

KIRAN NAGARKAR'S METRO-LIFE NOVELS



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ABSTRACT

A social and cultural study is a part of every piece of written literature. According to the dictionary, the phrase "pertaining to society or its organization" best describes the meaning of this term. The author shines light on a variety of organizations as well as aspects of social life. In his work, he addresses a number of different societal concerns that he has chosen. Ziauddin Sardar and Borin Van Loon make the following assertion in their book: "The field of study known as "cultural studies" is one that is both fascinating and current. It has gained traction among progressives of all kinds, not the least of which is due to the fact that culture has

displaced society as the major subject of their investigation. It is currently considered a fundamental component of academic writing in many disciplines, including the humanities, social sciences, natural sciences, and even technical professions. When we live in a certain culture, we only learn a limited amount about that society's history and traditions. The study of culture is like to looking at an iceberg. We are unable to fathom the cultural aspirations and ideals that lie under the surface. One of the oldest definitions of culture was developed by the British anthropologist Sir E. B. Tylor (1832–1972) His description was as follows: "There is a lot of room for interpretation when it

comes to the idea of culture; some anthropologists consider culture to be social behavior. Some people regard it more as an

abstraction derived from behavior than as the real behavior itself.

KEYWORD: Organization, Behavior, Cultural Aspirations,

INTRODUCTION

The first chapter of *Seven Sixes Are Forty Three* focuses on a variety of topics, including gender inequality, male dominance, discrimination, subordination, as well as oppression and violence against women. The novel is titled *Seven Sixes Are Forty Three*. These characteristics are reflected in a clear and evident way throughout the society's lower social strata. Human ideals that are stereotypically patriarchal and masculine serve as important descriptors in each given society. In a society that is controlled by males, women are forced to contend with a multitude of cultural, economic, and educational obstacles, all of which make it difficult for them to live a life that is both meaningful and dignified. Sexual dominance is the most common cultural ideology, and "sexual politics" may be defined as a process in which the dominant sex strives to retain and extend its influence over the subordinate sex. (Moi 2001). The following are examples of gender violence that occur throughout this book.

Patriarchy is an artificial hierarchy. Ajit believes that abusing and violently treating women is his God-given right and that it is his duty to do so. Instead of being a place where women may feel safe and secure, the house has become a limited environment where they are mistreated and cruelly treated. Pratibha, Ajit's wife, is not treated by him as a decent human being or as a citizen with equal rights to human life and dignity. He is drunk on the mindset of macho masculinity and thinks of his wife as a "subhuman domestic worker with a body to satisfy him." He is intoxicated with macho masculinity (Barker 2010). Pratibha is seen by her husband as little more than an inanimate item or piece of property. "Mounting her pulpy body after the thrashing would tremendously delight him," Pratibha's husband said. Dripping contentment erupts in a torrential downpour. He was exhausted from all the work that he had put in, and she was hesitant and worn out. He felt like a king. Similar to the Lord of the entire universe. His palms would itch, his lower lip would shake ineffectually, and his eyes would turn a hazy crimson. "

THEMATIC SIGNIFICANCE

Gender Violence

The cultivation of aggressive conduct, which is urged to be fostered by all members of the household, including the women, will not be restricted to the behaviour of males while they are outside the household. It will, in due time, seep into their relationships with their spouses, daughters, and even sons, along with any other male dependents they may have. Statistics are frequently quoted in order to demonstrate that males are "domestic terrorists" and to demonstrate that women are the primary victims of men's violent behaviour. (Mittapalli and Alterno 2009:) It has come to our attention that Ajit's mother, who is herself bereft of all of the cultural resources and wealth, is forced to rely on her brother for her own existence, if not on Ajit himself, in order to ensure her own survival. Therefore, because of the gendered position they have in the society, Pratibha and her mother-in-law have both come to acquire a status that is considered to be marginalised.

Eroticism and Adultery:

The observations that Khushwant Singh makes on Kiran Nagarkar's natural talent as a storyteller are spot on. "Kiran Nagarkar is an artist of the erotica as well as a gifted storyteller who has an unfailing eye for detail." The ridiculous and adulterous nature of Nagarkar's protagonist is the primary focus of the author's attention. Kushank is an unemployed person who is a ridiculous character who engages in things that are hazy and have no real value. His mentality is so devoid of purpose that it drives him to engage in sexual misconduct. The book *Seven Sixes are Forty-Three* begins with the narrator, Nagarkar, describing Kushank's efforts to woo a lovely woman. Nagarkar is narrating the story. He was mesmerised by the beauty that she possessed. He just made up his mind to accomplish something and then dove headfirst into the pursuit of it. "You have wonderful hands," Nagarkar says in his letter. It was necessary for me to state it in English. I just couldn't bring myself to utter those words in Marathi. After all, that was the language I was raised speaking. I was the one to open and shut her hand. "Those are some very gorgeous fingertips. So delicate. I lied and said that it was positively artistic. Through the examination of code switching, the reader is unable to determine which components of the text are genuine and which appear to be fabricated. According to what Nagarkar says at the end of the "Afterward" section of *Cuckold*,

