



Research Article

Narrative Strategies and Linguistic Style in the Historical Fiction of Timeri N. Murari

Mahendran Rengaraj^{1,*} , Muniyaraj Gurusamy²

¹Department of English, Tamil Nadu Open University, Chennai, India

²Department of English, Government Arts and Science College, Nagalapuram, India

Abstract

The primary objective of this article is to examine the narrative strategies and linguistic style employed by Timeri N. Murari, a prominent author in contemporary Indian English fiction, in his three historical novels namely, *Taj*, *The Imperial Agent*, and *The Last Victory*. Murari redefines history and identity through an array of narrative techniques and stylistic choices. The article also explores key tenets of a literary work such as title, setting, plot, theme, point of view, narration time, and characterisation, highlighting how these techniques formalise both the personal and collective dimensions of history. It further investigates Murari's peculiar use of diction, syntax, similes, metaphors, humour, and magic realism, which together enrich the texture of his fiction and localise English expression within the Indian context. By weaving cultural idioms, inter-texts, and mythological references into his fiction, Murari formulates a hybrid narrative form that harmonises linguistic innovation with historical imagination. In addition, it demonstrates that Murari's novels function not only as re-interpretations of historical events but also as artistic explorations of colonialism, nationalism, love, and human experience. Finally, this article argues that Murari's stylistic and narrative dexterity situates his fiction as an important contribution to the evolution of Indian English historical writing.

Keywords

Historical Fiction, Linguistic Style, Narrative Techniques, Timeri N. Murari

1. Introduction

As D. H. Lawrence remarks in “Why the Novels Matters” [7], “even the change is not absolute”. Similarly, Indian English fiction has undergone significant changes in its themes, narrative technique, and ideologies over the decades. The primary tool of a novel is its narrative technique. Timeri N. Murari, a journalist-turned novelist employs multiple techniques and textual strategies to redefine India and restore its identity. This article mainly examines the style and narrative techniques employed by Murari in three of his historical novels

namely [10-12].

“Narrative” [9]. refers to the art of telling stories through language. It enables people to share their thoughts, experiences, and observations. The narrative mode is the set of methods an author uses to convey the plot to the audience. Narration is shaped by point-of-view, structure, tense and voice. According to Adagogo Brown, “the narrative includes all forms of literature presented by a narrative consciousness. It is an

*Correspondence: Mahendran Rengaraj (drmahendran@tnou.ac.in)

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account of events given by a narrator from an angle. The narratives include the epic, novel, novelette or novella and short story" [2]. Likewise, M. H. Abrams and Geoffrey Horpam define a narrative as "a story, whether told in prose or verse, involving events, characters and what the characters say and do" [1]. To say briefly, a narrative recounts a series of occurrences. "The word 'story' may be used synonymously with 'narrative' and it is also used to refer to the sequence of events described within it [14].

Technique is crucial in literary writing, serving as an essential tool through which writers transform their thoughts, emotions and experiences into art. It is not merely decorative but it conveys the intrinsic quality of the subject matter. It involves choosing, organising, structuring the plot and developing tensions that lead to a climax. It creates a particular impact within the novel and enables readers to encounter different selves, human experiences and identities. Mark Schorer observes, "When we speak of technique, we speak of nearly everything. Because, technique is the tool or means by which the writer's experience, which is his subject matter, compels him to attend to it; technique is the only means he has of discovering, exploring, developing his subject, of conveying its meaning and finally of evaluating it" [16].

A writer cannot exist without technique, nor can he/she neglect it without consequences. Schorer warns that failure to refine technique comes at a great cost. He further argues, "Narrative technique is actually the means by which he discovers, objectifies, explores, and evaluates his subject and his dexterity determines his success" [16]. His comments suggest that technique is the chosen method by which the writer tells the story. Of course, technique reveals the layers of meaning and vision within a work of art.

