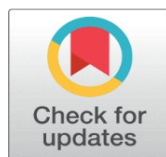# THE CITY AS TEXT: URBAN IDENTITY AND COMMUNALISM IN RAVAN AND EDDIE

Puspakantbhai Rameshbhai Patel [1], Dr. Pankti Bharatbhai Desai [1]

[1] Assistant Professor, Applied Science & Humanities Department, Government Engineering College, Valsad, Gujarat, India

ABSTRACT

Kiran Nagarkar's Ravan and Eddie (1994) remains a seminal text in Indian English literature for its satirical yet deeply socio-political portrayal of Mumbai's chawl life, where space, identity, and communalism intersect in everyday practices. The novel positions the chawl as a microcosm of the city, where Hindu and Catholic communities coexist in an atmosphere of intimacy, surveillance, and latent hostility (Adarkar & Menon, 2004; Hansen, 2001). The text can be read as an urban palimpsest where the city itself becomes a legible script, echoing Roland Barthes' (1972) notion of cultural semiotics and Michel de Certeau's (1984) theorization of spatial practices. By employing humor and irony, Nagarkar narrates the resilience of marginalized subjects negotiating aspirations in a rapidly transforming metropolis, while also underscoring the precariousness of communal relations (Mehrotra, 2003; Chaudhuri, 2011). The narrative foregrounds how communalism in India is not confined to violent outbursts but is embedded within banal conversations, neighborhood gossip, and socio-religious stereotypes, aligning with Gyanendra Pandey's (1990) conception of communalism as a historically constructed everyday phenomenon. This study employs textual analysis informed by postcolonial urban theory and cultural identity frameworks (Bhabha, 1994; Hall, 1990; Lefebvre, 1991) to argue that Ravan and Eddie encode Mumbai as both a lived city and a symbolic text, simultaneously cosmopolitan and fractured. Situating the novel alongside critical urban scholarship (Prakash, 2010; Patel, 2014; Chatterjee, 2020), the paper demonstrates how literature can illuminate the entanglement of urban identity and communal politics in post-independence India, making Nagarkar's work a critical site for rethinking contemporary debates on multiculturalism, belonging, and the politics of urban citizenship.

Keywords: Urban, Identity, Communalism

1. INTRODUCTION

The city of Mumbai has long occupied a central place in postcolonial Indian literature, serving as both a material space of lived experience and a symbolic site of cultural imagination (Hansen, 2001; Prakash, 2010). Kiran Nagarkar's Ravan and Eddie (1994) exemplifies this duality by situating its narrative within the chawls of Girangaon, where industrial decline, urban congestion, and religious diversity coalesce into a microcosm of modern Indian life (Adarkar & Menon, 2004; Patel, 2014). The novel captures the contradictions of post-independence Bombay: cosmopolitan yet fragmented, progressive yet bound by deep-rooted hierarchies, and humorous yet marked by violence (Mehrotra, 2003; Chaudhuri, 2011).

Urban literature in India often encodes the city as a "text" that can be read and interpreted through its symbolic practices and spatial formations (Barthes, 1972; de Certeau, 1984). In Ravan and Eddie, the chawl emerges as more than an architectural unit; it becomes a discursive construct reflecting both community solidarity and communal tension (Lefebvre, 1991; Adarkar & Menon, 2004). The novel's characters embody the struggle of negotiating identity within limited spatial and economic possibilities, while their interactions highlight how religious difference is mediated through everyday practices such as gossip, festivals, and neighborhood rituals (Pandey, 1990; Hansen, 2001).

The thematic concern with communalism is particularly significant given Mumbai's history of recurrent communal strife, most notably the riots of 1992–93 that foregrounded the fragility of India's secular ethos (Brass, 2003; Nandy,

1998). Scholars argue that communalism in India is not confined to episodic violence but operates through the normalization of stereotypes, humor, and banal hostilities in everyday urban life (Engineer, 2003; Pandey, 1999). Nagarkar's narrative dramatizes this tension by portraying Hindu and Catholic neighbors bound by proximity yet divided by cultural markers, thus reflecting Stuart Hall's (1990) insight that identity is not fixed but continuously negotiated within contexts of difference.

