CHAPTER V

Heroes with *raja* attribute
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5.1. Introduction:

Raja (राजा, राज्य) is a quality or human nature which exists in between the other two gunas i.e. sattwa and tama. Raja is a Sanskrit masculine word. Meaning of this word can be derived as, dust, pollen of a flower, flower, particles spread in the sun rays, ploughed land or farm, dirtiness, intense emotions, passion, moral or mental gloominess, periods or menstruation in woman, materialistic, etc.. It is an attribute of those who are in between Devataa (sattwa) and Daanava (tama). It is found in abundance among worldly people. The cause of all intense activities of living creatures is due to the presence of raja guna.

As per the Bhagavad Gita, raja guna originates from desires and attachments, keeping the human soul attached and fascinated to activities and its results or fruit. Heinrich Zimmer mentioned that rajas is evident everywhere among men, as the motivating force of our struggle for existence. It is what inspires our desires, likes and dislikes, competition and will for the enjoyments of the world. Rajaguna grows and develops by suppressing sattwa and tama gunas. Rajaguna is found in every human being despite being termed as sattwa guni or tama guni. Attributes depend on the environment and situations. The same person sometime may be sattwa guni, sometime raja guni and sometime tama guni. Lord Raama of the Raamaayana (holy epic), the possessor of pure sattwa guna considered as re-incarnation of lord Vishnu, is also found to lose his patience when Raavana abducted Seeta by disguise. He developed raja guna or the quality of a ruler, devoted himself to fighting demons and bring back Seeta to Ayodhyaa after killing Raavana. It can be observed that lord
Raama not only fought the demons to bring back Seetaa, but also atrocities towards women considering their physical weakness.

The characteristics of rajaguna is depicted as “Rajas is the quality of passion, activity, neither good nor bad and sometimes either, self-centeredness, egoistic, individualizing, driven, moving, dynamic.”

5.2. Principles of rajaguna:

Among the three gunas of nature rajaguna is placed in the second position and considered as mediatory of sattwa and tamagunas. Raja is the guna which keeps us inclined and involved in worldly affairs. Lord Shree Krishna said to Arjuna in the Bhagavad Gita that due to increase in raja guna, human soul takes rebirth due to the mental attachment with worldly affairs. Sorrows and sufferings are the result of raja guni deeds. When raja guna increases in a man he becomes too much active, passionate and jealous. The following statement in the Sushruta Samhita is of great relevance:

“Feeling of much pain and misery, a roving spirit, non-comprehension, vanity, untruthfulness, non clemency, pride, an over wining confidence in one’s own excellence, lust, anger and hilarity are the attributes which mark a mind of the Rajashika cast.”

Red colour is the symbol of raja guna. Pleasure, comfort, desire, illusion, etc. are intrigue in raja guni people. Excess of raja guna makes man greedy, restless and impatient to fulfil his insatiable desire, lust and passion. Tendencies found in raja guna are not only limited to fruition, wants or desires but also many other positive aspects, such as, enthusiasm, excitement, ambition, alertness, accomplishment, passion and ability to get things done. Vitality encourages work and creativity.
Parameters and features found as basic principle of a *raja guni* attribute are as follows:

1. Personality defects - anger, jealous, proud, egoistic, bossy, attention seeking, greedy, going to any extent to fulfil worldly ambitions and desires, worrying day dreamer

2. Virtues - industrious but directionless efforts in terms of spiritual growth

3. Main way of gaining happiness - gaining authority, worldly possessions

4. In relation to others - self-centred or helping others with a lot of ego about the help being given

5. Sleep - 7-9 hours

6. Spirituality - slight

However, the above mentioned parameters based on *raja guni* principles may not be in the equal proportion among all *raja guni* people. Some may require sleep for 7-9 hours a day and others might require sleep slightly more or less.

The life style of a *raja guni* person is unique. That has been listed as follows by the scholars:

1. Food - highly salty, bitter, sour, pungent and hot foods (e.g. boiling hot tea or coffee), onion, garlic

2. Colour - red, crimson, green, violet

3. Clothes(material) - hide of animal skins
4. Music- country music, pop music, most film songs etc.

5. Movies- action films, thrills

6. Books- books that increase emotions and attachment to
the world

7. Company and
entertainment- social engagements where the topic of conversation is
primarily worldly issues, business etc.. Shopping as a
pastime

8. Marriage - gathering worldly possessions, worldly love

with expectation

When a person is workaholic, this extreme energy is called *raja*. The extreme
*raja* and *tama gunas* may be controlled by practice. In this regard, opinion of Heinrich
Zimmer expressed in his book the *Philosophies of India* is remarkable as mentioned:

“*Buddhi* is compounded of three *gunas*, but by means of Yoga, *sattva guna* is
made to prevail. Yogic training purges *buddhi* of its original inheritance of *tamas* and
*rajas*. With the removal of the first, darkness is removed and the subtle matter of the
*buddhi* becomes translucent, like the water of a mountain lake. With the removal of
the second, agitation is removed and the rippling of the restless surface then is stilled,
so that the waters, already cleaned, become a steady mirror.”

As per mentioned in Ayurved (*Caraka* and *Sushruta*), there are
six kinds of *raja gunas*. These are as follows:

1. *Asura Sattva*
2. Raksasa Sattva

3. Paisaca Sattva

4. Sarpa Sattva

5. Praita Sattva

6. Sakuna Sattva

Main elements of raja gunas are worldly pleasures, emotion, libidinousness, ambition, greed, illusion, selfishness, anger, etc.. Raja guna keep human being’s involved in worldly affairs. It is the notion of ego i.e. ‘I’ from where raja gunas originates. A raja guni person is always workaholic and due to this tendency he proves to be creative. But a person, who is too much raja guni may do anything to satisfy his ego and thus, he may prove to be harmful for the society. That is why, a control over raja gunais required for the well-being of an individual and society.

5.3. The raja guni heroes in the novels of Mridula Garg and Mamoni Raisom Goswami:

Garg and Goswami, both are modern novelists. Heroes of their novels seem to differ from the traditional concepts found in ancient and medieval literature. Their heroes are practical, realistic and modern. The features visible in them based on raja guna can be stated as:

5.3.1. To be workaholic

5.3.2. Engrossed in worldly affairs

5.3.3. Anger

5.3.4. Revolt/refutation

5.3.5. Selfishness
5.3.6. Sentimentalism/emotionalism

5.3.7. Ambition

5.3.8. Ego

Character of the heroes in the novels of Garg and Goswami are analysed on the basis of features, mentioned above.

5.3.1. To be workaholic:

Work is considered religion by every section of the society irrespective of kind. In the ancient Hindu society people were divided into castes according to work and attire. In the Bhagavad Gita, description of caste system is given as follows:

1. **Brahmins**- Asceticism, forgiveness, knowledge of scriptures, spiritual knowledge, respect for debate on pious scriptures, etc. are the prime tasks of the caste.\(^{15}\)

2. **Kshatriyas**- Gallantry or valour, sharpness, patience, skill or efficiency, involvement in war or battle, generosity and the capability to rule and administer are the attires of the caste.\(^{16}\)

3. **Vaishyas**- Farming, animal husbandry, commerce and trade are the natural work for the *vaishyas*.\(^ {17}\)

4. **Shudras**- Those who serve people of other castes are considered as *shudras*.\(^ {18}\)
In the Bhagavad Gita, work has also been divided as sattwika, raajasika and taamasika.\(^{19}\)

In addition to above divisions based on scriptures, work may be divided in two categories from general or practical point of view:

1. **Spiritual activities**
   
   *(aadhyaatmika karma)* - To relinquish worldly desires and attachments, live an ascetic life, try to be connected to the supreme, meditation, yoga, etc..