In the following sections, it will discuss how Murari employs title, setting, plot, theme, point of view, narration time, characterization, style, language, simile and metaphor, humour, and magic realism in the three selected novels.

2. Title

A title of a novel serves as the reader's first impression of the story. It holds significance because it encapsulates the essence of the book. Just as people are judged by their appearance, clothing, and body language, a story is often judged by its title. A title generates anticipation and expectation and many readers read the story based on it. Since Murari is aware that an apt title plays a vital role in the development of the theme, he opts for straightforward, clear, and simple titles, except *The Last Victory*. Each of these titles reflects the main idea of the narrative.

The title *The Last Victory* refers to Jallianwallah Bagh massacre symbolises the brutal killings of Indians by the British and marking the beginning of the decline of colonial power. *The Imperial Agent* highlights the complexities of Kim's loyalty to his fatherly figure, the Colonel, and his dedication to his homeland, India, while serving as an imperial agent. Taj,

on the other hand, directly refers to the construction of the Taj Mahal by Shah Jahan for his beloved wife, Mumtaz-i-Mahal.

3. Setting

Setting refers to the period, place, and time in which the events of a story begin. It not only deals with the cultural environment and geographic location but also the prevailing social and political realities. It is the backdrop against which the narrative's action takes place. A writer chooses the setting carefully, as it must align with the theme, characters and overall story.

According to Nancy Kress "the setting of a novel is the background on which the writer builds the plot and characters. It involves the entire environment: time, place, experience, and mood. Setting can be revealed through narration, dialogue and illustrated by the characters' actions, thoughts, and speech patterns" [6]. Through the progression of events and incidents, the setting gradually and subtly creates the novel's atmosphere. It is not merely a scenic aspect of the novel but it becomes inter-linked to the events and characters, becoming an inseparable component of the novel.

Murari's *Taj*, *The Imperial Agent* and *The Last Victory* introduce new situations and settings. *Taj* is set in Mughal India of the 1600s. *The Imperial Agent* captures events unfolding in India at the turn of the century, from 1901 to 1910. Its sequel, *The Last Victory*, covers the decade from 1910 to 1919, portraying the historical atmosphere of British India.

In both *The Imperial Agent* and *The Last Victory*, Murari describes his perception of colonial conditions in India and their impact on society. In the early stages of *The Imperial Agent*, chapters focus on how Colonel Creighton skillfully exploits Kim's ability to blend with the local population for spying on behalf of the imperial authorities. Later chapters depict Kim's interactions with the locals, such as the farmers of Rae Bareilly and the weavers of a village near Madurai. Toward the end, the narrative shifts to Kim's involvement in the nationalist movement, which eventually leads to his demise.

The novels also feature a group of supporting characters who appear and disappear as the story progresses. Murari adopts a flexible omniscient perspective to move across distinct groups, delve into their minds, and highlight the growing nationalist sentiment among them. Kim, as a character, becomes an embodiment of this patriotic inclination. His personal life and individuality are shaped by post-Mutiny realities, both Indian and British. Therefore, while the settings, characters, and situations evolve, each episode contributes cumulatively, creating a coherent narrative fabric.

4. Plot

The plot is one of the most important features of a novel, comparable to the body animated by a soul. While story and plot are closely related, E. M. Forster distinguishes between

the two: a story is simply a sequence of events, whereas the plot involves occurrences that are naturally dependent on one another. In other words, the way in which the action and events are interwoven constitutes the plot. Forster defines plot as “a chain of events which are causally linked with one another, from the beginning to the end of the novel” [4]. To put it simply, the plot is a chain of incidents in which events follow one another logically, from the opening to the conclusion of the narrative. Consequently, a novel with a perfect plot allows the reader to navigate back and forth without facing any logical inconsistencies and creates a continuous and uniform word structure.

