CHAPTER II

Life and Literary works of

Mridula Garg & Mamoni Raisom Goswami
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2.1. Introduction:

Literature is the written form of life expression. A writer gets inspiration from life and society. It is a general view that the literary work of any writer is the replica of their thought processing and experiences that they have come across in life. According to William Henry Hudson “A great book is born of the brain and heart of its author; he has put himself into its pages; they partake of his life and are instinct with his individuality.” That is why, evaluation of a literary book is done with reference to personal life of the writer and the society where they belong. Therefore, in this chapter the profile of the novelists beginning with Mridula Garg in the first part and Mamoni Raisom Goswami in the later is documented as an attempt to drive out better understanding of their literary works.

2.2. Mridula Garg:

2.2.1. Birth:

Mridula Garg was born to a wealthy family of Kolkata on 25th October 1938. Her father’s name was Birendra Prasad Jain and mother’s name was Ravikanta Jain. Her grandfather (maternal) was a renowned barrister of his time and popularly known as Jainee Saahaba. Garg has four sisters and one brother. They are:

1. Manjul Bhagat (famous Hindi writer)
2. Chitra Jain (house wife)
3. Renu Jain (house wife)
4. Achala Bansal (famous English writer)

5. Rajiv Jain (Hindi poet)

Garg’s father Birendra Prasad Jain was a liberal minded person, which led his family members to apply their own thoughts and ideas. During his service period, he worked and resided at various places in India. He never differentiated between son and daughters and provided equal opportunity to them, so that they become self dependent. He provided them higher education and also allowed to get married at their own will.

Garg’s father was very fond of literature and history which inspired them to get acquainted with Shakespeare and Dostoevsky at a very tender age. Garg has written about her father’s passion for history that he was not only fond of history but his knowledge of history was remarkable. He took them on recreational cum educational tour to various historical places of importance situated at Delhi.

Ravikanta Jain (Garg’s mother) was a simple housewife, but remained ill most of the times, as a result of which the other members of the family had to look after her. Since, Garg’s elder sister (Manjul Bhagat) was very reluctant to nurture her ill mother; the responsibility fell upon Garg being the second eldest among the six children. She had to stay at home most of the times looking after her mother and thus eventually developed the liking for literature, which was the best way to fruitfully spend time. Even her mother Ravikanta, whose education was only till class nine, was very fond of reading books and novels in various languages like Hindi, English and Urdu.

Birendra Prasad Jain’s strong personality was the foundation of Garg’s self introspecting quality. She was raised by her father with utter care, affection,
thoughtfulness and positive literary environment, which instilled in her the strong culture and sowed the liking for literature. Her upbringing encouraged to establish herself in the field of literature in future.

2.2.2. Field of education:

Garg’s early education took place in Delhi as her father got transferred from Kolkata. Due to her illness she could not go to school for three years and studied at home. Because of her brilliance, she could complete school on normal schedule without any loss of academic year. She completed Master Degree in Economics from Delhi School of Economics (DelhiUniversity) in 1960.

2.2.3. Family life:

Garg was never fond of having any love relationship and very much particular about maintaining the dignity and tradition of her family. She got married in 1963 to Anand Prakash Gargwho was an engineer by profession, in a traditional arranged marriage. Garg has mentioned that she had more male friends than female and did not fall in love with anyone during college days. She found most of the classmates immature in nature. Though her marriage was arranged by parents, but before marriage they were able to know each other very well. They met each other independently. She told that her marriage was not love marriage but a marriage of mutual liking and understanding.5

Due to job compulsion Anand Prakash Garg worked at various places in India, such as, Dalmiya Nagar (Bihar), Durgapur (W.B), Bagalkot (Karnataka) and many small townships from 1963 to 1971 and Garg accompanied him wherever he was transferred.
Garg has two sons namely Shashank Bikram and Ashish Bikram and daughter in laws Arpana Shashank Bikram and Vandita Ashish Bikram. She also has one granddaughter named Shringi and one grandson named Mrigank.⁶

Garg struggled hard to maintain a balance between family life and creative writing. Sometimes due to crisis of time she stopped writing for the well being of family. But whenever time was favourable, she started writing again. She took her marital life to be just like a common couple. She had mentioned that they generally never interfered with each other’s work. Sometimes they had small fights like other couples on the account of each others habits and behaviour. Indeed everyone in their family enjoyed liberty to express or do whatever they thought and wanted. In such a situation clashes of opinions, ideas, plans and debate over them were inevitable. According to her what was a life if such clashes don’t exist and how such a person can indulge in creative writing?⁷

Maintaining a balance between her family life and creative writing, she carried on with her work amidst every odd and even circumstances of life like an ascetic. She credits husband Anand Prakash Garg for her immense success.

2.2.4. Profession:

After completing masters she taught Economics at Indraprastha college and Janki Devi college of Delhi University from 1960-63. After getting married in 1963 she resigned from job to give priority and importance to her familial responsibilities.

