

Nora Helmer in Henrik Ibsen's *A Doll's House* and Dipaboli Bandopadhyay in Samaresh Majumder's *Satkahon*: A Comparative Study

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Abstract: Nora Helmer in *A Doll's House* by Henrik Ibsen and Dipaboli Bandopadhyay in *Satkahon* by Samaresh Majumder are the two women characters belonging to two separate literary works. In this paper we would like to examine their characters under certain contexts with an aim to elucidate their actions. In the final analysis it will be clarified that the sufferings women endure in their life is universal, regardless of time, their ethnicity and geographical boundaries. Their struggle is very common though they belong to different societies and races. In these respective works both the females, Nora and Dipaboli, are presented as the patrons of women rights. Women are always repressed by the male formatted society on account of religion, conventions, regulations and they revolts against it. This paper makes a comparative study of *Satkahon* and *A Doll's House* and evaluates the two female protagonists from all struggles they face. The study tries to discover a great commonness and uncommonness between both the characters- the struggle for emancipation.

Keywords: Sufferings of Nora and Dipa, Patriarchy, their Similarities

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I. INTRODUCTION

Satkahon (2004) is a woman centric social novel written in two parts- with a girl named Dipaboli as the central character. It is written by the prominent Bengali writer Samaresh Majumder. Dipaboli got married at a young age of just thirteen years and became widow even before she could understand what marriage is all about. The story narrates her brave struggle against all the odds that the society throws at her. The way she copes with multiple adverse social situations are beautifully depicted in this epic novel. Set on the backdrop of a tea garden in North Bengal, *Satkahon* is a pathetic story filled with emotions and will power to fight against social unjust that is thrown at her just because she is a broken girl. It traces the-then political turbulence and the socio economic structure of the period and the fight for survival of a young lady. This masterpiece by Samaresh Majumder is much ahead of its time and has relevance in present day society too.

Dipaboli is one of the successful characters created by Samaresh that outreaches the popularity of the novel itself. By her, the writer wants to mean that if your will power is strong, goal is fixed and ready to work hard then one can stop you from anything. The real position of girls in our society is highlighted here. There are many other women characters in addition to Dipaboli in the novel. We get a wonderful picture of the life of people who live in the tea gardens. The first step to reach the top for Dipaboli starts from this tea garden. Due to courage and concentration, it was possible for her to forget everything and begin a new journey. Her destiny was recreated through her schooling. Nobody could stop Dipa as her close relatives became greedy monsters. Then she realizes that being amidst everyone she is very lonely. Yet she did not break down. Dipa is a symbol of greatness in general. In her life, she has got many dramas and all these made up the story *Satkahon*.

Born in the idyllic district of Jalpaiguri, India in 1944, Majumder is one of the most popular novelists of Bangla literature. He holds a special price in the hearts of thousands of Bengali readers. His entry into the world of literature and subsequently becoming a widely read author was triggered by both his passion and lucky coincidences. He was more interested in theatre. Along with his friends he formed a theatre troupe, which produced a number of acclaimed plays by renowned playwrights. He became one of the most widely read and popular novelists portraying the lives and struggles of middle class Bengalis on the backdrop of a politically volatile time. In 1984 he won the *Sahitya Akademi Prize* for *Kalbela* which is the second novel of his *Animesh* series. He is also known for creating the detective character Arjun, who is the central character of the 2013 film "Arjun – Kalimpong E Sitaharan". Another novel *Buno Haansh* was published in *Anondolok Pujabarshiki* and later adapted to film under the same name which was released on 15 August 2014. Among the Indian writers

Samaresh is a powerful name. He is not just a famous writer, his realistic and creative writings make us perceive our surroundings.

