CHAPTER VII

The concept of heroine and 
*sattwa, raja, tama* heroines of

Garg and Goswami
CHAPTER VII

The concept of heroine and *sattva, raja, tama* heroines of Garg and Goswami

7.1. Introduction:

In any given story, the leading female character is called heroine. According to Sanskrit scholars, the wife or lover of the hero is called heroine.¹ Heroine is considered as the partner of a hero in any hero-oriented composition. Similarly, in heroine-oriented compositions, the story revolves round the heroine and also develops under her leadership. In both types of compositions, the final credit of the story goes to the hero or the heroine.

7.2. Personality of a heroine:

Generally, the heroine is portrayed as a co-partner of the hero. She is always connected to all the deeds and efforts of the hero as his wife or lover. Towards the end of the story, the heroine also gets the share of credit along with the hero. Like the hero, the heroine is also expected to be the possessor of such qualities as, modesty, beauty, sacrifice, gentility, firmness, courageousness, artistic efficiency, bravery, brightness and knowledge of scriptures.²

In ancient literatures, the ideal woman is depicted as the one who considered her husband as God. She used to be very pious and chaste. But with the changing pace of modern society, in some instances, the heroine is being given more importance and getting more acceptance than the hero in literature as well. Without goddess *Shakti*, lord *Shiva* is no better than a corpse—this belief is clearly reflected in present-day compositions.
7.3. The traditional concept of heroine:

The inspirational sources of the conceptualization of the heroine were scriptures, history, sacred legends, religious philosophies, erotic literature (*kaamashastra*) and traditional story conventions. The beliefs and accreditations of the society are evidently related to literature. That is why, on the basis of the changing perceptions of the society towards women in different era, drastic changes and additions in heroine-related notions were noticed. Right from the beginning of the universe, women have been instrumental in filling consciousness into the tender emotions of men as well as filling their fantasies with varied colours. Perhaps due to this reason, women have always been highlighted in the kingdom of literature. Here, under heroine-related ancient beliefs, a brief outline of both Indian and Western views will be drawn.

7.3.1. Indian concept:

The Indian women going through the ripples of changing times have been glorified as well as cited the cause of downfall. Such expressions as "यदि नार्येन्दु पूजन्ते रमन्ते तत्र देवता" (God resides in the place where women are worshipped) as well as the conception of the androgynous form of the Lord has further enhanced the pride of women. In the *Vedic* era, women were considered equal to men and were given important social positions. During the *Rig Vedic* period, women had all the privileges like men and considered as inevitable in every sphere of life. But during the transition from the *Vedic* to the *Smriti* era, the position of women started to diminish. This process of dissolution gradually started to spread its roots across every field like domestic, social, religious, cultural, literary, etc..
In ancient books, hero-heroine related criticisms were found only in the perspective of drama. From Aachaaryya Bharatamuni (Naatyashastra) to such Sanskrit poetic scholars like Bhamaha, Dandi, Vishvanatha, Jagannatha, etc. conceptualized the heroine keeping drama and stage in mind. While treating the classics, Aachaaryya Bharatamuni had considered the background of classical erotology and psychology as his basis. The later scholars – Dhananjaya, Shardatanaya, Vishvanatha, etc. also adopted the erotological point of view in the contemplation of the categories and sub-categories of heroine.

In the ancient literature, the heroine was depicted only as the wife or lover of the hero. The absence of the heroine’s own individuality and power was one of the negative traits of the literature of those times. In addition, in the heroine-related notions, complete influence of the social beliefs of those times could be seen. Women were considered as inferior to men and as secondary representatives of the society of those times. Aachaaryya Bharatamuni had accepted women as the source of happiness and the means of fulfilment of lustful desire. There are some Sanskrit plays where such heroines are found who operate the deeds and activities of the hero with her inspiration and love. But the conceptualization of the heroine is especially determined on the basis of the hero’s attempts to gain love or fulfil sexual desire.

In the poems written on Veer Rasa in Braj Bhaasha of primeval Hindi literature, the heroine’s tempting and beauty has been depicted more. In the society of those times, as women were objects of luxury and amusement, they were considered to be the private property of men. Probably due to this reason, the word dhana (wealth) became the synonym of the word stree (woman/wife). While analysing the social situation of the primeval times, Dr. Ramgopal Sharma Dinesh has written, women were left only as objects of enjoyment. They were becoming objects to be
dealt in and kidnapped. Satee system was also a dangerous curse of the society of that times.4

In the poems composed during the devotional era called Bhakti Kaala, especially in the poems of Kabir and Tulsidas, women were denounced. As an example, Tulsidas has called women as illiterate, animal as well as considered them as the cause of all sufferings.5 Mirabai is the first person who has self-expressed about a woman, being a woman herself. She raised her voice against the social situation of those times. But in comparison to the pathetic situation of women depicted in the entire literature of the devotional (Bhaktikaaleena) era, this attempt of Mirabai could not be successful. Substantially in all forms in medieval literature, the heroine’s position remained woeful and neglected.

In the social system of Reeti Kaala, women could not achieve a higher status than being only objects of amusement and luxury. The main motive of the men of those times was to have fun and enjoyment from women by considering them as their private property. The attempt to find and arrange the different ways of enjoyment as well as the worship of wine and women was the favourite hobby of the elite class. Kidnapping someone’s daughter was normal for people belonging to the elite class.6 The poets enjoying state patronage used to gratify the king’s lascivious inclination by portraying the nature of women in literature always as an object of enjoyment. This is the reason why, the main form of poetics of Reeti Kaala was grace and adornment. Dr. Mahendra Kumar views the woman-related perception of the poets of those times as feudal.7 In the art-loving amatory environment of Reeti Kaala, along with the depiction of the amorous nature of the heroine, the depiction of the spirituality of Raadhaa-Krishna’s fun and frolics also inherently contains lusty intentions towards the heroine.
From Sanskrit to the scholars of Reeti Kaala, the heroine-related perception was very limited. The wife or lover of the hero was only considered to be the heroine and the heroine’s amatory side was the only main subject of the literary work of the time. Hence, it is seen that the ancient heroine-related viewpoint is too shrunken and the literature of the time is filled with the mention of the heroine’s inclination towards luxury and physical beauty.

7.3.2. Western concept:

Like the ancient Indian litterateurs, the western scholars also expressed their women-related viewpoints in many of their compositions. It is to be mentioned at this point that with the passage of time, their viewpoints have also changed.

Before the Elizabethan Period, literature mainly consisted of poetry and theatre, for which they used to compose only mystery and miracle plays. William Shakespeare turned the theme of those plays from mystery and miracle towards politics, love and some aspects of the society. He distanced himself not only from the subject of the plays but also from the prevailing way of depiction of the hero-heroine and tried something new.

In this chapter, before touching upon the role of the heroine, it is important to have a critical look upon the situation of women in the society during those times. It is because, literature is always influenced by the doings of the society as well as its beliefs. The influence of the situation of women in the society of those times can be seen in the characterization of the heroine in the literature of those times.

The ancient western society was patriarchal. As per the societal norms, women were physically inferior as well as secondary. Emotionally, women were shown to be stronger than men. In Greek, there is a belief that men were physiologically different
from women and superior and due to this, the elements composting the human body were combined differently in each sex. With this, it has also been said that depicted women as physically, intellectually and morally inferior. In the prevalent stories, woman is always believed to be subordinate to men and as having lower status. The wisdom displayed by the wife was considered as crafty maid or cunting wife. The proverb that donkey and women are meant to be beaten had become famous in Germany. Patriarchy was dominant in the society, law and education system of those times. Religion was predominant in every sphere of life. The story of creation of the universe through Adam and Eve found in the Holy Bible is also based on the predominance of patriarchal society.

But in the plays composed by Shakespeare, the main female characters were not subjected to the social customs and traditions followed during those times or the popular women-related orthodox beliefs. It is said that, influenced by the strong and attractive personality of Elizabeth I, Shakespeare used to create such heroines in his plays who were the possessors of strong and attractive personalities. One such example is the play Antony and Cleopatra by Shakespeare, where the female character Cleopatra is shown as more active and strong than the male character Antony. He has mentioned the names of the heroines in the title of many plays, for example, Romeo and Juliet. Shakespeare’s heroines have received higher status in his plays and they are endowed with all such qualities as, ambition, courage, wisdom and love.
7.4. The new concept of heroines:

The modern era is an era of struggle, social awakening, progress and science. Nowadays, life is full of complexities. With the passage of time, a revolution of change in values is found in literature. The heroine, whose individuality was earlier bound with the hero, has gradually become an independent being. In modern literature, the woman character has got a new identity. The heroine of the modern era is depicted as an individual having social awareness, independent mindset and humanitarian appeal. Such heroines have the capability to strike the innermost sentiments and leave an impact on the masses.

The way, in which the viewpoint towards heroine has changed in the modern Indian thought as well as in literature, the western literature has also witnessed the same. In the similar context, an attempt has been made here to provide an insight on depiction of women as heroine in Indian and western literature.

7.4.1. Indian Concept:

In modern Hindi literature, prose also came into existence along with poetry. As a result of the national consciousness that arose in the heroine during Renaissance, who was bound by dependency for years, a spirit of patriotism could be seen in her. In the literature of the period after independence, the main female characters, especially of novels, seem to be more close to reality. In erotic literature as well as in the classification of heroine, only a few heroine-related notions were accepted. This traditional form of the heroine was bound by classical rules. On the basis of their community and condition, the heroine’s detailed physical description was given, right from her head to toe. This was compatible with the situation of the time. The present era is a time of scientific progress. The all-round development of science made even
the human mind scientific. As a result of this, the modern heroines are not only characterised as beautiful possession; rather they are projected as mentally and physically strong personalities. From the social point of view, she is a social reformist. As a revolutionary, she expresses anger and rebellion against the exploiters of the society and from a psychoanalytic point of view, the heroine’s struggle in life, her mental state and conflicts are depicted.

The time of Bharatendu is considered as the modern period in Hindi literature. The society of that period was inspired by the feeling of nationality and independence. Along with the country’s independence, the literature of the time was filled with poems on such subjects as, women literacy, child marriage, plight of widows, etc.. Among the poets of Dwivedi era, while depicting the miseries of the life of women, Maithelisharan Gupta had composed poems, such as, Yashodharaa, Saaket, Vishnupriyaa, etc.. However, in the literature during both Bharatendu and Dwivedi era, there was a sympathetic attitude towards the condition of women. Thereafter, the world of Hindi literature was marked by the debut of the great Mahadevi Verma. In her writings, for the first time, she viewed women in her totality and demanded to keep the pride of women intact. She expressed her views regarding the problems in the life of Indian women in the writing titled Hamaaree Shrinkhalaa Kee Kadiyaan, such as, her role at home and outside, financial independence and women, life as a prostitute, war and women, etc..

In the 19th century, the main role was played by Gandhian and Marxist viewpoints in freeing women from the clutches of grace and adornment and giving them equal status as men. The Gandhian thought that believed in equality of men and women had also influenced the literature of that period.13 The Marxist philosophy that helped in giving an independent identity to women, who were earlier believed to be
only objects of use for enjoyment, \(^{14}\) provided a new perception to the litterateurs. In Hindi literature, a new prose genre, novel gradually became prominent. In the novels, especially from the time of Premachand, instead of depicting women with pity and sympathy, they have been depicted exactly as they were. Novels written during its initial stage and before the time of Premachand, were influenced by Renaissance. The main subjects of the women-oriented novels of that period were women literacy, widow remarriage, child marriage, etc.. The goal of the prominent social novels (Bhaagyawatee, Pareekshaa Guru, Rahashyakathaa) was to raise their concern and protest against the numerous malpractices prevalent in the society and spread the message of creating an ideal family as well as society.\(^{15}\)

As per the Indian traditional norms, women who are loyal to their husband and chaste are presented as the heroine. The novelists of that period were successful in depicting the problems of women in the novels of that period. For an example, in the novel Bhaagyawatee by Shradharam, for the first time, widow remarriage was openly supported. The main subjects of the women-oriented novels of Premachand era were prostitute-problem, dowry and unmatched marriage, as well as widow-remarriage, etc.. In Premachand’s novel Sewaasadan prostitution-problem, in Nirmala unmatch marriage and in Gaban plights in the life of a widow have been depicted. The main female character Suman in Premachand’s Sewaasadan has been presented psychologically. Through this character, he demonstrated the conventional Indian philosophy of life. In the novel Nirmala, the heroine Nirmala fighting the problems of dowry system and unmatched marriage has been depicted in an exact manner. Although all of Premachand’s heroines are shown as courageous and capable of fighting against any injustice, yet he has kept those protests within some
restrictions. None of those characters are found to have the power to break those restrictions.

The period after Premachand was marked by the influence of Freudian principles. As a result, the novelists like Ajneya, Jainendra, Ilachand Joshi, etc. wrote analysis-based novels. In the writings of this period, the heroine was conceptualized as per her mental state. The special noteworthy feature of the novels of this period is the heroine’s power of independence. As an example, the character Suneetaa in the novel Suneetaa by Jainendra, Mrinaala in the novel Tyaagapatra, Kalyanee in the novel Kalyanee are noteworthy among the independent and rebellious heroines. The heroine Kalyanee is shown as protesting against her husband’s financial and physical exploitation after marriage.

In post Premachand era, Yashpaal, the novelist influenced by Marxist ideals, projected women in his novels as standing against moral values. As an example, in the novel Daadaa Kaamreda, he has questioned the freedom of selection given to women through the character of Sholaa. Among the women novelists of the period of criticism, Ushadevi Mitra was prominent. The central theme of some of her important novels, such as, Piyaa, Jeevana Kee Muskaana, Pathachaaree, Nashrineeda, etc. is the life of women only. Although she has taught the female characters to fight against exploitation, yet she has not shown any interest in crossing the traditional code set for women.

