CHAPTER-VI

CONCLUSION
The dissertation attempts an indepth analysis and evaluation of the selected novels of Timeri N Murari. The present study, does not, of course, discuss all the works of Timeri Murari rather it has discussed only his selected novels. The present thesis explores few major and minor themes in these novels.

This is a seminal work at least the exploration of major themes in the fictional works of Timeri N. Murari is concerned. The rich and varied works of Timeri Murari are out of the critical scrutiny baring a few exceptions here and there in the form of book reviews and passing commentary. There is no serious attempt by anybody to produce a book on his writing. Timeri Murari’s works have been neglected by critics due to textual politics and politics of interpretation. He is one of the cardinal voices in the contemporary literary world, unfortunately ignored by western and eastern critics. In fact history and criticism is full of politics and power. It is a matter of choice matter of choice that depends on many factors. Louis Berinkow unveils the politics in literary history:

Literary History is a matter of power, not justice…what is commonly called literary history is actually a record of choices. Which writers have survived their time and which have not depended upon who noticed them and chose to record the notice. Which works have become party of canon literature, read, thought about, discussed, and which have disappeared depends, in the same way, on the process of selection and power to select.¹

I sincerely feel that in spite of tremendous academic potentials his works have not been properly paid attention to. While exploring the major themes in the works of Timeri Murari it is noticed that secondary source on the fictional works of Timeri Murari are rarely available at least in the libraries and research centers in India are
concerned. It’s also realized during the course of time that the non-availability of the secondary sources proved to be blessings in disguise. It provided independent scope and opportunity for interpretation of the major themes in the fictional works of Timeri Murari.

Non-availability of critical commentaries on authors saves the reader from prejudices. It is a human tendency that a person prefers to eat cooked food to cooking food. The bibliography and the end notes make it clear that very few references, books are available on the author and his works. This gave me a free hand to deal with the topic on my own.

Timeri Murari is a prolific writer of the present days. His contribution to the form of novel has been thoroughly explored in the dissertation. Besides that he also becomes a chief spokesperson and major commentator on human life and its activities through his blogs, articles and interviews.

His blogs are Sex clinic experience, Driving in the Indian jungle, Shakespeare for Indians, Kabul stories, Cabinet posts, Harmonious Indian governance rules, Petitions from voter, Osama’s climate change problem, Conversation with Lord Mountbatten, Map wars between China and India, An honest man, The old rajah, Family affairs, All lies, Gaddafi and company, Pernicious influence, Our royal wedding, From a humble politician, Sell the poor, Hostile witness, Love our politicians and his latest blog Fair play or foul. He has presented commentary on the different aspects of human life through these blogs. His blogs include topics from local to global, individual to international ones. Simultaneously he has been a critique on domestic situation or international scenario.
During the course of time Timeri Murari provided substantial contribution to the world of humanities through his articles. They are Situation wanted dictator, Sports and sportsman, Dumping ground, Superhero syndrome, Madonna’s children, Showing confusion, Writing for bollywood, A temporary father, Dreaming a new world etc. published in Business Line, Financial Daily from the Hindu group.

Timeri Murari’s interviews are other sources to read into his literary personality. His interviews are available on internet. The notable interviews such as ‘Timeri Murari’s interview taken by Sushila Ravindran Published in New Sunday Express’ and ‘Murari’s interview taken by Meenakshi Reddy Madhavan Published in Today’. These interviews present his varied experiences and objective perspectives on the hidden aspects of human life.

All this shows that he is both, a creative and critical writer at one and the same time. Both the activities are complimentary to each other. Due to this fusion and unification of creative and critical talent, Timeri Murari has become a perfect spokesperson of human activities in the contemporary world. I believe that the time will recognize his contribution to the world of literature.

Timeri Murari has published fourteen novels upto 2013. Eight of these fourteen novels are thoroughly explored in this work. The unexplored novels are The Marriage (1971); Lovers are not People (1977), The Oblivion Tapes (1980), The Shooter (1986), and Children of the Enchanted Jungle (2009), The Taliban Cricket Club (2012).