2. **Worldly activities**
   
   *(laukika karma)* - To work for livelihood (education, job, business, etc.).

Worldly activities are considered as *raja guni*.

Because hope, desire, greed, etc. the *rajagunas* are always attached to the activities done for livelihood and worldly pleasure. Worldly activities may further, be divided into good and bad.

Thus, it is clear from above discussion that *sattwa* and *raja*, both the aspects of *karma* are important. Workaholism is considered *raja guna* in its full extent. A *raja guni* person cannot sit indolently or remain idle. His tendency is to always do or think something. From this point of view, Jitena (*Uske Hisse Kee Dhoopa*), Sudheer (*Vanshaj*) of Garg and Shivaannaa (*Chenaabar Sont*) of Goswami are important.

Jitena (*Uske Hisse Kee Dhoopa*) is workaholic. He is a manager of a paper factory. He is very busy and lives a mechanical life. He gets up early in the morning,
always observing the time on his watch while taking tea. He sets out for office at nine o’clock sharp, works whole day and returns home in the evening being completely exhausted. This is his routine. Though, wife Maneeshaa says something to him, he replies only in yes or no. Initially Maneeshaa thought that he was seriously thinking about what she said to him and waited long for his reply. But later she came to know that he was so much engaged to his work that hardly any other topic strike his mind.20

When factory workers went on strike, Jitena immediately left for office ignoring everything else. Whenever he is at home, he keeps himself mentally busy in factory affairs and at phone calls related to factory. Once not knowing about the mental condition of his wife, he took a tour to Madras for factory related work. Meanwhile Maneeshaa became attracted to her colleague Madhukar in search of mental and physical support completely surrendering to him. When Jitena returned from Madras, she divorced him and married to Madhukar. It means, due to his workaholic nature, his marital life got ruined. After four years of divorce, they met each other at Nainital where Jitena had gone in connection to his factory work. They become united there again. When Maneeshaa was lying in his lap in the hotel room at Nainital, he received a phone call. After that call he immediately got dressed ready to go. When Maneeshaa asks him about the call, he mentions about strike in Bangalore factory and leaves.21

It is obvious from Jitena’s behaviour that he is workaholic. Work seems priority to him than love or family.

Sudheer (Vanshaj) is also workaholic. He tries hard and gets a job in the mines at Dhanbad. Reaching Dhanbad, he gets completely engrossed in his mining job.22 He works in the mines with labours from six o’clock in the morning. He comes from work around eight o’clock at night, when second shift begins. He does not care for
taking meal or feeling tired but remains busy with mining work. Whenever he hears about break-down of a machine in far away corner of the mine, his eyes glowed with eagerness like a tiger springs into action sensing a prey nearby. He takes it as a challenge to put the machine back in working condition with all his might. He seems very oriented to field work and hardly having relation with office except collecting the salary every first day of month or sometimes bringing important files to study at home.

Just like heroes of Garg, Shivaannaa (ChenaabarSont), the hero of Goswami is also workaholic. Shivaannaa is a labourer. He got married to Sonee in his childhood. Due to poverty he being unable to look after his wife and ran away from home. After many years he returns home as an honest and successful labourer. During the period away from his home and wife he engrosses into work as a labourer and refrained from having relationship with any other women. He took work to be his religion and worked harder to secure the future.

Garg’s (Jitena and Sudheer) and Goswami’s (Shivaannaa) heroes are found to be workaholic by nature, even ignoring family and family life. It indicates the dominance of raja guna in them.

5.3.2. Worldliness:

Worldliness means to be attached emotionally and physically to the worldly affairs and pleasure. Worldly people are deeply involved in worldly ambition, greed, happiness, sorrows, etc. instead of spiritual and intellectual growth and high cultural values. Worldly inclination of a person may be classified in two categories-

1. Emotional worldliness- involvement in worldly happiness and sorrows related to marriage, love, earning, child-rearing etc.
2. Material worldliness- eagerness to obtain wealth and right or wrong efforts to obtain that.

Emotional worldliness is found in Garg’s heroes Sudheer (Vanshaj), Richarda (Chittakobaraa), Avijit (Anitya), Vipina (Kathagulaaba) and Goswami’s heroes Shivaannaa (Chenaabar Sont), the Christian youth of Neelakanthee Braj, Indranaatha (Dantaala Haateer Unye Khowaa Haaodaa), Santoshha (Tej Aaru Dhoolire Dhoosarit Prishthaa).

Deprived of parents love from childhood, Sudheer (Vanshaj) hardly gets chance for personality development and lacked behavioural refinement, as a result of which he gets easily tensed. He only talked to his sister Reba openly. After Reba’s marriage, he always felt lonely. When his father fixed his marriage with Savitaa, he did not object considering that he would get a friend for life. But due to difference of opinions or mentality, he could not come close to his wife emotionally. Their relationship limited to nights being together in bedroom. At day time, they would struggle with their own field of work.24

Sudheer leaves his family at home in Kanpur to join as mining engineer at Dhanbad. He kept himself busy whole day surrounded by work. During night in darkness, he lay sleepless on his bed as sleep eluded him to think of wife Savitaa and daughter Vijayaa. He writes letter to his wife again and again and requests her to come to Dhanbad.25

Despite of not having affinity with wife and later leaving family at home made Sudheer feel sad or lonely sometimes. Hence, it can be easily drawn from Sudheer’s character that he could not give up his worldliness completely.
Richard (Chittakobaraa) is a clergy from Scotland. He became acquainted to Manu, the heroine of the novel while working in a French play at Jamshedpur. Acquaintance turned into love. Both were married. But they established physical relation. They also carried on their married life simultaneously. Richard did not want divorce from his wife Jainee. Because he is afraid that in such a case Jainee will keep the children with her. Richard is unable to forsake his paternal affection. He carries on both married life and extra marital relation.

Thus, Richard is engrossed in worldly love, affection, cunningness and treachery up to the neck.

Avijit (Anitya) is deeply involved in worldly affairs. He has four children. Due to his wife Shyaamaa’s illness, he assumes all the responsibility of his family. Thus, he carries on the task of a householder.

Avijit is a lover as well as a householder. He had fallen in love with Kaaajala, when he was at college. But he did not marry her. He got married to Shyaamaa. But he becomes indulged in extra-marital relation with Sangeetaa. This relation might be considered illegal and immoral. Sangeetaa loved him and wanted to marry him. But Avijit was not willing to end his married life. So he refused to marry Sangeetaa. Thus, Avijit grossly indulged in triangular love and physical relation.

In his early life, Vipina (Kathagulaaba) was an ordinary, hopeless and sensible person. He was deeply affected by sorrowful life of his widow mother and avoided marriage. After the death of his mother, he was allured by worldly affairs and pleasure. After the age of forty, Vipina came close to Aseemaa. Aseemaa is five years older than Vipina. She is self-centred than any women ever known to Vipina. He wants to spend quality time, visit and enjoy beautiful places with Aseemaa. He wants
to have a baby from her. He knows that women have the absolute right and capability
to give birth and breast-feed. Man may be affectionate but they can never be pregnant
or give birth to human child. Vipina presumes that a man can only donate sperm
artificially.\textsuperscript{27} His assumption proves that he thinks a man is incomplete without a
woman.

Unable to make relation with Aseemaa, Vipina gets attracted to Neerajaa, who
is twenty years younger than him. He enters into a contract with her. He proposes to
Neerajaa, to give birth to a child from him, without getting married to him. Neerajaa
is suffering from a paternal complex. She accepts the proposal on the condition that
entire responsibility for bringing up the child will be with him. Thus, freedom of both
of them will be intact. While living with Neerajaa, Vipina gradually fell in love. She
passes through all types of pregnancy test but is incapable to be pregnant. When she
feels to be unable to become pregnant, she desires to break the relation with Vipina
and get married to Dr. Joshi, a widower and father of two children. Vipina tries to
make her understand that due to not conceiving a baby, a woman should not be
considered as a barren. They may give a new meaning to the life by living together.\textsuperscript{28}
But Neerajaa does not agree and deserts him. It was very painful or distressing to
Vipina. Thus, due to the desire of becoming a father and having a spouse, Vipina is
found attached to worldliness.