She was attracted towards theatre from the very beginning. She directed and even acted in plays. Whatever earned from direction and acting, she spent the money on poor and needy people around. After 1970 she became more inclined towards creative writing finding it as a more effective medium of expression. By engaging in
creative writing she could give more time towards family. Thus, Garg is a true embodiment of Indian women who gave her job as well as her passion towards theatre to look after her children and husband.

Garg had established a school in 1971 at Bagalkot (Karnataka). The school was one of its kinds where students from all sections of society (rich or poor) and various regions were enrolled. The purpose of the school was to teach Hindi, English and Kannada (local language) to the students. She also organised and took part in dramas along with students. She organised workshops to teach the students how to perform on stage. However, she could not run the school after 1974 as her husband was transferred and they had to move to Delhi. But till that time Government of Karnataka had provided approval and recognition to that school.\(^8\)

She was also a columnist writer on various sensitive issues like environment, feminism, child servitude, etc. in the India Today (Hindi Edition) and the *Ravivaar* magazine from Kolkata (1985-90). Later in 1990 she became research associate at the centre for South Asian studies in the University of California Berkley (U.S.A). As an invitee she travelled widely to various places of the world to deliver lectures on Hindi literature and criticism, discrimination against women at Universities and conferences.

**2.2.5. Contribution:**

Garg is one of the writers, blessed with profound ability of creative writing. Her contribution towards Hindi literature during the 1980 decade is of great importance. Her contributions are not limited to fiction but also the realms of drama, essay writing, reminiscence and literary translation.
She has given utmost importance to creative writing in her life. Although she tried in the field of acting and teaching, but found creative writing as a genuine and suitable means of expression. She took creative writing seriously after 1970. Garg has mentioned that she did not get inspired by any special creative intuition or consideration, but it was on the basis of her personal and social experiences in life. The struggle for mental freedom or freedom of expression has developed in the modern age itself and has been her subject or theme of writing.

Garg began writing short stories from 1970 when she resided in Karnataka (Bagalkot). Her stories were published in various newspapers and magazines time to time. Her first story Rookaavat was published in the Saarikaa whose editor was Kamaleshwar. Her story Kitnee Qaiden won an award from the Hindi magazine Kahaanee. She started writing as free lancer from 1974 in Delhi.

The literary works of Garg, classified as follows: ¹⁰,¹¹

**Fictions (stories and novels)**

**Short Stories**

1. Kitnee Qaiden (1975)
2. Tukadaa-Tukadaa Aadmee (1977)
3. Daffodil Jala Rahe Hain (1978)
7. Shahar Ke Naam (1990)

10. Mere Desh Kee Mittee (2001)


16. Stree Mann Kee Kahaaniyaan (Kahaanee-Sangraha)(2010)

17. Mridula Garg Kee Yaadagaar Kahaaniyaan (Kahaanee-Sangraha) (2009)

17. Bisaat (collection of stories by three writer sisters Manjul Bhagat, Mridula Garg and Achala Bansal (2013)

Novels

1. Uske Hisse Kee Dhoopa (1975)

2. Vanshaj (1976)

3. Chittakobaraa (1979)


7. Milajula Mana (2009)
Non-fictions(dramas, essays, reminiscence/memories, collection of articles)

Dramas

1. Eka Aur Ajanabee (1978)
3. Teena Qaiden (1996)

Essays

2. Chukate Naheen Sawaala (1999)
3. Kar Lenge Saba Hazam (satirical essays 2007)
4. Khed Naheen Hei
5. Kriti Aur Kritikaar

Travelogue


Collection of articles, reminiscence

Translations (translation from English to Hindi and Hindi to English)

1. A Touch of Sun (translation of Uske Hisse Kee Dhoopa)
2. Daffodils on fire (translation of Daffodil Jala RaheinHain)
3. Sky Scraper (translation of stories of Yogesh Gupt)
4. The Morning After (translation of Agalee Subaha)
5. Eka Tikonaa Daayaraa (translation of Australian writer Vicky Baum’s novel MenNeverKnow)

In addition to literary translation Garg wrote a column named Parivaar in the Ravibaar magazine. Articles in this column were published later on in a book named Ranga-Dhanga. She wrote a thesis on the topic Pollution in the environment and its effect on the children. Her following compositions were translated into various languages:

1. Her novel Chittakobaraa was translated into German under the title Die Gefleckte Kobra.
2. Story Avakaasha was translated into English and was published (1973) in the special Indian stories edition of the Times of India.
3. The story Vinaashadoot was translated into English and then in German and was published in America and Germany respectively.

