

ISBN : 978-93-24457-16-0



National Level Seminar
On

Marginalized Literature



27th and 28th January, 2017

Organized by :

Hon. Dadapatil Rajale Shikshan Sanstha's

Dadapatil Rajale Arts & Science College

Adinathnagar, Tal. Pathardi. Dist. Ahmednagar - 414 505

NAAC Re-accredited "B" Grade



Sponsored By :

B.C.U.D. Savitribai Phule Pune University

15.	Configuring the Discourse on Minority Conflict and Accommodation in Selected Contemporary Indian Novels	Prof. Umar Farooq	57
16.	'Come Rain' echoes Marginalization	Dr. Archana Rohokate	62
17.	Babu: Symbol of Self-Respect In 'The Wine Of Astonishment'	Prof. B. G. Gaikwad	65
18.	Oppression of Marginalized in the Marathi movies 'Fandry' and 'Sairat'	Prof. Ashok Borude	68
19.	Breaking the Social Norms of Marginalization: Love as a benign force	Dr. K. G. Gaikwad	71
20.	Depiction of Marginalization in Indian English Fiction	Prof. Keshav Borkar	74
21.	Marginalization of Women in Kamala Markandaya's 'Two Virgins'	Prof. Kavita Akhade	79
22.	Theme of East-West Encounter In Timeri Murari's Four Steps From Paradise	Dr. Shantilal Ghegade	83
23.	'The Prisons We Broke' : A Story of Marginalized Society	Prof. Vaishali Aher	89
24.	Looking at 'Beauty' from the Margins : The Case of Pecola in The Bluest Eye	Prof. Lalit Patil	92
25.	Marginalization In English , A Study Of Chicano Literature	Prof. Sachin Salve	96
26.	Marginalization of Women in Arundhati Roy's 'The God of Small Things'	Mr. Sharad Londhe	99
27.	Women as Marginalized in Imtiaz Dharker's 'Purdah and Other Poems'.	Prof. Ramkrushn Kale	103
28.	The Representations of the Marginalized in Ghosh's 'In an Antique Land'	Prof. A. A. Vakil,	107
29.	Theme of Marginalization in Mahesh Dattani's Dance Like a Man	Asst. Prof. Sunil Adhav	110

**THEME OF EAST-WEST ENCOUNTER IN TIMERI MURARI'S
FOUR STEPS FROM PARADISE****Dr. Shantilal I. Ghegade**

I/C Principal

Savitribai College of Arts, Pimpalgaon Pisa,

Tal. Shrigonda Dist. Ahmednagar

Mobile-9890628201

Email-sghegade1@gmail.com

Abstract:

The present paper attempts an in-depth analysis, interpretation, evaluation and exploration of Timeri N Murari's novels Four Steps from Paradise (2006). The study explores the theme East-West encounter in his novel. He deals with the colonized mind of Indians, alienation, loss of identity, loss of faith as well. This study traces political and socio-economic milieu of Murari's time and its impact on his works. It traces out the overall contribution of TimeriMurari in the historical growth and development of Indian writing in English in particular and the place of Murari's literature in the world literature in general. The present research explores the theme of East-West encounter and relationship in the novel of Timeri N. Murari. It also highlights the theme of east and west relationship in the context of the writings of various Indian writers in English. It analyses his Four Steps from Paradise, in respect of the east-west encounter.

Key Words: *analysis, exploration, East-West encounter, alienation, loss of faith*

The east-west encounter is one of the recurrent themes in Indian writing in English literature. Initially it acquired a place and prominence due to the linguistic reasons. The socio-political aspects were associated with its continuous creative challenge. Englishmen's presence in India as colonizers for over hundred years was a historically significant fact and so was their language. During the British rule in India, many Indians went to European countries for various reasons. Their glamorous education and the liberal ways of life attracted thousands of easterners to the west. Sometimes the immigrants from the east were able to survive there. Many times they were disappointed.

There were three noticeable reasons for the rise and development of this theme in Indo-Anglican literature. The very medium of English as a language of its creation necessitated the inclusion of western characters, their attitudes and aspirations in the primary phase of the Indian writing in English. There was a creative tension concealed under the physical association between the two nationals. The ruled class and the ruling class with their opposing social, cultural, political and educational backgrounds provided a variety of creative experiences to the sensitive writers of the Indian subcontinent.