Shivaannaa (\textit{Chenaabar Sont}) was working as a labourer at the construction
site of a bridge over the river ‘Chenab’. There he meets his wife Son\textsuperscript{ee}, after many
years deserting her. He apologises to Son\textsuperscript{ee} and proposes to be with her together
again. He also promises inculcating in her the beautiful future achievable through
hard work.\textsuperscript{29} Thus, willingness to establish relation with Son\textsuperscript{ee} again, shows
Shivaannaa’s worldly emotional attachment and his continuous effort to earn money and wealth, shows his worldly material attachment.

In the Neelakanthee Braj besides life and incidents of Saudaaminee, her lover (the Christian youth) has also been portrayed on the background. He fell in love with Saudaaminee and wanted to marry and free her from the curse of widowhood, crossing all social barriers. That is why, when Saudaaminee’s father called him by letter, he went to Vrindavan to get Saudaaminee. Thus, he is engrossed in worldly emotional attachment and love.

Indranaatha (Dantaala Haateer Unye Khowaa Haaadad), the would be head (satraadhikaar) of Amranga satra in South Kamrup. He has worldly qualities, emotions, tendencies and behaviour. He received a marriage proposal for a Brahmin girl Ilimana from nearby village. As per prevailing rural traditions, a girl should be married before she attains puberty. But in case of Illimana, she had already attained puberty before marriage. The old women Jatarkataa, who raised Ilimana since childhood, made Indranaatha aware of the fact and request him to marry her. Though he likes her, yet a state of confusion twirled his mind. He expresses to his friend Baloraama about lack of interest in land or property but at the same time unable to forget Illimana.\(^\text{30}\)

Thus, emotionally Indranaatha is involved in worldly love.

Santosha (Tej Aaru Dhoolire Dhoosarit Prishtha) takes the heroine (the novelist herself) to the Delhi University and back home by his auto daily. Thus, they both became acquainted to each other. In the course of time, he grew fond of her. He proposes her sometimes to go around in his auto to see beautiful places in Delhi.
Sometimes he takes through long routes to destination without asking her. He tells her about Lodhi garden and beauty of its fountains and gulmohar flowers.31

Worldly pleasure, desires, attachments are very egregious. Due to them, a man is controlled and guided by mind and not by discretionary powers. He becomes selfish, greedy and jealous. Such things might have happened to Santosha if the heroine (of the said novel) would not have deterred him from falling in love with her. By calling him, her brother and making him understand the difficulties and unpleasant results of his actions. Initially he felt embarrassing and startled but, gradually accepted the relation of brother and sister and started to keep a watch on her and people she met for the sake of safety. Thus, once he fell in worldly love and then in the relation of a sister and brother.

All the heroes of Garg and Goswami are oriented towards worldly desire, illusion, greed or sensuality. Garg’s heroes (Richarda and Avijit) carry on with their illicit or extramarital relations simultaneously with their normal life. Intense worldly emotions are found in them. However, in Goswami’s heroes hardly any illicit or extramarital relations can be observed. Her heroes (Shivaanna, the Christian youth, Indranaatha, Santosha) are generally lovers, who are restless, sympathetic, mostly daring and determined to fight the social evils prevalent of times and traditions.

Thus, it can be found that heroes of both the novelists are in some way or other attached to worldliness.
5.3.3. Anger:

Anger is a feeling which originates in the mind. As per the definition given by Aachaaryya Ramchandra Shukla, when we face the living cause of our distress, we become angry.\(^{32}\) Three essentialities required for anger are-

1. Distress (dukha)

2. Living cause (chetana kaarana)

3. Encounter or contradiction with the living causes (chetana kaarana se saakshaatkaar)

Aachaaryya Shukla also depicted the importance of anger within the perimeter of a social life.\(^{33}\) But due to extreme anger a person loses his mental balance, reasoning and creativity, due to which he fails to handle ambient situations. A person may suppress his uncontrolled anger by practicing to be polite, discreet, judicious and be patient. A sattwa guni person can control over his temper.

Some heroes of Garg and Goswami are subjects of uncontrolled anger. Among them Sudheer (Vanshaj), Indranaatha (Dantaala Haateer Unye Khowaa Haaodaa) and Santosha (Tej Aaru Dhoolire Dhoosarit Prishthaa) are eminent.

Sudheer (Vanshaj) is deprived of parental love since childhood. Due to hatred of his father, he gradually develops unexpressed anger inside. He defies the principles of his father and acts accordingly like attending RSS meetings, joining a mining company at Dhanbad, starting a medicine factory all against his fathers will, etc.. His anger became so extreme that he once thrashed his friends from RSS who supported Gandhi ji’s murder. At Dhanbad mine, finding the manager and contractors exploiting labourers, he quarrels and abuses the manager. Due to his extreme anger against exploitation, he started losing his mental balance.
Personality of Indranaatha (Dantaala Haateer Unye Khowaa Haaodaa) is very influential and vibrant. According to the novelist, his personality seemed unparallel to any one else in South Kamrup. One of his personality traits is anger. The writer mentions that he never pardons the guilty. Whoever proved to be guilty by the panchaayat, he himself would punish the person. The guilty after receiving capital punishment from Indranaatha could go home with others assistance. Similarly fit of anger in Santosha (Tej Aaru Dhoolire Dhoosarit Prishthaa) is evident. He is unable to bear the friendship between the heroine (of the said novel) and brigadier. Out of anger, he consumes alcohol and reaches the house of heroine in drunken state to raise critical questions regarding her relationship with the brigadier.

Vigorous nature of anger is found in the heroes of both the novelists. But Garg’s hero Sudheer fails to control his anger and losses mental balance gradually. But the heroes of Goswami are found to have control over anger. Thus, there is more firmness in the heroes of Goswami.

5.3.4. Revolt:

Opposition to law, rebellious against the state or a person in authority or an organisation is called revolt. Generally extreme anger leads to revolt. Revolt can be of two types-

1. Public revolt- revolt for the welfare of state, community or organisation bymasses.

2. Personal revolt- revolt by a person to safe guard his personal interest or to fulfil his selfish motives.

Both types of revolt are seen in the heroes of Garg and Goswami. This raja guna is seen in almost all of her heroes. Tendency of revolt is seen in Garg’s heroes
Sudheer (Vanshaj), Kaushala (Main Aur Main) and Goswami’s heroes Shivaannaa (Chenaabar Sont), Yashowanta (Maamare Dharaa Tarowaala), Indranaatha (DantaalaHaateer Unye KhowaaHaadaa), Jataadhaaree (Chhinnamastaar Maanuhato). Revolts are more vehement in the heroes of Goswami.

Due to strict discipline imposed by father from childhood, Sudheer (Vanshaj) develops rebellious attitude. Dr. Tara Agrawal has said that due to strict discipline, western thinking and adherence to rules Sudheer hates his father. Sudheer calls his father Saahaba instead of daddy. During freedom movement, he supports freedom fighters and assumes as if his father to be the main adversary. He thinks of his father as an enemy and exploiter like British regime. Wherever a court gives a verdict against freedom fighters, he feels that judge of that court is no one else but his father Shukla saahaba. To show strong opposition to his father, he goes to attend meetings of RSS. He gets involved in the activities of RSS and takes Vikrambhaai, a member of RSS to be his ideal. He gets rid of frustrations whenever he gets to hear anti-British speeches in the meetings of RSS. He is deeply influenced by policies of RSS and donated funds to support RSS. One day, on hearing about the murder of Gandhi ji by a member of RSS, Sudheer, his sister Reba and their father Shukla saahaba became restless. At the same time, his four to five friends, who were also RSS members came to visit and express their happiness over the killing of Gandhi ji, also proposed distribution of sweets. Sudheer became irritated and had a grave altercation with his friends resulting over a fight. He is filled with a feeling of revolt. He also revolts against the exploitation of labourers in the mines of Dhanbad.