Garg entered the field of Hindi literature with the story Rookaavat as a breakthrough and also established herself as a story writer and novelist. She has exposed the contemporary problems in the society in contrast to universal problems. There is broadness and a depth in her fictions.
Her contribution widely acclaimed popularity in the field of literature with path breaking stance by moulding the definition of social security and mental relief to subjects of discrimination and rage. Her works, such as, *Chittakobaraa* revealed the secret evils of conflicting minds of the common and researchers to the quest of life. Her literary works though faced by rejection in the beginning are now taken as deep core issues which cannot be skipped. Women empowerment is an area where Mridula Garg even sacrificed her self-respect in convincing the sleeping philosophers to act rather than framing thoughts.

2.2.6. Philosophy of life:

It is a generalised perception that in order to know about a writer in depth an autobiography plays a significant role. But Garg never wrote her autobiography and believed that a writer may be more honest and truthful during creative works and is least honest when writing autobiography. It is because more emphasis on autobiography is given to tell the truth consciously. That is why, literary work is more important than autobiography to know about the social opinions and ideas of the writer.¹²

Hence, it is the endeavour of the thesis to understand the philosophy and life of Garg by analysing her creative writings.

Garg has laid down the foundation of her fiction, writing on the pattern based on her experiences in life, by analysing the contemporary topics of society. In her opinion, women are not the subject for exploitation and commodity of pleasure but are meaningful pursuit for a constructive society. According to her opinion, the struggle of a woman should not be against man but rather it should focus on the core issues related to the society and barriers. She is not in favour of dominance. She is
against any kind of exploitation by any class of society. She wants equal rights and opportunities for every individual.

Female characters in the novels and stories of Garg are found to struggle against the one-sided restrictions imposed upon them. On this point her writings are rebellious by nature. Her female characters break the monotony of married life. Their emotions are conventional, deep and vibrant. However, the novelist’s male subjects are though unorthodox but liberal within limitations.

Garg’s writings are not romantic fanaticism but based on expulsive ideologies, rationalism and intellectual thinking. She has raised her voice against false, baseless, inhuman and unscientific morality.

Life from the practical angle has made humans to live and relish the moment, keep their eyes open to various means of enjoyment or pleasure. Modern writers have given more importance to this realistic form of life which is against traditions, social acceptance or norms. This is the reason why, fictions of Garg are more compassionate about love marriages, frustrations dwelling from love marriages and an outcome of extramarital affair. These are the examples of human desire to have something new and fresh. Garg’s theme of writing reflects Marxism and psychosexual theory of Freud. The novelist is very much influenced by western culture and lifestyle.

Garg’s philosophy focused on improvisation rather than to lock up in one’s own dilemma of insecurity. Through her literary works she aimed to achieve the dimension unspoken or unheard and unacceptable to the common society. Her objectives seemed to conceptualise the freedom of thoughts and choice. It is pertinent to note that philosophically Garg mostly tried to bridge the gap of female psychology, which is very complex in nature but can be termed as basic foundation of the society.
2.2.7. Awards and achievements:

Garg is one of the most popular and award winning name in the field of literature today. She has bagged many awards as appreciation to her profound creativity.

Awards are:

1. The Madhya Pradesh Saahitya Parishada in 1975 and 1993 respectively for Uske Hisse Kee Dhoopa (novel) and Jaadoo Kaa Kaaleena (play)
2. Saahityakaar Sammaana, by the Hindi Academy, Delhi, 1988
5. Honoured for lifetime contribution to literature in the Vishva Hindi Sammelana in Suriname, 2003
7. Vyaas Sammaana, for an outstanding work of fiction in Hindi for Kathagulaaba(novel), 2004
8. SaahityaAcademy Award for Milajula Mana (novel), 2013
2.3. Mamoni Raisom Goswami:

2.3.1. Birth:

Popular Assamese writer Mamoni Raisom Goswami was born on 14th November 1942 at Amranga satra (South Kamrup district in Assam). Her father’s name was Umakanta Goswami and her mother’s name was Ambika Devi Goswami. Her grandfather was Raghukant Goswami. He was in charge of Amranga satra. Goswami’s father Umakant Goswami (1887-1955) was talented person. In his educational life, he received various gold medals. He worked as a professor of Economics in Sylhet Murari Chand College (presently in Bangladesh). In 1932 he joined Cotton College, Guwahati, as a professor of Economics. In 1950 he was appointed as the Education officer of undivided Assam. He was a representative of Assam State Govt. in Economic Research Committee of Symons’s Commission held at Kolkata in 1925.

Umakant Goswami was very kind and disciplined person. Although being a high ranking officer of State Govt. he lived a simple life. He had five children with Ambika Devi Goswami- Satyabrat, Mamoni (Raisom Goswami), Savita, Shivabrat and Arundhati.