Murari's *Taj* is a historical novel of commendable simplicity that offers a compelling account of how the monument was constructed. The narrative unfolds on two parallel levels; the passionate love affair between Shah Jahan and Arjumand (Mumtaz-i-Mahal), and the later years of Shah Jahan's reign, which include the construction of the TajMahal and the rivalry among his sons for the Peacock Throne. Intertwined with these is the story of Murthi, a Hindu master craftsman, whose presence brings further depth to the narrative. The novel focuses less on romantic idealization and more on the social and political life of the Mughal court.

The Imperial Agent, influenced by Rudyard Kipling's Kim, arose from Murari's dissatisfaction with Kipling's conclusion. In his author's note, Murari explains that he wrote the novel with the conviction that Kim was truly Indian. Accordingly, Murari portrays Kim as an ambivalent character, caught between his partly Indian and partly Western identity. Born to Irish parents, Kimball O'Hara becomes a spy for Colonel Creighton. Kim realises at the end of the novel that Creighton's real intention is to use him ruthlessly in order to uphold British imperial control in India. Thus, this novel exposes the realities of British imperialism while also representing India's resistance through numerous episodes.

Murari's *The Last Victory*, a sequel to *The Imperial Agent* situates its plot within the broader history of colonialism, one of the most defining events of modern human history. Building on the background of India's freedom struggle, the novel flies Kim's transformation from imperial agent to nationalist freedom fighter.

The conclusions of Murari's novels are emotionally charged and reinforce their central themes. For instance, Kim's complete loss of faith in imperial rule and his pivotal decision to “play the great game” against his father, Colonel, are depicted at the end of *The Imperial Agent*. In order to know how the “great-game” is played between the Colonel and Kim, readers are thus motivated to continue reading *The Last Victory*. Murari uses two climaxes to embellish *The Last Victory*. The first climactic moment depicts Colonel Creighton in profound grief, watching Kim's body consumed in the funeral pyre after he perishes, along with many others, in the Jallianwala Bagh massacre. The second climax serves as an anti-climax: Parvathi, Kim's widow, shoots Colonel Creighton,

symbolically marking the downfall of British dominion in India.

Taj, by contrast, ends with the poignant words: “With my love I stole her last breath away” [10]. This closing line sums up Shah Jahan's grief, guilt, and anguish at the death of Mumtaz-i-Mahal, who died after giving birth to fourteen children.

5. Theme

The theme of a novel differs from its story. While a story is a sequence of events, a theme represents the underlying meaning of the fiction. The Oxford English Dictionary [17] defines “the subject or main idea in a talk, piece of writing or work of art”. More specifically, a novel's theme can be understood as the interpretation, analysis, and evaluation of the author's experiences. It is the central idea or primary notion that the author speaks through the narrative. Rather than merely recounting experiences, novelists infuse them with emotions, thoughts, and reflections—essential components in shaping and exploring the theme.

Theme is the soul of the story and the central idea of a literary work. It embodies the message an author aims to convey. A novel may deal with numerous themes. The major theme sustains the moral and subject of the narrative, while minor themes appear from time to time, but play a less central role. Theme also guides a writer's decision about which choice is right or wrong for the story and what path to take for it. With a theme, the author structures their writing around a concept that guides them from start to finish. A well conceived theme enables the writers to articulate the story's central idea with greater clarity.

Murari's *The Imperial Agent* and *The Last Victory* can be called as disguised historical fiction. Both novels offer a microcosmic view of the colonial reality and their themes include colonialism, imperialism, struggle for freedom, double colonisation, love, East-West encounter, immigrant experience and feminism in both. In *Taj*, Murari addresses themes such as love, peace, politics, feminism, and history.

6. Point of View

The mode of narration in a story is called point of view which determines how writers tell their stories to the readers and from whose perspective the tale is perceived. Point of view refers to the narrator's stance toward the story being narrated. Although there are various types of point of view, they can broadly be divided into two categories: internal and external.