The present-day heroines are neither representations of the ideal women like Seetaa or Saavitree, nor do they beg for sympathy due to the exploitations by men. Instead, they try every possible way to secure their honour by wholeheartedly accepting the reality. The female characters created by Mannu Bhandari are independent personalities as well as educated, that include both married lovers and
adoring mothers. Her main women-oriented writings include *Aapakaa Bantee, Kalawaa, Eka Incha Muskaana*, etc.

The women-oriented novels of modern women novelists, such as, Krishna Sobti, Mridula Garg, Mrinal Pandey, Mamta Kaliya, Usha Priyamvada, Prabha Khetan, Manjul Bhagat, etc. have been depicting the absurdities in the life of modern women. The change in the mental state of women with the changing situations as well as personal compulsions and protests against the social state are found in their novels. Along with this, importance has also been given on the mental and physical needs of the educated, working and family women.

In the 21st century novels, it seems that the hero is getting lost. Nowadays, the novelists are seen protesting openly against the exploitations and inhuman activities prevailing in the society through the medium of the female characters. A lot of discussion is going on regarding women deliberation, women empowerment, feminism, etc. on various forums. This has given a lot of strength to women. They have got the courage to speak out against conservative tradition. As a result, attempt has been made to present the heroine as a moral and humane individual by freeing her from all bonds of traditional beliefs.

**7.4.2. Western Concept:**

Modern age is the outcome of scientific development and practicality. Modernism is the rebellious expedition, to bring upon change in every aspect of life, such as, political, social, religious, literary, etc.. The pitiful condition of women in the past has changed due to modern thinking, which curbed the social malpractices and provided equal opportunity. Perception of modernism is the assimilation of life experiences and vision, according to the emerging needs of changing times.\(^{16}\)
Modernism has influenced the concept of heroine in western literature to a great extent. In fact the heroine has been able to earn the status of being an independent human by descending from the realm of imagination. The present-day heroine is not introduced as the beloved or wife of the hero. According to Dr. Kamal Gupta, in modern western drama, it is not mandatory that the hero’s beloved or his wife may be the heroine. Among the female characters, the one who gets the central role in a play is considered as the heroine, no matter whether she is the hero’s beloved or someone else. Thus, the lead female character in a play or plot of story can be called as a heroine.

Renaissance gave birth to a dynamic as well as an improved modern social system in Europe by replacing the medieval inertia, conventionalism, superstition and an ambitious economic system. This massive Cultural Revolution has given birth to modernism in Europe. Along with the social values, changes gradually came to the literary values as well. Novel is believed to be the literary child of Renaissance. With the advent of 18th century, novels emerged as a new literary genre and started reflecting the real world by leaving the form of the metaphors of medieval romance.

In the west, the women had fought for their independence for a long period, almost a century. In 18th century England, Mary Wollstonecraft had initiated a movement for women’s independence. After this, in 1844 Flora Tristan of France and Caroline Norton of England became eminent names in the women freedom movement. John Stuart Mill of England in his book The Subjection of Women has written that the principle on which the social relationship between men and women is based is wrong. He believes that the greatest obstacle in improving the conditions of people is the domination of men over women. He also agrees that the relationship
between men and women should be based on equality, in which one should neither become the facilitator of power nor make the other one helpless.\textsuperscript{20}

In western countries, the women freedom movements have also influenced literature. In comparison to the heroines of ancient literature, the depiction of modern heroines has become closer to real human beings. In this regard, in the western literature of the period after 1850, the name of the dramatist Henrik Johan Ibsen is very prominent. Among the literature of the initial stages of modernism, Ibsen’s writings are worth-mentioning. He expressed his support for the freedom for women in strong words. He inspired everyone to make women independent and to know their own worth.\textsuperscript{21} Among his heroines, Nora of \textit{A Doll’s House}, Hedda of \textit{Hedda Gabler}, Gina of \textit{The Wild Duck} are the most famous ones. \textit{A Doll’s House} is considered as a heroine-oriented play. While naming \textit{Hedda Gabler}, he said “My intention in giving it this name was to indicate that Hedda as a personality is to be regarded rather as her father’s daughter than her husband’s wife”.\textsuperscript{22} It is said about this character that Hedda is an intelligent, unpredictable and somewhat dishonest young woman who is not afraid to manipulate her husband and friends.\textsuperscript{23} Ibsen has portrayed Hedda as a hypocrite, who finally chooses to suicide in order to refrain herself from facing the conflicts of life.

In the western countries in the late 19\textsuperscript{th} century, the trend of a feminist section came into existence. Sarah Grand, an Irish Feminist writer, coined the term \textit{New Woman} in her writing \textit{The New Aspect of the Woman Question} published in \textit{The North American Review} in March, 1894. Here, the rules made for women by men are opposed. In this \textit{New Woman}, they have demanded for higher education for women and living life in their own terms. This ideology has given birth to feminist notion in the western countries even before the rise of feminism. Ruth Bordin wrote,
“...Woman of affluence and sensitivity, who despite or perhaps because of their wealth exhibited an independent spirit and were accustomed to acting on their own. The term New Woman always referred to woman, who exercised control over their own lives, be it personal, social or economic.”

In the writings of the above mentioned playwrights and novelists, the main subject was New Woman. Here, while portraying the modern woman, importance has been given to both her virtues and vices. This means that in modern western literature, an abundance of woman-centric plays and novels can be seen where the heroine, while fighting the actual conflicts of life, influences and inspires the society.

7.5. The basis of division of heroines:

The tradition of division of heroines Naayikaa Bheda in Hindi literature started with the tradition of Kaavyashastra. The first text related to this subject is Naatyashastra of Aachaaryya Bharatamuni.

In Sanskrit literature, Naayikaa Bheda can be analysed on the following three bases:

1. Naatyashastra
2. Kaamashastra
3. Kaavyashastra

In addition to these, different scholars have also drawn this distinction of the heroine on different grounds, namely, romance, social condition, attachment-detachment, love for husband, frolics of youth, nature, virtues (originally Bharatamuni), etc.. The subject of the present writing is also a comparative study (of the novels of Garg and Goswami) of the heroes-heroines based on their virtues.
But instead of being based on the four hierarchical virtues by Aachaaryya Bharatamuni (Divyaa, Nripa-patnee, Kula-stree and Ganikaa), it would be based on sattwa, raja and tamaguna, the indication of which has already been given in the context of the division of the hero.

7.6. The sattwa guni heroines in the novels of Mridula Garg and Mamoni Raisom Goswami:

In the fourth chapter of the present research work, an analysis of the heroes of the novels written by Mridula Garg and Mamoni Raisom Goswami is done on the basis of the sattwa gunas (quality of balance, harmony, goodness, positivity, etc.) of human beings. Likewise, an attempt is made in this chapter to analyse the heroines of the novels of both the novelists based on the same virtues.

The following are the main sattwagunas found in the heroines created by both the novelists in their novels:

7.6.1. Sacrifice

7.6.2. Faith

7.6.3. Self-confidence

7.6.4. Courage

7.6.5. Other sattwa gunas

Hence, based on above mentioned sattwa gunas, heroines of both the novelists will be analysed in the following:

7.6.1. Sacrifice:

In the heroine Smitaa of Kathagulaaba by Garg and in the heroine Darathee Brown of Chhinnamastaar Maanuhaeto by Goswami, sacrificial tendency is found.
Being exploited by men all her life, the victim Smitaa (Kathagulaaba) finally becomes frustrated from the worldliness and makes social service the ultimate goal of her life. She wants to take revenge from the men like her brother-in-law, who raped her and her own husband, who exploited her. But she couldn’t take revenge from any of them. Towards the end of the novel, she takes a vow to go to a village and get involved in some constructive work. With lots of difficulty and hard work, she provides education to the village girls and work to the elderly women of Godhad village in Gujarat. She makes the trees, plants and the entire environment her companion. She gets so close to the villagers that they call her Baa. Thus, Smitaa being deprived of her husband’s love and company, sacrifices her own wishes and desires and goes ahead with improving and uplifting the society.

Similarly, Darathee Brown (Chhinamastaar Maanuhafo) is the wife of Henaree Brown, a professor in CottonCollege (Guwahati). Darathee went to her home country for treatment for a year. Meanwhile, her husband Henaree came closer to a Khaashi lady. When Darathee returned and came to know about the reality of her husband, she not only deserted him but detached herself from the world as well. She becomes a recluse and resides at Kamakhya temple. She worships the goddess Chhinamastaa and becomes a disciple of Jataadhaaree. She becomes a vegetarian from a non-vegetarian. It is remarkable that the novelist Goswami was personally a vegetarian and wished that all humanity turns vegetarian. Thus, she expresses her philosophy of life through the character of Darathee.

Here, both the heroines (Smitaa and Darathee) separate themselves from their husbands as they couldn’t stand their unethical way of life and sought a new life for themselves as per their own will. Smitaa serves the humanity and nature whereas,
Darathee adopts spirituality. In this way, both the heroines achieve higher status from the point of their character.

The reason of abnegation of the heroines of both the novelists is worldly sufferings. These heroines abnegate personal worldly life and make themselves engrossed in social welfare. Thus, through these heroines both the novelists have expressed their own desire for social welfare.

7.6.2. Faith:

Garg’s Shyaamaa (Anitya) and Goswami herself as the heroine of the novel Tej Aaru Dhoolire Dhoosarit Prishthaa, are such human beings who have complete faith over people. Even with the changes in time, their faith in people remains intact.

Shyaamaa (Anitya) is the wife of Avijit Bansal, who is the hero of the said novel. She is the daughter of a judge in Lucknow. Infatuated by her beauty, Avijit married her. As she lost her mother in her childhood, she gave that same position to her husband and had complete belief in the relationship. After the birth of their daughter Prabhaa, both Shyaamaa and Avijit lived in Kolkata. During that time, Shyaamaa gave shelter to an unknown woman Swarnaa in their house. Avijit didn’t trust Swarnaa, but Shyaamaa had full trust on her.26

Swarnaa never betrayed Shyaamaa. For many years she stayed with them as a member of their family. Only a very virtuous human can trust an unknown person like her. Likewise, Goswami has mentioned a few years of her own life in her novel Tej Aaru Dhoolire Dhookharit Prishthaa. She met the auto-rickshaw driver Santosha while working in DelhiUniversity. She always used to have full trust on him. Therefore, besides going to her workplace with him, she always used to go to all other places related to her literary work with him only. Not only this, she also went to many
prohibited areas and brothels in Delhi with him. Along with Santosha, she also had full trust on her friend brigadier Nagiyal. The fact that she went on short trips to various places in Delhi with him and Nagiyal also visited the heroine’s house frequently. Whenever the heroine was with brigadier Nagiyal, she felt herself to be very secured. But both Santosha and Nagiyal had broken her trust on them. Santosha attempted to build a love relationship with the heroine and Nagiyal attempted to have physical relationship with her.

Here the heroine Goswami’s honesty can be seen. Being influenced by this, Balabeer Singh (the scrap collector) used to keep all his saved money with her. She always used to trust every human being and therefore, everyone used to trust her.

Both the heroines (Shyaamaa and Goswami) are soft-hearted women who trust others easily.

7.6.3. Self-confidence:

Among the self-confident heroines, Garg’s Shyaamaa (Anitya), Smitaa (Kathagulaaba) and Goswami’s Soonee (Chenaabar Sont), Naaraayanye (Maamare Dhoraa Tarowaala), Darathee Brown (Chhinnamastaar Maanuhato) are worth-mentioning.

Shyaamaa (Anitya) is weak and very sickly. She was completely dependent on her husband Avijit Bansal. She is so unwell that she cannot even make herself stand without support. She was neither able to take care of her three daughters – Prabhaa, Shubhaa, Khokhee and one son – Sudhaanshu, nor was she able to take the responsibility of the household. Two of her daughters – Prabhaa and Shubhaa leaves the house and goes away. This makes Avijit feel as if he has lost everything in life and loses his patience. Afflicted by cerebral malaria, Avijit suffers from high fever and
starts babbling deliriously. He finds himself unable to enter the house and starts calling his daughter out as Shubhaa – Shubhaa from the veranda itself. Hearing his voice, Shyaamaa comes running out of her room. Seeing this, Avijit becomes shocked. He couldn’t believe that Shyaamaa was able to run also. However, in such a difficult situation, it was the weak and sickly Shyaamaa only who handles her husband Avijit and her third daughter Khokhee as well as her retarded son Sudhaanshu.

Hence, it is seen that till the time Avijit was taking care of the entire responsibility of the household, Shyaamaa remained weak and sickly. But when need arose, the same lady handles all her responsibility due to her self-confidence, in spite of being sick.

Smitaa (Kathagulaaba) fights with all the difficult situations in her life. She has remarkable self-confidence in her and the most important thing is that even after being raped she remained easy-going and free of any guilt-feeling. After this incident, Smitaa goes to Kanpur without informing her sister Namita and her brother-in-law. She went to America and completed her education and there she married a psychologist Dr. Jim Jarvis. Smitaa doesn’t disclose about the incident being raped to her husband. But she thinks about herself that why she was not filled with compunction after that incident of rape? She was also shocked to think that why she was unable to feel herself guilty like the heroines of Soorajamukhee Andhere Ke or Insaafa Kaa Taraajoo. Smitaa’s conscience never incited her to commit suicide.