On the other hand, we have Nora Helmer, the leading character of the famous Norwegian drama *A Doll's House* (1897). Seemingly Nora is a contentedly wedded woman with Torvald Helmer. Torvald is a banker at the Joint Stock Bank and who is soon to take over the post of a director. They are parents to three children. However, Nora has kept a confidential matter to her. Several years back Torvald fell into extreme sickness and the physician suggested a visit to warmer atmosphere for recovery. Nora faced the need to collect a good amount of cash for the trip and she managed the money in secrecy without the knowledge of her husband. She took it from Krogstad, who is a lawyer and who had been a classmate of Torvald's. For the guarantee of the credit she faked her daddy's signature who was at death bed that time. At the beginning of the play, we see a lady, named Mrs. Linden, has come to the city to look for job. She is Nora's old friend. She comes to Nora and asks for helping to find an employment as she is in distress. Nora feels compassionate and urges to Torvald to give her friend a job at his bank. Offering Mrs. Linden to work at the bank means the dismissal of Krogstad from his position. He becomes desperate to save his career and seeing no other way threatens Nora saying that he will disclose the truth of borrowing money from him to Torvald and her forgery unless he is allowed to keep his post. The reason behind Nora's secrecy was that Torvald was against borrowing any money from anyone. When Nora is asked by Mrs. Linden if she has yet confessed to her husband about the debt she replies,

Tell him, when he has such a loathing of debt! And besides- how painful and humiliating it would be for Torvald with his manly self-respect, to know that he owed anything to me! It would utterly upset the relation between us; our happy home would never again be what it is (47).

Nora is in distress but at the core of her heart she believed that Torvald will understand her because he loves her so much. Nora is convinced that Torvald will take the blame on her behalf when he will know the true reason behind it and offer himself in her place. Because whatever Nora did was for his better treatment. First Nora thinks of borrowing money from their old family friend, Dr. Rank, but she drops the idea as she finds it embarrassing to ask from him for he said he loves Nora. Torvald reacts with rage and revulsion when he finds out what has happened. He is unwilling to accept the causes that led Nora to do forgery. Mrs. Linden interferes here and handles the situation by getting Krogstad change his mind. She urges him to take back the threats and he listens because they had a love relation in the past and now both want to start a new life together. But Nora has started to realize a different truth by now. She had a complete false belief about her marriage relation with Torvald and it is not what she assumed. She now decides that she should go out into the world alone to discover herself and that's the most important task for her survival. She tells about her decision to Torvald in a conversation and so leaves her husband and children behind for her new journey.

The playwright's concern about the community is revealed in *A Doll's House*, mainly the status of women in a patriarchic society. After Shakespeare, Ibsen is the most repeatedly staged dramatist in the world and *A Doll's House* became the world's most performed play by the early 20th century. His *A Doll's House* is a famous play and also considered a great contribution in the field of feminist literature. At first sight the characters do not appear to be very exceptional but later they approach to the cause of feminism through their action. Though Ibsen was concerned with the cause of women, he never notably identified himself as a feminist.

Research Question

For this work we have two research questions. They are:

- a. Are Nora and Dipaboli advocates of woman rights?
- b. What are the common grounds for abandoning their husbands?

To find answers a qualitative approach has been used.

Research Objective

The paper has the two objectives. They are

- a. To find out how they are similar to each other.
- b. To discuss what are their dissimilarities.

Significance of the Study

From this work a woman will know how to survive in patriarchy in difficulties. This work has shown that wives can stand on their own. This paper will also show that from fictitious characters helpless women can learn how to survive.

II. LITERATURE REVIEW

A Doll's House is a widely read drama with thousands of articles published on it. A lot of studies have been completed on it focusing from different approaches. Compared to it, very few works are found on the novel *Satkahon*. Articles are published focusing on feminist approach in this novel. But no works have been

done before combining these two literary pieces together. We have found no articles, dissertation or thesis work done on these earlier. So our selection of topic is unique in this way.