"...storytellers are liars. That is common knowledge" Honore de Balzac, a well-known French author, once said that "eroticism is reliant not just upon a person's sexual morality but also upon the society and time in which that individual inhabits."

LITERATURE REVIEW

Pande Vijay Baburao (Aug. 2011). The author of "Reasons for Cross-Culturalism in the Works of V. S. Naipaul" explores the desire of Indian immigrants to maintain their Indianness in his article titled "Reasons for Cross-Culturalism in the Works of V. S. Naipaul." The works of Naipaul demonstrate cross-cultural influences in a variety of domains, including but not limited to religion, tradition, taboos, orthodoxies, customs, rituals, superstitions, casteisms, marriage sex names, education, language, dress, manners, etiquette, and gastronomy.

Suryawanshi Shivaji V and Kharbe Ram P (Nov. 2011). has made a contribution to the project "Cultural Harmony in Khushwant Singh's Train to Pakistan." [Citation needed] This study makes an effort to explore cultural harmony and its link to the process of socialisation. Additionally, the study investigates how cultural discord plays a significant role in exposing the threat of societal disintegration in the context of India's partition historical period. India possesses what is considered to be one of the world's oldest cultures. Regarding different cultures, the nation is quite varied. Cultures of India are some of the most varied you'll find anywhere on the planet. It is a sociological concept that is responsible for preserving the cohesiveness of Indian society.

Anjesh Kumar, (Aug. 2012). In his essays titled "Cultural Dimensions in Raja Rao's Novels," Raja Rao discusses two aspects of Indian culture that are complimentary to one another. The protagonist of "The Serpent and the Rope," Ramaswamy, has the belief that one may learn about another culture by coexisting with members of that civilization. In the companionship of Madline, he comes to the realisation. In a different scenario, Comrade Kirillov and Irene, who get closer to one another, forget about the cultural contrasts between them. Both of the novels feature Kamal, Irene's son, who travels to India to see the country's rich cultural heritage. Raja Rao has made it his mission to unearth the unseen threads that link one civilization to another.

AnjeshKumar,(Sept.2012).in addition to this, has also authored and published an article on Colonial Consciousness and Identity Crisis. A Remark Regarding the Main Character in Arun Joshi's Novel. It is a reflection of the identity crisis and the fruitless efforts that have been made to investigate the possibility of an equation between colonial consciousness and coming to terms with oneself His thoughts keep going back and forth between the wealthy and the impoverished and their respective civilizations. Because he perceives corruption on a national level, he does not find any glory in family life and does not see any virtue in assisting others or receiving an education. He is unable to relax or fall asleep because he is afraid by the unpredictability of life.

MishraAlokkumar (Oct. 2012),provides in his study essay titled "Study of Love, Sex, and Marriage in Anita Desai's Fiction." Desai uses this article to investigate the lives of characters who are held in solitary confinement as well as their status in society, as well as their social cultural and psychological approach. The connection between the sexes that contrast is the primary topic of this essay. It shouldn't be up to male and female like it is with other animals in the wild. It is necessary for there to be a bond of love there, as a result of which the cultural and social concerns are becoming productive and significant.

THE POLITICS OF LANGUAGE

When Nagarkar first started out in the writing world, the regional language of Maharashtra that he used was Marathi, and he was immediately hailed as the author who would revolutionise the Marathi book. Despite a brief renaissance of impassioned creativity and technical experimentation following Indian independence, Marathi literature is largely construed as pandering to middle-class ideals and traditional narrative structure. This is despite the fact that there was a renaissance of impassioned creativity and technical experimentation following Indian independence (Sarang). In his first published work, SaatSakkamTrechalis, Nagarkar participated in some daring linguistic experiments. He adapted the syntax and well-established grammatical norms of Marathi in order to make them work better for the purposes of the tale (Masselos viii). Even inside the pages of that first work, which dabbled in extensive stretches written in Hindi and English, it was clear that Nagarkar had a penchant toward manipulating words. The text was initially written in Spanish and then translated into English in 1980. It was then republished in English under the title Seven Sixes

are Forty-Three.