Due to her self-confidence, Smitaa was able to fight with the unfavourable situations in her life and come out successful.
Sonée (Chenaabar Sont) was married off in her childhood. Her husband Shivaannaa is an irresponsible person. After few days of her marriage, he runs away leaving Sonée alone. During her youth, Sonée remarried Gaurishankar. But due to his untimely death, Sonée was pushed towards widowhood and she again became lonely. However, Sonée was not ready to accept defeat from such difficult situations of her life. With the help of her immense self-confidence, she kept working as a labourer. After being given some vulgar proposals by Sadaashiva, the husband of one of her labourer friend Raghaamaa, Sonée gets very angry and she beats him and drives him away from her house. Hence, Sonée has the power to tackle such unfavourable situations. Similarly, Naaraayane (Maamare Dhoraar Tarowaala) is also the wife of a poor labourer. She wants to live her life with the help of her self-confidence without being affected by the scarcity or grief in her life. She kept taking her responsibilities by doing physical labour and in the end by selling her own body as a prostitute. Both Sonée and Naaraayane are heroines belonging to the same category. Both have self-confidence and both are successful soldiers of the battle of life.

Darathe Brown (Chhinnamastaar Maanuhato) is also a self-confident woman. She moves towards spirituality by protesting against the injustice done to her by her husband and leaving her familial ties. During such difficult situation also, without taking anyone’s help, she lives alone in the premises of Kamakhya Temple among unknown people with the help of her self-confidence.

In this way, both the novelists have shown the above-mentioned heroines fighting the male-dominated society in order to save their self-dignity without surrendering in front of anyone.
7.6.4. Courage:

Here, courage means having courage for doing something worthwhile. Garg’s heroine Smitaa (*Kathagulaaba*) and Goswami’s heroines Soñee (*Chenaabar Sont*), Saudaaminee (*Neelakanthee Braj*), Giribaalaa (*Dantaala Haateer Unye Khowaa Haaodaa*) and Darathee Brown (*Chhinnamastaar Maanuhato*) are all courageous in that sense.

The courageous nature of Smitaa (*Kathagulaaba*) helps her to face the battle of her life. Even after the physical exploitation by an unknown person, mental and physical torture by her own husband, she didn’t accept defeat and chooses to move ahead in her life all alone towards achieving her ultimate goal. Likewise, Goswami’s Soñee (*Chenaabar Sont*) also doesn’t get distracted by the adverse situations in her life like, child marriage, being left by husband Shivaanna, untimely death of her second husband as well as poverty and moves ahead in her life.

Both Saudaaminee (*Neelakanthee Braj*) and Giribaalaa (*Dantaala Haateer Unye Khowaa Haaodaa*) are widows. Both fall in love with Christian boys by opposing the traditional customs and ethics. Saudaaminee’s parents do not approve of this relationship and they bring her to Vrindavan. She was unable to forget her Christian lover even there. She believes herself to be guilty due to her inability to suppress her worldly inclination. Unable to wake up her spirituality, Saudaaminee goes to all her acquaintances, without hiding any of her emotions, in order to find out the reason of her inability. She openly talks about her innermost feelings in front of the priest Charanbihaaree. In the same way, Giribaalaa also neglected all the rules that made for widows. She not only worshipped her characterless husband by giving him the status equal to God, but she even ate meat on her grandfather’s funeral ceremony. Giribaalaa was not coward or shy. Both the heroines are bold and
courageous, which kept them move ahead in life without bothering about anything else.

Darathee Brown (*Chhinnamastaar Maanuhato*) left her betrayer husband and started living in the premises of Kamakhya temple all alone. Angry at this, her husband tried to take her back home, but she didn’t return. Her husband came to meet her, but she refused to meet him and continued living in Kamakhya. One night, when some goons entered her house and tried to molest her physically, she fought with them alone showing extreme courage and bravery. She also takes help of the police in order to catch the culprits. The police tell Darathee to come with her husband but she replies that, “I will come alone. I’ll identify the culprits. The flesh of one is still stuck in my finger nails. Where can he hide?” Even after living there as a lonely woman, she courageously protested against the sacrifice of animals at Kamakhya temple along with Jataadhaaree.

Be it Garg’s Smitaa or Goswami’s Saudaaminee, Giribaalaa or Darathee, all are very courageous heroines. With the help of these heroines, the philosophy of both the novelists’ lives gets reflected. Garg has faced all the problems in her life courageously. Due to this, she is referred to as a bold novelist. Similarly, Goswami also, while undergoing a tortured life of a widow, has courageously kept going ahead in life and became successful as well. Hence, it is seen that in the courageous personalities of both the heroines, there is a direct influence of the philosophy of life of both the novelists.
7.6.5. Other *sattwa gunas*:

Other than the *sattwa gunas* found in the heroines of Garg and Goswami, namely- sacrifice, faith, self-confidence and courage, the heroines of Goswami also exhibit such qualities as, love for humanity, compassion, spirituality and firmness.

### 7.6.5.1. Love for Humanity:

Both Saudaaminee (*Neelakanthee Braj*) and Giribaalaa (*Dantaala Haateer Unye Khowaa Haaodaar*) involve themselves in a love relationship with Christian youths in order to free themselves from the tortured life of being widows. In the conservative Hindu society of those times, touching any Christian person was believed to be a sin. However, both Saudaaminee and Giribaalaa breaking all these traditional norms, fall in love with Christian youths. Saudaaminee experiences the same feeling in the touch of her dead Hindu husband (Subrata) and her Christian lover.\(^{32}\) This means that Saudaaminee was against caste-system and that she was a humanist. Giribaalaa also wanted to be the wife of a Christian youth, Maarkachaahaaba. She was even ready to convert to Christianity if Maarkachaahaaba wanted her to do that to marry her.

Both Saudaaminee and Giribaalaa wanted to get their lovers even at the cost of conversion to Christianity. Hence, it is seen that both are lovers of humanity as well as progressive who doesn’t believe in caste-system, religious-differences, etc.. The same humanity as well as progressivism is found in Darathee (*Chhinnamastaar Maanuhato*). Her acts of bringing medicines for the (burns in the hands of) wives of the priests of Kamakhya and providing financial help to the unknown Pulu’s (a drummer of Kamakhya) ill son are indicative of her humanitarian heart.
7.6.5.2. Sympathy:

Goswami’s heroine Darathee (Chhinamastaaar Maanuhato) is a sympathetic woman. She was shaken by the painful and pathetic noise made by the buffaloes which were kept for sacrifice. She started sweating even in the cold wintery night. She believes that the people, who were beating and bringing the buffaloes for sacrifice, are those having intender and rough hearts of stone. The compassion and mercy for the animals have adorned the character of Darathee with sattwa gunas.

7.6.5.3. Spirituality:

Both Saudaaminee (Neelakanthee Braj) and Darathee (Chhinamastaaar Maanuhato) get attracted to the world of spirituality. After coming to Vrindavan by accepting widowhood, initially Saudaaminee believed her goal in life was to serve the patients in her father’s hospital. She was desirous to hear the tinkles of the anklets of Raadhaa in the temples and streets of Vrindavan. This means that after coming to Vrindavan, she tried to suppress her worldly desires and adopt spirituality.

Darathee (Chhinamastaaar Maanuhato) deserts the worldly affairs after being betrayed by her husband and reaches Kamakhya to adopt a life of spirituality. There she meets an ascetic named Jaṭaadhaaree. The fact that she worships Shakti, despite being a Christian and goes away from her family life for this, is a proof of her bent towards spirituality.

7.6.5.4. Firmness:

Firmness or stability is a sattwa guna. There were many occasions in the life of Sonnee (Chenaabar Sont), when she remained firm on her principles and did not allowed her mind to deviate. She lives her life even by bearing all the paucity and misery of life. Still she never felt defeated in life. She safeguards her character from
the adverse demands of time and situation. Despite the informal separation from her husband Shivaannaa and after the untimely death of her second husband Gaurishankar, the pregnant Sonée neither feels defeated by anyone nor begs any favour from anyone. With the help of her self-dependency and firmness, she presents an ideal in front of the society.

It is clear from the above-mentioned analysis that the heroines of Garg and Goswami are *sattwa gunī*. Their characters were evolved by *sattwagunās* as per the environment and situations surrounding their lives. The heroines of both the novelists are seen as having such qualities as, sacrifice, self-confidence, courage, etc.. In addition to these, the heroines of Goswami are seen as having such high human qualities as, humanity, compassion, spirituality and firmness. The *sattwa gunas* are found more in the heroines of Goswami than in the heroines of Garg.

7.7. The *raja gunī* heroines in the novels of Mridula Garg and Mamoni Raisom

**Goswami:**

In the fifth chapter of the present research work, based on their *raja gunas*, an analysis of the heroines of the novels of Garg and Goswami is done. In a similar manner, based on their *raja gunas*, following is an analysis of the heroines of both the novelists.

The following are the *raja gunas* found in the heroines of Garg and Goswami:

7.7.1. Worldliness

7.7.2. Anger

7.7.3. Protest

7.7.4. Emotion
7.7.5. Ambition

7.7.6. Selfishness

7.7.7. Jealousy

On the basis of the above-mentioned seven gunas, the heroines of both the novelists will be analysed in the following:

7.7.1 Worldliness:

Among the heroines who are inclined towards worldliness, the worth-mentioning ones are- Garg’s Maneeshaa (Uske Hisse Kee Dhoopa), Savitaa(Vanshaj), Manu (Chittakobaraa), Maadhvee (Main Aur Main), Smitaa (Kathagulaaba) as well as Goswami’s Soonee (Chenaabar Sont), Saudaaminee (Neelakanthee Braj), Naarayanee (Maamare Dharaa Tarowaala) and Giribaalaa (Dantaala Haateer Unye Khowaa Haadoa).

Maneeshaa’s (Uske Hisse Kee Dhoopa) life is limited within worldly desires, happiness-grief and numerous ups and downs. In order to satisfy her ego, she is seen floundering all around. Believing love to be the only aim of her life, sometimes she goes to Jitena (husband) and sometimes to Madhukar (lover). First she marries Jitena and then falls in love with Madhukar. She remarries Madhukar by giving divorce to Jitena. Then she again starts falling in love with Jitena. She neither finds happiness with Jitena nor with Madhukar. She becomes mentally unstable.

Savitaa (Vanshaj) is greedy. She is also materialistic. She gets ready to marry Sudheer right after her first meeting with him. Even on the first night of her marriage, her attention was grabbed only by Sudheer’s engagement ring. When she came to know that Sudheer has kept his engagement ring as mortgage for helping his friend, she felt as if the foundation of the building of her dream life was laid only on sand.
which will collapse at any moment.\textsuperscript{34} On the second day of her marriage, Savita comes to know that the responsibility of the entire household was borne by her father-in-law Shukla \textit{saahaba} himself and her husband Sudheer doesn’t have any say on such matters. In order to remain as the mistress of the household, she develops a good bond with her father-in-law. Instead of being a good wife, she starts trying to be a good daughter-in-law. She doesn’t feel happy giving birth to a baby girl in the first year of her marriage. She wanted a baby boy who could become the heir. After the birth of her son Ajay, the decision of leaving the entire property in the name of Sudheer by her father-in-law makes her even more upset. Because, she feels that Sudheer wasn’t capable to handle such huge property. That is the reason why, she goes to her father-in-law before making the will and tells him to choose her son Ajay as the heir of the property instead of Sudheer.\textsuperscript{35} Her money-mindedness was the only reason of the development of good faith with her father-in-law. She could neither become a good wife nor a good daughter-in-law. This greedy nature of Savita has related her character to worldliness.

In the initial days of her life, Manu (\textit{Chittakobaraa}) was portrayed as a worldly woman, faithful to her husband. She had an arranged marriage. Still in the initial stage, she had one-sided love for her husband Mahesha Goyal. Fulfilling his responsibility as a husband, Mahesha gives her the status of his wife but he fails to love her. As a loyal Indian homemaker, Manu gives company to her husband, cooks for the family, gives birth to children, raises them well and plays perfect host to her husband’s friends as well. For eight long years of her marriage, she displays the qualities of a faithful wife and a perfect Indian homemaker. Due to the indifferent nature of her husband and to seek mental peace and happiness, Manu establishes an extra-marital relationship with Richarda Hutchison. Hence, it is seen that during her
initial days, Manu displays such common worldly qualities as, attachment, love, etc. and towards the later stage of her life she gets stuck in such complex relationships as illegal affair in order to gain peace for herself.

Maadhavee (Main Aur Main) is portrayed as a writer, a wife and a mother of two sons. Her behaviour with her husband Raakesha was cordial. Hence, she is not only a writer but she also plays the role of a worldly and good homemaker with perfection.

Like the other heroines, Smitaa (Kathagulaaba) was a common woman who believed in love, marriage, family etc. Even after facing so many problems during the initial stages of her life, such as, mother’s death in her childhood and physical molestation by her own brother-in-law, she kept moving on in her life with the help of her self-confidence that made her strong enough to sustain herself, complete her studies and have love-marriage with Jim Jarvis. She fulfils all her worldly responsibilities even by enduring all the physical and mental torture of her husband. But towards the end when the physical tortures crossed its extreme level that it became unbearable, she renounces all her worldly responsibilities and directs her attention towards social service.

Sonsee (Chenaabar Sont) is very much attracted towards the worldly desires. She gets married to Shivaannaa at the tender age of only eleven years. But Shivaannaa runs away, leaving her all alone. At the time of her marriage, Sonsee was a minor. When she turns to be an adult, she remarries a labourer named Gaurishankar. But his untimely death again makes her an orphan. However, she doesn’t accept defeat even in such adverse situations. By leaving aside all the sorrows of her life, she engages herself in earning her own livelihood along with the other women labourers. Towards the end of the novel, Sonsee’s first husband Shivaannaa returns home. He asks for her
forgiveness and expresses his desire to start their family afresh. Initially Sonée gets angry at this proposal. However, later on she remarries Shivaannya and tries to lead a new life with him.