Mamoni Raisom Goswami liked, admired and respected her father very much. When her father was suffering from cancer, she felt that he was near to death, she became so upset and frustrated that she thought of committing suicide. Her father greatly emphasised on Simple living and high thinking, which inspired and helped her in personality development.
2.3.2. Field of education:

Goswami began her education at the age of four. Prior to her schooling in Latasil School, Guwahati (1946), she attended a village school (Amranga) for two days among the poor and simple children of the village. The village school was run in a hut and there were no desks or benches to sit on and instead all children had to carry their jute bags to lay on the floor and sit upon. She remembers only the ambience of the school vicinity and their servants clearing passage amongst the crowd of children and announcing their (her and elder brother’s) arrival at the school and asking others not to touch them as they were considered elites.\(^\text{17}\)

In connection with the job, her father was transferred to Shillong from Guwahati and their family had to move to Shillong, the then capital of Assam. In 1950 she got admitted to the PineMount School. During school days she was very fond of painting. Life (stories) of painters greatly inspired her. In 1954, they returned to Guwahati. In Guwahati, she took admission in Tarini Choudhury Girls High school. At PineMount School, she had participated in scout and was awarded seven medals for working as girls guide.\(^\text{18}\)

After completing high school she took admission in Handique Girls’ College as a student of I.A. and later in Cotton College as a B.A student. During that period she wrote many stories on the lives of labourers. She mentions that as a college student, she spent most of her times with literature (Works of Shakespeare, Hugo and Alexander Dumas). She felt that literature was the only thing in the world which helped to run away from the miseries of life and take shelter.\(^\text{19}\)

After completing B.A from Cotton College, she did M.A in Assamese from Gauhati University in 1964. She was awarded Sankardeva Scholarship to do research
work at Institute of Oriental Philosophy of Vrindavan (1969), Uttar Pradesh under the guidance of Upendra Chandra Lekharu. She acquired Ph.D. degree in 1973 from Guwahati University for her thesis *Comparative Study of Goswami Tulsi Das’s Ramcharita Manas and Madhava Kandali’s Assamese Ramayana.*

### 2.3.3. Family Life:

The early stage of Goswami’s life was kind of tragic after she lost her father, with whom she was deeply attached emotionally. It is also found that she suffered from severe depression and suicidal tendencies instilled in her. She took to sleeping pills as a means to deviate her depression. Furthermore, she got tangled with chaos due to her secret marriage with an Assamese boy (belonging to a different caste) as a means to escape from her mental condition. But she kept on refraining to declare her secret marriage until she met her true love or soul mate namely Madhavan Raisom Iayenger. She scrapped her first marriage through legal process and got married to Madhavan in 1966.

Madhavan (from Bangalore) was an engineer in the Hindustan Construction Company. Being successful in his profession he had to remain very busy and travel to look after construction sites at various places. Hence, after marriage Mamoni Raisom Goswami had to travel along with her husband to various places during transfers.

Goswami’s marital life was full of happiness as she received unconditional love and support from her husband. She became mentally positive after marriage with Madhavan and had overcome the negativity or suicidal tendencies which prevailed in her after demise of father. In her work the *Aadhaa Lekhaa Dastaabej (An Unfinished Autobiography)* she had mentioned the positive impact of Madhavan in her life. However, Goswami’s marital life lasted for a very short span of time and Madhavan
died in a tragic car accident leaving her all along once again. Goswami confronted many opportunities to start a fresh marital life but she refused and preferred to remain a widow. She devoted her life for literature and created an immortal path.

2.3.4. Profession:

From school days Goswami was interested in Assamese literature. In the field of literary writing she received training and guidance from Kirtinath Hazarika who was editor of the Natuna Asameeyaa and her mother Ambika Devi Goswami. Her stories were published in various newspapers and magazines which earned her popularity amongst readers. Her first story collection the Chinaaki Maram was published in 1962.

There was a drastic positive change in the life of Goswami when she came close to her husband Madhavan after marriage. Since, Madhavan’s job was such that he had to travel to various parts of the country and Goswami accompanied him. She travelled from desert of Kutch in Gujarat to snow laden Chandrabhaga in Kashmir and visualised the difficult and sorrowful lives of the labourers and started writing her famous novel Chenaabar Sont (stream of the river Chenab). After the unprecedented demise of Madhavan, Goswami made her mind firm and opposed to remarriage though several proposals approached her. In 1968, she joined Goalpara Sainik School as a teacher, during that period she completed the Chenaabar Sont. But after few months of work she left for Vrindavan to begin her research.