“Nora, Damini and Stella: A Comparative Study of Female Predicaments”, this article by Ishrat Farha Chowdhury makes a comparative study between three literary pieces and their heroines showing the universality of women sufferings. She includes, “Henrik Ibsen’s Nora in *A Doll’s House*(1879), Damini in Rabindranath Tagore’s *Quartet* (1916) and Stella in Tennessee Williams’ *A Streetcar Named Desire* (1947) are the three female characters from three different literary pieces whom we would like to discuss here with a view to demonstrating their actions under certain circumstances that ultimately prove that women’s suffering is universal, no matter time, race and geographical boundaries.”

Priya Kangana, in her article “A Comparative Study of Euripides’ *Medea* and Ibsen’s *A Doll’s House*” has made an assertion that marriage is the core of distress in both texts. The female protagonists realize themselves in difficult and complicated marriages and even in deception. Both the authors have shown the significance of honor in marriage relationships and how they get paralyzed by the lack of it. Medea and Nora risk their honor and dignity, to uphold the

respect of their husbands and which is required to sustain a wedding. The use of wives as subsidiary “objects” by Torvald and Jason for their own self-pleasure alters their relationship and at the end brings downfall. The author of the article has given focus on the requirements of a healthy marriage relationship here which is lacked in both the stories (117-137, 2017).

In another article titled “Nora in Ibsen’s *A Doll’s House* and Komol in Saratchandra’s *Shesh Proshno*: A comparative study from feminist perspective” by Md. Nesar Uddin, a comparative study is done between Nora Helmer and Komol focusing on the presentation of women sufferings in literature by male authors. As the author writes, “Very few male writers could see woman sufferings in social phenomenon with woman eyes and thereby present their distresses in literary works. Saratchandra Chattopadhyay and Henrik Ibsen are among the few celebrated writers who claimed overwhelming applause for presenting woman question in their works with a view to restructuring social construct about woman status in society. Nora and Komol are presented in their respective works as advocates of woman rights” (292, 2013). A feminist reading of both the texts is made by this article and Nora and Komol is evaluated from the perspective of feminism.

Regional general entertainment channel Aakash Aath broadcasted a mega serial, Dipaboli Satkahon, based on the bestselling novel *Satkahon*. The press meet was graced by Samaresh Mjumder, director of the serial Susanta Basu and the star cast. Speaking about the show, Eshita Surana said, “Being a woman I would like to see that in today’s time woman dream about self-independence, become successful in every sphere of life. Let success be within your hand. Let her remove the darkness by overcoming the tussle between truth and reality and show a new light. From this thought we decided to adapt Samaresh’s novel *Satkahon* in modern context” (*Dailyhunt India*).

In an article titled *Satkahon*, Nabila Bushra has written that women are scared of living all by herself. Our society believes that a lonely woman has no right to a normal and acceptable life and her life comes to an end. But the character of Dipaboli teaches us all those selfish characters of the society and reveals their mask in front of us. If you are determined to live your dream than no hindrance can stop you from that, that’s what the characters in the novel teaches us. (*Dainik Odhikar*).

Thus we have shown the research gap that these characters have never been compared and contrasted in any paper available.

III. CONCEPTUAL FRAMEWORK

For the study, some feminist theories have been analyzed. Through them we have shown that suffering women can challenge patriarchy to create her own identity. These concepts are helpful for the research to direct, collect and analyze the data.

For a long time *A Doll’s House* has been considered as a book of feminist literature since its portrayal of a struggling woman grabbed inside the clutch of male dominated setting. On its apparent level the appropriation is considered to be accurate. It links around such a concept absolutely, a wife striving to unshackle herself from her husband and the society.

Nora, too, exercises her strength of will but that is not noticeable to us until the climax of the drama. In the case of Nora, we discover a total alteration; she plays a submissive role in the opening act whose everything is controlled by Torvald, even her eating practice too. But at the end of the play there is an unanticipated level of transformation in her character.

In her paper “Age, Race, Class and Sex: Women Redefining Difference” delivered at the Copeland Colloquium, Amerst College, April 1980, Audre Lorde says:

But our future survival is predicated upon our ability to relate within equality. As women, we must root out internalized patterns of oppression within ourselves if we are to move beyond the most superficial aspects of social change (Lorde 114).