Furthermore, the novel's satirical style complicates the reading of communalism by deploying humor as a narrative strategy that both disarms and critiques structures of inequality (Chaudhuri, 2011; Mehrotra, 2003). Humor here functions not as mere entertainment but as a survival mechanism, a cultural mode of resilience that echoes Ashis Nandy's (1998) theorization of irony as a form of subaltern resistance. In doing so, Ravan and Eddie highlights how marginalized communities forge hybrid cultural practices in spaces marked by scarcity and precarity (Bhabha, 1994; Chatterjee, 2020).

This paper adopts a textual analysis framework to explore how Nagarkar constructs Mumbai as both a lived and symbolic city, reading the chawl as a textual space where urban identity and communalism intersect (Prakash, 2010; Adarkar & Menon, 2004). Drawing on theories of space, culture, and postcolonial identity (Lefebvre, 1991; Hall, 1990; Bhabha, 1994), the analysis foregrounds how the novel encodes the contradictions of urban modernity in India. The study also situates Ravan and Eddie within broader scholarship on Indian urban imaginaries, where literature becomes a critical lens for understanding the entanglement of belonging, multiculturalism, and the politics of citizenship in rapidly transforming cities (Chatterjee, 2020; Patel, 2014).

2. THEORETICAL FRAMEWORK

Any attempt to read Kiran Nagarkar's Ravan and Eddie through the lens of urban identity and communalism requires grounding in theoretical debates that conceptualize the city as a legible "text," identity as relational and hybrid, and communalism as a historically constructed practice. This section outlines the three key strands of theory that inform this study: urban spatial theory, postcolonial and cultural identity frameworks, and communalism in South Asia.

2.1. URBAN SPATIAL THEORY AND THE "CITY AS TEXT"

The idea of the city as a text has its roots in structuralist and post-structuralist thought. Roland Barthes (1972) famously argued that culture itself can be read as a system of signs, suggesting that the built environment, like literature, encodes meaning. Building on this semiotic view, Michel de Certeau (1984) theorized urban life as constituted by practices such as walking, naming, and narrating, which inscribe meaning onto space. His distinction between the "strategies" of institutions and the "tactics" of everyday life resonates with Nagarkar's portrayal of chawl residents who navigate restricted spatial conditions with irony, improvisation, and resilience. Henri Lefebvre's (1991) The Production of Space further sharpens this perspective by positing that space is socially produced rather than merely a physical container. The chawl, in this sense, becomes a socially constructed microcosm of Mumbai, encoding tensions of intimacy, surveillance, and class. Scholars of Indian urbanism have extended these theories to show how Mumbai's chawls embody hybrid forms of urban modernity (Adarkar & Menon, 2004; Patel, 2014; Prakash, 2010). These theoretical insights allow us to interpret Ravan and Eddie not only as a story of individuals but as a cultural map of Bombay itself.

2.2. POSTCOLONIAL AND CULTURAL IDENTITY FRAMEWORKS

Postcolonial theory underscores how identities are produced in contexts of power, migration, and hybridity. Homi Bhabha's (1994) notion of the "third space" emphasizes how cultural encounters generate hybrid identities that resist essentialist binaries. In Ravan and Eddie, characters oscillate between religious traditions, popular culture, and aspirations for social mobility, embodying Bhabha's idea of hybridity as a strategy of survival in postcolonial urban environments. Stuart Hall (1990) similarly argues that cultural identity is not a fixed essence but a process of positioning within difference. This is particularly relevant to the chawl setting, where Hindu and Catholic communities continuously negotiate identity through everyday rituals, festivals, and language. The novel's satirical tone aligns with what Hall describes as the politics of representation, where meaning is contested rather than given. Furthermore, scholars of Indian literature argue that humor and parody in urban fiction often function as modes of resistance that destabilize

dominant narratives of nationhood and modernity (Chaudhuri, 2011; Mehrotra, 2003). Thus, reading the novel through postcolonial frameworks highlights how Mumbai's urban identity is shaped by multiplicity, contestation, and hybridity.