Spending one and half year at Vrindavan, Goswami received an interview call letter for the post of lecturer in Delhi University. She was not willing to appear for the interview, leaving research work midway. But research guide Prof. Lekharu insisted and encouraged her to appear for the interview. She got selected for the post of
lecturer. In 1970 Goswami joined the department of Modern Indian Languages (Assamese), Delhi University as a lecturer. She also became the head of the department of Assamese in the later stages.23 Other than being an academician and a writer she was also deeply involved with social work and emphasised to uplift the society. She was member of numerous social institutions, such as:24

1. The Comparative Indian Literature Association (Delhi University)

2. *Gandhi Bhawan* Managing Committee (Delhi University)


4. *Sankardeva Kalaakshetra* (Assam)

5. *Raja Ram Mohan* Library (Govt. of India)

6. Board of Studies, Assamese (Banaras Hindu University)

7. Board and studies, Assamese (Punjab University till 31st March, 1993)

8. The Association of Indian Authors (New Delhi, 1990-95)

9. Assamese Advisory committee, National Book Trust of India (New Delhi)

10. National People Liberation Assembly

11. Mongolian People Federation, Adviser of National Book Trust (Delhi)

12. Miranda House Governing body (Delhi University)

13. College of Arts Governing body (Delhi University)

14. The *Bhaashaa Samitee* (Assamese) of K.K.Birla Foundation (New Delhi)

15. National Libraries Institute

16. Mahatma Gandhi University (Vardha)

17. President of Assam *Saahitya Sabha* (Delhi Branch till 2002)
18. Central Hindi *Shikshan Mandal* (Ministry of H.R.D., Agra, Govt of India, 2002)

19. Saahitya Academy General Council (2003-2005), etc..

In this manner she remained very busy being associated to so many organisations. In 2005 Goswami tried to facilitate peace talks as a mediator between ULFA and Government so as to restore peace in the State of Assam. In the year 2005 Goswami retired from Delhi University and returned to her home town Guwahati.

### 2.3.5. Contribution:

Mamoni Raisom Goswami dedicated her entire life for a noble cause i.e. humanity. May it be in the form of novels, short stories and other publications; she expressed her broad views creating a path for overall development of the society. Her thoughts and ideologies will always inspire the upcoming generations to cope up with unavoidable circumstances in life. She is credited for highlighting the dilemma of women, the issues which are hard to escape. Goswami’s writings are based on reality. She specially mentions about novels as the bitter experiences of her own life.\(^{25}\)

**Collection of short Stories**

At an early age, Goswami had written several short stories but hardly preserved any. The prime reason being that she never craved for name and fame. Goswami mentions that she had written more than hundred and fifty short stories in her early life but forgot the titles as well as the publishers.\(^{26}\) Below mentioned are the short stories found in the existing collection of books and archives from the publishers:

**Short stories**

1. *Chinaaki Maram* (1962)
2. Kainaa (1966)

Novels

1. Chenaabar Sont (1972)
2. Neelakanthee Braj (1976)
3. Ahirana (1980)
8. Tej Aaru Dhoolire Dhoosarit Prishtha (1994)

Other prose and poetry

Biography

Research book

1. Ramayana from Ganga to Brahmaputra (1992)

Autobiography


Poetry collection


Translated literature

1. Munshee Premchaandar Chuti Galpa (Assamese translation of Munshi Premchand’s short stories)
2. Aadhaa Ghantaa Samaya (Assamese translation of Malayalam Novel Aaraanajallikaa Neraam)
3. Kalama (collection of Hindi, Urdu, Punjabi and Bengali short stories)
4. Jaataka Kathaa
5. Aahnika (translated from Oriya into Assamese)

In addition to these books, many articles of Goswami have been published in research journals of Assam as well as in various parts of India. Many books written by Goswami have been translated into English, Oriya, Nepali, Panjabi, Tamil, Bengali, Bodo, etc..

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2.3.6. Philosophy of life:

Mamoni Raisom Goswami is one of the most talented novelists ever in the history of literature. Despite her personal sufferings she lived a life full of activities, being selfless and fearless in expressing her ideas in a clear tone. She expressed bitter experiences of life in a sensible manner. She analysed and restructured her opinion against social evils, blind faiths, malpractices, injustices, torture, tyranny, etc. acquiring a significant position in the contemporary style of writing. After the death of Madhavan, she once again lost all hopes in life and became a subject of ill-fate or misfortune. Though, suicidal tendencies came to her mind, she controlled and diverted focus on writing with patience and boldness to confront life. Her autobiography the Aadhaa Lekhaa Dastaabej reflects her life amidst adverse situations. By analysing her autobiography and her literary creations, her philosophy of life can be drawn with ease.

Goswami an atheist by belief, took the character of lord Raam Chandra as a good ruler instead of incarnation of lord Vishnu. She raised her voice against animal sacrifice at Kamakhya Temple calling it insane and inhuman.  

Philosophy of her life is purely based on love, humanity, truth and courage. Her guide Shree Upendra Chandra Lekharu had inspired her to inculcate all the universal and virtuous qualities of humanity. She mentioned in her autobiography:

“My teacher inspired me to be neither a famous writer nor an eminent scholar, but an individual endowed with all human qualities. Nothing measures up to humanity. For my teacher, humanity along was the prime consideration and nothing else.”
Hence, Goswami’s basic principle or philosophy is found to unfold the mysteries of life and bring out the truth in an un-fabricated manner, without being sentimental and unbiased towards any caste, creed or religion. She relentlessly worked to uplift the condition of down trodden or deprived ones.