The Children of the Enchanted Jungle (2009) shows a mysterious power that lies deep in the heart of a dense jungle. Children of the forest who lead enchanted life in co-existence with the wild animals and birds. This life is threatened when a ruthless
woman decides to capture this mysterious power. She will spare nothing that crosses her path. The novel brings out conflict between uncivilized jungle life and so-called civilized human life.

His latest novel *The Taliban Cricket Club (2012)* depicts Afghanistan under Taliban Rule. It is a story of Rukhsana, a brave young journalist. One day, she is called to the ministry for the Propagation of Virtue and Prevention of Vice to meet its head, Zorak Wahidi. He tells her that the winning team of a cricket tournament will be sent to Pakistan for training for an international match. In reality the idea is ludicrous. Because Taliban was not expected to embrace a game rooted in civility, fairness and equality. No one in Afghanistan except Rukhsana knows how to play cricket. She had learnt it in Delhi. The tournament offers hope—a means of escape from Afghanistan for her brother and young cousins. For Rukhsana, there’s a visible chance to escape-Wahidi who wanted to marry her. So Rukhsana starts working on a brave plan that might just give them the entire escape route that they so desperately had been carving for. The Taliban Cricket Club is about courage, love and human spirit.

Timeri Murari’s memoirs *My Temporary Son: an Orphan’s Journey (2005)* and *Limping to the Center of the World (2008)* are also notable works. His *My Temporary Son*: an orphan’s journey tells the story of Bhīma. One day Timeri Murari returns from a game of tennis, he finds a thin baby lying on his bed looking towards him with large eyes. That small boy takes possession of the heart of Timeri and his wife Maureen. Timeri Murari was not comfortable with children earlier. But he finds himself busy learning to be a father and loving every moment with the child. Their joy is short-lived because Bhima’s adaptive parents arrive in India to meet him. Timeri Murari and his wife Maureen worried about Bhima’s future. This book shows an intensely moving account of the eleven months that changed Murari’s life. It offers us
an intimate glimpse into the convoluted corridors of the adoption process in India and the emotional turmoil that accompanies every case of adoption. It is also inspiring to the countless people in the world who long to love and nurture children abandoned by their closest.

*Limping to the Center of the World* is an engaging, insightful and vivid description of a remarkable journey to one of the inhospitable regions of the world. Its association with divinity is perhaps reinforced by its isolation. At the same time the book also shows how man’s faith is shaped and moulded by the landscapes he inhabits and traverses.

The world famous publication Penguin recognized the worthiness of the writings of Timeri Murari and accordingly published all his works and made it available to public. This is a sign of the greatness as one of the central literary voices in the contemporary world.

Murari’s novels are skillfully plotted. His works imply a criticism of the modern Indian society. His writing had been strongly influenced by his travelling around the world. He saw racial issues in a wider context beyond east-west confrontation and even between extraterrestrial human species. His characters often develop close friendship of sexual ties with people from different gender, race, sexual orientation and social class.

Timeri Murari has provided a different perspective through his novels. As an Indian writer in English, he is concerned with issues of gender, race and social class. However, he does not view this narrowly as black-white or male-female relationship, but has included differences in sexual orientation and even extraterrestrial/human relationship in his novel *The Arrangement of Love*. A consistent motif in his later
works is his interest in family relationships in *The Small House*. His female characters have to choose between their own desire and the needs of loved ones.

He pays careful attention to character development. His inquiry into the conflicting moral choices is quite noticeable. Murari has shown the complex interaction among the past, present and future. He believes in the acceptance of tolerance for others as a condition for the survival of the human race. He has given voice to the voiceless, vision to visionless.