2.3. COMMUNALISM IN THE INDIAN CONTEXT

The concept of communalism has been theorized as both a colonial construct and a continuing postcolonial challenge. Gyanendra Pandey (1990) demonstrates that communalism was not merely spontaneous hostility but an institutionalized discourse produced through colonial knowledge systems. This insight is crucial for understanding Ravan and Eddie, where communal divisions between Hindus and Catholics are normalized in gossip, humor, and stereotypes rather than overt violence. Ashis Nandy (1998) argues that communalism is best understood as a psychological and cultural phenomenon that destabilizes India's plural traditions, often disguised in everyday practices. Similarly, Paul Brass (2003) emphasizes that communal violence is a "production" rather than an eruption, organized by political actors but sustained through ordinary prejudices. In literature, these dynamics are often encoded in domestic and neighborhood interactions, where proximity intensifies both solidarity and suspicion (Engineer, 2003; Hansen, 2001). Nagarkar's depiction of the chawl dramatizes this paradox: neighbors share walls and livelihoods while simultaneously reinforcing boundaries of religion and community. By situating the novel within this scholarship, the study reads Ravan and Eddie as a text that exposes communalism not as a rupture but as an ingrained feature of urban everyday life.

3. LITERATURE REVIEW
3.1. MUMBAI IN INDIAN ENGLISH LITERATURE

Mumbai has emerged as one of the most symbolically charged urban spaces in Indian English writing, often depicted as a city of contradictions—where cosmopolitan modernity collides with entrenched social hierarchies (Prakash, 2010; Mehta, 2004). Salman Rushdie's Midnight's Children (1981) and Rohinton Mistry's Such a Long Journey (1991) foregrounded Bombay as a stage for national politics and everyday struggles, while Shobhaa De's Socialite Evenings (1989) captured its glamour and decadence. Scholars argue that Mumbai occupies a unique position in South Asian urban imaginaries as both a space of aspiration and alienation (Chatterjee, 2020; Hansen, 2001). These depictions situate the city as a text that can be "read" through its narratives of labor, migration, cinema, and violence (Mehrotra, 2003; Chaudhuri, 2011).

3.2. THE CHAWL AS A CULTURAL TEXT

Chawl life has been central to both sociological and literary depictions of Bombay. Adarkar and Menon (2004) demonstrate that chawls are not merely housing structures but cultural institutions where intimacy and surveillance structure social life. Patel (2014) notes that chawls foster both solidarity and conflict, serving as crucibles of industrial labor and community formation. In literature, the chawl frequently appears as a microcosm of the city—simultaneously oppressive and liberating (Prakash, 2010). Scholars such as Doshi (2012) and Nijman (2000) argue that chawls are liminal spaces where caste, class, and religion intersect, embodying Lefebvre's (1991) theorization of socially produced space. Nagarkar's Ravan and Eddie situates its protagonists in this space, using humor to expose the anxieties of survival in such compressed environments.

3.3. URBAN IDENTITY AND POPULAR CULTURE

The construction of identity in Mumbai is deeply tied to popular culture, particularly cinema and music. Rajadhyaksha (2009) argues that Bollywood functions as a central node in Bombay's cultural economy, shaping aspirations and selfhood. In Ravan and Eddie, the protagonists' fascination with film and music reflects what Chakrabarty (2000) calls the "vernacular modernity" of postcolonial India, where global influences and local practices converge. Scholars of urban studies have highlighted how youth identities in Indian cities are forged through negotiation with mass culture, consumption practices, and limited spatial mobility (Brosius, 2010; Baviskar & Ray, 2011). Thus, Nagarkar's characters embody the hybrid, fractured subjectivity of postcolonial urban youth.

3.4. COMMUNALISM IN LITERATURE AND EVERYDAY LIFE

Indian English literature has long grappled with communalism, representing it as both episodic violence and subtle everyday practice. Pandey (1990, 1999) demonstrates that communal identities were actively constructed in colonial and postcolonial contexts, becoming embedded in urban politics. Brass (2003) and Engineer (2003) emphasize the "production" of communal violence through organized manipulation as well as through everyday prejudices. In literary studies, Rushdie's The Moor's Last Sigh (1995) and Mistry's Such a Long Journey dramatize how Bombay becomes a site where communal fractures destabilize urban coexistence. Hansen (2001) and Nandy (1998) highlight how communalism permeates mundane social interactions, gossip, and humor, shaping identities even outside moments of violence. Nagarkar's novel contributes to this discourse by satirizing the banality of prejudice, illustrating how Catholic and Hindu neighbors negotiate identity within the cramped chawl.

