



## Stylistic Experiments in Kiran Nagarkar's *Ravan and Eddie* and *The Extras*

Dr. Pravin Waghmare

Research Scholar, Shri Shivaji College Akola, Maharashtra, India

### Abstract

Kiran Nagarkar is very innovative regarding the employment of narrative techniques and stylistic devices. His novel *Ravan and Eddie* (1994) narrates the story of two protagonists and *The Extras* (2012) is a sequel to it. In *The Extras* the first chapter is repeated exactly from the first novel. The novel traces the adult lives of Ravan and Eddie as extras in Bollywood. He has used various techniques that suit the multicultural reality of his fictional world. His irony is seething and humour is replete with tragic connotations. It is through the dexterous use of stylistic devices he brings out the tragic absurdity of life. His narrative techniques are characterized by black comedy and the flippant attitude to look at the world of sorrows and sufferings he has created is his forte. The present paper attempts to find the manner in which the stylistic devices have been fused to create the impression of life as it is seen and experienced by the novelist.

**Keywords:** stylistic device, narration, black humour irony, paradox, hyperboles

### Introduction

The famous romantic poet and a critic, S.T. Coleridge firmly believes that all arts achieve their form from within and there is no imposition from without. W. B. Yeats articulated this precisely in the concluding stanza of his poem "Amongst School Children":

On Chestnut-tree, great-rooted blossomer,  
 Are you the leaf, the blossom, or the bole?  
 Oh body swayed to music, oh brightening glance,  
 How can we know the dancer from the dance?  
 (Ramaswami 28)

Blossoming of the chestnut tree and the dancing can be seen only in terms of total organism. The total effect of any literary composition depends on the co-ordination between all the parts.

Without the name of Kiran Nagarkar, contemporary Indian English fiction cannot be aptly defined. He is a brilliant story teller and an excellent stylist whose words are charged with rebellious spirit against existent socio-political and religious conditions. Nagarkar's novel *Ravan & Eddie* is the story of two protagonists, Ravan and Eddie. Ravan is a Hindu and Eddie a Christian, and the story of the novel is set in the background of Central Works Department (CWD) Chawl No. 17. The central theme of this novel of multiple narrators is the conflict of two diverse cultures. *The Extras* is a sequel to *Ravan & Eddie* and deals with the adulthood of Ravan and Eddie as extras in Bollywood. They grow up in the city of movie stars and underground mafia where they dream of walking the road to super-stardom.

### The Beginnings of the Novels

Kiran Nagarkar begins his each novel in different manner he employs the narrative form 'ab ovo' for the opening of his *Ravan & Eddie*. *Ab ovo* is a Latin phrase which means from the beginning or from the origin or from the egg. It refers to one of the twin eggs from which Helen of Troy was born. Here we have third person narrative. There is a great deal of

discussion and analysis, but on more impersonal issues, issues which are related tangentially to the story- for example, the disquisition on Hindi films, or the meditation on neighbours. These are hospitably received in the novel largely because of the exuberance with which they are presented and so much in keeping with the mood of the book. Nagarkar makes subtle use of narration as suits to him to present his vision.

The novel begins with the episode of Victor Coutinho's infatuation for Parvati Pawar, who stands in the balcony, with her son in her arms. To attract her attention, Victor beckons Ravan towards him. The excited child jumps suddenly from his mother's arms. Victor catches him in time but dies of heart failure. Ravan is branded by the Coutinhos as the murderer of Victor. It starts the hostility between two families. Hostility between the cultures of Hinduism and Catholicism in the novel represented by two protagonists Ravan and Eddie forms the central theme of the novel.

In *The Extras* the first chapter is repeated exactly from *Ravan & Eddie*. The second chapter begins eighteen years after the death of Victor and the birth of Eddie. Ravan and Eddie are grown up now. Having failed in the tenth class their mothers insist on finding a job to support the family. The plot of the novel is mainly concerned with their struggle for recognition, to search for and establish their identity in the big metropolis Mumbai, the multicultural city of the Bollywood film industry.