The first-person point of view, also referred to as ‘internal’ presents the narrative through a character of the story. The narrator refers to themselves as “I” (singular) or “we” (plural), thereby directly revealing the plot from their perspective. Sometimes, different parts of the story may be narrated by dif-

ferent characters. Less common in literature is the second-person point of view, where the narrator addresses the protagonist as “you,” creating the effect of immersing the reader as a character within the narrative.

The most popular narrative style in literature is the third-person narration which is called ‘external’. Here the narrator refers to characters as ‘he’, ‘she’ ‘it’, or ‘they’. This mode is classified along two dimensions. The first aspect is the subjectivity/objectivity axis. The subjective narration conveys the thoughts and emotions of one or more characters, while the objective narration describes only their actions and speeches. The second is the limited/ omniscient axis. In the third-person limited mode the narrator presents events from the perspective of a single character and in the third-person omniscient mode, the narrator possesses complete knowledge of the story, including the thoughts, actions, and feelings of all characters, without boundaries.

In *Taj*, Murari employs multiple points of view. The main characters alternately narrate the story, shifting perspective from one to another. This method, also used effectively by Virginia Woolf, allows for a fuller exploration of events and emotions. Shah Jahan, Arjumand and Isa are each given narrative voice to express their experiences and perspectives. Major characters like Shah Jahan and Arjumand narrate their love story in the first person, while Isa and others are presented through omniscient narration. This technique enables Murari to scrutinize the truth about the Taj Mahal’s construction in detail, balancing personal emotion with historical scope.

In *The Imperial Agent* and *The Last Victory*, Murari adopts an omniscient narration. As M. Chakranarayan remarks, “This method allows the writer a large scope for depiction of objective as well as subjective states, and also facilitates the description of social and historical events” [3]. Both novels also exemplify what R. Charles Larson calls “situational plots,” defined as “a narrative in which the central characters importance is replaced by a collective group of people undergoing a commonly shared experience” [8]. Kim’s encounters with imperial oppression and his gradual involvement in the nationalist movement exemplify this, as the narrative shifts focus from individual experience to collective struggle.

Thus, Murari’s use of point of view is not only a matter of narrative technique but also of thematic significance. By alternating between personal voices and omniscient narration, he underscores both the intimate and collective dimensions of history, portraying characters’ inner journeys alongside the broader socio-political realities of India.

7. Narration Time

The amount of time devoted to recounting events in a novel reveals the writer’s concerns and their vision of life. As a result, the narrative duration varies according to the theme. Duration indicates the speed at which time is narrated and it can be measured by the length of text, like the number of sentences, paragraphs, or pages. For instance, a novel may devote two

hundred pages to narrating two days of story time, while condensing twenty years into just two pages.

In Timeri N. Murari’s novels *Taj*, *The Imperial Agent*, and *The Last Victory*, even minor incidents are often narrated at length, sometimes extending over five to ten pages. This narrative expansion reflects Murari’s attention to detail and his desire to foreground the significance of seemingly small events within the broader historical and emotional canvas of his fiction.

8. Characterisation

Characterisation is the art of presenting characters as real and alive to the reader’s imagination. A writer must be able to create characters, making them move and act like living beings. Even if the story fades from memory, well-drawn characters remain unforgettable. In literature, both analytical and dramatic methods are employed for characterisation. The analytical method examines the characters from the outside, dissecting their thoughts, emotions, and passions. In contrast, the dramatic method allows characters to reveal themselves through their speech, actions, or through the observations and comments of other characters. is depicted from the outside their thoughts and passions are dissected while the characters in the dramatic method reveal themselves through their speech or other characters’ comments. The modern novelists mostly adopt the dramatic method and Murari follows this approach in his works.

In *Aspects of Novel* [4] E. M. Forster describes two types of characters: flat and round. Flat characters are prone to stereotypes and are constructed around a single quality or idea. They are two-dimensional remaining unchanged throughout the story. Typically minor characters, they do not surprise readers with their actions. Round characters, on the other hand, are three-dimensional and complex in temperament. They often surprise the readers with sudden change in ideas, desires, emotions and behaviour. Murari predominantly depicts round characters in his novels.