3.5. NAGARKAR'S SATIRE AND CRITICAL RECEPTION

Kiran Nagarkar occupies a distinctive place in Indian English writing for his subversive humor and willingness to confront uncomfortable realities. Scholars note that Ravan and Eddie deploys irony and parody to critique class inequality and communal tensions without resorting to didacticism (Chaudhuri, 2011; Mehrotra, 2003). Nagarkar's humor aligns with what Hutcheon (1994) terms "parodic postmodernism," where laughter exposes the absurdity of entrenched hierarchies. Critics argue that the novel's bawdy tone complicates its social critique, making it accessible while embedding profound political insights (Chatterjee, 2020). More recent scholarship situates Nagarkar within the canon of urban Indian writers who map the city through marginal perspectives, aligning his work with Mistry, Jeet Thayil, and Aravind Adiga (Roy, 2019; Bhatia, 2021).

3.6. RESEARCH GAP

While extensive scholarship exists on Mumbai as a literary and cultural space (Prakash, 2010; Mehta, 2004; Hansen, 2001), and communalism as a political and cultural construct (Pandey, 1990; Brass, 2003; Nandy, 1998), few studies explicitly read Ravan and Eddie as a textual map of the city where urban identity and communalism intersect. The existing criticism often foregrounds Nagarkar's humor or his stylistic experimentation but does not fully theorize the novel as an urban text shaped by spatial practices and everyday communalism (Chaudhuri, 2011; Roy, 2019). This paper seeks to address this gap by combining urban theory, cultural identity frameworks, and South Asian communalism studies to interpret the novel.

4. TEXTUAL ANALYSIS
4.1. THE CHAWL AS MICROCOSM OF THE CITY

The chawl in Ravan and Eddie is not a mere backdrop but a narrative device that mirrors the city's contradictions. As Adarkar and Menon (2004) demonstrate, chawls are sites of both solidarity and surveillance, where residents are bound by intimacy yet constrained by the constant gaze of neighbors. Nagarkar's depiction of the Byculla chawl captures this paradox: its crowded corridors, paper-thin walls, and shared amenities reflect the overdetermined nature of urban space described by Lefebvre (1991). Everyday practices—borrowing utensils, overhearing quarrels, or observing religious rituals—become modes of spatial inscription, echoing de Certeau's (1984) theory that the city is produced through practices of inhabitation. The chawl thus functions as a compressed city-in-miniature, where diverse communities live in enforced proximity, embodying Bombay's fragile cosmopolitanism (Hansen, 2001; Prakash, 2010).

4.2. URBAN IDENTITY AND ASPIRATIONS

The protagonists, Ravan and Eddie, embody the negotiation of identity within this microcosm. Ravan, a Dalit Hindu, and Eddie, a Catholic, grow up in adjacent households yet remain culturally divided, dramatizing Hall's (1990) notion of identity as constructed through difference. Their aspirations—ranging from Bollywood stardom to social mobility—reflect the hybrid subjectivities produced in postcolonial Mumbai (Bhabha, 1994). Cinema, music, and consumer goods emerge as cultural markers through which they articulate selfhood, aligning with Rajadhyaksha's (2009) argument about

the centrality of Bollywood in shaping urban desires. Nagarkar's satire highlights how these aspirations are simultaneously liberating and unattainable, constrained by class immobility and communal stereotypes (Roy, 2019). The narrative thus positions youth identity as fractured, oscillating between hope and disillusionment, a condition mirrored in broader studies of Indian urban modernity (Baviskar & Ray, 2011; Brosius, 2010).