2.3.7. Awards/ Achievements:

For the contribution to the field of literature, she was honoured with several awards. Following Awards are remarkable of them:

1. *SaahityaAcademy* award for her novel the *Maamare Dharaa TarowaalaAaru DukhanaUpanyaas* in 1983 (Delhi)
2. *Bishnu RaabhaaPuraskaar* by *AssamSaahitya Sabha* for her novel *Dantaala Haateer Unye Khowaa Haadadaa* in 1988
3. *Bhaarat Nirmaana* Award in 1989 (Delhi)
4. *Sauhaardya* Award of Uttar Pradesh Hindi *Sansthaan* in 1992 (Lucknow)
5. *Katha* Award for Literature in 1993 (New Delhi)
6. *Kamal Kumari Foubdation* Award in 1996
7. *International jury’s* Award for the film *Adaajya* based on her novel *Unye Khowaa Haadadaa* in 1997
8. The International Award by *Florida InternationalUniversity* for her book *Ramayana from Ganga to Brahmaputra* in 1999
9. *Jnaanapeetha* Award in the year 2000
10. *Mahiyoshee Jaymati* Award by *Aahom Court of Assam* in 2002
11. *Padmashree* in 2002 (She decline to accept the award)
12. D.Litt Degree from *RabindraBharatiUniversity* on 2002 (West Bangal)

13. *Shaanti-Doot* Award by *International Federation* for world peace in 2006 (Korea)

14. D.Litt Degree from *RajivGandhiUniversity*, Govt. of Arunachal Pradesh 2007

15. Highest literary award in Europe *Principle Prince Claus* by the Govt. of Netherland. She received an amount of Rs- 75,00,000 along with this award. She donated the entire amount for construction of a hospital at South Kamrup District, Assam

16. D.Litt Degree from *Indira Gandhi National open University* in 2008

17. *IshwarChandraVidyasagar* gold medal by Asiatic Society in 2008 (Kolkata)

18. *Krishnakanta Handique Saaahitya* Award by *Saaahitya Sabha* in 2009

19. *Professor Emeritus* by *DelhiUniversity* in 2009

20. *Vatavriksha Samman* in 2011

21. *Assam Ratna* Award the highest award given by the Govt. of Assam, 2011

2.3.8. Demise:

Goswami was suffering from prolonged illness in Delhi and was admitted to ICU of a hospital in Gurgaon for many days. Later she was shifted to Gauhati Medical College & Hospital, where she passed away on 29 November 2011 due to multiple organ failure, few weeks after celebrating her 69th birth day in ICU.

2.4. Introduction of the novels of Garg and Goswami:
Introduction of novels limited to the study are stated in a concise manner, with intent to highlight the importance and relevance of their substance.

2.4.1. Novels of Garg:

1. Uske Hisse Kee Dhoopa (1975):

   It is the first novel of Garg. The theme of the novel is a labyrinth of complex emotional and physical urge revolvi ng around the three characters Maneeshaa, Jitena and Madhukar. It is difficult to term it a triangular love story, but rather a struggle for equality and personal freedom. This novel received Maharaja Vir Singh Puraskar from MadhyaPradeshSaahityaAcademy in 1975. Garg herself translated the novel into English under the title Atouch of Sun.

2. Vanshaj (1976):

   The theme of this novel is based on the difference of opinions and contrasting ego of an aristocratic father and his son regarding the idea of capitalism and family standards during the beginning of post independence era. The generation gap and conservativeness of Shukla saahaba ignites the young rebellious mind of his son Sudheer to finally part away with family and follow own instincts.

3. Chittakobaraa (1979):

   It is a controversial novel which led the novelist to land up in police custody and face criticisms. The theme is purely a holistic approach to expresses wild imaginations of a married woman who indulges in extra marital relationship with supporting moral justifications. Critics think about this novel as an extension of her first novel Uske Hisse Kee Dhoopa. This novel was translated to English in the year 1999.


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The non-violent protesters of Mahatma Gandhi and the revolutionaries of Bhagat Singh in the struggle for independence, besides, the Indian society as well as the people’s mentality of after independence form the main subject of this novel. Through the medium of a middle-class family, Garg has depicted the chronological events of the past, political thinking and social sensibility. After independence, Gandhi’s reconciliation policy and the role of this policy in creating the opportunist mentality among the general public has been shown through the medium of this novel.


This novel narrates the story of the clash of egos between the writers – Maadhavvee, who belongs to privileged class and Kaushala belongs to deprived class. The guilt of writer Maadhavvee and her exploitation by opportunist writer Kaushala are depicted in a thrilling way in this novel.