Characterization is a powerful narrative technique that develops the storyline and re-awakens the national history of the past. In Murari’s fiction, a remarkable variety of real and fictional individuals coexist. He stands out as a talented artist in artistically illustrating historical realities by giving their fictional characters age-appropriate traits and personalities. In *The Imperial Agent* and *The Last Victory*, he focuses on colonial experience and fictionalises it. Characters, who supported the colonisers are depicted as conscious usurpers, transformed by Murari into imperial exploiters and anti-heroes.

In *Taj*, one of the greatest Mughal emperors, Shah Jahan, and his wife Mumtaz-i-Mahal are vividly depicted. Besides Shah Jahan, other members of the Mughal dynasty including Mumtaz, NurJehan, Jahangir, Aurangzeb, and Dara are portrayed in their imperial opulence and grandeur, yet with inherent flaws that humanize them.

9. Style

Among all the tools available to a novelist, language itself exerts the strongest and most pervasive influence. Style is the arrangement, appropriation and selection of words, sentences, phrases, figures of speeches, images and symbols to express ideas effectively. William Hazlitt defines it as “the adaptation of expressions to idea that clenches a writer’s meaning” [5].

Style refers to a distinctive manner of employing language, one that is characteristic of an author, an era, or a genre. It may be defined by tone, diction, rhythm, syntax, imagery, and use of figures of speech or other linguistic features. Style is not merely connecting the words; it is the careful selection and use of words, sentences, and phrases to convey thought with clarity and precision.

It is believed that there are numerous styles but style primarily consists of three key elements: diction, sentence structure, and sound patterns. George Saintsbury offered one perspective, stating that “style is the choice and arrangement of language with only a subordinate regard to the meaning to be conveyed” [15]. However, John Middleton Murrey represented another view in his work *The Problems of Style* [13], where he argued that “Style is a quality of language which communicates precisely emotion or thoughts or a system of emotion or thoughts peculiar to the author”.

9.1. Language

The use of language in a novel is one of the key aspects of narrative technique. Murari demonstrates great skill in handling multiple linguistic registers. In *Taj* [10], he employs Mughal forms of speech without translation, incorporating words such as *zanana*, *purdah*, *kos*, *huqqa*, *kismet*, and *komish*. His use of the Mughal proverb *takyatakhta* highlights his authenticity; the phrase, alluding to the Mughal princes’ war for the throne, is italicised wherever it appears.

Murari effectively fuses language with characterisation. In *Taj* [10], Hindus’ battle cry was “Mar, Mar” and the Muslim fighters yelled ‘Ba-Kish, Ba-Kish’ (ibid) on the battlefield. Similarly, Hindus performed “namested” and Muslims “Komish”.

During the British era, Murari uses what may be termed an “alien medium” to convey Indian consciousness. His novels abound with words from Indian languages. He incorporates colloquial expressions, catchphrases, and slogans from everyday life such as ‘Hurry-burry “Budda”, Ahre”, “HaiLadkha” and “Chi-Chi” and Ahhha, “and ‘Ha’. He also draws on the culinary vocabulary of India to capture its cultural diversity: “Chapatis and “Briyani”, “Chicken Korma” and “Parathas”. Likewise, he employs Indian terms such as “Burta”, “Jiba” and “Choli” and “samosas”, “bhajis”, “chai”, “dough”, “vibute”, “thali”, Chouridar”, “gharara”, “beatilha” and “chulo-ji, chulo”. Occasionally, Murari blends English syntax with Indian references, as in “earthenware chati” and “night-raga” [10-12].

His writing also incorporates sacred and poetic inter texts. In *The Imperial Agent*, he inserts an excerpt from the Bhagavad Gita, in which Krishna advises Arjuna:

‘To action alone hast thou a right and never at all to its fruits; Let not the fruits of action be in thy any motive; Neither let there be in thee any attachment to inaction.’ [11].

