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Authenticity of Spiritual Reputation in Kiran Nagarkar's Select Fiction

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Abstract:

Religion is a vicious thing which is practiced from ancient age. It edifies people to come across many obstacles, hindrances and superstitious belief. The Legendary stalwarts have fought against the religious practices which occur in the society. Kiran Nagarkar, the significant post colonist writer, through his writings enlightens people by exploring the real life incidents in his works. His prodigy in handling religious activity has been revealed clearly on his works. Through multiculturalism, he highlights the unification of ethnicity in all his works. Following one's own religion should take away people in right manner.

The main purpose of this research paper is to investigate and to highlight the basic concepts like objectives, materials and research methodology, literature survey, superstitions and religion, religious reflections, spiritual eminence and its authenticity. Ethical values can be taught through religious groups. Spiritual eminence should be advocated and humanity must be eulogized.

Keywords: Religion, sociology, multiculturalism, superstition, morality, religious convictions.

Introduction:

Kiran Nagarkar is a genuine experimentalist. He has proficiency to combine a incredible intuition for storytelling with a rare directness of thoughts. He is the most precious and renowned author of the significantly commended novels *Seven Sixes Are Forty Three*, (*landmark in post independence Indian literature*), *Ravan and Eddie*, *Cuckold*, (*Sahitya Akademy Award*) *God's Little Soldier*, *The Extras*, *Jasoda* etc. Kiran Nagarkar's fictions have translated into Marathi,

French, Italian, German, Spanish and Portuguese. He has also written several plays and screen plays both in Marathi and English.

Before studying the authenticity of spiritual eminence in Kiran Nagarkar's select novels, let us focus on the key concepts like objectives, materials and research methodology, literature survey, superstitions and religion, religious reflections, spiritual eminence and its authenticity in detail so that it would be convenient to the readers to grasp and to take interest in it.

- **Objectives:**

The main intention of this research is to investigate the genuineness and authenticity of spiritual eminence in Kiran Nagarkar's select novels.

- **Materials and Research Methodology:**

The data and information presented in this study were analyzed, scrutinized and verified on the basis of theoretical and analytical. The facts are proven through analytical data wherever required.

- **Literature Survey:**

'Veracity of Religious Prominence in Select Novels of Kiran Nagarkar' L. Vaishnavi, Dr. V. Suganthi, Ph.D. Research Scholar, Assistant Professor in English, Research Scholar, Tamilnadu, Infokara Research, Volume 8 Issue 8 2019, ISSN No: 1021-9056. Considering the above mentioned references and limitations, the researcher has thoroughly explored the several dimensions of the essay in its objectives, rationale, research methodology, superstitions, dogmatism, and how to avoid these, how to aware of our own biases, common sources of error in the form of self esteem and fear etc. Thus researcher has attempted to showcase the entire in-depth canon of Bertrand Russell's philosophy about superstitions and dogmatism.

- **Superstitions and Religion:**

The word *superstition* is frequently used to refer to a creed not accomplished by the preponderance of a prearranged society in spite of whether the established faith contains assumed fallacies. Lysann Damisch (2010) defines superstition as:

*'Unreasonable thinking that an object, accomplishment, or situation that is not rationally connected to a course of proceedings manipulates its conclusion.'*¹

Superstitions are beliefs resulting from lack of knowledge, trepidation of the unidentified, faith in enchantment or probability, or a false formation of causation. It is also an illogical hopeless outlook of mind toward the paranormal, natural world, or God resulting from false notion. It is generally applied to attitudes and practices surrounding coincidence, destiny telling spirits, good luck charm, astrology and telepathic entities, predominantly the conviction that prospect measures can be predicted by explicit disparate former actions.

According to Dale Martin,

*'Superstitions may symbolize long standing accepted ways of life and observations which presume an invalid indulgent about cause and effect, that have been discarded by contemporary science.'*²

- **The Authenticity of Spiritual Eminence:**

Declaration of religious conviction in India is an extensive aspect. It enables the populace to influence their life in a consistent manner. In fact, religion instigates community in a conscious method. India is an authoritative homeland where numerous spiritual groups led in the same shared space. Faith matures ethical augmentation of the people. It allocates people to sustain their principled standards. India has been driven with multiple beliefs. Hinduism, Christianity, Islam etc. are the major religions in India. Buddhism and Jainism are considered as marginal and minority religions. They do not have a deeper impact on the society to a great extent.

Kiran Nagarkar has projected religious and pious aspects in his fictions. He mainly focuses on three major religious groups. The traditions, customs and lifestyles of Hinduism and Christianity are reflected in *Seven Sixes are Forty Three*, *Ravan and Eddie*, and *The Extras*. The glimpses of religious fervor and Islamic tradition are highlighted in *Cuckold* and *God's Little Soldier*. Kiran Nagarkar's themes were often associated to matter-of-fact life. His characters were down-to-earth in nature. He reveals the ingenuous and truthful condition of the Country. His widespread themes were about the poverty, illness, suffering, death, exploitation, eroticism, prostitution, discrimination, absurdity, religious fervor, dominance of women etc.