Garg has portrayed her hero Kaushala (Main Aur Main) as a selfish person. He does not care for his wife or children and tries to fulfil his own dreams. Heroine of the novel Maadhavee has an ambition to become a famous writer. Kaushala grasps her
weakness and drains her as well as her husband’s money for his own benefit. He hates his own life. Due to shortage of funds, he thinks that there is nothing beautiful in his life. Novelist has depicted the mentality of exploited class or lower section of society through Kaushala and portrayed his hatred towards capitalists. He knows that despite Marxist writing and speeches, nothing will change. Maturity or full development of class-concessions may take many decades. He thinks that if each and every individual of the weaker section avenges the capitalists then it will be a great success.\textsuperscript{37}

Thus, it is clear that Kaushala is rebellious against bourgeois or capitalists. He begins his thrive from Maadhavée. First of all he establishes close relation with Maadhavée and then starts exploiting her financially by citing fake and sympathetic reasons. He also cheats Raakesha (Husband of Maadhavée) and draws twenty thousand rupees from him, lying about setting up a new business.

In \textit{Chenaabar Sont} lives of labourers, deployed for construction of the bridge over the river ‘Chenab’ is depicted. Shivaanna, the hero is a labourer at the construction site who raises voice against the company for death of a labourer named Sadaashiva. Shivaanna with the support of all the labourers pressed upon the company to take responsibility of the cause and provide necessary compensation to Sadaashiva’s family. Thus, he has a tendency to oppose or revolt against injustice and fight for the right of his co-workers.

Yashowanta (\textit{Maamare Dharaa Tarowaala}) is a leader of Harijan labourers (low caste). He is selected as the leader of the labourers deployed at the construction of aqueduct over the river ‘Sai’. Labourers pressed their demand on the company to regularise the temporary workers and called for a massive strike. He as a leader strives hard to make the strike successful. Being inexperienced, he seeks advice from elderly and respected labourer Shastri \textit{ji}. But Shastri \textit{ji} proves to be treacherous and
conspires against the labourers along with the company for personal benefit, making the strike a failure. Hence, Shastri ji and his followers get regularised by the company as reward and transferred to other site for their safety. Yashowanta gets the biggest shock of his life on Shastri ji’s betrayal. So when Shastri ji returned after two years, he out of anger visits his place with a sword on his hand to seek answers for the treachery.

The two types of revolt are found in Yashowanta. As labourer’s leader, he led the strike in the company making it a mass revolt. At the end when he meets Shastri ji with a sword, it was his personal revolt against a traitor.

There is a tendency of revolt against traditions, traditional belief, rituals, etc. in Indranaatha (Dantaala Haateer Unye KhowaaHaaodaa), the would-be satraadhikaaree of Amrangasatra. He is found habitual of playing cards and also participated in the funeral procession of Muslim, which were considered against the dignity of his family. His inclination to accept the relationship of his widow sister Giribaalaa and Christian youth portrays his revolt against traditional beliefs. Although, he could not raise his voice strongly against prevailing traditions, rules, rituals and beliefs considering fathers ideologies but it is clear from his behaviour that a tendency of revolt existed in him.

1984 anti-Sikh riots are in background of the novel Tej Aaru Dhoolire Dhoosarit Prishtha. After the murder of Prime Minister Indira Gandhi (by her two Sikh bodyguards), the entire country’s sentiment became anti-Sikh. Thousands of Sikhs were murdered and their houses were burnt. Later on, Sikhs were naturally furious and raised their voices against the Government and society. The heroine, Goswami herself started to doubt Santosha whether he had any relation with the furious Sikh rebels. It was very difficult to track movements of Santosha. After a long
time, Santosha suddenly reached at heroine’s place to know her well-being. When she mentioned the death of Bhinadrenavaale, Santosha all of a sudden become angry and expressed his views strongly about Bhinadrenavaale’s boldness and sacrifice.38

Attribute of revolt is also found in the nature of Jataaadhaaree (Chhinnamastaar Maanuhațo). He is an ascetic at Kamakhya temple. He opposes animal sacrifices. He prays to goddess Chhinnamastaa for giving off her bloody clothes.39 He seeks help from the students union of CottonCollege and also other student activist groups of the region to support and stop animal sacrifices at the temple. He also creates the public awareness against animal sacrifices at various places with the help of Darathee (the heroine of the said novel). He also tries to cut his flesh and offer to the goddess as his opponent’s desired. Youths and followers also supported him by donating their flesh and blood.

Thus, there is a tendency in Jataadhaaree to revolt against the custom or ritual of animal sacrifice and muster support for this noble cause.

There is a tendency of personal revolt in the heroes of Garg whereas heroes of Goswami acts like catalyst to lead and guide the movements against evil traditions. All the heroes of Goswami except Indranaatha are heroes of mass revolts.

5.3.5. Selfishness:

According to social and religious beliefs, selfishness is considered sin and a cause of suffering. Aristotle condemned personal selfishness but praised selfish steps taken in the public interest.40 The conscience of a selfish person is always gloomy. He always keeps an eye on personal gain and suppresses noble attributes like humanity, sympathy, compassion, mercy, etc.. A selfish person may even sacrifice true love and
affection for personal or material gain. Selfishness leads to causes which affects individuals as well as the society.

Among the heroes of Garg, Jitena (Uske Hisse Kee Dhoopa), Sudheer (Vanshaj), Richarda (Chittakobaraa), Kaushala (Main Aur Main) and among the heroes of Goswami, Shivaanna (Chenaabar Sont) have clear signs of selfishness.

Jitena (Uske Hisse Kee Dhoopa) is workaholic, rule-abiding, disciplined, loving and honest person. He is able to regulate his life by means of hard work. He has made his family financially secured. But because of addiction to work he could hardly spare time for his family and give emotional support. His wife Maneesha gets frustrate due to lack of emotional support from the husband. But he is so much engrossed in work that he is unable to understand and feel this growing problem. It results in divorce between Jitena and Maneesha. Selfishness is also seen in Sudheer (Vanshaj). He wants to show his capability and competence to his father. That is why, despite father’s objection he goes to Dhanbad as a mining engineer. He leaves his father, wife and daughter at home. Due to being anxious and worried for his son Sudheer continuously, Shukla saahaba suffers from high blood pressure. But Sudheer does not return home due to his haughtiness.

Richarda (Chittakobaraa) is also selfish. He is married with Jainee, but maintains physical relation with Manu (heroine of the said novel). He could have divorced Jainee to marry Manu. But he stays attached to familial life. Richarda cheats on his wife to satisfy his needs.

Garg’s hero Kaushala (Main Aur Main) is entirely selfish. He does not care for his wife and children also. He is always active to fulfil his dreams only. He comes close to Maadhav, the heroine of the novel only to fleece her or extort her money by
encouraging her ambition to be famous as a writer. He is a clever liar. He is never shy
to seek financial help from Maadhavee. He says that he creates for himself, thinks for
himself and desires for the distractions of the society and world because the society
has imparted him misery and sorrow only. He declares that he is only for ‘I’ (self) and
loves ‘I’ only.\textsuperscript{41}

Shivaananaa (Chenaabar Sont) is also selfish. At the time of financial problem,
he deserted his wife and ran away from home. Although it is true that at the end he
overcame his selfish tendency and returned to his wife Sonnee. In other heroes of
Goswami, selfishness is not at all. All the heroes are altruists.