### Documentary Episodes

One important feature of his narrative technique is the use of digressions in the form of documentary episodes. In *Ravan & Eddie* there are total six documentary episodes on the topics like poverty, water war, Afghan snow, neighbours, Hindi films and Portuguese colonialism. These topics are not integral to story line. The omniscient narrator directly addresses the reader; "Skip it if you want and move on with the story" (266). However these episodes are important to the various themes dealt in the novel. Shobha

Viswanath observes in this connection:

Beneath the sardonic treatise on Afghan Snow, or the Great water Wars, or the Meditation on Neighbours, or his Harangue on Poverty, Nagarkar uses humour to express rage at the existing hypocrisy, pretension, injustice, inequality and wretchedness in the society we live in. (Viswanath 205)

These digressions provide him the necessary opportunity to bring out the contradictions and hypocrites prevalent in the society. His documentary on the meditations of neighbour brings out the contradictions between two ways of life of Catholics and Hindus.

### **Foreshadowing**

Foreshadowing or guessing ahead is a plot device by which an author hints what is to come. It is used to arouse the interest of the reader or to avoid disappointment. A similar device is flash forward. A flash forward is a scene that takes the narrative forward in time from the current point of the story. An early hint is given in *Ravan & Eddie* that Ravan is going to learn tae kwon do and Eddie will join Sabha and learn Marathi:

Parallel worlds can only meet in a geometrical utopia called the horizon. Then where did Eddie learn to speak Marathi like a native? And how did Ravan discover the sin of Cain? How did Hinduism bring those mortal enemies, Eddie and his sister Pieta, closer? What made tae kwon do part of Ravan's physical vocabulary when hardly anybody in India or the west had heard of the far Eastern martial arts? (16)

Ravan is more composed and considerate among the two heroes. The novelist hints it early about the character of Ravan and suggests the source of his composure:

Ravan was to win many prizes in tae kwon do competitions over the years, but as his master often pointed out, that was not of much consequence. He grasped the message of tae kwon do intuitively. It entered his blood stream. Perhaps it steadied him in later life so that, however much he was rocked, he always regained his centre of gravity. (125)

### **Black Humour**

Nagarkar's dominant stylistic devices are black humour and corrosive irony. He gives humorous treatment to the shocking, horrific and macabre elements. His characters caught in a whirlpool of indifferent and insensitive cross-cultural milieu display a marked disillusionment and cynicism. They are without comfort and with little hope. If they can't do anything about it, they prefer to laugh and bear the burden of life. His wit is mordant and humour sardonic. This flippant attitude to look at the world of sorrows and sufferings he has created is his forte.

The story of *Ravan and Eddie* pivots around the lives of these neighbours in CWD Chawl. The little incidents in their lives are presented in a hilarious manner. Even the most painful episodes are described without any sentimentality. The novel records the gradual growth of the two protagonists in the atmosphere of a Mumbai Chawl, full of tragic as well as comic possibilities. The children always get into trouble with their parents and other adults. The way the children justify their actions and the adults'

interpretations of the justifications - everything is amusing. But within those exchanges there is a world of tragedy. The reader laughs loudly, but he wants to cry at the same time. Shobha Viswanath points out that "...with the infinite grace and sleight of hand of a gifted magician, Nagarkar does just the opposite. He uses humour at its ironical best, a humour that accentuates the incongruities and complexities of all experiences". (208)

Nagarkar's vision of life is essentially tragic. Almost all characters in his novels are caught in the whirlpool of adverse circumstances. He sees the absurdity behind the suffering and brings it out in a morbid manner. The very opening chapter in *Ravan and Eddie* which is repeated in the sequel *The Extras* presents the hopeless infatuation of Victor for Parvati and his tragic accidental death that generates the life-long enmity between the two families. Yet its presentation is characterized by the underlying humour which amuses the reader throughout the narration. His rumination how to break the ice, what should he say to her, in what way to confess his love - everything is entertaining. It reminds us of Prufrock of T. S. Eliot. His comparison of the breast of Parvati Pawar with the dome-of-Sachi-stupa is very entertaining and graphic. The death of Victor, the reaction of his wife Violet and Parvati to his death, his magnificent funeral, everything is described without sentimentality. There is an undercurrent of subtle mockery which keeps the reader amused throughout the narration. This opening episode sets the tone of the novel and is kept throughout the entire narration of the both novels.