After a few years of Saudaaminee’s (Neelakanthee Braj) marriage, her husband dies. But after sometime, she gets attracted to a Christian youth and wants to marry him. Her parents rejected their relationship and called it anti-social and immoral. Despite of the fact, her love for the Christian youth never diminished.

Naaraayanee (Maamare Dharaa Tarowaala) is the wife of the ailing labourer Shibu and a mother of one child. The responsibility of both her ailing husband and the child is solely on Naaraayanee herself. Therefore, she secretly works as a maid in the households of the officers of the construction company. In order to sustain her family, she also establishes illegal physical relationship with the officers. While doing so, she was once caught also. At this, she said that in order to live her life and to sustain her family, she is ready to do anything, even prostitution. She is not ready to leave her worldly desires at any cost.

Giribaalaa (Dantaala Haateer Unye Khowaa Haaoadaa) is a widow. She is deprived of the happiness of marital life. Therefore, she gets infatuated by a Christian youth Maarkachaaahaaba, who came to the village for some research work. Going against the social customs and ethics, she gets ready to marry the Christian youth. She says that she is even ready to convert to Christianity, if need arises. Hence, it is seen that the feeling and attachment for the world is so intense in Giribaalaa that she doesn’t even bother about society, religion or family and like Saudaaminee, she gets ready to break all the social and religious customs and ethics in order to liberate herself from widowhood and loneliness. This instinct in both the heroines is a battle against the society.
The heroines of both the novelists are mainly worldly-minded. They are always carried away by the sorrows and happiness, ups and downs of life. As a result of this worldly-mindedness, the heroines of both the novelists get only grief and unhappiness in the end.

7.7.2. Anger:

A glimpse of anger is seen in the heroines, such as, Garg’s Maadhavee (*Main Aur Main*), Smitaa (*Kathagulaaba*), Goswami’s Sonee (*Chenaabar Sont*) and Saudaaminee (*Neelakanthee Braj*).

Maadhavee (*Main Aur Main*) has a very irritable nature. She gets angry at very minor issues. The continuous phone calls of the writer Kaushala and his frequent visits to her home to meet her on various flimsy pretexts, makes her so angry that she drives him out of home. She wanted to go alone to the art exhibition, but seeing Kaushala unexpectedly in the exhibition, she gets so angry that she hits him on his head in front of all the people present there. Maadhavee lacks patience in her. That is why, she loses control over herself and gets filled with extreme anger at times.

Smitaa (*Kathagulaaba*) is not filled with any guilt. She becomes a victim of rape. She wants to take revenge against the rapist (brother-in-law) out of anger. After her marriage, due to the physical torture and exploitation of her husband, she gets angry at him and like Maadhavee (*Main Aur Main*) she also starts assaulting him physically.

Both the heroines of Garg have anger and they raise their voices against torture, injustice and exploitation by men.

After the death of her second husband, Gaurishankar, Goswami’s Sonee (*Chenaabar Sont*) starts working in a construction site as a labourer along with other
labourers. When she gets indecent proposals from a labourer named Sadaashiva, she becomes very angry, thrashes him badly and drives him out of her home. She calls her first husband Shivaannaa *saalaa* (*bloody*) when her labourer friend Paarvatee tries to persuade her to re-establish her relationship with Shivaannaa. Sonée has only anger for Shivaannaa and she expresses her anger by the use of the slang against him.

Saudaaminee (*Neelakanthee Braj*) is a victim of widowhood. Although she goes to Vrindavan, yet she doesn’t feel nice there. She gets angry on each and every matter. Not only at others, has she got angry at her own parents also. She doesn’t go to visit her ailing mother even after getting the news. There was certain kind of irritability that became a part of her nature.

In this way, the heroines of Garg (Maadhavee and Smitaa) and Goswami (Maadhavee, Smitaa, Sonée and Saudaaminee) seems to be filled with anger due to the deprivation in love and the various prohibitions entrusted by the cruel laws of the society.

7.7.3. Remonstrance or Revolt:

In the character portrayal of Garg’s Smitaa (*Kathagulaaba*) and Goswami’s Saudaaminee (*Neelakanthee Braj*), Naaraayanee (*Maamare Dharaa Tarowaala*), Giribaalaa (*Dantaala Haateer Unye Khowaa Haaodaa*) and Darathee (*Chhinnamastaar Maanuhato*), a sense of remonstrance or revolt can be found. Garg’s heroines are rebellious for some personal reasons; whereas, Goswami’s heroines express their rebellious nature to revolt against the outdated traditions of the society.

Initially, Smitaa (*Kathagulaaba*) was not rebellious, but the adverse situations in her life turned her to be rebellious. As a result of the death of her mother in her
childhood and then her father’s death, she starts living with her married elder sister Namitaa. But her brother-in-law had bad intentions towards her. He rapes her. She gets very frightened by this incident and decides to take revenge against her brother-in-law. Fearing damage of their reputation, her sister Namitaa pacifies her and sends her to Baroda for completing her studies. But instead of Baroda, Smitaa goes to Kanpur without anyone’s knowledge and completes her studies there. From Kanpur she moves to America for further studies. There she completes her M.A. in Economics. It is in America where she meets the psychologist Jim Jarvis. Both get involved in a romantic relationship. She even gets married to him. But suddenly Jim becomes very dangerous to her as a result of his severe migraine problem. Smitaa doesn’t like the vulgar acts of her husband. Therefore, in the end, she wants to take revenge against her husband as well.37

Saudaaminee (Neelakanthee Braj) is a widow. She wants to get remarried to a Christian youth. But her parents didn’t allow her to do so, firstly because she was a widow and secondly because the boy was a Christian and they asked her to take the path of spirituality by accepting her widowhood. But being unable to control her physical needs, Saudaaminee couldn’t forget her Christian lover. She ends up revolting against her parents. She says that she cannot lead her life on the mercy of others. She is not a great person. She cannot lend her whole life for social welfare alone. She doesn’t fear anyone and she wants complete independence.38 Dr. Manjumala Das has highlighted the rebellious nature of Saudaaminee opposing the orthodox Hindu society, representing the agonies of every other widow. She has also mentioned about Saudaaminee’s crave for personal freedom is an announcement for freedom of widows’.39
Naaraayane (Maamare Dharaa Tarowaala) is an important rebellious character. She kept chasing her dreams instead of being poor, but in the end, she had to become the slave of her situation and was forced to enter into prostitution. In order to sustain her ailing husband and the child, she had to become an object of enjoyment for other men. Frustrated by physical molestations and exploitations by Thaakur chaahaaba, she hits him on the head with an axe. Naaraayane was forced to take this step in the end. This is the ultimate effect of the hatred that she had against the male-dominated society. Commenting on the factors of this revolt of Naaraayane, Hem Bora has believed the character of Naaraayane as unconventional. He believes that the reason for Naaraayane’s revolt was her poverty and helpless situation. Being coated by blood, there is no fear, tension or trouble in her mind. This is portrayed by the writer in a poignant form.

Giribaalaa (Dantaala Haateer Unye Khowaa Haadaa) returns to her mother’s house after the death of her husband. Hearing about her return, all the village women gathers in her house. They surround her and start asking various questions to know about her well-being. She gets frightened by this and hides herself at the backyard of the house. Seeing this misbehaviour, her aunt Durgaa tries to make her understand the situation and gives her few suggestions. This arouses her anger for her aunt Durgaa and she shouts at all the women to leave their house.

Giribaalaa is rebellious. She is against the customs of Assamese Satreyaa tradition. As per scriptures (Satreyaa tradition), widows are allowed to eat only vegetarian food, meat or fish is prohibited. Considering the husband as equal to a deity and worshipping him as a deity is one of Satreyaa traditions. She breaks the social rule made for the widows by eating meat that was prepared for her.
grandfather’s funeral ceremony. For this deed, she is made to repent in front of the entire society. But there is no feeling of guilt inside her.

Giribaalaa is against religious and social rules. She doesn’t worship her characterless husband. Being a Hindu widow, she goes against the social and religious conventions and falls in love with a Christian, Maarkachaahaaba. Due to this, the society takes the toughest ordeals on her called the test on fire. This forces her to commit suicide by jumping inside the same fire.

Giribaalaa has emerged towards the later part of the novel as a rebellious woman who raises her voice against the baseless, outdated and conservative customs of the society. She reflects the novelist’s own philosophy of life.

Likewise, Darathee (Chhinnamastaar Maanuhato) also in collaboration with Jataaadhaaree, supports the worship of goddess Kamakhya with flowers and fruits by replacing the custom of sacrificing innocent animals. In order to instil the thought into practice, she goes to various places with Jataaadhaaree and gathers public support for the noble cause. As a consequence of which she receives gunshot and dies.

In the character of Garg’s Smitaa, the reason of her rebellion was personal. Whereas, the heroines (Saudaaminee, Naaraayanee, Giribaalaa and Darathee) of Goswami raise their voices against the illogical arguments of the society, the social customs and the conservative thought of the people.

7.7.4. Emotion:

Garg’s Maneeshaa (Uske Hisse Kee Dhoopa), Maadhavee (Main Aur Main), Smitaa (Kathagulaaba) and Goswami’s Saudaaminee (Neelakanthee Braj) and Mamoni Raisom Goswami herself as heroine (Tej Aaru DhoolireDhoosarit Prishthaa) are found as having emotional personalities.
Maneeshaa (*Uske Hisse Kee Dhoopa*) is the wife of Jitena Rai, a manager in a paper company. She is also a lecturer herself. She believes that love can turn an ordinary man into a great personality. For love, the real desire to get each other encourages the person to accept the toughest ordeals. Observing the emotional side of Maneeshaa, Dr. Tara Agarwal also agrees that love meant everything in Maneeshaa’s life. To get married to a person in love with is natural and important. Maneeshaa is grieved by the thought that it would have been better if she had love marriage instead of an arranged one.

Maneeshaa is very fond of love. Because of this urge she becomes unhappy with her husband’s workaholic nature. Therefore, she gets attracted to her colleague, professor Madhukar. Maneeshaa gradually falls in love with Madhukar. In order to get the approval for her extra-marital relationship, she seeks divorce from Jitena. She feels that Jitena could not give her time and importance. Their relationship starts to soar considering the fact that they lived together during the wee hours at night and parted away at dawn. Thus, Maneeshaa do not hesitate to break this relationship of just few hours.

It is due to her emotional nature only that Maneeshaa first gets involved with Jitena and then she gets attracted to Madhukar and finally, she is again attracted to Jitena. She has neither tried to understand the genuine form of love nor life. She just keeps flowing with the flow of her emotions. Towards the end, Maneeshaa could neither go back to Jitena nor get mental peace with Madhukar. She keeps straying in between Jitena and Madhukar. Similarly, in the play *Skandagupta* by Jayashankar Prasad, the heroine Vijayaa, failed in getting love, once goes to Skanda and once to Bhaṭaarka and begs for love. Finally, she gets only failure.
Maadhavee (*Main Aur Main*) becomes very emotional regarding the theft that happened in her landlord’s house. She feels that the servant who was accused of the theft and caught by the police was innocent. In a gust of emotion, she starts telling her husband Raakesha to go to the police station.

The nature lover, Smitaa (*Kathagulaaba*), grows *kathagulaaba* (a kind of rose) plant and while sleeping or playing in its bushes, she remembers the most poignant incidents in her life. After the death of her father, when Smitaa goes to her sister Namitaa’s home, she takes along with her some flowers from the bushes of *kathagulaaba* plant. This shows the emotional nature of Smitaa.

While staying in Vrindavan, Saudaaminee (*Neelakanthee Braj*) often remembers her Christian lover. Although her lover was not present with her in Vrindavan, yet Saudaaminee feels his presence. Her love for the youth was not very deep. Still, the feeling that he was present was like an inspiration for Saudaaminee. As a result of her emotional nature, Saudaaminee becomes conflict-ridden. In this conflicting state of her mind, Saudaaminee chooses to commit suicide.

Goswami (*Tej Aaru Dhoolire Dhoosarit Prishthaa*) as the heroine becomes very tense when she doesn’t get any news about the auto-driver Santosha. She reaches Delhi’s Majnu Tila (the place where trading of the Tibetan liquor *Saanga* happens) looking for the auto-driver. Seeing the heroine, Santosha runs away from there. Upset by this, she herself starts drinking liquor in one of the shops.

Garg and Goswami’s heroines are seen to have extreme passion. Love for nature, personal relationships and passion for love are some worth-mentioning traits found in their heroines.
Among the ambitious heroines, Garg’s Maneesh (Uske HisseKee Dhoopa), Manu (Chittakobaraa), Maadhavee (Mainaur Main), Smitaa (Kathagulaaba) and Goswami’s Naaraayanee (Maamare Dhaaraa Tarowaala) are noteworthy.

Maneesh (Uske HisseKee Dhoopa) is unsatisfied with her husband’s active life and her own inactivity. With the hope of getting something, she gets attracted towards Madhukar and establishes an extra-marital relationship with him. First she marries Jitena and then she again marries Madhukar. Still she gets bored by life and again for the third time, she becomes interested in Jitena. Finally she realizes that love is not the ultimate attainable aim in life, it is just a means to reach to the aim. She was led astray only because she believed that love is the only goal to be achieved in her life. After this, Maneesh starts finding the true significance of her life. Towards the end, Maneesh succeeds in finding her mental peace and satisfaction through establish herself as a writer. Likewise, Manu (Chittakobaraa) also gets stuck amidst married life and extra-marital relationship with Richarda. She gets satisfaction through her poems wherein she expresses her innermost feelings.

