Sonar Sangsar*, Kishor Publication (Bharat), p.57
6. *Ibid.*, p.57
7. Ghosh, Benoy. *Iswar Chandra Vidyasagar*, Publication Division, Govt of India, 1937, p.112
8. Sen, Dr. Haimabati. *Because I'm a Woman*, Translated by Tapan Raychaudhuri, NewDelhi: Chronicle Books, p.39
9. Chaudhurani, Sri Indira Debi. *Puratani*, Kolkata:Indian Associated Publishing Co. Private Limited, 1879, p.47
10. Debi, Prabhavati, *Sonar Sangsar*, Kishor Publication (Bharat), p.60
11. Sen, Dr. Haimabati. *Because I'm a Woman*, Translated by Tapan Raychaudhuri, NewDelhi:Chronicle Books, 2011, p. 41
12. Saraswati, Sri Prabhavati Debi. *Harano Smriti*, Calcutta:Rajlokkhi Pustakalaya, 1343 B. S., p.15
13. Devi, Koylasbasiney. *Hindu Mahilaganer Hinabastha* , Calcutta:Gupta Press, p'71
14. Sarkar,Tanika. *Hindu Wife, Hindu Nation, Community, Religion and Cultural Nationalism*, Delhi, Permanent Black, 2001, p.224
15. Chaudhurani, Sri Indira Debi. *Puratani*, Kolkata, Indian Associated Publishing Co. Private Limited, 1879, p.47
16. Devi, Koylasbasiney. *Hindu Mahilaganer Hinabastha* , p.61,
17. Woolf, Virginia . *A Room One's Own*, London:Hogarth Press, 1929, p.20
18. Saraswati, Sri Prabhavati Debi. *Harano Smriti*, Calcutta:Rajlokkhi Pustakalaya, 1343 B. S., p.64
19. Sen, Dr. Haimabati. *Because I'm a Woman*, Translated by Tapan Raychaudhuri, New Delhi, Chronicle Books, 2011, p. 25
20. Saraswati, Sri Prabhavati Debi. *Harano Smriti*, p.72
21. Borthwick, Meredith. *Changing Role of Women In Bengal 1849-1905*, New Jersey: Princeton University, 1984, p.37
22. Maitra, Gyanesh. *Nari Jagriti O Bangla Sahitya*, Calcutta:National PPublishers 1987, p.72
23. Saraswati, Sri Prabhavati Debi. *Harano Smriti*, p.30
24. Devi, Koylasbasiney. *Hindu Mahilaganer Hinabastha*, p.65
25. Saraswati, Sri Prabhavati Debi. *Harano Smriti*, p.5
26. Borthwick, Meredith. *Changing Role of Women In Bengal 1849-1905*, p.61
27. *Ibid.*, p.62
28. Sen, Dr. Haimabati . *Because I'm a Woman*, Translated by Tapan Raychaudhuri, NewDelhi:Chronicle Books, 2011, p.17
29. Debi, Prabhavati, *Sonar Sangsar*, Kishor Publication (Bharat), p.65.
30. Borthwick, Meredith. *Changing Role of Women In Bengal 1849-1905*, p.62.
31. Ray, Bharati, (ed.). *From the Seams of History: Essays on Indian Women*, Delhi:Oxford University Press, 1995, p.186
32. Awwal, Iftikhar-UI, "The Problem of Middle Class Educated Unemployment", *The Indian Economic and Social History Review*, Vol-XIX, No-1, p.36
33. Debi, Prabhavati, *Sonar Sangsar*, Kishor Publication (Bharat), p.83
34. Awwal, Iftikhar-UI , "The Problem of Middle Class Educated Unemployment", *The Indian Economic and Social History Review*, Vol-XIX, No-1, p.31
35. *Ibid.*, p.37.
36. *Ibid.*, p.33.
37. *Ibid.*, p.36.
38. *Ibid.*, p.33.
39. Debi, Sri Prabhavati. *Banglar bou*, Calcutta, Tarun Sahitya Mandir, 1344 B. S., p.172.
40. Das, Bina. *Srinkhal Jhankar*, Radical, 2015, p.40.

Breaking the Mould: Representing Bengalee Women Through the Writings of 'Saraswati'

-
41. Debi, Prabhabati, *Sonar Sangsar*, Kishor Publication (Bharat), p.83.
 42. Debi, Kumari Srimati Manada. *Sikhhito Patitar Atmacharit*, Kumaruli, Mymensingh, R. Chakravarty, 4th ed, 1336 B. S., p.124.
 43. Debi, Srimati Prabhabati. *Sukher Ghar*, Calcutta:Deb Sahitya Kutir, 1336 B. S., p.86.
 44. Maitra, Gyanesh. *Nari Jagriti O Bangla Sahitya*, Calcutta:National Publishers, 1987, p.622.
 45. Debi, Sri Prabhabati. *Graher Fer*, Calcutta:Deb Sahitya Kutir, 1952, p.47.