The novel *Satkahon* also can be a beautiful structure for women's independence. Though the protagonist is not a feminist, she will always be a great encouragement for feminist workers.

IV. METHODOLOGY

This paper comprehends a qualitative approach, where we have incorporated the texts besides the secondary sources. It includes the texts of *A Doll's House* and *Satkahon*, along with the expository notes of the authors.

V. DISCUSSIONS AND ANALYSIS

The story of Dipa is the story of every other girl growing up amidst nature- the tea gardens of Assam, huge plantation, little river passing by the house, the scent of the scallop and picking up flowers in the morning. Ignoring the restrictions she ran off to the open field with her friends and played with them. Her best friends are Khokan and Bishu who are boys. So what! Nature never discriminates between her children but we, the society people, do. Her mother and grandmother have objections regarding her free mixing with boys and playing with them because she is a girl. They can do anything but she is forbidden to do so. A simple childhood attraction for the nature of such surroundings is questioned again and again and her little mind searches out for the solution just as finding a permanent light shade in darkness of such society imposed rules and norms which has only one answer- that she is a girl. At an early age of just thirteenth year she was engaged with a cruel past just like a nightmare. For succession she was married off with a sick, almost dying man of a rich family. His name was Atul Bandopadhyay, only son of the powerful Pratul Bandopadhyay of the city Jalpaiguri. On her nuptial night she came to know about his sickness and had survived the day with some terrible experience carrying in her chest. This unmistakable, genuine bonding leaves her with the permanent black mark of a widow. She wanted to remove the ruthless chapter from her life and start anew. Her asset was the undefeatable morale of her and the support of Amornath and her teacher Satyasadhon Master. She tried to make her own destiny with hard work. Along that, her curious and dynamic mind always had so many questions which were never answered by anybody. What is the problem with a widow eating proteins and why she will have to apologize to Lord for not following the rules? And she thinks,

If consuming protein foods make you excited then any virgin girl must feel so. But she is never forbidden...Though she knows she is accepting the superstitions by doing so, she will not hurt Manorama (Majumder 124).

This way, an independent voice of protest blooms inside her against these partial religious regulations. Due to achieving first division in her school final exam, she was sent to study in Jalpaiguri College. Her rebellious spirit never compromised with anything there too. In her class, boys were used to poke fun at girls by putting papers with messages under their desk. Dipa was the first in college history to protest against it while other girls just used to make fun of it. As we see her teacher saying, "This kind of provoking has been going on for a long time. But no girl has ever protested. It feels good that you did" (Majumder 145). Dipa started talking with boys much than girls and hanging out with them. Still no girl roamed around in the street of Jalpaiguri alone but Dipa had done that so many times. Free mixing was an uncommon thing and people could not accept it. When she was questioned for such behaviour by the hostel warden, she clearly affirmed that it's not a fault to walk alone in street and hostel girls are no different from the ordinary ones.

Dipaboli is the name of a character who was never given anything unfaithfully by God. To survive, to take place in a society she had to fight every moment of her life-sometimes with the surroundings and sometimes with herself. When her father-in-law, Pratul Bandopadhyay was bed-ridden, she was forced to go and meet him out of courtesy and request of her parents. She had promised to cut off all the relationship with that family and tried best to forget everything related to that painful marriage but she was unable to dismiss her parents' demand. She cried and then and there she resolved by saying, "If Amornath and Anjali try to enforce anything on her again she will not hesitate to refuse it anymore. This is last, for the last time" (169).

By hard work she earned the job of the income tax, the honour, the establishment and chose her life partner. Still, her struggles did not stop. The struggles for dignity and ideals never cease. On the above, Dipa is a woman and woman means continually giving up on these values and live on like a lifeless wooden doll, or holding onto your self-dignity and pay a huge price for that in life. Dipa is not a compromising woman. After her graduation when she was offered to work at a school, she boldly declined it saying, "I am not born for school jobs" (103) and "If can, I will work with power and authority as equal as a man(ibid)." To achieve her dream and destination she is not accountable to anyone. The self-centered greedy faces of her relatives have eroded her heart but she was unbending in the question of her morality and ideals. And at the end she is inflexible, steadfast and lonely.