This is a woman oriented novel. All of the five chapters of the novel have been named after *Smitaa* (the heroine), *Maariyaana, Narmadaa, Aseemaa* and *Vipina* (the hero) respectively- the characters of the novel. Reaction of the woman on the physical, mental, financial exploitation by man is the theme of the novel. This novel has influence of feminist movements of Europe. This novel have been translated and published in English under the title of *Country of Goodbyes* and in Marathi under the title of *Katha gulaaba*.

2.4.2. Novels of Goswami:
1. *Chenaabara Sont* (1972):

   It is the first novel of Goswami. The theme of the novel is suffering and insecurity feeling of the poor labourers who are engaged in the construction of a bridge over the river ‘Chenab’ in Kashmir.


   The description of the pathetic state of the Brahmin widows called *Raadheswaamee’s* in Indian society due to religion, tradition, culture, etc. is the main subject of this novel. A running commentary of the custom for women that made them spend the rest of their lives in Vrindavan a holy pilgrimage, Uttar Pradesh, after the death of their husbands. The inhuman activities occurrences there with the widows have been given by the novelist. This novel has been also translated in Hindi and English (*The Blue-necked God*).


   This novel is also based on the life of labourers. The main theme is the agitation of the labourers who are engaged in the constriction of a bridge over the ‘Sai’ river in Raibareli district in Uttar Pradesh. This novel had received *SaahityaAcademy* Award in 1982. This novel has been translated in English (*The Rusted Sword*) and Bengali also.


   It is one of the famous novels of Goswami. The background of the novel is Amranga *satra* (Monastic institution) in South Kamrup district of Assam. In this novel, the novelist has portrayed the suffering, agony, misery and mental conflict of widows of contemporary orthodox Assamese society. The novel has been translated in English under the title of *The Moth Eaten Hawdah of the Tusker*, in Hindi under the

The background of this novel is a poignant description of an eye-witness account of the inhuman massacre during the Sikh riots of 1984 after the assassination of Prime Minister Indira Gandhi. The novelist was residing in Delhi during her job tenure at Delhi University and a portrayal of the dreadfulness of the political and social life of Delhi during those times has been made in this novel. Goswami has written this novel in autobiographical style.


This novel, which protests against the cruel customs made by a certain group of people in the name of religion, is a symbol of Goswami’s humanitarian heart. It narrates the story of the fight between the supporter and opponent groups on the issue of animal sacrifice practiced in Kamakhya temple in contemporaneous Assam of 1921-1932. This novel has been translated in English under the title of The Man from Chhinnamastaa.
REFERENCES:

1. William Henry Hudson: *An Introduction to the study of Literature*, Page:17


3. "‘हमारे पिताजी की इतिहास का जिज्ञासा शौक था उसनी हो जानकारी। वे हमें सिलसिलेवार तारीख के
   हिसाब से दिल्ली की तवारीखी इमारतों की तालीमी सैर को ले जाया करते थे।’"

4. "‘मंजुल जी को बीमार व्यक्ति की सेवा का काम नापसंद होने के कारण मुदुला जी को ही बीमार मां की
   तीमारदारी का काम करना पड़ता था। यह प्रकार व्यक्ति की मौज मरती के दिन मुदुला जी ने मां की सेवा
   तथा साहित्य पठन में गुजरे। ... वे गजब की साहित्य-प्रेमी थीं। हिन्दी-अंग्रेजी के अलावा उर्दू में भी
   दखल रखती थीं, हालांकि उनकी पढ़ाई सिर्फ नर्वी कलास तक ही हुई थी।’"

5. "‘व्यक्ति मेरे स्त्रियों की अपेक्षा पुरुष मित्र अधिक थे, फिर भी महाविद्यालयीन स्तर पर मेरा किसी से प्रेम
   नहीं हुआ। वजहः मैंने अपने अधिकतर सहयोगियों को अपरिपक्व बुद्धि का पाया। मेरा विवाह माला-
   पिता द्वारा तय किया गया था, फिर भी विवाह पूर्व हम एक-दूसरे को पूरी तरह जान गए थे। हम एक-
   दूसरे से स्वतंत्रता पूर्वक मिलते थे। कुल मिलाकर हम इसे प्रेम विवाह की संज्ञा न देकर आपसी पसंद का
   विवाह कहते थे।’"

7. "“हम पति-पत्नी एक दूसरे के काम में खामत्याह टूट नहीं आते, हाँ एक-दूसरे को मसूरिफ़त और आदर को समय-समय पर किसी भी पति-पत्नी के तरह कुछ-चित्र भी लेते हैं। सच तो यह है कि जिन्दगी का मजा ही टकराने में है और साथ रहने का मस्तलब ही टकराना है। हमारे यहाँ तो वे सभी भर किसी की जो वह सोचता है, कहने की छूट है और जो वह चाहेगा पूछता चाहता है, करने की। ऐसे में बहस भी अवश्यभावी है और टकराहट भी। सो टकराते रहते हैं और जिन्दगी का आनंद लेते हैं। जो जिया नहीं वह व्य खाल लिखेगा।”