Maadhavee (Main Aur Main) is both egoistic and ambitious. She has the pride of belonging to upper caste. To satisfy her ego as well as her ambition, she gets trapped by the deceptive talks of the low caste writer Kaushala Kumar who is in the habit of clinging like a leech. Gradually, she starts using Kaushala’s literary knowledge for her own benefit. According to Dr. Tara Agarwal, the yearning and addiction of fame, appreciation, fulfilment of ambition, etc. are so strong, that people being trapped by their allure, this even led towards the trough of doom if they do not become alert and careful at the right time.48 Due to this reason, only Maadhavee
supports Kaushala in order to fulfil her ambition of writing even though she is exploited both mentally and financially.

Smitaa (*Kathagulaba*) wants to do job after completing her studies. After the death of her father, she starts living with her sister Namitaa. She requests her sister to get her admitted into M.Sc. She decides to meet the expenses of her studies by getting scholarship and by taking private tuitions. She is confident about her decisions. But Smitaa doesn’t get the chance. She doesn’t lose hope. She goes to Kanpur and does M.A. in Economics and thereafter she goes to America and completes her studies. She studied not in order to raise her value as a candidate for marriage, but she did it only because she wanted to get a job.

Naaraayanee (*Maamare Dharaa Tarowaala*) is also ambitious. She wants to get rid of her impalpable life during her youth. The way in which the heroines in movies enter a very prosperous life along with a wealthy youth, likewise, she wishes to lead her life with such an affluent prince. With this intention, she gives everything to engineer Chaudhury and dreams of becoming his wife. But Chaudhury betrays her. She marries a labourer Shibu. But due to her husband’s illness and poverty, she is compelled to enter into prostitution and sell even her own body.

The ambitions in the heroines of both the novelists are different, that are based on their different lifestyles. The heroines (Maneeshaa, Manu, Maadhavee and Smitaa) of Garg are educated. Therefore, her heroines want to be independent. But Goswami’s Naaraayanee is uneducated and a *Harijan* labourer, hence, she becomes directionless and goes astray.
7.7.6. Selfishness:

More or less in all the compositions of Garg and Goswami, a tinge of selfishness is found in the nature of the heroines. Garg’s Maneeshaa (UskeHisse Kee Dhoopa) is selfish. For her own happiness, she gives divorce to her first husband Jitena and decides to marry Madhukar, which is based on her selfish principle. Due to this mentality, she doesn’t find happiness even after marrying again. She just keeps straying around.

Sudheer’s wife Savitaa (Vanshaj) comes to know only after their marriage that the responsibility of the entire household is borne by her father-in-law Shukla saahaba and that he is the head of the family. At once, she leaves behind her responsibilities as a wife and changes herself to assume the responsibilities of a perfect daughter-in-law for the entire family. She starts observing Sudheer’s activities. For her personal gains, Savitaa even ignores her husband. She remains attached to her father-in-law only for acquiring all his property.

There is a flavour of selfishness in Maadhavee (Main aur Main) as well. She hates the writer, Kaushala. However, she gets inspiration for writing her novel from all his advises. Thus, gradually Maadhavee takes advantage of Kaushala’s literary knowledge for her own benefit.

The way in which there is a selfish motive in Kaushala for continuing his relationship with Maadhavee, likewise, Maadhavee also takes advantage of him for satisfying her own ego for her literary and writing skills. She also possesses a sense of selfishness in her.

In the role of the heroine in the novel Tej Aaru DhoolireDhoosarit Prishtha, a glimpse of selfishness is found in Goswami herself. With the help of brigadier
Nagiyal, the heroine gets the poor youths join the army. Even when those youths failed in the recruitment test, brigadier Nagiyal recruited them in the army at the heroine’s request. Therefore, the heroine thinks that she has taken advantage of her friendship. However, it is noteworthy that she had taken this step not for her own, but for the welfare of others.

Garg’s heroines (Maneeshaa, Savitaa and Maadhavee) are selfish. All of them make use of others for their own selfish motives. Their selfishness is for personal gains. However, in the heroine in Tej Aaru Dhoolute Dhoositate Pristhaa (the novelist herself), there is no sign of any selfishness for personal gains, found in her.

7.7.7. Jealousy:

There is a sense of jealousy in Maneeshaa (Uske Hisse Kee Dhoopa). She becomes jealous of others’ (even her husband’s) activities and bustle in life and her own inactivity and loneliness. This attribute is found in Garg’s Maneeshaa. But the same is not seen in her other heroines.

7.8. The tama guni heroines in the novels of Mridula Garg and Mamoni Raisom

Goswami:

Besides having sattwa and raja gunas, the heroines in the novels of Garg and Goswami also possess tama gunas (qualities of delusion, negativity, violence, ignorance, etc.). Hence, based on their tama gunas, the following attempt is made to analyse the heroines of both the novelists.

In the characters of the heroines in the novels of Garg and Goswami, the symptoms of excessive lust desire and disloyalty are found. Garg’s heroines are afflicted by fear and loneliness. On the contrary, Goswami’s heroines are such women who get involved in vulgar acts, stricken by grief and misery and are self-destructive.
Thus, the *tama gunas* found in the heroines of both the novelists have been analysed under the following heads:-

7.8.1. Lust

7.8.2. Disloyalty

7.8.3. Loneliness

7.8.4. Suicidal or Self-destructive tendency

7.8.5. Other *tamagunas*

**7.8.1. Lust:**

The tendency of lustfulness or excessive lust is seen in Garg’s Manu (*Chittakobaraa*), Goswami’s Saudaaminee (*Neelakanthee Braj*) and Giribaalaa (*Dantaala Haateer Unye KhowaaHaaodaa*).

Manu (*Chittakobaraa*) is an educated lady who belongs to an upper-middle class family. Still, due to her mental void and inner conflicts, in spite of being in a marital relationship, she is disappointed in her life. During her conflict-ridden times, she comes into contact of a priest from Scotland, Richar*da*. Proving marriage, fidelity and trust as absurd, Manu establishes physical relationship with Richar*da*, in order to satiate her strong lust. People vent their strong lust in one way or the other. According to Dr. Tara Agarwal, Manu also quenches this strong desire and physical sensation with both her husband and her lover. After satisfying her mental and physical needs from the relationship with her lover, Manu also maintains her relationship with her husband. With utmost dedication, she also fulfils all her responsibilities of marital life with her husband. But while making love with her husband, Manu’s mind lingers in self-reflection. She remains just as a body in front of her husband Mahesha.
Manu comes closer to Richarda in order to find mental satisfaction; still, their relationship turns to be physical. Thus, somewhere the tendency of excessive lust in Manu is seen to be the reason for this relationship.

Goswami’s Saudaaminee (Neelakanthee Braj) finds loneliness in her life as a result of the death of her husband at her youth. She is unable to bear the desire for fulfilling her physical needs that remained incomplete. Sometimes she goes to her room alone and looks at her own body parts and thinks that the mental agony that she underwent at the death of her husband didn’t bring any changes to her body. In Vrindavan, she couldn’t surrender herself to God by suppressing her physical and mental appetite. Seeing a married couple taking rest under a tree, which came to Vrindavan for ritualistic circumambulation, Saudaaminee was shaken. At that moment, her physical desires became so strong that she started rolling her body on the sands of the bank of the river Yamuna. While doing so, her dress became disorderly. She believed that the touch of sand on her naked body gave her an amazing and unique feeling. She goes to meet her lover and becoming restless and excited, she holds him in her arms and starts kissing him. She finds satisfaction by feeling the touch of his body.

After the death of Giribaala’s (Dantaala Haateer Unye KhowaaHaaodaa) husband at her youth, like Saudaaminee, she gets attracted to Maarkaahaab. She starts falling in love with Maarka and wants to marry him. In her room, she not only touches and rubs her own body parts, but she also engages herself in certain dirty and vulgar acts. This is the result of her unfulfilled physical desire.

There is a clear influence of Freud on Garg. She has portrayed the changes in morality through the character of Manu. Dr. Tara Agarwal has mentioned that the sex problems emerging from the slackness due to the lack of love between husband and
wife at the time of love-making has been depicted by the novelist. The main reason of Manu’s unfulfilled lust and its fulfilment through different immoral ways is her lust-related frustration. It is noteworthy that through the fallibility in Manu’s character, Garg has questioned the system of arranged marriage prevailing in Indian society. Dharamveer Bharati’s *Gunaaho Kaa Devata*, is seen to have raised questions on the institution of marriage in India through the character of Pampee. Garg has launched the common problem of unmatched marriage through the dilemma of Manu’s excessive lust. In a similar way, Goswami has raised the problems of widows through her heroines (Saudaaminee and Giribaalaa). Both Saudaaminee and Giribaalaa are widows and they have unfulfilled physical desires.

### 7.8.2. Disloyalty:

The heroines of Garg, Maneeshaa (*Uske Hisse Kee Dhoopa*) and Manu (*Chittakobaraa*) and Goswami’s Naaraayane (Maamare Dharaa Tarowaala) are disloyal to their respective husbands.

Maneeshaa (*Uske Hisse Kee Dhoopa*) has betrayed her husband Jitena. Jitena considers Maneeshaa to be his wife and has complete trust on her. But Maneeshaa establishes extra-marital relationship with Madhukar and also gets engaged in physical relationship with him. She betrays both Jitena and Madhukar by first marrying Jitena and then Madhukar, and again coming back to establish physical relation with Jitena. The same tendency is seen in Manu (*Chittakobaraa*) also. For her own satisfaction, she betrays her husband by establishing physical relationship with her lover Richarda. Regarding love, Manu’s point of view is totally new. According to her, love is a game, an art, a need, a demand of the body and to fall in love, is foolishness. She doesn’t have any of her own existence in front of her husband. Therefore, whenever her husband Mahesha demands for her body, she would clean it
in the same way as Mahesha cleans his car every Sunday for next week’s use, or the way in which nurses clean the patient’s body before operation. Instead of keeping any spiritual or emotional relation with her husband, Manu keeps only practical relation with him. Such thinking as well as her illegal relationship (with Richarda) has turned Manu into a disloyal person.

Naaraayannee (Maamare Dharaa Tarowaala) secretly engages herself in certain immoral activities (prostitution) in order to sustain her family. Being unhappy with their marital lives and in order to find mental peace, Maneesha and Manu maintain their illegal relationships and betray their respective husbands. However, Naaraayannee trades her own body for sustaining her family. Hence, there is a clear difference in the betrayal tendency in the heroines of both the novelists.

7.8.3. Loneliness:

Loneliness is a mental weakness of the people. The feeling of inferiority, hopelessness, weakness and adverse situations of life give birth to loneliness in the mind of the people. The main reason of loneliness is dissatisfaction of the mind. This creates frustration and grief in the mind of people. This is the reason why, loneliness is kept under the category of tama gunas.

Loneliness is seen in the Garg’s heroines, such as, Maneesha (Uske Hisse Kee Dhoopa), Manu (Chittakobaraa), Maadhavae (Main Aur Main), Shyaamaa (Anitya), etc. The loneliness in Maneesha is seen to have emerged from her mental dissatisfaction. She had an arranged marriage with Jitena who remains very busy due to his job as a paper factory manager. Though Maneesha also works as a college professor and as a writer, still she has enough leisure time which she wants to spend with her husband Jitena. It is not so that Jitena doesn’t spend time with her. In fact,
Maneeshaa has herself agreed that they have spent many evenings together. Many a times they have sat together for long hours. Their house is so grand that there is no question of rotting there by just not doing anything. But whether Maneeshaa is or isn’t with Jitena, she always feels alienated. Both in the house and outside she feels very lonely and there is a constant desire to have something more. She establishes relationship with Madhukar in order to get rid of this loneliness. But after four years of getting divorce from Jitena and marrying Madhukar, Maneeshaa is again filled with loneliness. Towards the end, going astray due to loneliness, she finds the true significance of life through her writings and in this way her loneliness disappears.

Even after living with her family, Manu (Chittakobaraa) feels lonely. She thinks what kind of loneliness is this that seizes her by pulling her out of the crowd and doesn’t leave her. She feels as if she is in a deep forest even while living with her family. Dr. Sangeeta is of the opinion, Manu feels lonely without her lover even in the presence of her husband. She is lonely even in the midst of a crowd.

When Maadhaveree (Main Aur Main) meets writer Kaushala, she becomes impressed by his literary knowledge. Whenever Kaushala gives any feedback on her writings, she gets encouraged to write even more. Therefore, she wants to meet Kaushala every day. She feels lonely if she is unable to meet him.

Shyaamaa (Anitya) wriggles due to loneliness. When she falls ill, sometimes she stops her husband and sometimes her daughters from going out. She always wants someone’s company. Likewise, Smitaa of Kathagulaaba is also filled with loneliness. After the death of her father when she goes to Kanpur to get rid of the sexual exploitation by her brother-in-law, she stays alone there. Also after going to America from Kanpur, she feels lonely. But she feels the loneliness in America quite different from her loneliness in Kanpur. The greenery of America seemed unknown to her.
Except the nature, there is no other medium for her to keep herself happy, still, she maintained a distance from the greenery in America. She feels that over time she has started talking to herself.\textsuperscript{65}

All the heroines of Goswami are grieved, but the feeling of loneliness is not present in any of them. Saudaaminee (\textit{Neelakanthee Braj}) lives with the help of the memory of her lover and although she is not with her lover yet she imagines his presence. Woefulness or loneliness is not present in the heroines of Goswami.