Thus the present study has explored major and minor themes in the selected novels of Timeri N Murari. Timeri N Murari is one of the less known but richly gifted Indian writers in English today. The range of themes that he deals with, linguistic and stylistic variations in his writing, his art of delineation of characters and setting are all instructive and entertaining. I believe this study will serve the purpose to acquaint Murari with the new readers in central and north India.


of Love (2005), Four Steps from Paradise (2006), The Small House (2007). Remaining novels will provide a reasonably good platform for further study. As mentioned earlier, he has published articles on real national and international issues. His blogs also can be used for the study in the use of technology for the writers.

This work has a lot of academic significance. Murari has used history significantly in delineating the characters. It won’t be exaggeration to maintain that nobody from the Indo-Anglican novelists has used personages, events from Indian history of the twentieth century as effectively as did Murari. It is important to revisit on our own past to interpret and understand our present so that we can build our future.

Three realities existed in pre-independence India. First was the British rule, second the Princely States and third was their common attitude. This picture continued to exist for a few years after independence. The only difference was British tendencies replaced by rulers.

The present work has been divided into six chapters. Chapter first concentrates on many issues. It gives a brief introduction of Indian English fiction, Achievement of Indian English fiction, and few major and minor themes. It also introduces Timeri Murari, a brief survey of his literature and major and minor themes in his novels. Then it focuses on critical survey of Timeri Murari’s literature. This chapter also focuses on contribution of the writer to Indian English Fiction and his position in its tradition. It also discusses the succeeding chapters.

Without getting into the jargons of criticism one can say that literary work does not have an autonomous status. There is a significantly large material outside the text. Murari has travelled a lot during his life-time. He lived in United Kingdom,
America and Canada for more than twenty years. This must have influenced his intellectual, critical and his artistic faculties. It is naturally reflected in his novels.

In his *The Field of Honor* a British lady living as a secretary of a local Maharaja, had the same imperial tendencies as her predecessors before 1947. She dishonestly tried to defeat the local athlete Nicky in a boxing match. It shows that British people were never willing to forget that they were the rulers of the land.

British Empire crumbled in twentieth century. The very notion of king was to introduce democracy at least on the surface considering all human being equal. In spite of the class, caste and gender differences every person was looked at an individual. So far marginalized groups of the society occupied the counter-stage in new literature. Murari’s novels can be studied from this point of view.

Timeri Murari explored the imperial tendencies of British people in India. He dismisses Britishers’ as architect of Indian development. He also points out that minds of Indians become whiter than snow due to their imperial tendency. The imperialism of western world exploited Indian as a commercial project. Few greedy Indians also joined them. They controlled both land and psyche of India. Only post-colonial ideology became the antidote to that colonial tendency. In *The Imperial Agent* (1987) Kim is the hero of the novel. The British Colonel uses him as his spy in India. Later on his mind changes and he freely takes part in Indian freedom struggle. In this novel Murari presents imperial tendency of British people and Indians fight against them. In *The Last Victory* (1987) Kim’s journey from a spy to a freedom fighter is shown. He is influenced by Gandhiji. Colonel Creighton on the other hand continues his imperial games. This novel shows the period of 1920-1930. Few characters demonstrate imperialism and few others oppose it. Kim is the hero in both novels. D. Maya quotes:
The task of decolonization is affected by choosing as the chief protagonist of both the novels ‘a character who was very special to the British’- Rudyard Kipling’s hero Kim. Kim is an integral part of Britain’s imperial literature and in that sense closer to British hearts than any historical figure. In these two novels Kim is made to protest against colonial intemperance and identify himself so completely with the Indian masses—with their culture, religion and even their belief in the elements of fantasy and the supernatural—that eventually he becomes ‘an Indian who would be willing to die for his country.\(^2\)

East-west encounter has always been an important theme for Indian writers in English. An interesting thing about the people of eastern and western country is that both hate each other but can not live without each other. One has an attraction about the culture and tradition of the other. Earlier western writers like E. M. Forster and Rudyard Kipling wrote about India. At present Indian writers are writing about west like Salman Rushdie and Timeri Murari. Murari’s *Enduring Affairs (1990)* and *Four Steps from Paradise (2006)* is based on the theme of east west encounter of characters. Few encounter result in integration and few others in disintegration. Characters repress various ideologies in Murari’s novels.