Garg’s heroes are more selfish than Goswami’s heroes. Jitena, Sudheer,
Richard and Kaushala are the heroes of Garg in which selfishness is seen. Among
Goswami’s heroes, only in Shivaananaa, selfishness is seen in the beginning of the
novel. But at the end he overcomes his selfishness.

\textbf{5.3.6. Emotionalism:}

Development of strong feelings derived from sentiments, circumstances,
mood, behaviour, relationships etc. under the influence of emotions or over sensitivity
may be termed as emotionalism. Emotions lead to discourse and captivate one’s
ability to use knowledge or wisdom and act with immaturity. Though, right amount of
emotions is a very important ingredient of life but when it is out of proportion results
in restlessness, depression and failure. An emotional person lacks patience and often
gets tangled with problems in life.

Among heroes of Garg, Avijit (Anitya), Kaushala (Main Aur Main), Vipina
(Katha gulaaba) and among heroes of Goswami, Santosha \textit{(Tej Aaru Dhoolire \textsuperscript{42})}
Doosarit Prishtha) and Jataadhaaree (Chinnamastaar Maanuhato) are found to be emotional and driven by their sentiments.

Avijit (Anitya) is an emotional person, though he lives in present, remains stuck with his past life. Memories of college days are alive in his mind. He remembers clearly the times spent with his lover namely Kaajala. He often diverts from his usual route to home while driving from office as he remains hooked to his past memories. He becomes acquainted to Sangeeta an M.B.B.S student who seeks for financial help to carry on with her education. Avijit becomes emotionally attached to her and establishes physical relation with her despite himself being married. He covers extramarital affair from his wife and continues his physical and emotional exploration despite the feeling of guilt in him.

Anitya is Avijit’s younger brother. He is well acquainted with Avijit’s weaknesses. Sometimes he exposes weaknesses, faults and demerits of his elder brother. Avijit also considers his younger brother to be more practical than him. That is the reason why, he often seeks advice from his younger brother to solve problems. In the absence of his brother, Avijit would have imaginary conversation with him inside his mind before taking any decision while confronting problems.

Kaushala (Main Aur Main) has been portrayed as a person of lower strata and proletariat class. He held bourgeoisie class responsible for his miseries. He thinks that the privileged class have exploited his labour like leech and thronged him with poverty and sorrowful life in return. That is why, he hates the upper classes and prays to nature to bring wrath upon them and destroy.

The early life of Vipina (Katha gulaaba) was full of sorrows and miseries due to untimely demise of his father. Since, childhood he observed his mothers life to be
full of sorrows being widowed at such an early stage of life. When his elder brother deserted home and became an ascetic, the entire responsibility of his mother fell on him. Till the age of forty he chooses not to marry. Vipina did not think of marriage at all, as he feared the fate to find any other women like his mother. According to him, if a spouse dies the other spouse becomes a living corpse. But after the death of his mother, there was a change in his thinking and life style. He realises the importance of love and desired to be a father. But he did not want to get married because in his opinion, marriage was the route cause of universal sorrow and extreme suffering. He finds a way to become a father without getting married. He comes closer to Neerajaa younger than him by twenty years. He proposes her to live together and have a child without binding into matrimony. Surely, he gives such a proposal due to his emotional surge and sentimental nature. Once, when he visited NehruPark with his office colleague Smitaa, he became emotional while enjoying beauty of nature. Somewhere deep in his imagination, Vipina found traces of his mother in Smitaa. He felt as if his mother was lying in front of him. He becomes spellbound with tears and touches Smitaa’s feet and moves away without looking back. Thus, there is extreme and impractical emotionalism or sentiments in Vipina.

Santosha (Tej Aaru Dholeire Doosarit Prishthaa) is also found to be an emotional person. He develops emotional attachment with the heroine (of the said novel) while meeting and taking her to daily commute by his auto in Delhi. When the heroine learnt about his intention, she started to call and treat him like a brother. Due to intense emotions, he did not say anything but started avoiding her. Gradually he accepted this new relation with a heavy heart also realising the reality of their diverse lifestyle. Once, when his auto met with an accident, Santosha visits heroine’s house in drunken state to seek for monetary help so as to bring back his auto from police
custody. The heroine becomes furious finding him in drunken state and scolds him for such an act. He becomes very sad at this. Thus, his relation with the heroine changes from a lover to brother as a result of deep self introspection and innocence in him.

Jataadhaaree (Chhinnamastaar Maanuhato) despite being a worshipper of goddess Chhinnamastaa (Shakti) opposes animal sacrifice at Kamakhya temple. He feels as if he hears footsteps of goddess in every heart beat, may it be of those animals or humans. He opposes animal sacrifice to please the goddess and also convince the devotees that every living creature has the right to live. Heroine (of the said novel) Darathee being deeply inspired by him chooses the path to oppose animal sacrifice but, due to that she gets killed. Jataadhaaree shocked at this incidence loses his strength and vowed to keep silence. Thus, it can be stated that emotionalism is the charisma of Jataadharee as well as his weakness.

The heroes of Garg and Goswami reveal clearly the glimpse of emotionalism in the background. Emotions among Garg’s heroes Avijit, Kaushala and Vipina are due to personal sorrows or happiness. Goswami’s hero Santosha also can be counted among emotional heroes taking into account his one sided affection towards the heroine. But Jataadhaaree turns to be emotional due to his love for animals, which is very rare and remarkable in the context of study. This kind of emotion is not found in the heroes of Garg. Because, there is a vast difference in the themes of the novels, considering social backgrounds or situations the novelists have covered. Goswami mainly concentrated on social evils, customs and traditions responsible for dividing the society. She dreamt of a society united by ideologies based on equal rights of every individual and fought against the causes of disharmony. On the other hand, Garg laid more stress upon the conflicting mindsets of every individual, which can also be termed as self introspection via the medium of literature.
5.3.7. Ambition:

Ambition may be defined as eagerness to achieve or accomplice a difficult task, desire for success, dreams, aims, aspirations, etc. It is the root cause of scientific inventions, innovations, discoveries and research. Ambition is a key factor of life but being over ambitious may lead to mental imbalance, selfishness and conversion into anti social elements. For example, everyone desires for wealth, richness, happiness but sometimes while chasing their goals, being over ambitious they become as greedy as thieves, dacoits or frauds. However, lack of ambition may also prove to be the cause of great depression, fatigue and loneliness. Ambition is an essential element for every individual or personality if it is balanced and proportionate.

Garg’s heroes Jitena (Uske Hisse Kee Dhoopa), Sudheer (Vanshaj), Avijit (Anitya), Kaushala (MainAur Main) are ambitious. Goswami’s heroes Shivaannaa (ChenaabarSont) and Yashowanta (MaamareDharaaTarowaala) are also found to be ambitious.

Mostly Garg’s heroes are from sound background. They are educated and employed. Jitena (Uske Hisse Kee Dhoopa) is purely ambitious with his work and nothing else above it. He becomes workaholic and as a result his family life gets ruined. Sudheer (Vanshaj) irrespective of his inherited wealth, believes in himself and chooses to be self-dependent and rather contribute towards welfare of the society. Avijit (Anitya) has visible glimpse of dual character by means of his past life comparing with present. In his early life he remained positively ambitious towards nation building. But later loses focus on his goals being over ambitious about acquiring wealth and position in the society, he finally landing amidst fatigue and failure. Kaushala (MainAur Main) is from a poor background and backward class. His occupation being a writer became his cover for forgery. He held the upper class or
rich people responsible for his fate. He cheats people of the particular classes as a means to avenge his anger and hatred towards them. He is over ambitious towards his goal, which leads him to become a subject of inferiority complex.