Nagarkar is not shy of taboo descriptions. Sex is one of the dominant aspects. It is a book on Mumbai Chawl life and it is expressed without any reservations. There is an intimate rendering of the sexual life of the Chawl dwellers. The sexual life of Shankarrao with Parvatibai and his mistress Lalee is very candidly portrayed. The exploitation of Ravan and other smaller children by the school-bully evokes horror but no sentimentality is associated. The passing episode of Ravan with the daughter of Mr. Patil on her wedding bed, with her dead-drunk husband besides her is very funny. However the readers are not in a position to enjoy these descriptions. They are constantly made aware of the inherent absurdity and the tragedy of life.

In *The Extras* Asmaan is a mature, very vivacious, irrepressible and helpful character. She has six sisters and one brother Yaqub. She is the only bread winner in the family. She is a good story teller and Ravan and Eddie are always confused whether she is making up stories or relating real life incidents. She has a way of making people laugh when she is narrating the most horrid or painful events. Because of so many children her home is poverty-stricken yet Nagarkar humorously says:

Her own father had been out of action for some time now. The child-manufacturing factory in her home, she said, had stopped operating because he had had a stroke. But the good news, as Asmaan recounted it in her droll way, was that he was dosing himself with all kinds of priapic stimulants like shilajeet, Spanish fly and powdered tiger testicles that smelt so foul that every time he uncorked the bottle, the neighbours jumped off the balcony like lemmings, never to return. He pigged out on enough garlic to give the entire male population of the country blue balls. (330-331)

Nagarkar's gifts are plentiful. Keen observation, sly wit and candour are his special characteristics. Every sentence contains the particulars of actual life while eliciting questions about the meaning of life.

### Imagery

One of the chief characteristics of Nagarkar's stylistic devices is his use of images. His imagery drawn from variety of sources is remarkable for its richness. The images from diverse fields are not only functional but graphic, pictorial and very amusing also. The images used by different characters indicate their individuality as well as cultural associations of the community they belong. He draws his images from Christianity, Islam, Hinduism, Buddhism, Jainism, Greek mythology, architecture and a host of other subjects.

The images employed in *Ravan and Eddie* by various characters and by the omniscient narrator are very funny and amusing. At the same time they bring the cultural conflicts which are presented in the novel. At the very onset of the novel when Victor waves his hand for Ravan and Ravan falls from the balcony he appears to Victor as child Jesus, "Victor's hands went up again. What he saw was a vision of the child Jesus. The sun was behind the boy like a stellar halo" (4). After the fall of Ravan, Parvati runs down the stairs and find her son is safe. She offers her thanks to God Khandoba and saint Saibaba for saving her son. The difference between the two religious ways of life is very obvious.

Many times his imagery is graphically architectural. Seeing her son is safe, Parvati feeds him and the omniscient third person narrator tells the reader, "With a sleight of hand that was breathtaking and without opening a single button of her blouse, she flipped out her larger-than-the-dome-of-the-Sanchi-Stupa right breast and pressed it into her son's mouth" (5). While Victor's funeral is being prepared suddenly the loudspeaker from Parvatibai's window begins to screech and "those ancient buildings, the CWD Chawls, stronger than the pyramids in Egypt, even they shook like onion paper" (8). Yet one imagery deserves our attention as when Eddie has to take injection from Dr. Carvalho in the buttock. For weeks his bum becomes as hard a stone and Eddie feels that someone could have built the Qutub Minar on it. These are the specimen of Nagarkar's multicultural imagery.

After the death of Victor, Granna wants that Violet should marry again in order to have a breadwinner in the family and to look after the well-being of Pieta and Eddie. However, Eddie out rightly rejects the idea of having a stepfather. Mr. Furtado is the supposed gentleman caller. Eddie tries to discourage him by giving false idea of his family and the character of his mother. But he bungles and Mr. Furtado realises the intentions of Eddie and drags him to the house where his mother, Granna and Pieta are waiting.

Mr. Furtado groped for the electrical bell and then rang a little too long. Eddie could see the trinity waiting inside the darkness. Not the Father, the Son and the Holy Ghost but his mother, Granna and Pieta. They sat still like Brahma, Vishnu and Shiva, who Lele Guruji said always sat at the very end of the sanctum sanctorum, the black garbha-griha of the temple. Shiva, the destroyer got up and came forward to perform the dance of death on

Eddie's limp body. (170)

Here he compares the trio with trinity in Christianity and trinity in Hinduism. It will appear unusual that a Catholic boy using images from Hindu mythology. But this is the outcome of Eddie's active and zealous participation in the activities of Sabha.