In reference to the character of Dipaboli in his famous novel *Satkahon*, Samaresh once told that he had seen an eleven years old widow girl in our tea-garden. Seeing her the thought came in mind that why should

such a beautiful, innocent girl be lost and die this way? While writing *Satkahon* he gave a new life to that girl and presented her as a complete human being

In a personal blog, Shormistha Sen has written that, "In the tales of Dipa's life I find not just myself rather hundreds of other girls who can relate themselves with her struggles. Being a girl I am used to the word 'NO'. In these thousands of 'NO' when I lost myself, the thought of Dipaboli gives me strength. Because the character Dipaboli is always inside me and she never gets lost."

In the novel we get two other female characters who catch our attention for their primary rebellious nature but their end is very pathetic. One woman is Romola Sen, who comes in the life of Dipa as an anonymous whom her father had helped one night and soon marks her place in Dipa's heart with her liberal thoughts. Dipa used to have contact with that woman through correspondence and share her struggles and point of views with her. In response she got the right kind of suggestions she needed to move on in her life. When Dipa meets Romola Sen in Kolkata several years later, she was shocked by seeing that the lady has got married. Following thought was going on in her mind, "That Romola Sen who denied Bangladeshi society to live together with her friend and which created a stark illusion in her mind is now married!" (348) Romola used to talk about feminism, women independence and who never believed in the imposed rules of society on women but now got married because of that society. May be she couldn't continue her fight anymore and surrendered.

Another one is Dipa's neighbor girl Lalita Di. She had the case of love affair with a boy named Shamit who also lived in Duars. Their relation was unaccepted by their family so she fought with everyone for her love and attempted to commit suicide but was saved. They were both happily married when Dipa last saw them in the tea garden. At the end of her graduation when she went to Jalpaiguri, she visits Lalita Di who was admitted in hospital because of her delivery. But she was no more the girl Dipa had known years ago. In her words,

Just like all other things in the world love is temporary. How difficult it is to sustain a loveless relation! I can't love Shamit anymore. I am praying all the time to God to let me die after the baby is born (365).

Dipa was stunned. That couple who were so in love with each other that they rejected the whole community to be together are now in such a shattered condition. She never thought they will end up like this. This incident made her rethink about marriage and how important love is for sustaining a relationship.

The requirement of a spiritual companionship between husband and wife was denied at the time of *A Doll's House*. The average masculine notion considered women showpieces to beautify men's houses. The play is a just example of that. Nora shows many immature qualities while interacting with her husband. She is playful yet obedient when he is present. Nora always persuades favors from him instead of communicating with him as an equal. Torvald scolds Nora gently throughout the play and she responds to his criticism good naturedly as though she were some loyal pet.

When Nora reveals her determined decision to get separate from her husband, she makes an appealing reply,

Helmer: This is monstrous! Can you forsake your holiest duties in this way?

Nora: What do you consider my holiest duties?

Helmer: Do I need to tell you that? Your duties to your husband and your children.

Nora: I have other duties equally sacred.

Helmer: Before all else you are a wife and a mother.

Nora: That I no longer believe. I believe that before all else I am a human being, just as much as you are — or at least that I should try to become one (167).

It has been eight years since Nora and Helmer have started their conjugal life but still she does not have any power in deciding anything, she never had actually. It is decided by Helmer what Nora will do and not. Her feeble personality turned her to a doll in Helmer's hand and in her 'Papa's house' also which she realizes at the last stage of the play. "Then I came to live in your house. . . I mean I passed from father's hands into yours" (166).

On the other hand, Nora's friend Mrs. Linden is a woman of strong personality who gives priority in looking after her sick mother and helpless brothers; she knows what will make her happy and she acts accordingly. Her entrance into the story leads Nora to find her self-discovery.