MIMICRY AND HYBRIDITY: BEYOND THE WORD

Colonial languages bear costs that cannot be avoided throughout former regions, yet referencing the legacy of imperialism is not limited to one's choice of language alone. Despite the fact that Nagarkar has been attacked for switching to writing in English and being seen as abandoning his background, he is still a writer that embodies the genuine Indian experience. It is worthwhile to examine Nagarkar in comparison to another author who has been accused of things that are analogous to what he has been accused of in order to have a better understanding of the relationship that Nagarkar has with his nation. V. S. Naipaul, who is of Indian heritage and is a writer, has endeavoured to construct an overall study of mimicry and the hazards connected with it within the limitations of both fiction and non-fiction. He has done this throughout both genres. Naipaul, for example, was immediately condemned by the Indian community he had written about after the publication of *An Area of Darkness*. This was not simply due to the fact that he focused on aspects of Indian life that might be perceived as unsavoury by the Western reading public, but also due to the fact that he acknowledged a prevalence of misguided mimicry of the West. Naipaul's recognition and critique of such mimicry, on the other hand, seems to ring false to some readers, based on some of his dismissive comments concerning his native Trinidad, his relocation to England, and his desire to write in English. These comments were made in response to the fact that Naipaul wanted to write in English. Although Naipaul's assimilation into English society does not just consist of his use of the English language, the fact that he chooses to write in that language is suggestive of his more extensive cultural integration. His acts have a certain level of hypocrisy to them: if Naipaul can adopt the language and culture of the oppressor without appearing absurd, then it seems that it must be feasible for others as well.

The literary works of Naipaul, on the other hand, give the impression that he holds the conviction that such a transformation is, if not impossible, then extremely unlikely.

SHAPING AN INDIAN NATIONAL IDENTITY

Although there are critics of Indian authors who write in English, there is also a vocal minority that seems to suggest that English Indian writing is the wave of the future and, furthermore, that its production has already surpassed the quality of works that are being composed in any of India's

vernacular languages. In point of fact, Salman Rushdie takes exactly this position in the introduction to the collection titled *Mirrorwork: Fifty Years of Indian Writing*. Rushdie contends, in his defence of the use of English in India, that the national push to teach every school child English will bring to increased economic chances for children who were not born into the top classes. [Citation needed] Additionally, he claims that many of the languages that have been naturalised by India show the trace of the colonizer's tongue, and as a result, English should not be shunned due to such a flimsy justification. However, his reiteration of the justification for the criticism of Indo-Anglican writers is possibly the most fascinating aspect of his argument; in fact, it is so interesting that it seems worth repeating at length. According to him, its practitioners are criticised for being too upper-middle-class; for lacking diversity in their choice of themes and techniques; for being less popular in India than outside India; for possessing inflated reputations as a result of the global power of the English language and of the ability of Western critics and publishers to impose their cultural standards on the East; for living, in many cases, outside India; for being deracinated to the point that they no longer have a connection to India's cultural traditions understanding of the soul of India; for being insufficiently grounded in the ancient literary traditions of India; for being the literary equivalent of MTV culture; for being the literary equivalent of globalising Coca-Colonisation; even, I'm sorry to report, for suffering from a condition that one sprightly recent commentator, Pankaj Mishra, calls "Rushdieitis... [a] condition that has claimed Rushdie himself in his later works."

Despite the fact that Rushdie is making it abundantly clear that none of these allegations are pertinent for any of the Indian English authors who are active in the industry today, it is nevertheless important to examine the charges in particular in reference to Nagarkar. There is no doubt that each and every one of these allegations has been levied against him, and it would not be beneficial to ignore them without conducting some kind of investigation. Because, if these are the accusations that are meant to challenge a person's "Indianness," then they are truly weighted insinuations.