When Ravan happens to see Shammi Kapoor's *Dil Deke Dekho*, the movie has a revolutionary and traumatic experience for him. It has been variously compared, "Vivekanand met Ramkrishna Paramhansa, Mephistopheles found Faust, the Buddha sat under a pipal tree and gained enlightenment, the Virgin Mary woke from a deep sleep with an immaculate conception, Ravan saw *Dil Deke Dekho*" (182). Here the images from Hinduism, German mythology, Buddhism and Christianity merge in each other. It is a fine example of anti-climax also.

*The Extras* too is rich in imagery. In the novel Ravan becomes taxi driver. On the very first day of his taxi driving he is harassed by corrupt police for bribe, though he has broken no rule. Bashir Akhtar, the mafia Don offers his help to Ravan and gives him a fine practical advice. In an extended simile he compares human life with taxi, "Life is like a taxi. It also functions smoothly if you know when to change gears. The only difference is that a car has only four or five gears. Life has a hundred, maybe more" (29). The comparison of life with the taxi is very appropriate and Ravan can understand it very easily as he is a taxi driver. The relation between the BEST bus drivers and taxi drivers are always hostile. The road ethics of the BEST bus drivers are supposed to be very primitive. Their driving is compared to the pulling of the chariot of Jagannath, "They always had the right of way because they could bear down on you like the chariot of Jagannath and god help you if you didn't move out of their path instantly" (30). Ravan has to smuggle contraband for mafia Don Bashir Akhtar. Ravan behaves foolishly. The mafia Don beats him mercilessly and threatens to kill him using the Biblical imagery of Salome and John the Baptist, "And when I am through with you, I will chop your head off and send it to your Ammijaan on a silver platter" (263). Later Ravan becomes the father confessor figure for Bashir Akhtar who writes letters to Ravan from abroad confessing the facts of his personal life. He has a Hindu mistress who wants to be actress in Hindi film industry. He produces a film for her. He has to spend a lot of money:

I didn't know my front end from my back end in the film business, but I began to behave as if I was a movie Moghul when I was merely the resident bank. Money was slipping out of my hands like the waters plummeting down the Niagara Falls. (356)

In this novel, Eddie has to smuggle the contraband for Auntie Serena Fernandes, wearing burkha. It is compared with airless black coffin. When Pieta drives in Ravan's taxi she asks the address of the doctor who can treat 'women's troubles'. Eddie has no idea. She looks sad and withdrawn, "Pieta retreated and folded herself up like one of those umbrellas that you can fit into your pocket" (180).

The language of Nikhat Begum who aborts Pieta's child is very foul and dirty. She is compared with witch and her tongue can pollute the mother of all rivers, Holy Ganga. Nikhat thinks that Ravan is involved in sin and not ready to

accept the responsibility. However the omniscient narrator wants to prove his innocence in this regard. At the same time he establishes his understanding about the sex relationship:

Ravan had led a relatively sheltered life, but Parvatibai had not brought him up sequestered like the child-prince Siddhartha who later became the Buddha. She did not have the wherewithal to do so and even if she had, it was not her style. (211-212)

Prince Siddhartha was completely unknown to sorrows and sufferings of life but Ravan, must be aware of sex. It is indeed a daring comparison. After the brutal abortion at the hands of Nikhat, Ravan takes Pieta to Dr. Samant's hospital. Her condition becomes extremely critical. Ravan sits down on sofa in the waiting room and compares time with Chinese water torture, each reluctant drop stretching to infinity hitting his forehead like a bomb blast and exploding silently.

Asmaan is intelligent and compassionate. She compares the sentimental heroes of Raj Kapoor with buffaloes, wallowing in the muddy slush of self pity. Shankarrao, Parvati's husband spends most of the time sleeping on the bed. When Parvati asks him something he turns, "Like a phulka being flipped over on a fire, Shankar-rao quickly turned on his side to face the wall without opening his eyes" (384). It is natural for Parvatibai to think of phulka over fire because most of the time she has to cook meal for her clients.