4.3. HUMOR, IRONY, AND SURVIVAL

Humor is central to Nagarkar's narrative strategy. The novel deploys bawdy jokes, caricatures, and parody to expose the absurdity of entrenched divisions. As Hutcheon (1994) argues, parody destabilizes authority by revealing its contradictions; in Ravan and Eddie, humor disrupts rigid communal categories while simultaneously reflecting their persistence. Chaudhuri (2011) notes that Nagarkar's satire serves as a critique of nationalist and communalist ideologies, using laughter to unmask power structures. Yet this humor is not merely subversive but also a survival mechanism— what Nandy (1998) terms "ironic resilience"—allowing marginalized subjects to cope with precarity. The characters' playful banter over religious customs, sexual mores, and aspirations illustrates how humor mediates the tensions of urban life. In doing so, the text aligns with Mehrotra's (2003) observation that Indian urban fiction often negotiates trauma through comic modes, making suffering bearable without diminishing its seriousness.

4.4. COMMUNALISM AS EVERYDAY PRACTICE

Unlike texts that focus solely on riots or overt violence, Ravan and Eddie reveals how communalism operates in the banalities of everyday life. Pandey (1990, 1999) insists that communalism is not episodic but constitutive of social interaction, a point vividly illustrated in the novel. Hindu and Catholic neighbors in the chawl participate in each other's festivals and share resources, yet their identities are continuously reinforced through gossip, stereotypes, and subtle exclusions (Engineer, 2003). For instance, jokes about dietary practices or inter-religious marriage become vehicles for reinforcing difference while maintaining surface-level conviviality. Hansen's (2001) analysis of Bombay underscores this paradox, noting that proximity often intensifies both solidarity and suspicion. Nagarkar dramatizes this condition by presenting communalism as part of the texture of everyday life, aligning with Brass's (2003) claim that violence and prejudice are "produced" through ordinary cultural scripts. The novel thus underscores how the city is fractured not only by spectacular riots but also by routine practices of division embedded in domestic and neighborhood relations.

5. DISCUSSION

The analysis of Ravan and Eddie reveals that Nagarkar's novel encodes Mumbai as both a lived environment and a symbolic text, foregrounding the entanglement of urban identity and communalism in post-independence India. The chawl emerges as a compressed social space where everyday practices simultaneously foster intimacy and reinforce difference, aligning with Lefebvre's (1991) theorization of socially produced space. Unlike narratives that romanticize Bombay's cosmopolitanism, Nagarkar underscores its contradictions: neighbors share walls and livelihoods, yet cultural markers of religion, caste, and class prevent full integration (Adarkar & Menon, 2004; Hansen, 2001).

When compared with other Bombay novels, Ravan and Eddie distinguishes itself through its satirical tone. Rushdie's The Moor's Last Sigh (1995) dramatizes the city as a site of historical memory and communal fragmentation, while Mistry's Such a Long Journey (1991) depicts political corruption and personal disillusionment. Nagarkar, however, opts for humor and parody to confront these themes, demonstrating what Hutcheon (1994) terms the subversive potential of irony. This comic mode does not trivialize urban precarity but, rather, serves as a cultural mechanism of survival and critique, aligning with Nandy's (1998) conception of irony as a subaltern strategy. Through humor, Nagarkar exposes the absurdity of prejudice, allowing marginalized voices to articulate resistance within constrained conditions (Roy, 2019).

The novel's treatment of communalism contributes to broader scholarly debates on the everyday nature of prejudice. While works such as Brass (2003) and Pandey (1999) emphasize the political "production" of communal violence, Nagarkar illustrates how stereotypes and gossip embed communalism into the banalities of life. This depiction resonates with Engineer's (2003) observation that riots do not arise in a vacuum but are sustained by the normalization of division in everyday relations. In this sense, Ravan and Eddie anticipates later cultural analyses of Bombay's 1992–93

riots, showing that beneath surface conviviality lies a fragile secular fabric vulnerable to rupture (Hansen, 2001; Prakash, 2010).