The second important reason of the existence of this encounter in Indo-Anglican literature was our hidden desire to introduce ourselves properly to the west. We attempted to delineate the best and the worst amongst us. As a subject race, we tried to preset our case to our masters through literary endeavors. Indian literature in this way became the lingua-franca to communicate with the east and the west simultaneously.

The present paper focuses on the theme of east-west encounter in *Four Steps from Paradise* (2006). The writer has brilliantly portrayed reconciliation and separation of various characters through East-West encounter. It is a story about the break-up of the Great house of the Naidu's. It is set in a gentler, more laid-back era. Young Krishna and his family live in a 'sprawling mansion on a vast estate hidden in the heart of Madras' with a motley group of doting siblings, cousins, uncles and aunties who also 'squabble amiably' every now and then. But as in every story about paradise, the serpent lurks just beneath the idyllic existence.

Eight-year old Krishna narrates the events of his childhood, looking back from some later time. Krishna's father Bharat (Nayana) is a civil servant and a widower, his wife have died four year earlier. He is studied at Oxford and played cricket for Somerset. Bharat decides that his children-two girls and two boys aged eight to fourteen needs the guidance of a mother-figure. Moreover this mother-figure should be white and British. Having made his mind, he introduces Victoria Greene to the members of his family as the children's governess. He decides to bring Victoria Greene an Englishwoman into the conservative Naidu household, first as a governess and then as a stepmother to the children. Two of the siblings learn to accept the change, but the eldest sister Anjali and youngest son Krishna rebels against this decision. The joint family is headed by Ranjit Naidu (Thatha) who is a strong-willed patriarch. His business speculations go terrible wrong which pave the way for the break-up. When he dies, Krishna's father and step-mother move away, taking the younger three children with them.

The slow decay of the joint family that's now broke apart, with various strands going their separate ways, is described with a gentleness that is strangely moving. The narrator, Krishna, takes in the love and hate, the joys and the tragedies with the unhurried perusal of a sensitive observer, taking us into his world when he's only eight and keeping us there right up to his 50s.

By the arrival of Vitoria Greene not only atmosphere of house but the habits of the housemates rapidly changes. Bharat, his daughter Kaveri and his son Jagan are ready to accept the change. But, his elder daughter Anjali and youngest son Krishana their grandfather Ranjit Naidu and Grandmother Ava resist Victoria Greene whenever they get a chance. This encounter is very beautifully depicted by Timeri whenever they get a chance. This encounter is very beautifully depicted by TimeriMurari.

The present novel depicts east-west encounter of characters. First of all, the present chapter focuses on characters like Bharat and Kaveri who act an instrument of east-west reconciliation. Bharat is the father of four children. He is an Oxford

graduate and influenced by the western thoughts and culture. He brings Victoria Greene in *The Great House*. Children discuss among one another. They don't want a European tutor. Bharat understands their mood. He tries to convince them that he cannot give enough time for them. Therefore he has brought this British lady into the house. She is educated and well cultured.

Even after the independence a small section of Indian society had a firm conviction that Britishers were the embodiments of sense and stability in Indian social life. Hence their departure meant a huge loss to their personal self. Such grief-stricken Indians longed for the rebirth of regimental order. Bharat is the representative of that small section.

Being an Oxford graduate he feels that only a European lady can teach his children well. He shows them the vision of future. He expects that his children should have command over English language and awareness about Western and manners. He feels that it is a huge advantage over others. He desires to send them to England for further studies.

Ranjit Naidu, who is Bharat's father-in-law and head of Naidu family, questions Bharat over the issue of the appointment of Victoria Greene as a tutor in their house. He asks Bharat about his plans to marry with Victoria Greene. He warns Bharat that British people ruled over Indians and still they think themselves as masters. He tells him that India is soon getting independence. Therefore Victoria Greene's presence may affect his career.