Violet and Eddie unconsciously think about life in terms of the sea and the ship in the novel the reason being that Violet was proposed by the ADC of the Portuguese Governor when they were strolling in their family garden in Goa. The ADC told her about the mysterious spot in the Atlantic called the Bermuda triangle. Later when Violet has to marry Victor against her will and she has to live in the seedy Chawl in Mumbai. She feels the ship of her life has been lost in Bermuda Triangle. When Eddie is arrested by Inspector Gupte and Violet has to bail him he compares his life to the lost ship:

He had the feeling he was on a ship... In time he would discover that he was the only person on board, and without the crew and captain, the ship would sink. (228)

They think about life in terms of the sea and the ship because originally they belong to Goa which was a Portuguese colony established after Vasco da Gama, the sea sailer.

The use of Christian imagery is vivid and telling when Eddie catches venereal disease from Sapnaji and is admitted to J.J. Hospital ward without the knowledge of his mother. However, his mother comes to know it and comes to see him in the hospital. Eddie is ashamed and terrified he thinks that:

The God of the Old Testament must have been throwing a tantrum, for you could hear Him raving and ranting and the heavens juddered with His heavy tread... Monsoons in Bombay always had an apocalyptic feel about them, and this time they were arriving with the whole panoply of pomp, intimidation and damnation. Eddie felt it was the most apposite soundtrack for breaking the Sixth Commandment and what lay in store

for him; the vengeance of Jehovah.(344)

It is natural that Eddie should think in Christian images because Violet has consciously brought him in Catholic atmosphere. Furthermore, when Dr. Bharucha asks him to remove his clothes in the presence of twenty two young trainee doctors, some of them are lady doctors, Eddie gets ashamed and reluctant. But the doctor threatens not to treat him; he removes his clothes and stands naked. The third person narrator comments:

...they were taking turns scrutinizing his ding dong, his cannon, his pride and purported passport to Sapnaji and to 'Zuperstar' status in Hindi flicks, his rack and ruin, his song and anthem, his overdue punishment, his peace pipe, his fall and folly, his agony and ecstasy, his probe and periscope, his joystick and flag, his cinnamon stick, his Chinese torture, the vengeance of God, his sin, his crime, his nemesis, his playback time, his judgment day. He should have hung a placard on it. Fragile. Handle With Care. (335)

Nagarkar never refrains from giving frank and open treatment to the taboo subject like sex. He is nothing, if he is not candid.

### **Epic Catalogue**

An epic catalogue is long, detailed list of objects, places or people that is a characteristic of epic poetry. Nagarkar is very fond of epic catalogue. The device of epic catalogue gives him the much needed scope to juxtapose diverse objects and ideas to bring out the discrepancies of life. Sometimes his catalogues are hyperbolic. Sometimes he uses catalogues to create humour. Sometimes they are morbid bringing out the sorry state of things. It is a good device in his hand to highlight the conflicts, disparities and hypocrisies of the various ways of life depicted in his literary world.

In *Ravan & Eddie*, Mr. Tamhane, is a very depraved and crooked character who teases Ravan in vulgar language about Sarang girls. According to the omniscient narrator of the novel, his being in the company of the various types of the criminals is the reason of the depravity of his character:

Every day there passed in front of his eyes an endless procession of petty thieves, hit and run drivers, indigent blackmailers, violent drunks, unsuccessful kidnapers, wife-beaters, extortionists, closet sodomites, pimps and prostitutes, down-and-out racketeers, forgers and counterfeiters, green-horn delinquents, vernacular porno-peddlers, quacks, babas, hoaxers and spiritual swindlers with wandering hands, false prophets and fraudulent water-diviners, exhibitionists, peeping toms, failed suicides, shop-lifters and conmen. (100-101)

This is a morbid list. Here Nagarkar presents the long list of various types of criminals.

### **Hyperbolic Expressions**

Nagarkar's epic catalogues many times merge in hyperboles. The effect is very funny and humorous. The hyperbolic expressions add to the intensity as well as sometime create pleasing humour also. In *Ravan & Eddie* when Parvatibai sees that Ravan is safe after leaping from

balcony we read that she kisses him five hundred times in five hundred places. Similarly, the broken teeth of Dr. Carvalho in the novel are compared with the broken pillars of a ruined temple which was razed by the hordes of Genghis Khan for eleven nights and eleven days. Victor's funeral van is so gorgeously decorated with wreaths, decorations and floral arrangements that it looks like a bridal bed and Victor is the prince. The irony is that he is not alive to enjoy this pomp and splendour. The classmate of Ravan, Prakash is a bully. The general opinion about him is, "There was only one way to stay out of his orbit. Go and live on another planet, not the closer ones but Saturn or Jupiter. Or better still, pick another galactic system" (138). All the neighbours feel pity for Eddie as his father dies even before his birth him and call him 'poor Eddie' but Eddie enjoys and exploits the compassion of the neighbours. When Mrs. D'Costa gives him a shirt and pair of shorts, Violet feels insulted and rebukes her in the following over statement:

