



Religious Issues in Kiran Nagarkar Selected Novels

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Abstract

In India, as in all traditional social institutions, religion plays a very important role in shaping and transforming the social interactions between people. This research paper examines Kiran Nagarkar's critical views of religion and its impact on the people of India. Religions shape the behavioral patterns of individuals. It permits people to come together to have an individuality in addition to extraaspects such as ethnicity, language and region. Religion is closely related to ethnicity and different phases of culture, language, dress, food and social interaction. Religion occupies a vital place in human society. Many philosophers believe that religion is instinctive in humans. It directs and controls almost every aspect of society, including the economic and political regions. It frames human behaviour, conduct, social sentiment and morality.

(Keywords : Religion, Kiran Nagarkar, Critical View, Cultural, Social)

Introduction

Kiran Nagarkar bases his comment principally on the effect of the three chief religions - Hinduism, Christianity and Islam - on the social formation of India, particularly urban India, over the centuries. *Seven Sixes is Forty Three* criticizes caste differences and the influence they have on people's lives. *Ravan and Eddie* and *The Extras* lists the author's views on Hinduism and Christianity, focusing on the lives of Ravan and Eddie. *The cuckold* represents the religious state that ruled India during the time of Maharaja Kumar in the 16th century. The novelist criticizes people's superstitions. He despises unfounded religious customary performed for the purpose of performing them. He resolutely opposes external, selfish and divisive forces operating within religious institutions. It draws attention to the harmful effects of indoctrinating children into religious fundamentalism. His novels "brought into reality themes of caste, religion and war, provoking opposition from political parties and Mumbai's self-proclaimed guardians of culture".

Kiran Nagarkar delivers a critical clarification on the perception of God and the world in the novel *Seven Sixes is Forty-Three*. He interprets the workings of the universe in relation to human existence and the perception of time as follows:

God has a sack, as big as the universe, and god is in a hurry. He is stuffing the sack with every second he can find, frantically, desperately. From the moment he created the universe, he has been asphyxiating the present into the past. He has gone berserk and he is driving us mad.
(*Seven Sixes are Forty Three* 40)

The exploitation in the name of religion, which uses it as an instrument for an individual power struggle, is depicted in the novel *Seven Sixes is Forty-Three*. Kushank's problem is not that he seems to belong to a minority, but that he is weak and powerless. He also shows how women are constantly subjected to male dominance and brutality in the name of religion and righteous behavior. Such religious propaganda is often based on direct threats that harm body and soul. Blackmail begins in childhood when the child is taught to fear the existence of hell, kept for people who are not virtuous enough to go to heaven. In the later years of the child's development, the same acceptance system is reinforced in all other worldly matters, such as obedience to the husband, concern for the family, and generally being a docile and obedient wife. This social position is clearly seen in Pratibha's life story in the novel *Seven Sixes is Forty-Three*.

The crowd, on the verge of becoming doubtful of everything around them, suspects that Kushanka is a Muslim who is disrupting the Ganapati festival. Guided by crowd psychology, people often act hastily. They become inhuman and commit atrocities in the name of religion. Individually, however, it is not the demons that seem to be in the crowd. Kiran Nagarkar observes how Indians often transcend the boundaries of religion by displaying attention and even mastery of the scriptures of another religion.

Though Papa was a Catholic, he admired Krishna more than Jesus. He could recite the Gita backwards, forwards, horizontal, vertical, transversal, and fast asleep. Spouting passages from it at every opportunity, like a ticket inspector in mufti producing his badge of identification. Krishna was beautiful, but Sanjayi said, "He's not a patch on Papa." Krishna was blue. Kaka was fair and tall, with a wide forehead and thick, dense hair. (*Seven Sixes are Forty Three* 198)

The novelist criticizes the close of public unrest such rituals, both single and collective, provoke. In his novels he repeats the role of the megaphone several times. Any religious ritual

performed in halls by individuals or communities adjacent to temples on public lands is always attended by loud chanting and invocation. Also in *Ravan and Eddie's* novel, the microphone plays a prayer as Parvati decides to thank God for saving her son. In this case, the megaphone is placed independently of the neighbors.