Likewise, in *The Last Victory*, Mrs. Basu and the Colonel recite a translated Urdu poem after dinner. Mrs. Basu begins:

*‘The old Enchanter, in his patchwork cloak,
Sits weaving spells to bind us to his throne,
While, seeing nothing in the turquoise vault,
We dwell in fear, uncertain and alone-
Forgetting that one night he made the moon
(By magic from a fish with silver scales),
Which in his blue glass bottle, flecked with stars,
Unerring on her course serenely sails;
He closed the stopper with a thousand seals
Of wax the candle of the moon supplied...’
The Colonel completes the poem:*

*‘Since when no mortal has evaded fate,
However long, however hard, he tried.’ [12].*

Murari also demonstrates sensitivity to differences in linguistic style between British and Indian characters. The British characters speak English more fluently and naturally, sometimes incorporating Indian words into their speech. For instance, in *The Last Victory*, Alice pleads with Romesh: “I’m not one of them.... I live my life absolutely apart from them. You know that I have very few English friends. I’m a pariah. If you turn against me, who will I have as a friend” [12].

Similarly, contrasts between British and Indian speech are vividly illustrated in *The Imperial Agent*:

‘Is Bayley sahib in?’

‘Yes.’

‘Yes, “memsahib”,’ Elizabeth reproves him coolly.

‘Yes, memsahib,’ came the sullen reply. [11].

Sometimes Murari’s language creates a phonoaesthetic effect through alliteration and rhythmic pairing of sounds: “cow of the crows”; rush-rush of brooms” and “clink of an anklet, a muffled rustle of silks”. His use of evocative phrasing is equally notable: “Love was an illusion, the palace a desert of affection” and “Khusrav lives, a ghost in chains and so does his ambition” [10].

The harmony between Murari’s style and his characters’ motivations is striking. Verbs, in particular, play a crucial role in animating action. Consider his description of Mughal women eager to see Shah Jahan’s bride: “The women of the harem lined the balconies, clung to the latticed walls, pushed and jostled, squeezed in to corners, peered over shoulders, climbed on stools and tables. Flapping greedily, like birds of prey, they peered down in to the palace courtyard”. Murari successfully used proverbs in his novel: “Slow is of God. Hurry is of the devil” and “We can not undo what has happened” [10].

Through his masterful handling of diction, syntax, imagery, and rhythm, Murari succeeds in harmonising language with

character, theme, and historical context.

9.2. Similes and Metaphors

Similes and metaphors are figures of speech used to compare two things, but they are not alike. A simile is an indirect comparison comparing two similar things that use the word *like* or *as*, while a metaphor is a direct comparison between two things that does not use these markers. In Murari's novels, metaphors and similes serve not as mere ornamentation but as functional devices. They assist in increasing the significance of the concept what the writer wants to convey.

For example, in *The Last Victory*, the simile "India is like trying to turn a jutka pony in to a race horse" vividly illustrates the challenges of transforming India. Similarly, in *The Imperial Agent*, the metaphor "An elephant is slowly awakening and we do not know its mood yet. One part of it is angry all over" artistically conveys the awakening of Indian nationalism. Murari also successfully transcreates vernacular proverbs into English without losing their essentially Indian character, as seen in expressions like: "The poor had a fixed destiny to remain poor" and "Pragmatism overcomes greed" and "Life is mere illusion, as is death". Under Murari's hand, English ceases to feel foreign and instead acquires an Indian identity [11, 12].