- Sarika: Sakshaatkaar (interview with Mridula Garg by Dinesh Diwedi)
  October 1984, Page:49

8. "उन्होंने सन् 1971 में बागलकोट (कर्नाटक) में एक स्कूल भी चलाया था, जहाँ भारत के विभिन्न प्रदेशों से आए कर्मचारियों के बच्चे अलग-अलग भाषा बोलते थे। उन्हें हिंदी, स्थानीय भाषा कन्नड़ और अंग्रेजी के माध्यम से शिक्षा देने के लिए यह स्कूल चलाया गया था, जिससे आगे चलकर वे अन्य प्रदेशों के स्कूलों में प्रवेश पा सके। सन् 1974 तक लेखक ने यह स्कूल चलाया, पर बाद में वे दिल्ली आ गई पर तब तक कर्नाटक सरकार द्वारा स्कूल के लिए सरकारी स्वीकृति मिल गई थी। फिर मुदुला गर्ग वहाँ स्वयं बच्चों के साथ नाट्य कार्यक्षेत्र करती रही।”

- Dr. Tara Agrawal: Mridula Garg Kaa Kathaa Saahitya, Page: 21

9. "मैं किसी विशेष विचारधारा से प्रेरित होकर नहीं लिखती बल्कि वैयक्तिक और सामाजिक अनुभवों से प्राप्त जीवन दृष्टि के आधार पर लिखती हूं। मानसिक स्वावलम्बता एक ऐसा मूल्य है जो आधुनिक काल में ही अधिक विकसित हुआ है और मेरे साहित्य की विषय-वस्तु रहा है।”

- Mridula Garg: Paricharchaa Mahilaa Saahityakaaron Se, Aajkal
  (February, 1982), Page:9

10. Dr. Tara Agrawal: Mridula Garg Kaa Kathaa Saahitya, Page:31-33
11. Mridula Garg: [https://m.facebook.com](https://m.facebook.com)

12. "मुझे लगता है लेखक सबसे ज्यादा सच्चा और ईमानदार तब होता है जब सूचनात्मक लेखन कर रहा होता है और सबसे कम ईमानदार तब, जब आत्मकथा में 'सायास सच' लिख रहा होता है। इसीलिए सामाजिक अनुशीलन के लिए भी लेखकों (या लेखिकाओं) की आत्मकथा के मुकाबले उनकी साहित्यिक कृतियाँ ज्यादा महत्वपूर्ण होती है।"


14. “Umakanta Goswami bartamaan Bangladesh-r Sylhetr Murari Chand College-r arthaneetir adhyaapaka hichaape kaama karichhila. 1932 chanat teno Assam-r aitijyamandit Cotton College-t arthaneetir adhyaapaka hichaape jogadaana kare. ...1950 chanat teno abibhakta Assam-r shikshaadhikaar nijukta haya. 1927 chanat Simon Commission Bharatalai aahote teno Assam-k pratinidhitva karichhila.”

- Nikumoni Hussain (Tr.): *Mamoni Raisom Goswamir Jivan, Kriti Aru Krititva*, Page:56

15. “Aatmahatyaaar kathaa bhaabichhilo ei kaarante je mor bhaaba haichhila mor pitaar jadi mrityu haya tetiyaahole mai sei mrityur jantranaa saija kariba novaarim. Sei samayat pitaar saite mor eka ananya sambandha aachhila.”

- Mamoni Raisom Goswami: *Aadhaa Lekhaa Dastaabej*, Page:12

16. Ibid, Page:13

17. “… Dudinamaana gaanwar jupuree ghar etaat bahaa school akhonalaiio aami gaichhilo. Ki school aachhila seikhona? Taar shikshakasakala kona aachhila?

- Mamoni Raisom Goswami : Upnaayas Samagra, Page: 511

18. Paresh Baishya: Mamoni Raisom Goswami, Page: 10


- Mamoni Raisom Goswami : Upnaayas Samagra, Page: 486

20. “…Adhyaapaka Upendra Chandra Lekharudevar adheenat Institute of Oriental Philosophy-t Ramayanar bishaye gaweshanaa kari aachhilo.”

- Mamoni Raisom Goswami: Apsaraa Griha, Page: 14

21. Gayatri Bhattacharya (Tr.): Indira Goswami The Blue-necked God, Page: xiv

22. “‘Chenaabar Sont’ naambar Chandrabhaga dalangar work site-t lekhibalai lowaa upunyaaskhana mai Sainik Skular junior wingsr kothaat somaii sheshaa karichhilo.”

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- Pankajnayan Bhattacharya: *Pragyaabatee Mamoni Raisom*, Page 96