It was indeed very kind of you to give your ninth child's hand-me-downs after they had seen service with your first eight'... 'I'm afraid you'll have to look for someone else to give them to or wait till you have your next one since we do not care to be the objects of your charity'. (155)

Such over statements add to the humour of the novel. Humour created through hyperboles is the recurring feature in Nagarkar's novels. These hyperboles mixed with epic catalogue make the novels very enjoyable and at the same time help him to bring out the plurality of Indian culture.

### Irony and Paradox

Sarcasm, Satire, irony these are the powerful weapons of Nagarkar to bring out the hypocrisy and insincerity inherent in Indian society. In *The Extras*, Pieta wants to be a doctor and works hard and gets excellent marks. But she is not given the opportunity to join medical college because Violet wants the money to be reserved for her tenth-graded useless son, if he wants to be a doctor. Then there is a long satirical digression on the National Education system and coaching classes. Nagarkar ironically suggests that in India only rich have the access of higher education:

What matter if your son or daughter is mediocre or a little limited. This is India; you can buy anything here, even a PhD which explains why it's of paramount importance for children in our country to choose their parents with great care. It's obvious that if they haven't done their homework and selected wisely, they will end up having to take coaching classes in plumbing, TV repair, driving automobiles or buses. (130)

Nagarkar ironically suggests that children should choose their parents wisely to highlight the importance of money in our education system.

Ravan and Sita attempt to elope but caught by the Sita's father and brother. They beat and dump him completely naked on the highway. Roadside children injure him with stone. Finally he is caught by the police and taken to police station. The police handle him very roughly without giving him any clothes. This maltreatment is given to him in presence of the photos of Mahatma Gandhi and Pundit

Nehru, the builders of the nation:

A smiling Mahatma Gandhi looked benignly at the goings-on from his perch on the wall while from a companion portrait; Jawaharlal Nehru introspected on the state of the world with his chin resting on his wrist. (146)

This is the sad and unfortunate reality of Indian bureaucracy. The serious threat to the peaceful coexistence of various cultures is exposed on the very second day of Ravan's taxi driving he is mercilessly and brutally beaten by the goons of Miboli sangh. They call the strike because they want Maharashtra only for Maharashtrians and no outsider should whisk away the job opportunities of Maratha people. Later, when Ravan visits notorious Foras Road he sees sex workers belonging to different states of India and he ironically feels that the Miboli people should insist that the Maharashtrian ladies be employed there "...the Maharashtra-Marathi-speakers-only political party which had such strong views on who should be allowed to work in Bombay, viewed this pan-Indian assemblage. Did they have violent demonstrations demanding that only Maharashtrian ladies be employed here? (206). This is, indeed, a bitter comment of the author on the politics in the name of language or region.

### Conclusion

A critical assessment of any work of art requires a study of its 'matter' and 'manner', or of its 'what' and 'how' both. It is always said that theme dictates the form and the style. The theme of a work of art and its form are not isolated things. They are interrelated and reciprocal. All the parts of the form are related to each other and they are organically related to the theme. The form cannot be super added. Almost all the critics believe in the organic and integral synthesis of the matter and the manner. The discussion of Kiran Nagarkar's major thematic concerns would be incomplete without exploring the major technical devices used by him to project his vision.

### References

1. Nagarkar, Kiran. *Ravan and Eddie*, Penguin India, 1995.
2. ---. *The Extras*, Harper Collins Publishers, 2012.
3. Viswanath, S. "Mirth, Introspection and the Human Condition: Humour in Kiran Nagarkar's Fictions." *The Shifting Worlds of Kiran Nagarkar's Fiction*. Ed. Yasmeen Lukmani, Indialog, 2004.
4. Ramaswami, S. (ed.). *Selected Poems of W.B. Yeats*, MacMillan India, 1992.