The fundamental conviction in Hindu tradition is Lord Brahma, the creator of the human being and every mortal in the cosmos. Then Lord Vishnu preserved the universe and human beings. Birth, life and death are the important cycles. Finally Lord Shiva has the power to destroy the planet.

In Christian religion Lord Almighty is the originator of world and he began to generate the human beings and other such living things. There is a belief that God has taken seven days to create this universe and on seventh day he took rest from his work.

*'And on the seventh day God finished his work and he rested on the seventh day from all his work. Then God blessed the seventh day and consecrated it, because in it he rested from all his work which God had created.'*³ (Genesis 2:2)

Accordingly Christian community believes the perception and follows seven days week which starts with Sunday and ends with Saturday.

- **Spiritual Reflections in 'Seven Sixes Are Forty Three':**

The novel proclaims the notion of belief that:

*'Time has infiltrated the whole world. Every corner of the world, every little corner. God has a rucksack, as big as the universe, and god is in an urgency. He is stuffing the bag with every second he can discover, anxiously and dreadfully. From the instant he formed the universe; he has been suffocating the present into the past. He has gone berserk and he is driving us mad. His work is never finished. He drips with sweat, you all over the world the future stretches to infinity.'*⁴ (SSAFT: 40)

It also reveals the fact that everyday woman manufacture a fifty thousand babies and Kombiamma washes the steps of Mahalaxmi temple. Here Raghu explains all these things to his girlfriend,

*'Look, I like you, honest to God, I do. And I like it too. But for Christ's sake, I can't be doing it all thirty two hours of the day, not even if I wanted to.'*⁵ (SSAFT: 40)

In another instance, Kushank's mother Tai at Kothrud (Pune) tells him,

*'Bow and touch it, Kushank. I'm older than you and I tell you god is in every stone.'*⁶ (SSAFT: 41)

In order of personal and respective note, she asks him to bow and worship her. Kushank thinks that,

*'May be, If God is in every stone, then there is a saffron painted stone in the heart of God.'*⁷ (SSAFT: 41)

They believed that nothing escapes from god. Nothing slips from sack and God has no eyelids. He had them once, but they fell off from disuse. They had no purpose, since he never closes his eyes. He always opens his eyes to watch people. Kushank has a doubt that why does he create people and need to take them away. He had a doubt on the almighty's creation of human being and to take them away from this world, on the simple note '*reason for birth and death*'. No one knows the reason behind his creation and for his demolition; he is the creator as well as a destroyer.

- **Kiran Nagarkar's Awareness about 'Superstitious Implications on the Indian Society':**

The novel *Ravan and Eddie* deals with many illogical beliefs. Spiritual practices in India were carried out in a routine order. Hindus and Islam indulge in worshipping God. People believe that almighty is accountable for all the good and bad things happen in their lives. For instance, in *Ravan and Eddie* we witness that Ravan as an infant fall from the fourth floor. This happening is granted as God's leniency. Therefore, people execute special prayers for thanking God for defending him from the evil incident. Such pious practices are often measured as people's essential rights that they do not bother about the neighbours when they carry out these sacraments. Though these rituals create public disturbance, commotion, sound of speakers and microphones, mantras, still people tolerate it as a part of religious ceremony. Any religious ceremony performed with in the halls by persons or by the population beside temples on the public grounds is always escorted by earsplitting singing and hymns. Here Ravan's mother Parvatibai would like to thank God for saving his son. Therefore, she keeps performance of prayers (Satyanarayan Mahapuja) through microphones and prayers by Brahmins. She doesn't consider that this microphone will create nuisance to her neighbourers.

The major predicament of defining religion is caste. The caste is defined by religion. Certain group of caste survives only under a particular religion. However, caste can be visualized multiplied across diverse religions. The Indian organizations itself gives more magnitude to the caste discrimination rather than religious favoritism even though religion plays a crucial role in

creating the uniqueness of individuals. In Ravan and Eddie, we can see the concept of honour killing in terms of love relation between Ravan and Pieta. Pieta's mother has a disregard of accepting Ravan from his child hood days as her son-in-law. She thinks that Ravan is the only root cause for his husband's bereavement and she christened him from Ram to Ravan. Another reason for her inattention was religion dissimilarity. They never settle on the same floor; their flat has been alienated according to their religious group. People inhabit separate blocks according to their religion.

Nagarkar incarcerates the genuine quintessence of all the societal connections that happen in terms of religion and caste in society. The novel *Seven Sixes Are Forty Three* depicts the love affair of Kushank and Prachinti. They were also discarded on the basis of caste difference. The pervasiveness of social tribulations such as untouchability and unfairness happens at the caste level.

