

Metro Aspects and Religious conflict in Kiran Nagarkar's *Ravan and Eddie*

Dr. Basavaraj Tallur

Assistant Professor

Government First Grade College

Dharwad - 580008

Abstract

In this Paper I have tried to explain the metro aspects and religious conflicts in Kiran Nagarkar's Novels. Novel is the most influential form of literary expression it has a prestigious place in Indian English literature. Present writers have tried to open up metro life of India, particularly focused on population, slums, crimes and culture. They have focused on the way of living style of middle class, mysterious evil faces of socio-political class, unbearable poverty, fascinating world of Bollywood, religious differences and its connection with politics. These metro aspects have provided copious themes for Indian writings

The writers' observations, their faith and social realities are well articulated in these types of novels. They are directly forward in enlightening the actual pictures of both metro and rural life of India. Most of have really practiced the aspects and have tried to give fictional frame to their works. These Novelists reveal diverse areas of experience.

The Metros like Mumbai, Calcutta, Delhi, and Madras became the subject for metro Fiction. The problem of cities and the problems of the people of Metro cities find a powerful appearance in the Indian English novels.

Key Words: Metro Life, religion, conflicts, citiesm, Kiran Nagarkar, Mumbai, Rava, Eddie and Chawl

Kiran Nagarkar is a famous Indian novelist, playwright and film critic. Kiran Nagarkar is an Indian English novelists of the 1980s and 90s. His group had its beginning with the Delhi's Stephanite School. Nagarkar worked in MC advertise agency for 24 years. The Indian poet Arun Kolatkar was there with him in Bombay. Dilip Chitre is Nagarkar's friend. salman Rushdie was the reatest inspirer to them. The other writers of this group are Alan Sealy, Upamanyu Chatterjee, Amitav Ghosh and others.

Kiran Nagarkar comes from a lower-middle-class family. His parents belonged to a branch of Brahmoism, which in Maharashtra was called the Prarthana Samaj. A Westward-looking attitude towards Hinduism runs there. His grandfather attended the 1893 Parliament of World's Religions in Chicago. From June to November 2011 Nagarkar was a 'writer in residence' of the Literaturhaus Zurich and the PWG Foundation in Zurich. Later he got Rockfeller Award in 1991 and stayed in Chicago where he wrote the novel *Ravan and Eddy*. Even he has written screen scripts. Nagarkar of Bombay is a bilingual writer writing in Marathi and English. He is a postcolonial writer.

His works are *Seven Sixes Are Forty Three*, *Ravan and Eddie* 2006: *God's Little Soldier*, *The Extras*, *Rest in Peace*, *Jasoda: A Novel*, *The Arsonist* and *Cuckold*. He was awarded the Sahitya Akademi Award in 2001 for English. He was also awarded the Germany's national award Order of Merit of the Federal Republic of

Germany. *Ravan and Eddie* came as a draft of smelly gentle wind and brought the city, in all its rotten glory, to its readers. In the novel, Nagarkar discovers sides of Bombay that have always been in picture, but are a blind spot for many authors, particularly those who write in English because they simply don't know these survive. In "Ravan and Eddie" (1995), his breakout English novel, he captures readers into the chawls, Mumbai's filthy tenements, where his main characters live.

The story starts with Victor Coutinho's nostalgia for his neighbor's wife Parvati Pawar. There is impressive surreal with Victor Coutinho, which he cannot appreciate. It is his wishful thinking. Victor's real wife Violet and daughter Pieta appeared to stand above in the fifth floor. He had a son Eddie later. Kiran Nagarkar depicts of Bombay life graphically. He represents of its dark sides too that cover its violence and sex. Previously, Victor Coutinho pass away but of what cause we know slight. Perhaps he had an attention in Parvatibai. Parvati was youthful and sexually attractive. She had little curiosity in her husband Shankarao. Then she ran a boarding kind of thing. She completes food for 15 strong factory workers who wander to Mumbai leaving their farms and homes. There is scarcity. So people came to Mumbai and these 15 factory worked at Sapna Leather Works Ltd, the Royal Cotton Mills and Graphix Printers.