Literary artists such as Jane Austen to Thomas hardy, Timeri Murari and others very effectively and wittingly pointed out the subtle relationship among marriage institution, ideologies and economics, politics. In the literary world of Jane Austen the relationship among these things were very harmonious where the parents of a daughter used to think that, “A person with good fortune is always in search of a marriageable girl whereas women had become completely victim of the ideologies which convert them into mere things”. For ex- in *The Mare of Casterbridge* the
protagonist sells others wife and daughter as things. Timeri Murari in the contemporary time adds one more critique of this relationship by presenting a central thesis that is ‘loveless relationship in any form or marriage is always disharmonious whereas loveful relationship is tenable, perpetual and permanent. He also stated that honor-killing, pop-culture, use and throw life-style caused diabolic effects on marriage institution as well. The basic thesis of Murari’s The Arrangement of Love depicts loveless marriages are not tenable. It shows some pairs. Murari argues that separation or integration of the two depends on true love.

Timeri Murari’s historical novel Taj portrayed the love story of Shah Jahan and Arjumand-banu-begam. Murari shows that in spite of all obstacles Shah Jahan and Arjumand succeed in coming together. It also shows Shah Jahan’s obsession for her which is seen in building of Taj Mahal after her death. It stands as a symbol of his true love for her.

Timeri Murari has presented a critique on human relationship such as marriage and its latest aspects that is live-in-relationship with its demerits. He wants to state that the traditional marriage institute can not be substituted by the live-in-relationship which has no commitment and responsibility. Any relationship is suitable only when there is a mutual understanding, commitment and responsibility. It should be free from selfish motto, greed and physical pleasure. Merely live-in-relationship is not tenable according to Murari. Murari has a foresight in sharing the diabolic effects of live-in –relationship. Such kind of speed-post borrowed relationships without their Indianization are not suitable for Indians according to Timeri Murari. The advocates of live-in-relationship must rethink the perspective in the context of Murari’s critique on it. The Small House (2007) discusses upper class aristocratic Indian society. Murari depicts man-woman relationship in this novel. Writer introduces few couples in this
novel. They are either married couples or live together due to sexual attraction. Murari emphasizes the fact here that true love overcomes sex in long run.

Timeri Murari had a foresight in showing the disastrous effects of live-in-relationship. This relationship does not survive for long and the pair separate later on, whereas the traditionally married couples continue to live together in spite of the casual confrontation between the two.

Murari writes about the dominant historical forces that had an effect on the psyche of the people from India and Britain. They found it difficult to forget their pre-independence identities even after 1947. Those who lived behind after India’s freedom continued with their policy to divide and rule.

Taj has always been described in the writings of history as a monument of the husband’s love for his wife. It is also considered as one of the ‘seven wonders of the world’. Its immaculate beauty and architectural design have attracted the attention of the people all over the world. Foreign visitors to India have Taj visit in their priority list. All this signifies the historical significance.

Literature cannot be a photocopy of history. Literary writers have to take a position. Murari’s position is the position which highlights the sacrifice of the ordinary Indians and their exploitation by the Emperors. Thousands of workers, peasants, artists, masons, engineers spent their entire life to build the exquisite monument. History remembers Shah Jahan’s love for his begum. Literature remembers the victims of his dream project.

Modern Indian mind cannot digest sacrifice in place of loyalty to the kings, the heavenly Gods representation on earth. Murari hence remembers the twenty thousand
people in Taj. Though the title of the novel is *Taj*, ironically it is not about the Mughal Taj, it is a monument of their Taj victims.