Another key contribution of the novel lies in its articulation of urban identity as aspirational yet fractured. Ravan and Eddie's dreams of Bollywood stardom and upward mobility embody what Bhabha (1994) describes as the hybridity of postcolonial subjectivity—caught between tradition and modernity, constraint and aspiration. Their fascination with popular culture illustrates how urban youth identities are mediated by cinema, music, and consumer practices, aligning with Rajadhyaksha's (2009) insights on Bollywood's centrality to Bombay's cultural economy. Yet, these aspirations remain precarious, constantly undermined by class immobility and communal stereotypes (Brosius, 2010; Baviskar & Ray, 2011). In this sense, Nagarkar's satire highlights the paradox of urban modernity in India: opportunities for mobility coexist with deeply entrenched barriers of identity.

Finally, the novel underscores the role of literature as cultural cartography. As Chatterjee (2020) notes, Indian English fiction often maps cities as symbolic terrains of struggle and belonging. Ravan and Eddie adds to this tradition by rendering Mumbai's chawl life as both real and allegorical, transforming everyday experiences into a narrative that exposes the fragile foundations of urban coexistence. Its narrative strategy aligns with what Mehrotra (2003) and Chaudhuri (2011) identify as a hallmark of Indian urban writing: the fusion of satire, social critique, and cultural memory. By inscribing humor onto violence, intimacy onto division, and aspiration onto precarity, Nagarkar crafts a city-text that embodies the contradictions of postcolonial India.

6. CONCLUSION

Kiran Nagarkar's Ravan and Eddie (1994) occupies a distinctive position in Indian English literature by transforming the chawl into a textual site where urban identity and communalism converge. Through its satirical tone, the novel underscores how Bombay/Mumbai is simultaneously a space of aspiration and exclusion, intimacy and hostility, hybridity and fragmentation. The analysis has demonstrated that the chawl functions as a microcosm of the city, encoding Lefebvre's (1991) insight that space is socially produced and Certeau's (1984) observation that everyday practices inscribe meaning upon urban landscapes. In Nagarkar's narrative, gossip, jokes, festivals, and quarrels become semiotic markers of the city itself, aligning with Barthes' (1972) argument that culture can be read as a system of signs.

One of the paper's central contributions lies in its demonstration that communalism in the novel is not exceptional but banal, embedded in everyday exchanges that reinforce stereotypes and exclusions. This resonates with Pandey's (1990, 1999) conception of communalism as historically constructed and Brass's (2003) notion of violence as "produced" through ordinary practices. By dramatizing Hindu–Catholic relations within the chawl, Nagarkar exposes how proximity fosters both solidarity and suspicion, echoing Hansen's (2001) observation that Bombay's pluralism is both resilient and fragile. In doing so, the novel anticipates later cultural accounts of the 1992–93 riots, foregrounding the fragility of urban secularism (Engineer, 2003; Prakash, 2010).

The study also highlights how urban identity in the novel is aspirational yet fractured. Ravan and Eddie's engagement with Bollywood, music, and popular culture illustrates Hall's (1990) argument that identity is constructed through positioning within difference. Their negotiations with modernity exemplify Bhabha's (1994) notion of hybridity, embodying postcolonial subjectivities that resist essentialist categorization. Yet, as scholars of urban India note (Brosius, 2010; Baviskar & Ray, 2011), these aspirations remain constrained by class immobility and communal prejudice. Nagarkar's satire, in this sense, illuminates the paradox of Indian modernity: cultural hybridity coexists with entrenched inequalities.

Furthermore, the paper situates Ravan and Eddie in comparative perspective, noting its distinctiveness from Rushdie's The Moor's Last Sigh (1995) and Mistry's Such a Long Journey (1991). Whereas those texts emphasize political allegory and historical rupture, Nagarkar foregrounds the comic absurdities of everyday life as vehicles of critique. This aligns with Hutcheon's (1994) theory of irony as subversive and Nandy's (1998) framing of humor as a strategy of subaltern resilience. By employing laughter as a mode of survival, Nagarkar renders urban marginality not only visible but narratively powerful (Roy, 2019).

In sum, Ravan and Eddie encodes Mumbai as both lived city and symbolic text, exposing the contradictions of postcolonial urban modernity. Its contribution lies in showing that communalism is not merely episodic violence but an ingrained feature of everyday life; that urban identity is hybrid, fractured, and aspirational; and that humor can function

as both critique and coping mechanism. For scholars of postcolonial literature, urban studies, and South Asian cultural politics, the novel offers a critical lens through which to interrogate the entanglements of space, identity, and belonging.