The novel illustrates the realities of being in Mumbai. People who survives in Chawls. Chawls in Mumbai are the multi-story buildings with common facilities built in the 19th century by the cotton-mill proprietors for the mill workers. Girangaon was a exact locality in Mumbai where these chawls were drenched primarily since most of the mills were in Girangaon. Most of family members share a general toilet and bathroom drink water from a community tap and have no privacy. Lower class people and low income people used to live in the Chawls. Nagarkar shows the real meaning of Mumbai life and society with multicultural and multi-lingual faces. People's lives are complicated as a result of the poverty in the chawls. He explains Mumbai's transportation in depth. Today it appears that Mumbai's buildings are factually reaching the skies. He discovers constructing opposition. Problems with basic services including health, water, employment, education, hygiene and clean surroundings get worse as population compactness rises. The reader is made awake of the human race's extreme need and lack of possessions in the novel's following lines.

"Water and blood. Is there a distinction? The water battles had begun. The women of the CWD chawl had taken a whereas to understand the need of water" (R&E 72).

The surfacing of multilingual aspects has increased the probability of language fusion in Mumbai. It argues the blending of various languages, including Marathi, Hindi, Gujrati, Kannada, Parsi and Kokni.

Consequently violence in *Ravan and Eddie* is entrenched in self-destruction. In case of Eddie the reason for self-destruction appears to be a personal since he hates the guy who has murdered his father. As far as Ravan is anxious this element of self-destruction has varied magnitude. He finds that he has been glided towards an act of violence. When Ravan goes to meet Chandrakant Dixit to make him a member of Sabha, his father beaten him out abusing him and the Sabha as the 'murderer of Gandhi'. Or in an occasion when one of his friends offers an task to Ravan to kill his father assuming Ravan as a clever murderer and coincidentally the friend's mother dies instead which corroborate Ravan's violent nature. Ravan's friend, Shobhan

killed himself out of aggravation and Eddie's mother once again holds Ravan accountable for her death. Therefore the causal rules fail to validate Ravan's guilt sense.

Bittambatmi was the bestselling paper in Bombay. The name Bittambatmi meant each bit of news and that is what it had so long as it was amazing, gaudy and mostly fictitious. Murders, illegal imports hauls and gang wars were headline materials. The next page was the police beat, the third a examination of the criminal cases in the courts and selections from the memoirs of police officers, customs officials and lawyers. The fourth page was dedicated to astrology, rebirths, miracles, two-headed babies and failing and sexual abnormality. Whereas his father read about a man who entices women to his home kept them chained for months and raped them frequently, Ravan did his groundwork on the floor. There were eleven problems in arithmetic that he had to resolve and approximately an hour he was still on the first.

Eddie broke after feeling the load of his study. The city and school atmosphere should have overburdened him as his mother Violet believed. Worse still he failed in several subjects. Violet met his teacher Lobbo and the latter spoke ill of Eddie, just rising her disgust:

Eddie was not the fastest reader in the world and things were slower than normal today because of all those strange names like Vichitravirya and Bhishma and Amba and Dhritarashtra and Pandu. It took him time to get into stride. As a matter of fact, he was on the edge of giving up when he twisted a few pages and saw the picture of a boy hardly older than himself practising archery in front of the statue of a bearded, old but powerful man. The legend underneath it read: 'Dronacharya refused to teach Eklavya. So he made a statue of the guru and became the greatest archer till...' (Ravan 56)

Why did Dronacharya decline to teach Eklavya? How come Ekalavya did not tell the fellow to go to jump instead of making a figurine of him. And how does a statue teach one anyway? Eddie was inquisitive by nature but it was the 'till' with the three dots that enthusiastic him for good.