It is possible that the most logical starting point is towards the end, with the charge of having "Rushdieitis." There is no doubt that Nagarkar is a writer who has been compared to Rushdie, and the comparison is not totally without foundation. Because a significant amount of his landmark work *Seven Sixes are Forty-Three* was published as early as 1967 (Lukmani, "Introduction" ix), Nagarkar cannot be regarded to be one of "Rushdie's Children." Despite this, it is impossible to

deny that there are parallels to be found in the writings of both authors. In particular, Ravan and Eddie pays tribute to Rushdie through the use of details and images. Names and physical characterizations appear to flirt with the language of *The Satanic Verses*, teetering on the edge between indirect and direct references. *The Children of God*

Soldier, the protagonist in Nagarkar's novel, even begins the process of carrying out the fatwah against Rushdie. However, Nagarkar cannot be compared to his more well-known and respected counterpart because of significant disparities. According to Makarand Paranjape, the majority of Indian authors who write in English do so from one of two vantage points: either to reveal the psychological interior of the Indian subject, or to display a level of irrefutable, undeniable acumen with the English language itself. Both of these perspectives are common among Indian authors who write in English. This is undeniably true of Rushdie's writing: the difficulty of his sentences and the care with which he chooses his words proclaim his right to write in English. Anyone who is capable of manipulating the language with such dexterity unquestionably should. However, Nagarkar's novels are more than just character studies or linguistic demonstrations of prowess. Although the characters in *Ravan and Eddie* and *Cuckold* show a high level of growth, it seems as though they play a secondary role in the story. The two books, one about boyhood in Bombay's chawls and the other on the factors that contributed to the Moghul conquest, try to paint a picture of the harsh realities of both situations. The necessity for Nagarkar to create a decent narrative takes precedence over his ambition to write about Indians who have made India their permanent home and show no sign of wanting to leave the country. It has been suggested by Yasmeen Lukmani that there are even more nuances that differentiate Nagarkar from Rushdie. The author Salman Rushdie has a distinct, easily recognised voice that can be found in all of his books and serves as a connecting thread between them. However, Lukmani ("Introduction") notes that each of Nagarkar's works has its own distinct tone, perspective, and subject matter. Emerging authors do not imitate Nagarkar's style because it is difficult to identify; a casual reader would have a difficult time determining if a single author composed all of his English works. This is one of the reasons why Nagarkar's writing is so influential. Nagarkar's diverse voice and

His extensive range of storytelling styles makes it difficult to draw parallels between his body of work and those of any other author.

WESTERNISREGARD

An objective observer looking in upon Nagarkar's investigation of the collapse of the Mewar empire would come to the conclusion that the Rana's military troops would have benefited enormously from the use of a universal tongue. Nevertheless, at that point in history, something like that would have been completely inconceivable to consider. According to what Hemmady states, "Dnyaneshwar was the first to break from the ancient practises in Maharashtra." Even though he was persecuted and despised, he still had the courage to translate the holy ancient books into Marathi, which opened the doors of knowledge to the average man. Although there were some people who had the idea to try to bring together people from all different castes and origins, the attitude of the greater populace, particularly the top echelons of society, was generally hostile. This answer, on the other hand, is not so unlike to the response of those people who criticise Nagarkar's decision to write in English. There are no exact figures that state the number of people who speak English in India; however, one estimate places it at million people, which is more than 28% of the population ("India English Growth 'Too Slow'"). This represents a significant increase from the 7% who speak Marathi ("South Asia: India"), especially when combined with the number of people who speak English all over the world. Because of these figures, publishing firms are motivated to invest more resources in Indian books written in English by nothing more than basic economics.

CONCLUSION

There is no straightforward response to the question of what constitutes a "great Indian book." India is a huge country that has a lengthy history that is filled with many different cultures and traditions. It would be beyond presumptuous for one author to imagine that they can speak for the general people of such a varied region; in fact, they would be committing blasphemy if they did so. As articulated by Stuart Hall, the production of a corpus of creative representations that speak for the "black subject" is not as simple as just replacing white authors with black ones in the writing staff. The misunderstanding that all people who exemplify diversity from the hegemonic white mainstream are the same is a form of racism that has been around for a long time. The belief that all black authors share the same ideas and ideals would be a re-articulation of this ancient form of racism. It is precisely because of this variety that authors such as Naipaul are able to criticise India and other emerging countries. One of the most essential components of liberty is the capacity to

express one's opinions freely, irrespective of the repercussions or political implications of such expression.

In *God's Little Soldier*, Nagarkar's most recent work written in English, he discusses the concept of liberty by having the protagonist, Zia, who is a misguided fanatic, tell the story. Zia had this thought as he plots to kill Salman Rushdie: "The Prince of Darkness chose to attend at certain meetings and seminars if they dealt with human rights, censorship, and the freedom of the press." Zia is in the process of planning an assassination of Salman Rushdie. On these platforms, he lectured his audience and chastised Britain and the other Western nations for their failure to isolate Iran from the rest of the world. Zia observed Essar helping himself to a philosophy of state-sponsored individual freedom that was tailored to fit his situation, which was hidden behind all of the lofty language of democratic principles.

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