Shivaannaa (*ChenaabarSont*) is poor but ambitious. He is a dutiful and optimistic labourer. He wants to improve his standard of living by means of hard work and determination. He inculcates dream of golden future in his wife Sonee expressing his feelings.46

Yashowanta (*MaamareDharaaTarowaala*) is also ambitious. He is most educated among the *Harijan* labourers. He is selected as a member of labour union. A strike is called to pressurise the company for regularisation of temporary labourers, Yashowanta takes it as a challenge or aim. He gives full effort to fight for the welfare of the labourers.

It is found that, heroes of Garg and Goswami are mostly ambitious relatively to their situations. However, comparatively Goswami’s heroes are positively ambitious unlike Garg’s heroes who are often found over ambitious.

5.3.8. Ego:

The state of mind, which drives human complexities to emerge as a medium of expression by thoughts, feelings and actions, can be termed as ego. Ego can be considered as detrimental to social system. The feeling of ‘Iam’ becomes active in an egoistic person. It is necessary for every individual to recognise himself, his existence, his attributes, his importance and his vanity but in proportion. If a person starts thinking that his opinions, ideas, perceptions are correct and others are wrong, then he blocks the way to self improvement. In the *Bhagavad Gita* lord Shree Krishna has counted ego as one of the eighth delusions of world.47
There is a saying in Assamese society that *Ahankaare patana* i.e. ego is the route cause of downfall and destruction. Egoistic person does not accept and absorb new ideas or others point of view. So his wisdom gradually decays leading to destruction. He loses his sensibility and is disliked by others.

Garg’s hero Kaushala (*Main Aur Main*) and Vipina (*Kathagulaaba*) are egoistic to some extent. Kaushala is a representative of lower class. He is a writer and his life is surrounded by sorrows and poverty due to his laziness or incapability. Due to his ego, he does not feel himself responsible for his condition. He desires that every single individual of lower class should avenge the bourgeoisie class for their status or condition. This is the reason, he always drew money in planned way from Maadhavee (heroine of the said novel) and her husband misguiding them. When Maadhavee offered him a job he desired, he declined stating that he seeks a job without a boss.\(^48\) It proves that he maintained relation with Maadhavee to gain sympathy and exploit her to fulfil his requirements but refused to work anywhere because of ego.

Vipina (*Kathagulaaba*) suffers from sorrows and misery in his early days of life. But after the age of forty, he tries to search a new meaning in life and searches for happiness. He discovers an aesthetic sense within himself and feels it better and more sensible than that of others.\(^49\)

Due to ego, a man becomes fascinated by himself and from this fascination originates paucity of knowledge and ignorance. This paucity of truth and knowledge creates sorrows and misery. That is why, life of Kaushala and Vipina remains miserable and sorrowful.

Heroes of Goswami lacks excessive ego but possess other *raja gunas* like worldliness, anger, emotions, etc.
Specifically the *raja gunas* found in the heroes of Garg and Goswami can be listed as below:

**Mridula Garg**

<table>
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<tr>
<th>S.No.</th>
<th>Novels</th>
<th>Heroes</th>
<th><em>Raja gunas</em></th>
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<tbody>
<tr>
<td>1.</td>
<td><em>Uske Hisse Kee Dhoopa</em></td>
<td>Jitena Rai</td>
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<td>Richarda Hutchison</td>
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Emotionalism
Ambitious
Ego

6. **Kathagulaaba** - Vipina Majumdar - Worldliness
Emotionalism
Ego

**Mamoni Raisom Goswami**

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<th>Novels</th>
<th>Heroes</th>
<th>Raja gunas</th>
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<td>1.</td>
<td><strong>Chenaabar Sont</strong> -</td>
<td>Shivaannaa-</td>
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<td>The Christian Youth-</td>
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<td>3.</td>
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<td><strong>Tarowaala-</strong></td>
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4. Dantaala Haaateer Unye

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5. TejAaru Dhoolire

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| Emotionalism          |

6. Chhinaamastaar

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<th>Maanuhato-</th>
<th>Jatadhaaree-</th>
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| Emotionalism          |

5.4. Similarities:

Garg and Goswami are novelists who became active in the arena of literature after 1960 and their theme of literature is reality of modern life. Similarities are found between the heroes of both the novelists.

1. The heroes of the novelists Garg and Goswami are found to have mixed attributes i.e. *raja* and *sattwa* in a simplified manner. The novelists have portrayed the various aspects in relation to practical lives of modern heroes sceptical with their experiences.

2. Heroes of both the novelists are active and workaholic. Jitena, Sudheer (Garg) and Shivaannaa (Goswami) gives more importance to earning so as to enhance their standard of living or status. They knew that being a part of the social system without wealth or status would be very deplorable. Giving priority to
work Garg and Goswami’s heroes ignored their family life with great compassion to thrive for hard work and perseverance.

3. Heroes of both the novelists are engrossed in worldliness like love, happiness, sorrows, selfishness, etc..

4. Garg’s hero Richarda is a clergy and Goswami’s hero Jatāadhaaree is an ascetic. Both are concerned with spirituality but also deeply involved in worldly affairs and personal goals. Thus, similarities are found among Richarda and Jatāadhaaree.

5. The heroes of Garg and Goswami are subjects of great discontentment and anger. When Garg’s hero Sudheer realises that labourers in the Dhanbad mines are exploited by the contractor, he becomes angry. Due to uncontrolled anger he loses his temper and mental balance. Indranaatha (the hero of Goswami) himself punishes those, who are declared guilty by the panchaayat, so that they may not dare to commit a crime in future.

6. Garg’s heroes Sudheer, Kaushala and Goswami’s heroes Yashowanta, Santosha, Jatāadhaaree raise their voice against traditions, age old customs or belief and all social evils. They also raise their voice against exploitation of poor people. Thus, progressive mindset of the writers is clearly visible in their heroes.

Garg and Goswami, both the novelists led simple social life rich in human attributes. They faced many ups and downs in their lives. Garg choose the normal family life and carried her responsibilities well. Even after untimely death of Goswami’s husband, she never wore white saaree, prescribed for widows traditionally. She always put a red bindee on her forehead like a saadhavaa. Thus, she
opposed evil social practices. The life style of both the novelists was *raja guni* and effects of their life style are also seen on their heroes.

5.5. Dissimilarities:

There are also some dissimilarities among heroes of Garg and Goswami-

1. For Garg’s heroes (Jitena, Sudheer) work is their priority and above family, on the other hand, Goswami’s heroes (Shivaannaa, Indranaatha) are more sensible. They give priority to their work as well as take their family responsibilities too.

2. Garg’s heroes Richarda and Avijit have extramarital relations to satisfy their physical as well as mental needs. Goswami’s heroes are not involved in any extra marital relations. They are abstemious and have self-restraint. The comparisons of two completely different cultures are in co-relation to social system prevalent in North-East and specifically North India. Hence, the impact of which is clearly visible in the form of differences between the literary works or characters of the two novelists.

3. Garg’s hero Sudheer stands by the labourers who are being exploited or denied justice. Due to excessive anger and emotions, he loses his mental balance and hope. Goswami’s heroes Shivaannaa, Yashowanta or Jataadhaaree are found to keep their calm despite being angry over corruption, exploitation and social evils. It means heroes of Goswami are more firm and balanced.

4. Garg’s hero Sudheer openly opposes to exploitation and raises voice against injustice without thinking about the consequences. But on the other hand, Goswami’s hero Indranaatha does not oppose to injustice or exploitation in an open manner and remained suffocated.
5. Garg’s hero Sudheer opposes the capitalist banner of his family and Kaushala
counsels against the wealthy class on the grounds of personal hatred or
choice. However, their actions or ideologies do not seem to be in relation with
significance to any social or national cause. But revolts of Goswami’s heroes
Yashowanta, Indranaatha, Santosh and Jataadhaaree are for greater social
causes.