In *Taj*, Murari makes extensive use of similes. The following comparison artistically conveys Arjumand's enduring love for Shah Jahan: "With time love can fade, but it never dies. It has remained with me... like the hunger of the poor people" [10]. At times, an entire passage is framed through simile. For instance:

I am, Sita thought, like Sita, wife of Rama. She too followed her husband in to exile. She could have remained at home in comfort, but she insisted on going with Rama in to the jungle, because it was her Karma as wife, I wept when we left our home wanting Murthi to make the journey alone. Rama's Sita was brave in her loneliness; I am not. [10]

Occasionally, Murari layers two or more similes within the same passage. Though not directly related, these comparisons illuminate the pain, agony, and suffering that Arjumand endured after Shah Jahan's marriage to another woman:

Like the earth, our faces reflect the furies or kindnesses of nature, but our souls are hidden. In repose, Arjumand's face reflected enduring solitude, a wistful sadness that rose like morning mist from her soul. Her misery gave her a luminous beauty, a heartbreaking resonance. But on occasion, I also saw a sudden spark, like a jezail at night, flash in her eyes, the flicker of hope. She had resigned herself to loss; though since their meeting in the palace garden, hope strong once more. Fate twisted and tossed her. Then like a dreamer waking, she would brighten, revived by the comfort of that brief memory of Shah Jahan, and continue with her life. [10]

The frequent and varied use of similes demonstrates how essential they are to the texture and structure of Murari's fiction.

9.3. Humour

Humor is a literary device that induces laughter in readers or audiences. Its primary aim is to break the tedium, monotony and boredom and make readers and audience's nerves relax. The writers use different tools, techniques, words and full sentences to highlight fresh and funny sides of life. To bring humour, they use literary devices like irony, hyperbole or exaggeration and sarcasm. Some writers use humour to set the theme of their work and to expose the major character in their play or story.

In Murari's fiction, humour forms an essential part of his literary charm. His proficiency in English allows him to effortlessly create puns and provoke laughter. For instance, in *The Imperial Agent*, Narain tells Kim, "You are so fair, like the Angrizi". Kim's unassuming and spontaneous explanation is "This comes from being washed in buffalo's milk as a baby" [11]. Such humorous dialogues abound in Murari's fiction, reflecting both his wit and his artistic versatility.

9.4. Magic Realism

Magic realism broadly refers to a literary style or technique that includes magical and supernatural occurrences narrated into a realistic narrative, presenting them in such a way that no doubt is cast on their plausibility. It questions the essence of reality and blurs the distinction between the real and the fantastic. When a character in a narrative is alive far beyond the normal span of life, this too can be considered an instance of magic realism, often depicted through the character's presence across several generations.

Murari employs magic realism by weaving mythological references into his novels. For instance, in *The Imperial Agent*, the mystical is seamlessly blended with the sensual and the real. The episode of Jatayu, the king of vultures, illustrates this: "The eagle called down to him. 'Namaskaar... namaskaar. A am the same Jatayu, the one who fought Ravan and was dismembered by his sword. For my courage, Brahma granted me the boon of eternity and changed me from a vulture into an eagle'" [11].

Here, mythological experience harmoniously coexists with the physical and emotional dimensions of human life, embodying Murari's subtle use of magic realism.

10. Conclusion

Timari N. Murari's historical novels illustrate how narrative technique and stylistic innovation can transform history into a vibrant artistic experience. His use of similes, metaphors, humour, and magic realism is never merely ornamental but functional, enriching the thematic depth of his fiction and revealing the complexities of human emotions, political struggles, and cultural identity. By transcreating vernacular idioms and proverbs into English, Murari indigenises the language and situates his work firmly within the Indian literary tradition.

while addressing universal concerns. His ability to weave mythology, history, and imaginative narration blurs the boundaries between the real and the fantastic, creating a hybrid form of storytelling that appeals to both Indian and global audiences. Ultimately, Murari's fiction demonstrates that historical writing in English can serve as both a re-interpretation of the past and an exploration of contemporary cultural identity. His artistry confirms his place as a significant contributor to the growth of Indian English literature and its evolving stylistic and narrative possibilities.

Abbreviations

IA	The Imperial Agent
LV	The Last Victory

Conflicts of Interest

The authors declare no conflicts of interest.

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