7.8.4. Suicidal or Self-destructive tendencies:  

From cultural and constitutional point of view suicide is a grievous crime. Only an individual having negative mindset or \textit{tama} straits are found to possess such tendencies. The heroines of Goswami, both Saudaaminee (\textit{Neelakanthee Braj}) and Giribaalaa (\textit{Datnaala Haateer Unye Khowaa Haaoda}) are found to have suicidal tendencies. However, the heroines of Garg are miles apart from such negative approach to life.

At Vrindavan, Saudaaminee (\textit{Neelakanthee Braj}) fails to let go off her hidden feelings for the Christian youth. She also fails to cross the barrier of social norms or customs and rise above the inherent traditions. Therefore, Saudaaminee surrounded by strong inner conflict approaches the Yamuna river with an intend to commit suicide and get rid of the conservative society. During those last moments of taking the extreme step, she had only one question in mind – “Why? Why did this have to happen?”\textsuperscript{66}

Like Saudaaminee, Giribaalaa (\textit{Dantaala Haateer Unye Khowaa Haaoda}) also loved a Christian youth Maarkachaahaaba despite being a widow and wanted to get married to him. But the Hindu society prohibited widow remarriage and considered it
a sin. Her desperation rose to such an extent that she expressed her love to Maarkachaahaaba confronting him. From villager’s perception, Giribaalaa committed a grievous sin. Giribaalaa had to face the consequences and perform the ritual of purifying body and soul by entering a burning hut and then come out. She could have come out and live her life with repentance but took the extreme step of suicide by self-immolation.

Certain questions give a jolt to all our enlightened people, such as, Saudaaminee’s thoughts before committing suicide that why such adverse social, domestic as well as religious situations arose in front of her and what are the reasons of the conservative culture that was responsible for Giribaalaa’s suicide. The novelist has posed a great question before our outdated conservative thinking with the help of both the characters. Because, both the heroines have chosen the path of suicide only after failing in front of the society, culture, tradition and rules.

At this point, it is noteworthy that in Aadhaa Lekhaa Dastaabej, Goswami has written that she herself had tried to commit suicide. Hence, in the suicides of these heroines (Saudaaminee and Giribaalaa), the influence of the novelist’s personal thinking is seen. Dr. Sailen Bharali has also agreed that in the characters of both Saudaaminee and Giribaalaa, along with various actual characters of the society, there is also a shade of the novelist’s own woeful life.67

7.8.5. Other tama gunas:

An attempt is made to analyse the following tendencies under the bellow-mentioned heading:-

1. Use of slang expressions

2. Consumption of alcohol
7.8.5.1. Use of slang expressions:

Goswami’s heroine Sonee (Chenaabar Sont) had used the word haaraamee for her ex-husband Shivaanna. Therefore, Sonee is seen to possess the tendency of using abusive words.

Garg’s heroines are educated and hence they are not found to have used such vulgar expressions.

7.8.5.2. Consumption of alcohol:

The writer-cum-heroine of Tej Aaru Dhoolire Dhoosarit Prishtha comes looking for Santosha (auto driver) to the shop of Tibetan liquor saanga. There the shopkeeper offers her a glass of saanga thinking her to be a customer. She drinks it immediately without giving any thought on this. Forgetting everything, the frustrated and depressed heroine starts thinking that she might be relieved from all her grief if she drinks one more glass of saanga. There is also the mention of the heroine’s drinking alcohol with brigadier Nagiyal in the novel. It is worth-mentioning that the heroine has consumed alcohol sometimes due to her frustration and sometimes on the demand of the situation around her. Still, it is certain that people having only tama tendencies consume such intoxicating things. Garg’s heroine Manu (Chittakobaraa) had participated in a play organised by Jamshedpur’s dramatic club, Amateur. On the last night of the play, it is mentioned that Manu had consumed alcohol in the club’s party after being forced by her friends.

7.9. Similarities:

In the heroines of both Garg and Goswami, all the three gunas (attributes) - sattwa, raja and tama - are found. Here, an attempt is made to analyse the similarities,
found in the heroines regarding these three *gunas*, as well as their reasons under the following sub-headings:

7.9.1. Similarities of *sattwagunas*

7.9.2. Similarities of *rajagunas*

7.9.3. Similarities of *tamagunas*

**7.9.1. Similarities of *sattwa gunas*:**

1. The heroines of Garg and Goswami, namely, Smitaa and Darathee leave all the worldly affairs of life. Shaken by worldly miseries and sufferings, both the heroines sacrifice their carnal desires. However, both do not accept defeat from the discomforts and insults received from life. Both move ahead in life by taking the responsibility of making the lives better for others as well as involving themselves in human and social welfare activities. Both are humanitarians.

   Both Garg and Goswami are in favour of welfare activities for the society. In order to promote education in Karnataka, Garg had opened schools there as well as helped many poor people with money that was collected by staging many plays. Goswami received highest literary award in Europe*Principal Prince Claus* by the Govt. of Netherland. She received Rs-75, 00,000 under this award, which she donated along with some land for construction of a hospital in South Kamrup District, Assam. Hence, an influence of the personalities of both the novelists is seen in their heroines.

2. Shyaamaa of *Anitya* (Garg) and Goswami (herself as the heroine) of *Tej Aaru Dhoolire Dhoosarit Prishtha* are very straight-forward common women.
They are women with very simple and plain mentality, who easily trust even unknown people.

The heroine of *Tej Aaru Dhoolire Dhoosarit Prishthaa* is the writer herself. Hence, she has portrayed few years of her own life in this novel in an exact manner. An explicit portrayal of the simple mentality of her personality is found in this novel.

3. Garg’s heroine Smitaa, Goswami’s heroines Saudaaminee and Giribaalaa are seen to be extremely courageous and self-confident. Both Garg and Goswami themselves are very courageous and self-confident women. They have also achieved the heights of success in life by firmly facing lots of difficulties. Garg has faced many obstacles in her married life. Goswami’s life was also afflicted by grief and anguish. She herself has endured the torments of untimely widowhood. The influence of those torments is seen in the characters of Saudaaminee and Giribaalaa. The way in which Goswami has lived her life with courage and full energy without bothering about the society and its rules, likewise, her heroines also keep moving ahead in life with self-confidence and great courage. Garg’s heroine (Smitaa) and Goswami’s heroines (Saudaaminee and Giribaalaa) are seen to be completely influenced by their own philosophy of life.

Both the novelists are feminists. This is the reason why, both have presented the contemporary women as consisting of humane qualities. In their perception, women also have the same weaknesses as men; however, they are also physically and mentally as strong as men.
7.9.2. Similarities of raja gunas:

The heroines of Garg and Goswami possess raja gunas. But a lack of parity is seen in the reasons of raja gunas found in the heroines. Both the novelists have chosen the heroines from different backgrounds. All of Garg’s heroines are educated, alert, modern, working and from upper caste society. But the heroines of Goswami range from labour class (Sonée, Naaraayanee), educated (Darathee) and common (Saudaaminee, Giribaalaa) women also. Due to the difference in environment and situations, there is a difference in the thinking and needs of the heroines. Hence, due to these reasons, though the heroines of both the novelists have raja gunas, yet there is no parity in the qualities possessed by them. The uniformity in the raja gunas among their heroines are as follows:

1. Raja gunas are found in the heroines of the novels of both the novelists. Their heroines possess such raja gunas as, anger, revenge, revolt, sensitivity, ambition, etc..

In the personal lives of Garg and Goswami also, the predominance of raja gunas is seen. Both the novelists are married and they both are ambitious. Besides fulfilling all her responsibilities towards her family, Garg has faced various difficulties in order to establish herself as a writer. Still she didn’t step backwards and has successfully established herself among the famous Indian litterateurs with her excellent writings. A number of ups and downs came to the life of Goswami as well. After only one year of her marriage, she was traumatized by the agony of widowhood. But she gradually rose above this pain and kept moving ahead in the battle of life and became a pride of the Assamese community. Therefore, the heroines of both the novelists also courageously face all the struggles of life in order to fulfil their ambitions.
7.9.3. Similarities of *tama gunas*:

The influence of *tamagunas* is seen to be less in the heroines of Garg and Goswami. The uniformity found regarding *tamagunas* among the heroines of both the novelists are as follows:

1. The heroines of Garg and Goswami possess *tamagunas*. It is normal for all creatures and substances of nature to possess all the three *gunas*. They are seen to have proportionate difference only. This means, if someone has more of *sattwaguna* then someone has more *raja* or *tamaguna* in them. The heroines of both the novelists are inspired by real life. Therefore, they are seen to possess *tama gunas* along with *sattwa* and *raja gunas*.

2. Lust is seen to be equal in proportion in the heroines of both the novelists. Garg’s Maneeshaa and Manu and Goswami’s Saudaaminee and Giribaalaa neglect the rules of the society in order to satisfy their unfulfilled physical desires.

The physical desire in any living creature is always instinctive. The unsatisfied physical desire in the heroines of Garg and Goswami has grown from their situations. Due to the modern ways of their busy lifestyle, Garg’s heroines (Maneeshaa and Manu) were unable to get the company of their respective husbands as per their wishes. Goswami’s heroines (Sudaainee and Giribaalaa) are widows. Hence, due to the adverse situations, their physical desires remain unfulfilled. Also the heroines of both the novelists satisfy their unfulfilled lust in an unsocial manner. Hence, lust is seen in the heroines of both the novelists.
As per the traditional accreditations, *tama gunas* are mainly found in villainous characters. The *tama gunas* found in the heroines of both Garg and Goswami are circumstantial rather than instinctive. The circumstantial *tama gunas* found in the heroines of Garg are - lust, disloyalty and alcoholism; whereas, their instinctive *tama guna* is loneliness. Likewise, the main circumstantial *tama gunas* in the heroines of Goswami are - lust, disloyalty, suicidal tendency, alcoholism and use of slang words.

7.10. Dissimilarities:

Like the similarities found in the heroines of both the novelists, an attempt is made under the following sub-headings to analyse their dissimilarities on the basis of the three *gunas* –

7.10.1. Dissimilarities of *sattwa gunas*

7.10.2. Dissimilarities of *raja gunas*

7.10.3. Dissimilarities of *tama gunas*

7.10.1. Dissimilarities of *sattwa gunas*:

1. Garg’s heroines are not found to be able to raise themselves above the caste-system. They have generosity, pity and affection towards all living creatures. But, Goswami’s heroines are sympathetic and tender-hearted towards them. Goswami’s heroines Saudaamineeand Giribaala’slove relationship with Christian youths and Darathee’slove for animals are noteworthy. Garg is well aware of the problems of unmatched relationships in modern urban life. Her heroines are caught up in the paradox of modern lifestyle. This is the reason why, they are not related to the social, economic, racial or caste problems. On the contrary, Goswami suffers from a dishevelled mentality resulting from
such traditions as, untouchability, economic problems, animal sacrifice, orthodox customs and ethics, spread all over the North-Eastern region. Hence, her heroines are seen to be fighting against such genuine social and religious problems. A complete and an evident influence of the life-experiences of both the novelists are seen in their female characters.

2. Garg’s heroines are extremely practical. Therefore, they lack any spiritualistic thought. Smitaa is the only heroine who leaves all her worldly connections and desires and makes social service her ultimate goal in life. But Goswami’s heroine Darathee Brown serves the society through spirituality.

Garg herself is very practical in her own life. She is always enmeshed by the mental conflicts and family problems of modern life. Therefore, her characters are also seen to be enmeshed by the same problems. Her characters are seen to be lacking spiritualistic thoughts due to the predominance of western influence on them. Contrary to this, Goswami was associated with tradition, customs and ethics, spiritualism, etc. right from her childhood. This is the reason why, her heroines are seen to be having a humanitarian and spiritualistic mentality.

3. Garg’s heroines lack firmness. She has portrayed the western influence on the Indian women of those times through her heroines. Maneeshaa despite of being married to Jitena, establishes extra-marital relationship with Madhukar. She obtains divorce from Jitena to marry Madhukar, but later it is also found that she re-establishes physical relationship with her first husband (Jitena). Such extra-marital relationships are visible in western countries, because they give more importance on individual independence rather than social bindings.
Goswami’s heroine Soneeis steady up to a great extent when compared to Garg’s heroines. Sonee represents those women in the society who are stuck amidst problems in life due to poor financial condition, commonly found in typical Indian villages. But she is ready to solve any problem on her own with great courage and firmness.

7.10.2. Dissimilarities of raja gunas:

1. In comparison to Garg’s heroines, the feeling of anger and revenge is more in the heroines of Goswami. Garg’s Smitaa thinks of taking revenge against her rapist brother-in-law and her exploitative husband; but she cannot do anything. But Goswami’s heroine Naaraayanee doesn’t think of taking revenge, she kills the culprit out of anger. Hence, Naaraayanee is a spitting image of anger and revenge.

   Garg’s heroines are educated. They are aware of the legal and social rules. Therefore, they cannot do anything even after thinking of taking revenge against their culprits. They are stopped by society, traditions, dignity, etc.. But Goswami’s Naaraayanee is an uneducated labourer, belonging to lower class. She is unable to suppress her feeling of revenge. She doesn’t bother about the result of her deeds. Being bold enough, she doesn’t even hesitate to commit such a heinous sin like murder.

2. Garg’s heroines become rebellious due to their personal reasons. Smitaa is raped by her brother-in-law; therefore, she revolts against him. Besides, due to the mental and physical tortures of her husband, she revolts against him as well. But Goswami’s heroines, especially, Saudaaminee, Giribaalaa and
Darathee revolt against the society’s dogmatic rules, culture-traditions as well as orthodoxy.