6. Garg’s heroes Avijit and Kaushala exploit others for mental, physical and
emotional satisfaction. Avijit establishes extra-marital physical relation with
Sangeetaa, whereas Kaushala cheats Maadhvee. But Goswami’s heroes are
not found to indulge in exploitation of others in any form.

7. Garg’s heroes are egoistic. For example, Kaushala while satisfying his ego
does not hesitate to indulge in insane or inhuman activities to cheat others.
Goswami’s heroes are not egoistic and rather found to act sensibly as per
demand of the situation.

8. The ideologies of the heroes of Garg are modern. They are purely oriented
towards their fast materialistic life and work having no relation to prevailing or
new traditions. However, Goswami’s heroes are against traditions or social
evils and kind of reformist. For example, the Christian youth of Neelakanthee
Brajis found to be in love with a Hindu widow Saudaaminee rejecting the
social or religious limitations, also willing to marry her. Indranaatha the future
satraadhikaaree, participated in the funeral procession of Muslim against
religious taboo. Jataadhaaree opposed the tradition of animal sacrifice at the
Kamakhya temple.
Goswami was highly influenced by contemporary life and society. Social evils, like cast, creed or religion were the eminent social problems during her times. It is the reason why, the heroes of Goswami have reformatory qualities and she sketched them from the darker section of the society, who confronted the social evils of prevalent traditions.

5.6. Conclusion:

Generally, the *raja guni* nature of humans are- workaholism, worldliness, anger, emotionalism, ambition, ego, alertness, self-centredness, nervousness, entrepreneurship, progressivism, restlessness, etc. A *raja guni* person is always mentally and physically active. Laziness is harmful but too much activity or workaholic tendency is adversely harmful. When a person becomes over-ambitious and fails to meet his target, becomes a subject of depression. In modern society suicide or murder is the outcome of severe depression. Extreme *raja guni* tendency is one of the main reasons for degradation of moral values and ethics. Desire to satisfy one’s ego have created self-centric individuals. Abundance of *rajaguna* is harmful for the society and every individual.

Novels of Mridula Garg and Mamoni Raisom Goswami are centred to problems existing in personal and social life of contemporary man. Main theme of Garg’s novels is conflicting relations between husband and wife, illegal and immoral sexual relations, arbitrariness, etc. Her heroes are educated and modern. They exhibit emotional weaknesses, workaholic attire and struggle in life. In Goswami’s novels, traditional and social beliefs or rituals, rules and regulations, religious dogmatism and efforts by progressive and religious individuals are portrayed to highlight the oblivions of the social system. The most vital problem of modern age is livelihood. Means of earning is directly proportional to livelihood. But too much addiction to
work induces greed, selfishness, anger, revolt, ego, etc. in its negative form. In the creative work of both the novelists, we see these *raja guni* attributes in abundance.

There are heroes in the novels of both the novelists, who consider work equivalent to worship. Garg’s Jitena (*Uske Hisse Kee Dhoopa*) and Sudheer and Goswami’s Shivaannaa are such heroes. Jitena is so involved with his job at paper factory that he has little time for his wife Maneeshaa to extend emotional or mental support. It leads to vacuum in their relationship resulting to divorce. Sudheer is also workaholic. Despite his father and wife’s objection he joins as mining engineer at Dhanbad. Shivaannaa also left home and went to work as a labourer in a construction company. He left his wife Sonée at home. Thus, these are the heroes who ignore their families and give utmost importance to their work.

The heroes of the novelists have attraction to love, marriage and all sorts of mental and physical comfort. The existence of pure and heavenly love between Indranaatha and Brahmin girl Ilimana is found to be based on mutual faith. This kind of love does not exist in any of the Garg’s heroes. Only generalised marital love, extramarital affairs or immoral sexual encounters prevalent in modern society are portrayed in Garg’s novels. Jitena and Sudheer are engrossed in marital love where else Richarda and Avijit are more oriented to physical desires and entangled in extra marital or immoral relationship. Goswami’s heroes are found apart from any sort of immoral love or sexuality.

The heroes of both the novelists are involved in worldly affairs along with spirituality. It seems that Garg wants to propagate a new unconventional idea that spirituality may co-exist in marital as well as extra marital relations. There is no need to forgo God-gifted worldly pleasures, such as, love, sex, etc. to obtain spirituality. She has portrayed this idea through her hero Richarda. Though he is a clergy, he
maintains his married life simultaneously. He also establishes extra marital relation with Manu. Goswami’s hero Jaṭaadhaaree is an ideal ascetic, who along with devotional and spiritual performances leads a life of social reformist. But incidents of animal sacrifices at Kamakhya temple and death of his disciple Da ratee leaves deep emotional impact on him despite his renunciation to worldliness.

Garg’s heroes Sudheer and Kaushala represent both the nature of revolts i.e. personal and social. Sudheer is against his father’s bourgeoisie behaviour and way of life and took it as his revolt against the dominance over the deprived. He fights against the contractor who exploits the labourers of mines. The root cause of this rebel attire and anger is his intense desire and sensibility to provide support and security to the down trodden people safeguarding their position. Kaushala thinks that the capitalists are responsible for his poverty and misery. That is why, he acts desperately to avenge and cheat them. Goswami highlights revolts of common man in her heroes Shivaan naa and Yashowanta, who are labour class or exploited ones. They revolt’s against the exploiters and for the welfare of their kind. Jaṭaadhaaree opposes animal sacrifices in greater interest to protect the society from unethical religious malpractices happening at Kamakhya temple. Goswami has also mentioned the caste system prevalent in contemporary Assamese society and its strong grip over justice for common. Through her hero Indranaatha, she highlights the weaker side of the leaders to raise voice against social evils, customs and rituals openly due to social impositions on them. A tendency of revolt against social evils and for improvement and welfare of society is more in the heroes of Goswami than the heroes of Garg.

Emotions run high in Garg’s heroes due to their personal instability. Avijit tends to get emotional remembering his beautiful uxorious past life. Kaushala gets
emotional on his poverty stricken lustreless life. Santosha becomes emotional remembering his incomplete love life.

Avijit, the hero of Garg loses his mental balance due to his extreme uncontrolled emotions. He lacks patience and firmness. Goswami’s hero Jataadhaarree is the lover of animal and nature. He opposes animal sacrifice whole heartedly and vehemently without losing mental balance despite the setbacks. Thus, despite adversities, Goswami’s heroes seem not to lose emotional control and act according to situations.

Selfishness is clearly visible in the heroes of Garg and Goswami. Garg’s heroes Jitena, Sudheer, Richarda and Kaushala are comparatively more selfish than Goswami’s hero Shivaannaa. Jitena and Sudheer are highly oriented to work all the time ignoring family life. Richarda betrays his wife and indulges in illicit or immoral physical relation with Manu to fulfil his desires. Kaushala is very much fascinated by Marxist ideology or class war and indulges in exploiting Maadhavtee, considering her as a representative of bourgeois class. He has no respect towards the feelings of his wife, children or Maadhavtee. He is a very selfish person. Goswami’s hero Shivaannaa is prey of child marriage. He is mentally immature and unable to cope with problems of a poverty-stricken married life. That is why, he runs away from home leaving his wife behind. But latter on he feels sorry for his immoral and selfish act, returns home and seeks forgiveness from his wife Soonee. We may say that, selfishness is more active in heroes of Garg than the heroes of Goswami.

The heroes of Goswami are poor but determined to achieve success by means of hard work. They are found to be sensible, sympathetic, kind and lack ego problems. But Garg’s heroes Kaushala and Vipina are full of complexities. They did not seem to let go off with their attitudes like- Kaushala refused to join a job referred by
Maadhavee and Vipina refrained from getting married considering his personal views about marriage.