Cuckold recounts the narrative of the chronological events, which take place about three hundred years ago. The Rajputs are combatant society. The social, political, cultural, and devout code of demeanor was profoundly centred on bravery and intrepidity. The Gods and Goddesses themselves were prevailing fighters. Valour and demise in war were considered as gracious concepts and sacred preaching reinforced the holiness of participating in a war. Death in battlefield is considered as an undeviating pathway to deliverance and salvation. While death in combat equates itself to life in paradise, running away from a battle is compared to hell. Like any other population that deeply depended on warfare and fighting, the Rajput community also relied on religious corroborations to stimulate its armed forces. On the other hand, women had a confidence that a combatant is equal to a deity or God. At the same time, the God and Goddesses were also well thought-out as fighters. Women were trained to believe God and a soldier on the same lines. Therefore, womanhood persuades to worship the man who they marry, and married the God whom they worshipped. Women feel affection with God, and contributing their existence to the divinity, by wedding with the God and spending one's life in the temple of the god is ordinary throughout India. The devout character Meera in *Cuckold* intensely falls in love with the Lord Krishna. She devotes her whole life to Lord Krishna. This is one of the best examples of superstitious belief. The perception of a woman marrying a divine being is seen throughout India. However, Nagarkar creates an impediment in the novel *Cuckold*, by contrasting

the God and the Prince on the same level, by forcing Meera to get married with Maharaj Kumar. Here the writer wants to show how the religious concept of placing a fighter equal to that of a God in case of Meera. Even though the formation of a saintly image to fighter often allows him to obtain sufficient admiration and respect from the common folk including women, the writer projects that such an approach will also have superfluous results like what happened with Meera and Maharaj Kumar. Meerabai is a patrician Hindu spiritual singer and aficionado of Lord Krishna from Rajasthan. She is from the saint tradition of the Vaishnava bhakti movement. She wrote nearly about 1300 prayer songs and bhajans. Her compositions are mostly written on the honor of Lord Krishna. She inscribed most of the poems in the Rajasthan dialect of Hindi. She anticipated Lord Krishna as her husband. Other family members were also prone towards Vaishnav bhakti practices. Meerabai got a devotional environment from her family and she has full-grown generously of her own spiritual emotions. Her wordings about Lord Krishna are,

'He was my best companion, my close friend and preceptor. This Blue god with the flute and the peacock feather wedged in the band around his head.' ⁸ (*Cuckold: 102*)

Thus, *Cuckold* is shown as a historical citation of social and artistic lives of the Rajputs as well as the religious condition that exist during the period.

The novel *God's Little Soldier* is principally a novel on religious fanaticism. It deals with the life and mind of terrorist. It digs unfathomable into the consciousness of an individual, tracing out a variety of influences together with religion that produces a giant out of man. The novel demonstrates how religious propaganda right from a youthful age can have really a control over a human being. It is the story of a young boy who is absolutely persuaded by religious dedication. Zia Khan, a Muslim young boy is persistently trained by the extreme form of religious thinking. He is frequently uncovered to prejudiced and restricted outlook to his parents are liberals. Zia is overwhelmed and taken care of by his aunt Zubeida's preachings. He has exposed a new adversary every day and his brother Amanat refers to him 'a religion of extremism'. He has also influenced on the term of violence and terrorism. He ignores the idol of Lord Ganesha. He takes no notice of other sacred group people. His engagement in Islamic set of guidelines at the influence of his dedicated aunt makes him as 'a protector of Islamic values' in disintegrate and morally wrong world. Religious fervor is frequently distinguished by seclusion and total lack of connect with the common public. The isolation is the predecessor to the

expansion of devotion. This disengage is formed and later urbanized with the dispute that the general public is forever sitting against the God they trust. The likeness of the society being poisoned and therefore God necessitates a martyr, or a soldier, to sanitize all the dire from the society is one of the common disagreement put forth by people who persuade others to clinch religious keenness. In order to demonstrate that the world is full of contamination, and that they tried to live the life of wholesomeness, these spiritual fanaticisms separate themselves from all the standard customs and behavior of people. The protagonist Zia Khan from his childhood hates listening music and watch movies because these are the foundations of pleasure. They do not go with the preaching of their religion. This religious propaganda brainwashes and convinces the individuals to follow fanaticism. They believe that purity can be maintained through such things and they alone can achieve deliverance while the rest of the world is condemned.

- **Conclusion:**

Religious conviction and faith plays a major role in every human beings life. Kiran Nagarkar's novels investigate the imperfections of society's religious practice. His novels bestows populace to triumph over the superstitious concerns occurred in the society. Belief should not be followed profundity; it should preach good judgments and didactic ideas to people. Faith has the supremacy to bring together the nation in the precise manner. It should not divide the nation by flattering one's religion as superior than other and rebuking other creed in most horrible manner. The universal truth is that civilization is superior to all the religions. Human benevolence is better than spiritual practices. Spiritual eminence should be advocated and humanity must be eulogized.

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