Timeri Murari’s *The Imperial Agent* and *The Last Victory* are the specimen of British imperialism in India. These novels show that British Government kept their rule in Indian by misusing army, police department, judicial system and administrative system. They formed these departments for the welfare of natives but their real motto was to suppress them and keep them under their yoke. The real intention of British Government was to loot India economically. Exploitation was their key intention. They lived in India until their purpose was not fulfilled.

One of the dominant features of Indo writing in English is its socio-cultural Indianness. Different people have described the term ‘Indian’ in different ways. A person born and brought up in India and writing about its people, customs and traditions in English is considered Indo-Anglian writer. For some other, Indianness constitutes the characters, incidents and ethos of India, even if it is written by non-Indian. That is why we consider Ruth Prawar Zabwala as Indian even though she herself is apprehensive about this title. People like R.K.Narayan, Mulk Raj Anand, Gauri Deshpande, Jai Nimbkar, and Chetan Bhagat wrote about Indians in English. These writers were the sons and daughters of this soil. Hence their writing had a shade of devotion and duty to the alma mater.

The Indian writers in English could be divided in three groups roughly. The writes that stayed in India for most part of their lives and produced Indian literature. Second lot of such writers is those who lived away from India for most part of their lives and still writing about it. Third group of writers consists of the persons who commute between India and outside and write about India. There is a basic attitudinal
difference among the three. A question whether first hand information of the stuff the writer is writing about is necessary or not is debatable. There can be controversial positions on this question. But as a common ordinary person I feel that if the writer emerges from the society he is writing about, his writing will possibly be more authentic than the writing of an outsider. That is where the intensity of Dalit writing lies.

Murari makes a wonderful combination of local and foreign elements in his writing. He is the one who’s intellectual and artistic faculties are sharpened by his stay here in India and sojourn there in European countries. He in real sense is outside insider. He stayed away from India for many years, which provided him with an opportunity to view India from there and write about its people with clinical age. He does not approve of modern madness for everything European and American. His fictional women and men are the testimony to this. Stately princes appointed foreign trainers. They ‘kept’ foreign women in their palaces. Many Anglo-maniac Indians picked new westernized fashions in man woman relationship. Greatness of Murari as an Indian writer is that he dares to open the dark side of British people in India. Night club couples in his novels break away from each other. This is a sufficient proof to his Indianness in letter and spirit.

Timeri Murari like V. S. Naipaul explores things in his fictional works as a citizen of the world. Unlike Naipaul his stance is not merely critical, negative and bitter against India. Moreover he deliberately has used an insiders’ perspective from the outside world about India. All his novels show that he is totally free from the so-called Anglicization. He appears more Indian than any other writer irrespective of the maximum span in foreign countries. His psyche is Indian. He is more objective and
equally points out the demerits of the Indians as well but his perspective is not mere criticism but reformation.

Timeri Murari as an artist shows his specificities and indifferences from other writers like Raja Rao, Kamala Markandaya, Amitav Ghosh and Shashi Deshpande who are not free from nostalgic reality and they fictionalized. He fictionalized nostalgic reality in their literary world. They cry for their inherited loss, their native country. On the other hand Timeri Murari has transcended the shorelines of nostalgia. He has fused with both the native and foreign world in his personal and literary life as well. In his texts there are characters from foreign countries and native country as well. They meet each other, quarrels and unite. So there is a thesis, an antithesis and more importantly a synthesis in the fictional world of Timeri Murari which is a very rare and unique quality of Murari as a literary artist. He has presented a critical exploration of the nostalgia, an objective, witty interrogative analysis and interpretation of the present and the vision of the millennial world of the future. There is a kind of unification of sensibilities in the literary world of Murari. His emphasis is not on criticism but on awareness, improvement, development, emancipation and empowerment of human beings.

One may conclude that Timeri N Murari is one of the less known but richly gifted Indian writers in English today. The range of themes that he deals with, linguistic and stylistic variations in his writing, his art of delineation of characters and setting are all extremely instructive and entertaining.
REFERENCES