On the basis of above mentioned discussion, it can be stated that presence of *raja guna* is found in the heroes of both Garg and Goswami. In some of the heroes, *raja guna* is passive and in some heroes it is active. *Raja guna* is found to be more active in Sudheer (*Vanshaj*) of Garg and Shivaannaa (*Chenaabar Sont*) and Santosha (*Tej Aaru Dhoolire Dhoosarita Prishthaa*) of Goswami.
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15. “शामो दमस्य: शौचः शान्तिराज्ञं च ।”

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17. “कृषिपोरक्षागाढ्यं वैश्यकर्म स्वभावजम्।”


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19. "सब्रह्मण्यचं सद्यं नियतं कृतम्।
अफलप्रेमसु यमं यज्ञसात्त्विकः पर्यः।। २३।।
यतु कामेषु यमं साहसूरेण वा पुनः।।
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मोहदार्ज्यते कर्मं यज्ञसात्त्विकः।।२५।।"

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20. "उसके कितने ही प्रश्नों का उत्तर वह केवल ‘हूँ’ में देकर रह जाता है। फलते वह सोचा करती थी, वह उसी के प्रश्न पर गल्ली रात से विचार कर रहा है और उसके उत्तर की प्रतीक्षा करती रहती थी। अब समझ गयी है कि उसके पास गहराई से सोचने के लिए अनेक महत्वपूर्ण विषय रहते हैं।"

- Mridula Garg, Uske Hisse Kee Dhoopa, Page: 59


22. "...उसने अपने को खदान के काम में झूठ दिया।"

- Mridula Garg: Vanshaj, Page: 179

23. "खदान के किसी कोने से मशीन ब्रेकडाउन की खबर मिलती तो उसकी ओरें घूमक उठतीं जैसे बाज की शिकार की बू आ गई हो।"

- Ibid, Page: 179
24. "दिन में अपने-अपने क्षेत्र में वे एक-दूसरे से जुड़ने और सुरक्षा छिपने पर हवायार डालकर, रात-भर के लिए सर्विक कर लेते।"

- Ibid, Page: 51

25. Ibid, Page: 178

26. "रिचर्ड की यह दुनिया है जब अगर वह मनु के साथ सहज़ता रखेगा तो जैनी बच्चों को अपने साथ रखेगी और उसे छोड़ देगी जबकि रिचर्ड अपने बच्चों को छोड़ नहीं सकता।"

- Dr. Tara Agrawal: Mridula Garg Kaa Kathaa Saahitya, Page: 179

27. "पुरुष में कितनी माया-ममता क्यों न हो, वह गर्भ में रखकर, मनुष्य प्राणी को जन्म नहीं दे सकता। पुरुष के स्मर का कृत्रिम रूप से दान किया जा सकता है।"

-Mridula Garg: Kathagulaaba, Page: 214

28. "सन्तान पैदा न करने से कोई बंजर नहीं हो जाता। और बहुत कुछ है, जिसका सूजन हम कर सकते हैं।

तुम भी और मैं भी।"

- Ibid, Page: 259


- Mamoni Raisom Goswami: Cenaabar Sont, Page: 77


- Mamoni Raisom Goswami: Dantaala Haateer Unye Khowaa Haaodaa, Page: 296

- Mamoni Raisom Goswami: Tej Aaru Dhoolire Dhoosarita Prishtha, Page: 47

32. “‘Kroth du:kh ke chetan karan ke sahashakar ya anuman se utpahan hota hai ’”

- Ramachandra Shukla: Chintamani (vol.1), Page: 105

33. “‘Samaajik jeevan mein Kroth ko jharut barajar pahuti hai ’”

- Ibid, Page: 105

34. “Gonsaair partikat bahaa panchaayatar melat doshee povaa ene dhoort lokaka betraaghaat karibalageeyaa hole Indranaath gonsaaye laguwaai ityaadilai baata naachaaichhila. Sei kaampheraa teno nijei samaadhaan karichhila. Indranaath gonsaair betar koba khowaa lokaka dui-tiniigaa maanuhe pathaali kolaa karihe gharat thai aahiba lageeyaa haichhila.”

- Mamoni Raisom Goswami: Dantaala Haateer Unye Khowaa Haowdaa, Page: 2

35. “‘...sushire Unke anusasan pripata, odhi hue angrez高档 tatha niphon ke ativadita kar kuttar dumman hai. Man hi man bapun se hi vah apne pita se nafarat kare na lagata hai ’”

- Dr. Tara Agrawal: Mridula Garg Kaa Kathaa Saahitya, Page: 164

36. “‘Adalat mein jawad ke sipahis ke khilaf w faiasa suunaya jaata to usse lagata majj aur koi nahi, sukaal sahab hain ’”

- Mridula Garg: Vanshaj, Page: 31
37. ‘वर्ग-चेतना को परिपक्व होने में न जाने कितने दशक लगेंगे। पर तब तक हाथ पर हाथ रखकर नहीं बैठा जा सकता। बही ही लड़ाई लड़ने के लिए अपने को सैयार करना पड़ता है।....एक एक सर्वहारा एक -
एक बुजुर्ग को हरा सके, यह भी कोई कम नहीं।’

- Mridula Garg: Main Aur Main, Page: 193

38. “Mai kolo- ‘Bhindrenvaaler dehat der kuhiro adhika buletar aaghaat lagaa buli shunichhilo’.”

Maraamuwaa hai bahi thaka Santosh Singhe hathaat jena garjihe uthila—
‘Bhindrenvaaler pithithe guli laagichhila. Bukut nahaya’.”

- Mamoni Raisom Goswami: Tej Aaru Dhoolire Dhoosarita Prishthaa,
Page: 145


- Mamoni Raisom Goswami: Chhinnamastaar Maanuhato, Page: 66


41. ‘‘मैं रचना करता हूँ तो अपने बारे में, गणना की खोज करता हूँ तो अपने तह, मौजूदा समाज का विनाश चाहता हूँ, इसलिए क्योंकि मैंने यहाँ दुख भोगा है।...
मैं पश्चिम हूँ, अभिव्यंजक हूँ, प्रेमी हूँ अपने ‘मैं’ का।’’

-Mridula Garg: Main Aur Main, Page: 126
42. ‘‘आए आँधी। सब-कुछ उठि जाए, मिट जाए, ध्वंस हो जाए। .....तभी ये भव्य अद्वैतिकाऽं और सदियों से उन्हें छोँ देते पुराने पेड़ जड़ से उखड़कर गिरेंगे।’’

- Ibid, Page: 69

43. ‘‘व्याह या प्रेम का अर्थ था, एक अन्य प्राणी का मुख पर और मेशा उस पर इस तरह निर्भर होना कि एक के न रहने पर दूसरे को दु-सह मर्मान्तिक पीड़ा से गुजरना पड़ता। व्याह करके एक स्त्री को, माँ की तरह जिन्दा लाश बनाकर छोड़ा जा सकता है, यह बात सोचकर ही, मेरे बदन के रंगों खड़े हो जाते।’’

- Mridula Garg: Kathagulaaba, Page: 211,212

44. Mamoní Raisom Goswami: Tej Aaru Dhoolire Dhoosarita Prishtha, Page: 66

45. Mamoní Raisom Goswami: Chhinnamastaar Maanuhato, Page: 168

46. Mamoní Raisom Goswami: Cenaabar Sont, Page: 7

47. Gouricharan Barkataki (Tr.): Srimad Bhagavad Gita, chapter: 7, Page: 89

48. Mridula Garg: Main Aur Main, Page: 140

49. Mridula Garg: Kathagulaaba, Page: 220