Kaveri is the second important character who acts as an instrument of east-west reconciliation in the *Four Steps from Paradise*. She accepts Victoria Greene as her mother. She has been influenced by the west and she thinks that if she has to progress and learn new things only Victoria can teach her. She starts changing herself as per the instruction of Victoria Greene.

There was no concept of having a boy-friend in Indian tradition. But Kaveri keeps a boy-friend Michael Goodwin. Victoria Greene also likes him. She introduces him to Krishna. Krishna realizes that he is an Anglo-Indian and Kaveri is following the foot-steps of Victoria Greene. After a few days Kaveri and Krishna go to their ancestral home to meet their grandmother. Kaveri wants to know about her marriage plans. She clarifies that she will do love marriage. Kaveri is afraid that Victoria Greene has put some stupid thoughts in her mind. She tries to convince Kaveri that love happens only in picture or in stories. She advises her to get married with a man from their community. She wants her not to go abroad for further education. She feels that India is also good for Kaveri. She can get good education and higher opportunities here as well.

After the death of Ranjit Naidu Victoria Greene asks all their relatives to leave the Great House. Because all the expenses are cleared by the salary of Bharat and he cannot afford it anymore. Kaveri gets angry. She fires Aunt Victoria. She asks her not to interfere in her family affairs. She can decide what is good and what is bad for her. She doesn't require a foreigner's advice. They abuse each other to a greater extent and attack on each other's character. Victoria Greene charges that

Ranjit Naidu used to sleep with Ava's sister. In reply Ava also calls her a cheap woman. She accuses Victoria Greene of having an affair with an Englishman in the Connemara Hotel. Ava orders her to leave the Great House.

When everyone comes to know that Victoria Greene was a divorced woman and she has a daughter from her first husband. Anjali fearlessly questions her father regarding Amber Wells. Here she realizes that her father has been blind in Victoria Greene's love. He looks everything from her angle. And whatever related her looks right to him.

After Victoria Greene's arrival Anjali decides to leave the Great House. She sacrifices her by marrying a double-edged Zamindar Bal. She does not want to live with her step-mother therefore she takes this step. After a few months of her marriage Krishna reaches to Anjali's house. Here he comes to know that her husband is a drunkard and is about to die due to this habit. And he still sleeps with his mother. Krishna suggests Anjali to her husband.

The next day Krishna meets Bala and his mother. Krishna realizes that Anjali is wasting her life. Bala is a drunkard. He listens only of his mother who is very strict. He again suggests Anjali to come home with him. But she denies living with Bharat and Victoria Greene.

Krishna comes to know that Kaveri who had gone to England for higher education got married to an Englishman. Later on she divorced him and married an American. He knows that the western ideology sanctioned the frailty in human relationships. The husband and the wife are permitted to drift away from each other at the slightest negative provocation. Hence they always try to claim each other for whatever little time they are together. Indian ideology of marital union is based on the previous birth and also the births to come. Hence they do not need to possess each other, as they have been preordained to be together. Indian marriage system believes in the marital ties of the seven births. This difference in viewpoints is one of the fundamental reasons of cracks in marriages of international partners.

Finally Krishna decides to go to England with his father. But he changes his decision for Anjali. He listens to her and stays with her. His father gets angry on him. He abuses him that he would end up with a third rate Indian degrees. Krishna feels shocked knowing his father calling his own country a third rate place.

At last Krishna lives in the Great house with Anjali. He is such a character who accepts all the responsibility given to him. In the beginning he lives with his grandmother later he shifts in the new house with his father and Victoria Greene only because he loves his father. But he never gives up his relation with Ava and Anjali. When Anjali needs him shifts again in the great house rather going abroad with his father. Thus he changes himself as per the situation requires.

During the Christmas holidays, Victoria Greene sends Krishna to Mr. Well's house to receive Amber for the upcoming Christmas. Two days before Christmas Victoria Greene and Amber decorates the house. Children have seen Diwali decoration so far in their life, this is the first time they are going to celebrate a stranger's festival. They also a small cashew tree which they said was a Christmas

tree, and this too will be decorated and placed in the centre of the main room. Packages, wrapped in the coloured papers were placed around the foot of the tree. Victoria Greene presents them few gifts on Christmas morning. First time in their life Kaveri and Krishna go to the Church with Victoria Greene. Children had seen the God in various images and photos. They ask her about Gods Photo. Bharat had brought Victoria Greene in the Great House saying that her children would not claim in his ancestral property. But in the long run it proves to be wrong. After many years have passed Victoria Greene sends a latter to Krishna.