Suddenly all hell broke loose. The earth rocked and the heavens swayed. ... Were these the voices from the Tower of Babel? Loudspeakers placed in Parvatibai's windows were blasting the entire neighbourhood with the Satyanarayana rituals. ... Those ancient buildings, the CWD chawls, stronger than the pyramids in Egypt, even they shook like onion paper. (Ravan and Eddie 8)

KiranNagarkar focuses on Hindu organizations and their ideology. It describes their organized and disciplined Hindu volunteers in white shirts and flared khaki pants on the arena floor. LeleGuruji is the leader of the MazgaonSabha and represents the patriotism of the warriors and Hindutva. Eddie joined the organization and received illustrated life stories of Mahabharata and Shri Krishna along with a Wilson fountain pen. Eddie became Guruji's favorite student:

Eddie Coutinho is there reincarnation of not just Abhimanyu but of all our glorious Hindu traditions. ... In appreciation of the extraordinary work Eddie Coutinho has done, we have had to create a special new award for him. The big dot was running now. The little dot had difficulty keeping up with it. „He is our first Star of Hindustan.“ (Ravan and Eddie 128)

The novelist remarks on the self-righteous nature of religious forerunners who operate the institution out of ulterior purposes. They generate discrimination between people that leads to social inequality. The novelist carefully shows how societies fearful of the practice of untouchability become Christians in order to eradicate the discrimination imposed on them by upper caste communities, guided by so-called professing religion. To escape the caste discrimination for lower caste communities in India, most conversions from Hinduism to Christianity must have occurred in India. The novelist places them in various places in the novels as he tells his stories.

It did not cross the minds of most Hindus that barring exceptions, they were responsible for Catholicism in India. The outcastes of Hinduism, the untouchables, who fell beyond the pale of the caste system had ample reason to convert to Catholicism. The caste-Hindus, as a matter

of fact, left them no choice. As sub-humans they were little better than slaves. (Ravan and Eddie 175)

Cuckold is a novel that tells a story that occurred about three hundred years ago. It should be understood that the perception of Hinduism has not yet taken form. By providing a critical explanation on religion in India before the perception of Hinduism took form, KiranNagarkarproposes valuable early insights into the actual shaping of Indian society through unifying perceptions such as Hinduism. KiranNagarkar presents an extraordinarily rich variety of characters and events that openly portray the feudal world of 16th-century India.

KiranNagarkar has made a treasured contribution to the awareness of male-female relationships and the position of women and men in religious terms in his novel *Cuckold*.It describes how many people do not initially regard woman as a saint, but over time people not only distinguish woman's prominence but also receive and respect her superiority. There is enough room for women in the dominion of religion, for the holy woman is expected with boundless respect and reverence. Hundreds of admirers begin to worship her and Meera becomes famous. This episode, in which the author talks about Meera's popularity, shows how he recognizes and respects religious figures regardless of their gender. The character of Meera saying that she has fallen in love with Lord Krishna and so dedicates her life to him by marrying him is an example of such a common practice.

The perception of a woman marrying a divinity is also seen throughout India, including southern India where Andal is an example. However, the novelist complicates *Cuckold's* love story by equating god and prince by compellingMeera to marry Maharaja Kumar. In this way, the author shows how the religious notion of the warrior's assimilation to God turns against him in the example of Meera. While creating the divine image of a fighter often permits him to achieve due respect and worship from common people, containing women, the author displays that this method will also have undesirable consequences, such as what Meera and Maharaj happened to Kumar. Meera writes many poems that describe how humans, especially women, treat gods and goddesses.

Her Gods and Goddesses sat on a yellow pitambar which covered a raised platform. There were other Gods such as Saraswati, Shri Krishna, Eklingji, Ram, Laxman and Sita, Vishnu. The pages were wrapped in muslin and along with an ink-pot and quills were stowed away in a drawer under the plat form and the holy silk. (Cuckold76)

As with his other novels, KiranNagarkar strips away the unworkable sacredness connected with all religions and transfers it to a practical world, understanding his concepts in everyday life

positions. The title of the novel and its explanation can illuminate this phase. The title of the novel *Cuckold* signify a tag given to a man whose wife is disloyal to him and whose infidelity he is ignorant of it. In the novel *Cuckold*, Lord Krishna is the villain and leads to the reversal of the Blue God's heavenly statue. It is generally observed that an old man has a young wife. He is a figure of amusement, perhaps even of pity. The bride was taken from him body and soul, someone else grabbed her.

Conclusion

In dealing with this theme in these novels, Kiran Nagarkar reminds us that religion must always remain in touch with the reality of life. It inspires religion to blend with the social phases of human life, which can create a friendly atmosphere for religion to bring real comfort to people. Religion has its chief function - to create peace and peace between people. Religion has always been meant to comfort man from evils like fear of death and terror of the unfamiliar that impend to abolish him. So, religion can only optimally fulfill its tasks if it is connected with social life and not vice versa. The novelist draws attention to the fact that religion always attempts to isolate itself from reality. This is the origin cause of all misunderstandings not only within a religion but also between and between religions.

Work Cited

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