Garg has made the realities of the modern educated families, the subject of her novels. Surrounded by the modern familial problems, the thinking of her main female characters is limited to ‘I’ only. Goswami’s characters are suffered by the traditions as well as social dogmatic rules along with modernity. Therefore, they are seen to raise their voices against the traditional, irrational orthodox systems and beliefs.

3. Garg’s heroines are modern working women. They are conscious about their life and career. That is why, Garg’s heroines (Maneeshaa, Manu, Maadhaveree and Smitaa) are far more ambitious as well as capable than the heroines of Goswami.

4. All the heroines of Garg are literate; whereas, Goswami’s heroines are illiterate (Sonee and Naaraayanee), semi-literate (Giribaala), and literate (Goswami herself as the heroine). Therefore, the lifestyle, thinking, etc. of the heroines of both the novelists are different. For example, Garg’s heroines (Maneeshaa, Manu and Maadhaveree) are financially affluent. Therefore, they search for mental peace. Where Goswami’s heroines, Sonee and Naaraayanee, on one hand, are distraught by financial problems, on the other hand, the love-deprived widows Saudaaminee and Giribaala are distraught by the lack of marital happiness.

5. Garg’s heroines (Maneeshaa, Manu) are selfish, but there is no sign of selfishness in the heroines of Goswami. The sign of selfishness found in the heroine (Goswami herself) of Tej Aaru Dhoolire Dhoosarit Prishthaa is for the welfare of others.
6. Garg’s heroine Maneeshaa is envious, but Goswami’s heroines lack this tendency.

7.10.3. Dissimilarities of *tama gunas*:

1. Garg’s heroines keep their relationship with both their husband and lover at the same time. As an example, Maneeshaa and Manu are worth-mentioning. Contrary to this, Goswami’s Saudaaminee as well as Giribaalaa establish love relationship with other men only after the death of their respective husbands, as they were unable to suppress their physical desire. Both have not established any illicit relationship with anyone when their respective husbands were alive. Giribaalaa’s husband was characterless. Still, she complied with all the social norms.

2. Garg’s heroines are unsatisfied with their respective husbands. They desire to get too many things. They establish illicit relationship with lovers in order to amuse themselves during leisure hours or to get rid of boredom. They carry on with such relationships only to find mental peace. As an example, Maneeshaa and Manu are noteworthy in this regard. Goswami’s heroines Saudaaminee and Giribaalaa are widows. They establish illicit relationship with their lovers only in order to satisfy their incomplete mental and physical desires. Where Goswami’s heroines come closer to their lovers to get shelter as widows and to amuse themselves, Garg’s heroines do the same only for seeking pleasure. Goswami was herself a widow; hence, she was aware of the torments of widowhood. She has portrayed her own agony through the characters of Saudaaminee and Giribaalaa.

3. In the heroines of Garg and Goswami, similarities are found only in case of their excessive lust and disloyalty. Regarding the other *tama gunas*, there is
more dissimilarity among them. Garg’s heroines are afflicted by fear (Shyaamaa), frustration (Maneeshaa), loneliness (Manu), etc.. Goswami’s heroines make use of slang words (Sonsee) as well as commit heinous crimes as suicide (Saadaaminee, Giribaalaa).

Hence, it is seen that the heroines of both the novelists possess tama gunas, but due to their situational differences, they have certain basic dissimilarities as well.

7.11. Conclusion:

As per the rules of literature, the main female character of any play or fiction is called the heroine. In Sanskrit dramaturgy, the character of the heroine is always closely bound with the hero. In the history of Hindi literature - during Aadikaala, Bhaktikaala and Reetikaala - where once the heroine was like an inspiration for the hero, at other times she was prohibited considering as just an illusion and again at some other times, she was considered as an idol of eroticism. But from the initial period of modern era, that is, from the period of Bharatendu, gradually the heroine has put on a social and human form. In the literature of those times, the novels have given a new life to the heroines. The western feminist movements have also influenced the heroines depicted in western literature. In Indian literature, she has been freed from being the hero’s wife and collaborator and became an unconventional heroine. Regarding the ancient and modern heroines, it can be said that the ancient heroines lacked competence, were financially dependent, reliant on others, believed in customary marriage system, unselfish, hesitant to express their inner feelings and weak. The modern heroines are seen to possess a synthesis of all such qualities as, self-dependency, boldness, activeness and aspirant, ability to exhibit their physical and mental requirements, courageous, ability to protect their own individuality and
possessing an independent mentality. It can be said that modern heroines are different from the traditional point of view. Circumstantial pressure on them is clearly visible.

Modern heroines are unconventional and inspired from real life. Among the Hindi women novelists of the seventies, the prominent position holder Mridula Garg’s and Assamese woman novelist Mamoni Raisom Goswami’s heroines represent the modern real picture of humanity. In the characters of the heroines of both the novelists, a deep influence of their environment and situation can be seen. Besides, an influence of the novelists’ thoughts and philosophy of life on their heroines is also clearly evident.

The heroines of both Garg and Goswami play a very active role in their novels. Garg’s Uske Hisse Kee Dhoopa, Chittakobaraa, Main Aur Main and Kathagulaaba, as well as Goswami’s Neelakanthee Braj, Tej Aaru Dhoolire Dhoosarit Prithaa, etc. are heroine-oriented novels.

The three gunas or qualities, namely – sattwa, raja and tama, are instinctively present in all human beings. These gunas remain active in humans due to the influence of their thinking, deeds and situations. In the heroines of Garg and Goswami also, the presence of sattwa and raja gunas is found along with tamagunas. The heroines of both the novelists are seen to possess such high human sattwagunas as, sacrifice, faith, self-confidence, courage, etc.. In the heroines of both the novelists, Smitaa of Kathagulaaba (Garg) and Darathee of Chhinnamastaar Maanuhato (Goswami), the feeling of sacrifice arose as a result of their sufferings and grief. Both the heroines sacrifice all their worldly desires and direct themselves towards social service. Garg’s Shyaamaa (Anitya) and Goswami herself (as the heroine) in Tej Aaru Dhoolire Dhoosarit Prithaa are self-confident and easily trusting heroines. Similarly, Garg’s Smitaa (Kathagulaaba) received only grief in all her life. Her
parents’ death, rape by her brother-in-law and exclusion by her husband did not make her accept defeat from life. She kept moving ahead courageously by overcoming all negative situations.

The high human qualities in the heroines of Goswami are also noteworthy. The heroines belonging to labour class, Soonee (Chenaabar Sont) and Naaraayanee (Maamare Dharaa Tarowaala) are self-confident. Desertion by Soonee’s husband and illness of Naaraayanee’s husband led both of them to work with self-confidence and move ahead in their journey of life. Likewise, Darathee (Chhinnamastaar Maanuhaato) also accepts spirituality as a revolt against her husband’s infidelity and injustice and moves ahead with self-confidence and courage towards social service. Saudaaminee (Neelakanthee Braj) and Giribaalaa (Dantaala Haateer Unye Khowaa Haaodaa) are humanitarian heroines who don’t believe in caste system. This is the reason why, both the heroines establish relationship with Christian youths even after being widows. Darathee’s compassion for the buffaloes brought for sacrifice and Soonee’s firmness of thoughts are such sattwa gunas that make Goswami’s heroines more strong.

The heroines of both the novelists are worldly-minded. Therefore, all the worldly instincts or raja gunas as, anger, sentimentality, ambition, selfishness, jealousy, etc. are active in them. In the character of Garg’s heroine Maneeshaa (Uske Hisse Kee Dhoopa), the raja gunas, such as, worldliness, sentimentality, ambition, jealousy, etc. can be found. Due to her sentimental attitude, Maneeshaa establishes extra-marital relationship even after being a married woman. Flowing in the sentiment of love, sometimes she gets attracted to her lover Madhukar and sometimes after remarrying Madhukar, she again comes back to her first husband Jitena. This means that she is fully entrapped in worldly illusions. She keeps straying around in order to
find a way of satisfying her ambitious mentality. She finds satisfaction in the end by turning to the writing profession. Maneeshaa also feels jealous of her husband’s busy life. Savitaa (Vanshaj) is worldly as well as selfish. She gives importance to material amenities more than relationships. Manu (Chittakobaraa) is also worldly and ambitious. She is limited to worldly illusions, happiness-sorrows and ups and downs only. Like Maneeshaa, Manu also maintains illicit relationship with Richarda even after being a married woman. Due to her ambitious mind, she enacts in plays as well as tries to establish herself as a writer. The raja gunas, such as, worldliness, anger, sentimentality, ambition, selfishness, etc. are active in Maadhavée (Main Aur Main). She wants to establish herself as a writer. In order to fulfil this aspiration, she gets trapped into the web of words of the shrewd writer Kaushala Kumar. She even gets angry at Kaushala’s indecent behaviour. But she keeps tolerating his whimsicality as she couldn’t suppress her greed of getting Kaushala’s consultations as a writer. Worldliness is strong in Smitaa (Kathagulaaba). She wants to lead a beautiful marital life by overcoming the various difficulties. She keeps fulfilling all the responsibilities of her family even while bearing her husband’s physical and mental atrocities. But she loses all her patience in the end and in a fit of anger, she revolts against her husband. The raja gunas like worldliness, ambition, revolt, etc. are active in Smitaa.

Goswami’s heroines also possess raja gunas. Even in the presence of financial difficulties of their labourer-life, both Sońee (Chenaabar Sont) and Naaraayanee (Maamare Dharaa Tarowaala) try every possible way to live their lives. Married in her childhood, Sońee remarries Gaurishankar when her first husband Shivaanna goes away leaving her alone. But Sońee again becomes lonely after the death of Gaurishankar. She gets angry when her first husband Shivaanna comes back to her. But in the end, she again begins her marital life with Shivaanna. The raja gunas, such
as, worldliness, revolt, ambition, etc. are noteworthy in Naaraayanee. She sustains her family by doing labour work when her husband Shivu falls ill. She goes to the extent of trading her own body. She is ambitious. She tries to protect her future. Herself as the heroine in *Tej Aaru Dhoolire Dhoosarit Prishthaa*, sentimentality is a worth-mentioning *raja guna* in Goswami. The feeling of revolt against animal sacrifice practiced in Kamakhya temple is a noteworthy *rajaguna* in Darathee (*Chinnamastaar Maanuhato*).

The heroines of both the novelists get influenced by *tama gunas* favourable to their situations and do everything accordingly. Garg’s heroines Maneesha (Uske Hisse Kee Dhoopa) and Manu (Chittakobaraa) establish illicit relationships betraying their respective husbands. Both Maneesha, flowing by her emotions and Manu, searching for physical and mental satisfaction, establish relations respectively with Madhukar and Richard. Maneesha, Manu, Maadhvee (Main Aur Main) and Shyaamaa (Kathagulaaba) are upper-middle-class educated women and as they have more leisure time, *tama guna* as loneliness develop in them.

Goswami’s Saudaaminee (Neelakanthee Braj) and Giribaalaa (Dantaala Haateer Unye Khowaa Haaodaa) are both widows. As a result of their untimely widowhood, both are filled with worldly carnal desire. Both fall in love with Christian youths and want to remarry them. But due to the dogmatic rules made by the orthodox society, both of them fail to live their desirable life. Failing to establish a correspondence between the binding of society and traditions and their own biological tendencies, in the end both the heroines commit suicide. The *tamagunas*, such as, excessive lust, disloyalty, loneliness, suicide, etc. are seen in the heroines of Garg and Goswami. Besides, Garg’s heroine Manu (Chittakobaraa) and Goswami herself as the
heroine in *Tej Aaru Dhoolire Dhoosarit Prishtha* are mentioned to have consumed alcohol as well.

The heroines of Garg and Goswami are active and important. These heroines are lively and connected to real life. These heroines are completely endowed with all the three *gunas* existing in human beings- *sattwa, raja* and *tama*. 
REFERENCES:

1. “संस्कृत के आचार्यों ने नायक की पत्नी की नायिका कहा है।”

   -Dr. (Mrs) Kamal Gupta: Aadhunikataa Ke Sandarva Mein Pramukha
   Mahaakaavyon Mein Naayikaa (criticism), Page: 56

2. “नायक के समान नायिका में भी विनयशीलता, सुन्दरी, त्यागी, उच्चवर्णी, स्थिर चित्रावली, साहसी,
   कलाकार, वीरंगना, तेजस्विनी और शास्त्री की जाता आदि गुण होना चाहिए।”

   -Ibid, Page: 56

3. “भरतमुनि ने नारी को सुख का मूल, कामभाव का आलंबन....”