Christine Linden is an example of a self-dependent and realistic woman. Nora always yearns to become like her. Mrs. Linden fills the useful role of a confidant to Nora. At the end of the play Mrs. Linden and Krogstad are planning to tie the marriage-knot whereas Nora and Helmer are going to be separated.

A happy marriage is based on mutual understanding, belief and ideals. Nora and Helmer lacked the ideals in their marriage and thus could not resist their separation.

The female protagonists of these two writers are strikingly similar in many ways and distinctly dissimilar in other ways. The struggle of Nora is described against European context in 1870's where *Satkahan* begins in the context of after the partition of 1947. Both the texts are masterpieces in their own context and one is a very thin play while the other is a very thick novel.

Satkahan is a lengthy episode of the life struggle of a Bengali woman. All through the story she remained a dynamic character- demanding, loving, tricky, vocal, expressive and rebellious. *A Doll's House* is

the story of a woman solely obedient to her husband from the beginning. She was a caring, loving, affectionate, devoted, introvert and submissive mother until faced with a crisis at the end and revolted. In *Satkahon*, an individual woman is focused and in *A Doll's House*, a marriage relation is focused.

Dipaboli Bandopadhyay was a born struggler. She was self-made, fiercely and independent. All her life she faced problems and solved them one handedly with her strong resolutions and practicality which she learned from the course of her life. But Nora was an impractical girl living in her own dream world that revolves round her husband and children. She was a pampered child raised in a feather bed spoiling her practical knowledge about life. She never left home. Dipaboli

stayed alone for many times even when she was a student without any family member beside her and survived. Nora had never known that forgery is a punishable crime though her intentions were to save her beloved's life, "The law takes no account of motives" (72) and proved her dumbness. That is what makes out a girl when you are too dependent on your partner.

Nora Helmer was an all-time housewife while Dipa served as an employee in the Government Service. In her job too she fought for her ideals bravely. Dipa was married two times but Nora only one time. Another striking commonness in both of them is they were always loyal to their husbands. They had many admirers but they were never involved in any extra-marital affair. Dr. Rank had affection for Nora but she never answers to that.

As *A Doll's House* was published before *Satkahon*, we get a hint of the character Nora in the novel in Dipa's thought. She compares Nora with other Bengali women who also fought for their cause from their cocoons. As she thinks,

A Doll's House's Nora could step out of home because she had the chance. Digambori Devi revolted staying inside her house without touching her husband. Isn't that revolutionary too (229).

In another dialogue we see of Shomit saying, "Being a puppet show, *A Doll's House* doesn't seem really a foreign story" (305).

The predicaments and sufferings the heroines have to undertake are almost alike although the life-styles they lead are different and they belong to separate socio-political contexts. There are so many dissimilarities in their actions but still they have to make undaunted settlements under certain circumstances. A woman is the mother assigned with motherliness and home manager of household duties. But circumstances push them to avert their recognition as a gentleman's wife at a certain point. The societies condemn them but they themselves made the way to be regarded as human beings with human emotions. Both these women undertake unusual missions to explore themselves; Nora even rejects her motherliness. That might be one reason to blame her most. After all she is a mother to three children who will suffer after her departure. She could have taken a decision supporting their well-being but what that would be we don't know. Here Dipaboli has more ease to take her decision as she has to leave her husband only. In both the texts, the protagonists demonstrate their ability to confront to difficulties and pursue authentic solutions by themselves.

The achievements of the main characters are shown at the end of the text through some dramatic events. The audience of the contemporary time was shocked demonstrating Dipaboli's exit from the hotel room and Nora's exit from her doll's house.