Thus, she writes that Bharat desires to spend to spend his remaining days in India. Therefore he is coming back. She conveys them about Kaveri. She also conveys the name of their new half-sister Violette. In this way, Victoria Greene married an Indian; these matrimonial links could not unite her with Bharat's family members. She could never subscribe to the Indian view that after marriage a girl was related to her husband's family and not just to a husband.

In this way, Timeri Murari has successfully depicted east-west encounter in *Four Steps From Paradise*. He has portrayed effectively east west reconciliation and east west separation through the characters. One can say that the east-west encounter has made the individual lives of the Indians more complex. This new dimension to the interaction provided ample opportunity for both to have their own way of development. Previously, it was available to the white-skinned super ordinates only; now even the Indians have a claim on it. This means that the encounter, which began in an apologetic tone for Indians, has come to assert itself for equal status. This is a major literary again.

Another remarkable phenomenon of this encounter in the post-independence Indo-Anglican writing is the changing patterns of relationship. The beginning of this century showed the characters in two separate groups' always-western characters were educated, cultured and modern, whereas Indians were painted as manials, orthodox and ignorant lot. After 1950 there seems a considerable change in this relationship. Nowadays two characters of the different races meet as lovers, friends, partners or equals. Interaction between these two has a tinge of quality and international fraternity.

In the past, the encounter between the two was binary, always preventing meeting of the twain. The parallelism of the old days has ended. India is not viewed as a contemptible colony, filled with venomous snakes and street charmers. A progress is being made from cultural conflict to cultural synthesis. In a way the theme has been extended as an intricate cultural encounter.

The present study sums up thus, east-west encounter is the crisis of ideology. Both are hunted by superiority and inferiority complex. West considers itself best and the rest waste. That is why there arises problem. Timeri N. Murari wants to suggest that in certain field east may be superior but in specific field the nonwestern are quiet that in certain field east may be superior but in specific field the nonwestern are quiet superior to the west. Ex-The attachment to the mature, fellow human beings etc. but in the global age east and west cannot be separated from each

other. They have to adjust, understand and accept the similarities and differences between them. The economic aspect has given signal of a global village which is very perfectly reflected by TimeriMurari in his writing and therefore his literature has become a criticism of present life regarding the theme of East and West.

TimeriMurari as an artist shows his specificities and indifferences from otherwriters like Raja Rao, Kamala Markandaya, AmitavGhosh and ShashiDeshpande 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 TimeriMurari 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 TimeriMurari 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.

Work cited

- 1) Iyenger, K. R. Srinivasa. *Two Cheers for The Commonwealth*: Asia Publishing House. Bombay. 1970.
- 2) Punim, Juneja. *The East West Theme*: R.K. Dhawan (Ed): Commonwealth Fiction Vol. I: Classical Publishing Company, New Delhi: 1988.
- 3) Meenakshi, Mukhaerjee. *The Twice Born Fiction: Themes and of the Indian Novel in English*. Pencraft International: Delhi. 1971.
- 4) Markandaya, Kamala *Some Inner Fury*. London: Putnam. 1955.
- 5) S. P. Ranchan and B. M. Razdan. *the Illustrated Weekly of India*. April 6, 1966.
- 6) Verma, Anup. Review of *Four Steps from Paradise*. Published by Sahitya Academy's Bi-Monthly Journal (May-June 2006).
- 7) Murari, Timeri. *Four Steps from Paradise* Penguin Books India Private Limited: New Delhi. 2006.
- 8) Verma, Anup. Review of *Four Steps from Paradise*. Published by Sahitya Academy's Bi-Monthly Journal (May-June 2006).
- 9) Kripal, Vinay. Ed. *Third World Fiction*. R. K. Dhawan. Commonwealth Fiction Vol.iii. Classical Publishing Company: New Delhi. 1988.