By reading the city as text, this study underscores the value of literature as cultural cartography—a means of mapping how ordinary lives, spaces, and practices reveal the deeper structures of society. In doing so, Nagarkar's novel affirms the role of fiction in shaping our understanding of multicultural coexistence, communal politics, and the contested terrain of urban citizenship in contemporary India (Chatterjee, 2020; Chaudhuri, 2011). As debates around secularism, identity, and urban belonging continue in twenty-first century India, Ravan and Eddie remains profoundly relevant, offering insight into the resilience and fragility of pluralism in the modern city.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

REFERENCES

Adarkar, N., & Menon, M. (2004). One hundred years, one hundred voices: The mill, the chawl, and the city. Seagull Books.

Barthes, R. (1972). Mythologies. Hill and Wang.

Baviskar, A., & Ray, R. (2011). Elite and everyman: The cultural politics of the Indian middle classes. Routledge.

Bhabha, H. K. (1994). The location of culture. Routledge.

Bhatia, S. (2021). Postcolonial humor and the politics of parody in Nagarkar's fiction. Journal of Postcolonial Writing, 57(4), 482–496. https://doi.org/10.1080/17449855.2020.1854658

Brass, P. R. (2003). The production of Hindu–Muslim violence in contemporary India. University of Washington Press.

Brosius, C. (2010). India's middle class: New forms of urban leisure, consumption and prosperity. Routledge.

Chakrabarty, D. (2000). Provincializing Europe: Postcolonial thought and historical difference. Princeton University Press.

Chaudhuri, A. (2011). Clearing a space: Reflections on India, literature and culture. Peter Lang.

Chatterjee, S. (2020). Urban imaginaries in postcolonial Indian literature. South Asian Review, 41(2), 135–152. https://doi.org/10.1080/02759527.2020.1714476

Certeau, M. de. (1984). The practice of everyday life. University of California Press.

Doshi, S. (2012). The politics of the "slum": Representation and everyday life in Dharavi, Mumbai. Environment and Urbanization, 24(1), 241–256. https://doi.org/10.1177/0956247811433530

Engineer, A. A. (2003). Communal riots after independence: A comprehensive account. Shipra Publications.

Hall, S. (1990). Cultural identity and diaspora. In J. Rutherford (Ed.), Identity: Community, culture, difference (pp. 222–237). Lawrence & Wishart.

Hansen, T. B. (2001). Wages of violence: Naming and identity in postcolonial Bombay. Princeton University Press.

Hutcheon, L. (1994). Irony's edge: The theory and politics of irony. Routledge.

Lefebvre, H. (1991). The production of space. Blackwell.

Mehrotra, A. K. (2003). An illustrated history of Indian literature in English. Permanent Black.

Mehta, S. (2004). Maximum city: Bombay lost and found. Vintage.

Nandy, A. (1998). The intimate enemy: Loss and recovery of self under colonialism. Oxford University Press.

Nijman, J. (2000). Mumbai's real estate market in the 1990s: Deregulation, globalization and housing finance. Economic and Political Weekly, 35(7), 575–582. http://www.jstor.org/stable/4408976

Pandey, G. (1990). The construction of communalism in colonial North India. Oxford University Press.

Pandey, G. (1999). Can a Muslim be an Indian? Comparative Studies in Society and History, 41(4), 608–629. https://doi.org/10.1017/S0010417599003090

Patel, S. (2014). The making of industrial relations: The Ahmedabad textile industry 1918–1939. Oxford University Press.

Prakash, G. (2010). Mumbai fables. Princeton University Press.

Rajadhyaksha, A. (2009). The "Bollywoodization" of the Indian cinema: Cultural nationalism in a global arena. Inter-Asia Cultural Studies, 10(1), 25–39. https://doi.org/10.1080/14649370802648724

Roy, A. (2019). Humor as subaltern critique: Re-reading Nagarkar. Economic and Political Weekly, 54(12), 44–51. https://www.epw.in/journal/2019/12/review-culture/humour-subaltern-critique.html

Rushdie, S. (1995). The Moor's last sigh. Jonathan Cape.