Both the works end in a much similar way. The heroines take the initiative and come out breaking off their marriage. Nora fights for her ideal for forty-eight long hours. She never apprehends Helmer for a moment. Then the final blow comes in the last Act when Nora throws away her doll's dress and the doll's house crumbles down with it. Her skin sheds off just as it were before. Only then she realizes how much she has been ill-used. She was a doll, only a plaything to the person she loved most, her husband Helmer. In her disenchantment she utters,

I must think things out for myself and try to get clear about them. . . . I had been living here these eight years with a strange man, and had borne him three children--Oh! I can't bear to think of it--I could tear myself to pieces! ... I can't spend the night in a strange man's house (Ibsen 101).

The entrance of life opens wide in front of Nora when she shuts the door of her doll's house behind. In this new life she urges to be viewed as a human being not a woman. She proclaims the firebrand message that a fair knot between man and woman requires true independence and communion. Helmer has revealed himself to be a complete egoist. He is a self-centered and self-complacent husband who thinks that a wife's only purpose is to bring warmth and comfort in the household and she must go along with all the opinions, ideas, tastes and decisions of the husband. Such a so-called marriage forces women into bonded slavery and Nora celebrates their liberation by her groundbreaking decision of walking out from such alliance. Ibsen believed that a noble bonding amidst husband and wife is possible because he had belief in woman.

The ending of *Satkahon* does not strike us much because that's the kind of decision which is suitable for her. She was always a strong woman unbending to anyone.

Dipa says,

Alok, before marriage we had known each other well but now you became a stranger to me. We are very different from each other. We don't have any common ground except the physical need. And that's true...I am leaving. (288).

FahmedaYeasmin has said in her article "*A Doll's House* is the Backlash of Feminism" that, "Women who are entitled as doll, weak, subservient, helpless in the society can take risk in every situation but men who declare themselves as bold, benevolent, protector are not ready to save them" (Fahmeda 336).

The societies where they have been residing for years are blameworthy to chastise them and not support them. But they have prepared the way to be considered as free living beings with their actions and their deep attribution for freedom, love, self-curiosity and self-security.

When the end of a work is effective, it becomes more believable and justifiable to the audience. The ending must be built on incidents that has motivated to that conclusion. Although *Satkahon* and *A Doll's House* has unorthodox endings, the stunning exit of Nora and Dipaboli from both their marriage and societal norms is not unacceptable to the audience. Henrik Ibsen and Samaresh Majumder both create dramatic finale that have profound effects that add to the text as a whole. Many readers objected about Dipa staying all alone again at the end of the novel. As a reply to it, Samaresh wrote in the introduction of the second part,

I intended to end the novel with an understanding between Dipa and Alok but later realized that it is a self-imposed ending. The girl who was uncompromising about her ideals all her life can't surrender this way. We must keep in mind that girls of Bangladesh have self-dignity too and we should respect that.

Recently divorced Bollywood actress Malaika Arora Khan chats about her divorce and other things in a radio program with famous actress Karina Kapoor Khan. She says, "I would really urge to a lot of women out there, I am not saying you have to get divorced or whatever. But you are in that process and you are in an unhappy marriage and that's what you decide to do, I think you should do it with a lot of dignity, with a lot of self-respect. Don't let anybody bring you down or tell you that you are any less of a woman. Just make sure you are a strong wonderful woman." (February, 2019). When asked about if there is a different kind of treatment from the society for a divorced man versus divorced woman she replied, "Of course! That is the biggest disparity that there is amongst the many other disparities that you have to deal with. It's very easy for a man to move on with his life" (www.ishq.com).

VI. CONCLUSION

Both Ibsen and Samaresh have portrayed their heroines as unconventional personas. They are free-spirited souls who are brave enough to challenge the norms and values existing in the patriarchal society. Both Dipaboli and Nora have stirred the minds of the readers and have earned permanent places in their hearts. But the characters are not always supported by everyone. Some do not support them and there is criticism about the portrayal of female characters in this way. For any girl who gave up hope on her life, whose self-esteem was blown up by the family and society, Dipaboli and Nora are like inspirations for them to start a new life, to be able to live in the conflicts with her ideals and to be able to fight and to achieve the power or right to act, speak, or think as she wants.

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