   -Dr. Tripurari Sharan Shreevashtav: Aadhunik Hindi Naatokon Mein
   Khalanaayaktva, Pge 15

4. “नारी भी मात्र भोग्य रह गयी थी। वह क्रय-विक्रय एवं अपहरण को वर्तु बनती जा रही थी।....सती प्रथा
   भी इस समय के समाज का एक भर्तकर अभिशाप थी।”

   -Dr. Nagendra (Tr.): Hindi Saahitya Kaa Itihaas, Page: 53

5. “जोल, मैं, सुदर, परू, नारी।
   सकल ताड़ना के अधिकारी।।”

   -Goswami Tulsidas: Shree Raamcharita Maanas,(Sundar Kaand), Page: 613

6. “नारी की अपनी संपत्ति मान कर ही उसका भोग इनके जीवन का मूल मंत्र हो गया था। विलास के
उपकरणों की खोज और उनका संग्रह तथा सुग-सुन्दरी की आराधना अभिज्ञत वर्ग का शागुल था और मध्यम तथा निज वर्ग के लोगों में उसका बोलबाला उसके अनुक्रम के कारण था। किसी के कथा का अपहरण अभिज्ञत वर्ग के लोगों के लिए साधारण बात थी।”

-Dr. Nagendra (Ed.): Hindi Saahitya Kaa Itihaas, Page: 263

7. “बालब में नवी के प्रति इन कवियों की दृष्टि सामंतित ही रहती है।”


9. Ibid, Page:4


11. “…गथा व स्त्री पितने के लिए ही होते हैं।”

- Dr. Sabitri Daga: Aadhunika Hindi Mukta Kaavya Mein Naaree, Page: 7


13. “गांधीजी कहते थे– मैं स्त्री पुरुष की समानता में विश्वास रखता हूँ…”

-Dr. Sabitri Daga: Aadhunika Hindi Mukta Kaavya Mein Naaree, Page: 55

14. “माक्सीमाद के अनुसार 'स्त्री केवल भोग और उपभोग की बस्तु नहीं है।’”

-Ibid, Page: 59

15. “...लक्ष्य समाज की कुण्डीीयों को सामने लाकर उनका विरोध करना और आदर्श परिकार एवं समाज की
रचना का संदेश देता है।''

-Dr. Nagendra (Ed.):  *Hindi Saahitya Kaa Itihaas*, Page: 461

16. "'आधुनिकता से अभिप्राय समय तथा युग की मांग के अनुसार जीवन दृष्टियों, शैलीयों तथा विचारधाराएँ हैं, जिनमें अनुभवों का समावेश हो तथा व्यापक जीवन-दृष्टि हो।'"

-Dr. (Mrs) Kamal Gupta: *Aadhunikataa Ke Sandarva Mein Pramukha Mahaakaavyon Mein Naayikaa*, Page:13

17. "'आधुनिक पारंपर्य पालनशास्त्र में यह आवश्यक नहीं कि नायक को प्रिया या पल्ली ही नायिका हो। स्वयं में से जिसका नाटकीय कथा-प्रवाह में प्रधान भाग हो, वही पारंपर्यों के अनुसार नायिका होती है, चाहे वह नायक को प्रिया हो या कोई और।'"

-Ibid, Page: 57

18. "'मुन्तमगण को सन्तान....'"

-Dr. Bharat Bhushan Agrawal: *Hindi Upanyaas Par Paashchhyaantya Prabhaava, (Upanyaas Kaa Udbhava Aur Vikaas)*, Page: 22

19. Ibid, Page: 25


21. "'19वीं शताब्दी के अंतिम दशक में आईरिश इम्प्रेसन ने रूजी-अंकयता का पुरुषोर रूपों में प्रति पदनक मिलाया था। उसने नारी को अंकयता बनाने तथा अंकयन का पहचानने की महत्त्व प्रेरणा की।'"

-Dr. Sabitri Dagga: *Aadhunika Hindi Muktaka Kaavya Mein Naaree*, Page:52


25. “Mai sadaaye eka sapona dekichhilo maanuhaboor edin niraamisha aahaaree hobo. ...Maachha maansa khaabalai eri dichhilo.”


26. “देख लेना, उसमें विश्वास के साथ कहा था, ‘स्वर्गीय मुझे बहुत प्यार करेगी’।”


27. “Teno ocharat thaakile bhaab haichhila, mai jena majabut gambuja etaar talatahe bahi aachho.”


28. “‘ये श्यामा के हैं पर यह काया? भीतर से दीढ़ कर जो बाहर आयी हैं, यह क्या श्यामा है?’


29. “उस हादेसे के बाद जब भी मैंने बलाक्ष्ण औऱत पर कोई फिल्म देखी या उपन्यास पढ़ा तो मुझे आशर्य हुआ, ‘सुरजमुखी अँधेरे के’ या ‘ईसाफ का तराजू’ की नायिका की तरह, मैं खुद को दृष्टिक, पापी कसी नहीं मानती?’”

-Mridula Garg: *Kathagulaaba*, Page: 34


32. “…the warmth of your body against my heart is the same. Believe me, it is the same as that of Subroto, my beloved husband. It is the same, exactly the same!”
33. “Andhakaar raati bhaaldare dekhichhene si ei shilere karaa baat?
Hay hay taani niyaasakalar hridayar dare ruksha karkasha shila.”
-Mamoni Raisom Goswami: Chhinnamastaar Maanuhaṭo, Page: 54

34. Mridula Garg: Vanshaj, Page: 99

35. Ibid: Page: 222

36. “Mor khuchee mai raandeegiri kari khaama. — de moka paichaa…”
-Mamoni Risom Goswami: Maamare Dharaa Tarowaala, Page: 47

37. “उस्का सीना चाक करके खून पीने से प्रतिकूल की मेरी ज्यास नहीं भुलती।”
-Mridula Garg: Kathagulaaba, Page: 60

38. “Mor gotei jeewanato mai enedare aanar dayaaparawasha hai kataaba
noowaanro—mai maheeyasee nahano je tomaalookar dare
janakalyaanamoolaka kaama kari mai mor gotei jeewana atibaahit kariba
paarima. Mai swaadheena. Mai kaakoo bhaya nakanroo…”
-Mamoni Raisom Goswami: Neelakanthee Braj, Page: 54

39. “Saudamineeye rakshanasheela uchcha Hindu samaajar biruddhe
uchchasware bidroha ghoshanaa karchhe. ‘Mai swaadheena. Mai kaako bhaya
nakanroo.’ —eikeishaar kathaare taai bidhawaa naareero je byakti swaatantra
aachhe, taakei saabyasta karile.”
-Manjumala Das: Saudamineer Kathaa, (an artical published in Hridayar Tapaswinee, Ed.-Rani Gohai), Page: 54
40. “Pradhaana naaree charitra Naaraayane byatikrama. Daridrataa aaru asahaaya awasthaai taaiik bidrohee naaree kari tulichhe.”


Haatat kuthaar?

Kono kathaa naai.

Tinitaa pretaaatmaa jena aaguwaai jaaba dharile—

Kono bhaya naai.

Kono chintaa naai.”

-Mamon Raisom Goswami: MaamareDharaaTarowaala, Page: 100

42. “Tanhaate moka chaaba aahichhili! Dekhaa paali, jaa etiyaa jaa.”

-Mamon Raisom Goswami: Dantaala Haateer UnyeKhowaa Haaodaa,

Page: 36

43. “Sidinaa bhojar maansa khaai karaa paaraachitar pichhato mar kono paapabodha hawaa naai.”

-Ibid, Page: 186

44. “Prem sadharaasaa-se-sadharaas samudra koro bhi mahaa bana deetaa hae. Ek-se-دوسرہ को पहाने की सच्ची ललक हमसे कटोर-se-कटोर साधना करा देती है, बड़े-se-बड़ा आत्मत्वा।”

-Mridula Garg: Uske Hisse Kee Dhoopa, Page: 88

265
45. “उसकी दृष्टि में प्रेम ही सब कुछ है। जिससे प्रेम करो उससे विवाह करना ही स्वभाविक और आवश्यक है। मनीषा को इस बात का दुःख है कि उसका जिसके साथ ‘एरेज़ड मैरिज’ हुआ है, अगर वह उसके साथ प्रेम करके विवाह करती तो अच्छा होता। उसका जीवन कुछ और होता।”

-Dr. Tara Agrawal: *Mridula Garg Kaa Kathaa Saahitya*, Page: 155

46. “जो रिस्ता रात के अंधेरे में जन्म लेता है और चम्पा गंधे कायम रहकर दिन के उजाले के साथ-साथ खत्म हो जाता है, उसे टूटने में कैसा संकोच?”

-Mridula Garg: *Uske Hisse Kee Dhoopa*, Page: 123

47. “Teno eka dharanar preranaa moka diye; teno aachhe! Teno aachhe!! —ei kathaato je ki eka abishwaasya preranaa moi bujaaba nowaarima.”


48. “...प्रसिद्धि, प्रशंसा, महत्त्वाकांश की पूर्ति आदि बातों की लतक और नशा ही ऐसा होता है कि उसके माया मोह के जाल में फँसकर मनुष्य पतन के गति में भी चला जाता है। अगर यही वक्त पर सचेत और सतर्क न हो तो।”

-Dr. Tara Agrawal: *Mridula Garg Kaa Kathaa Saahitya*, Page: 207

49. “मैं कर लूंगी। तुम जानती हो, मैं जो करना चाहती हूँ वह लेती हूँ।”

-Mridula Garg: *Kathagulaaba*, Page: 16

50. “समय पड़ाई करने में जुट गयी थी। शादी के बाजार में भाव बढ़ाने के विचार से नहीं, आगे पड़ाई करके नीकरी करने के इरादे से।”

-Ibid, Page: 14
51. “Raajkumaarar dare kono eka dhanaadhyaya byakti aahi taaika uddhaar karibo.

Asprishyataar paraa taaika uddhaar karibo... Chinemaat dekhaa abhinetree sakalar dare taai sei dhanaadhyya juwakar saite, ekhana soonaalee duwaaredi somaai jaaba. Soonaalee duwaar?”

-Mamonri Raisom Goswami: Mamare Dharaa Taruwaala, Page: 37

52. ‘मनीषा’, .............‘मैं समझती थी कि तू बहुत भावुक है, अब समझी तू केवल स्वार्थ है’।’


53. “Ei katha swiikar karibai laagibaa je mai brigediyaar chaahaabar bandhutwar phaayadaa uthaabalai cheshtha nakaraa nahaya. Shlaamar ei lorahantar taalikaa ekhana mor bhenite begat aachhila. Sujoga paalei seikhan tenoka dibalai mai saaju hai aachhilo.”

-Mamonri Raisom Goswami: Tej Aaru Dhoolire Dhoosarit Prishtha, Page: 162


55. “‘मानव अपनी यीने–विजीविधा की अभिव्यक्ति किसी न किसी रूप में करता ही है... ‘विचित्रक़ोर’ की नातिका मनु भी अपने पति तथा प्रेमी दोनों के साथ अपनी इस विजीविधा और काम संबंधों की तुषिट करती है।’”

-Dr. Tara Agrawal: Mridula Garg Kaa Kathaa Saahitya, Page: 182

56. “मेरी आँखें बन्द हैं, पर शरीर जगा हुआ है।”

-Mridula Garg: Chittakobaraa, Page:98

57. “Dimarur talat sei dampatee...Yamunaar baalit mai baagari phuriba
dharilo...etaa samayat mor gaar kaapor-kaani uchchhringkhala hai paril.
268

Mor ei nagna dehat baalir ei anubhooti…adbhut ananya-

-Mamoni Raisom Goswami: Neelakanthee Braj, Page: 77

58. “भति-पल्लि के प्रज्वलित शाश्वतिक संबंधों की शिखरता से उम्रों सेक्स समस्या को लेखक ने उभारा है।”

-Dr. Tara Agrawal: Mridula Garg Kaa Kathaa Saahitya, Page: 178

59. “ध्यान करना खेल है, कला है, जफरत है, साहीर की माँग है। ध्यान होना… भेंट-कूट है।”

-Mridula Garg: Chittakobaraa, Page: 98

60. “मैं अपने साहीर को उसी मनोवृत्ति और व्यक्ति के साथ कर रही हूँ, जैसे महेश हर संबिज्ञ को अपने हजरे के लिए अपनी गाड़ी भोता है।”

- Ibid, Page: 96

61. “अनेक स्थानों हैं, जो वह साथ गुजारते हैं। अनेकों बार वह अल्पसंख्या इकट्ठा है। और जहाँ तक उस आलोचक कोटी का सवाल है, उसकी चारखाती के अन्दर पड़े-पड़े रहने क प्रस्तुत ही नहीं उठता।”

-Mridula Garg: Uske Hisse Kee Dhoopa, Page: 62

62. “एक सुखद अनुभूमि के साथ उसने पाया कि अंकलवान की छिड़कती धूप अब भय से उसे डर नहीं रही, ध्यान से सहला रही है।”

-Ibid, Page: 148

63. “यह कैसा अंकलवान है जो भीड़ के बीच से जबरन मुझे खींचकर अपनी गिरता में ले लेता है। और.. छोड़ता ही नहीं।”

-Mridula Garg: Chittakobaraa, Page: 145
64. “चिन्तकोवरा’ की मनु पति के होते हुए भी प्रेमी के बिना अकेलापन महसूस कर रही हैं। वह भीड़ में होते हुए भी अकेली है।”


65. “मन बहलावे के लिए मेरे पास उसके सिवा दूसरा साथी कभी नहीं रहा था। यहाँ की हरियाली कानपुर के मुकाबले कहीं ज्यादा समृद्ध थी।....पर मैं ही छिटककर दूरी बना लेती हूँ। क्योंकि मैंने पाया कि राह चलते-चलते में खुद से बात करने लगी हूँ।”

-Mridula Garg: Kathagulaaba, Page: 27


67. “Eibort aamaar samaaja-jeewanat laga powaa charitrag upari hayato tenor
nijor durjogabharaa, bishaadamaya jeewanar chhaan aachhe.”

-Dr. Shailen Bharali: Mamoni Raisom Goswamir Upanyaasat Maanavata,(an artical published in Mamoni Raisom Goswamir Aabhaa Aaru Pratibhaa, Ed.-Nikumani Hussain), Page: 56

68. “U:! Aaru egilaacha khaale mor kijaani bhaal laage!”

-Mamoni Raisom Goswami: Tej Aaru Dholire Dhoosarit Prishthaa, Page: 113

69. “…Mai prathambaarr baabe praaya panchaasha bachhar purani ‘vodka’
edhoka khaaichhilo.”

-Ibid, Page: 95

70. “मैंने तो महज एक पैंग जिन का पिया था.....इतना गहरा नया!”

-Mridula Garg: Chittakobaraa, Page: 32