In the case of Ravan and Eddie the starting place cause for aggression does not lie in any kind of power-politics. Ravan and Eddie share the communal consciousness of hesitant feelings of hatred and jealousy within Christians and Hindus in India. Nagarkar talks about the chawl society, the specific categorization of Bombay, now on the edge of destruction. These multi-storey chawls were separated into two worlds, where the upper floor was completely meant for Christians and the lower one for the other caste. Even the facilities like water taps and toilets were separated for Christians and Hindus. These chawls were inhabited by the lower-middle class common people. Yet, a sort of rivalry persisted between these two religions. It is speech, way of living, traditions, rituals, everything that makes a distinction to these two communities. That's why, when there is a funeral procession of Victor Countinho, everyone in CWD stares in wonder by its somberness, pomp and magnificence. When Violet finds Eddie reading the tales from Mahabharata beats him and abuses him a 'blasphemous'. Consequently, Ravan and Eddie allocate the rivalry in terms of collective consciousness within the two communities.

Religion was the source of all the dissimilarity between the two communities. Hindus went to temples as and when they felt like it. Catholics went to mass on Sundays. For Ravan, it was Sundays that alienated Hindus from Catholics. Run-of-the-mill, custom weekdays, when everybody went to work or school, were shared by both societies in equal measure. But, on Sundays, God turned His back on the Hindus. Ravan had not predictable such discrimination, out and out bias, and injustice from God.

Maybe Dr Ambedkar was flawed to convert millions of his untouchable brethren to Buddhism. He should have rehabilitated them to English. That would really have stood the caste-Hindu world on its head. Roman Catholic missionaries were detained of the power of English long before the rest of the inhabitants caught on. Outside Goa, they deserted Portuguese and took the English tongue almost as seriously as their faith. They went on a musical show and opened English-medium schools and colleges all over the country.

The matriculation exam in those days was after the 11th grade. Like a lot of other students from municipal and not-so-fancy narrow-minded schools, Ravan and Eddie not at all went past the tenth grade. There were scenes, bitter fights, Shankar-rao turned his back upon the events but Violet broke her vow of obstinate ‘no comment’. The boys were heartened with eviction, told frequently not to follow in the notorious footsteps of the other boy and made to come back for the tenth-grade exams. But the education of Ravan and Eddie, at least the formal academic variety, was over. Whatever the hopes and ambitions of their mothers, the two boys had minds of their own and the cussedness to ignore their mothers’ wishes. They were going to be bandleaders. Eddie was going to follow in the footsteps of Bill Haley, Gene Vincent and Elvis Presley. Raju, the hero from Dil Deke Dekho was Ravan’s role model. He would sing and play the drums and blow the horn just as his hero had done. He kept an open mind. A girlfriend and a job as musician on the hotel circuit were a must. But who knew, he might even join the movies and become a hero.

The novel is about male protagonists, Ravan a Hindu boy and Eddie a Christian boy, whose “identity and subjectivity “are shaped by their different religious outlooks and ideals. The grim world of CWD chawls is viewed from side to side the eyes of the young anti-heroes, who grope and falter at every phase of their lives but never allow debacles or setbacks to dampen their strength en route the pursuit of their dreams to become Bollywood superstars.

The author offers us thought infuriating asides and meditations on a variety of topics all through the book, including the significance, implication, and power of the English language in post-independent India postcolonial, and its role in influencing people s lives, the role of the moving image and cinema in modern society, the lasting issue of water shortage, particularly for the disadvantaged and economically deprived communities in modern cities, and the history of the English language. The life in a chawl is not at all a subject of pride or celebration. Its heterogeneity does not reveal ‘unity in diversity’. Quite divided by their class, caste, race or gender the cultural world of the chawl negates any opportunity of homogenous identity of the people living in it.

Works Cited

- Nagarkar, K. (1995). *Ravan and Eddie* (1st ed.). Penguin Books India.
- Paranjape, Makarand R. *Another Canon: Indian Texts and Traditions in English*. Anthem, 2009.
- Adarkar, Neera. (2012). *The Chawls of Mumbai: Galleries of Life*. Imprint One.
- https://en.wikipedia.org/wiki/Kiran_Nagarkar