

**A STUDY ON THE EXISTENTIALISM AND ALIENATION IN THE ARUN JOSHI'S
SELECT NOVELS**

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ABSTRACT-This paper examines the existentialism & alienation of the selected works of Arun Josh. Arun Joshi, one of the most prominent Indo-English scholars of the Post-Pioneer Age of Indian Literary Arena, has left five novels & collection of dozen fantasy novels to be erected with increased topical and complex degrees. Psychology was, to be sure, employed by Joshi as a effective tool to point out the emotional aberration suffered by a significant portion of his characters, yet not more so. In spite of the fact that his writings superficially resemble those of Western existentialist scholars who harp on the futility and refutation of life and divine existence, Joshi is deeply engrossed in drawing the substance of Indian ethos whose work is inescapable in all aspects of life for the ancients, and yet, in addition, for the bewildered young contemporaries, regardless of either he does. Along these lines, recalling that Existentialism in the cutting-edge environment is an old wine in another cup, another term for the ancient methodology of Buddhism and Upanishads, which only asks for self-information, this analysis depends on the way in which Man, being a survivor of the oblivion of his intrinsic delicacy of profound quality, is selfish, which gives rise to a feeling of emptiness.

KEYWORDS-Existentialism, Alienation, Mental Aberration, Futility, Negation, Billy Biswas

INTRODUCTION

ArunJoshi's work is not the result of an imaginative work for the world of creative writing. Or perhaps it's something that's similar to him in nature, and that's valid in the light of the fact that he's admitted that quite a bit of his writing is his autobiographical descriptions of his stay in America as an understudy of the underground universe in India. The subject & the motive that Arun Joshi gives to the novel are not based solely on scientific observation, but on the discovery of the reality hidden in the actuality of his own life. To grasp Arun Joshi's novels, one must note that what he's writing isn't the easy-going impression he's trying to make. Or maybe that's it His experimentation with snapshots of the intense suffering of human life in order to contemplate human predicament.

Arun Joshi found the deterioration of old values culminating in a ludicrous world. He saw a contemporary man looking for an approach to a meaningful existence. He has documented the traumas & agonies of a man today in his novels. This idea is echoed in all of his novels. His fictional world is the revelation of a reality in which man has come up against himself & questions of his existence. He cleverly writes down the inner problems of man, such as rootlessness, restlessness, philosophical dilemmas, personality crises in today's world.

The novels of Arun Josh are a glimpse of human suffering in an oblivious and inscrutable world. Alongside the question of senselessness, the present society is brimming with exploitation. This is nothing else than bedlam, chaos and democratic unrest in everyday life. Men are not aware of their duty & responsibility towards others. Arun Joshi was disturbed to see the dysfunctional circumstances of society. Consequently, he took the undertaking to offer an alternative to the civilization in order to emerge from the destructive cycle of accelerated industrialization. Along these lines, through the battles of its protagonists, the goal is to create a decent society and happy and upbeat individuals. Distrust, treachery, exploitation, and so on, dominate the world today. In order to appreciate and analyze ArunJoshi's novels, it is important to provide a theoretical interpretation of the novels as compared to that of the empirical truth that formed the protagonist.

Within the following pages, the novels by Arun Joshi within their linear order were analyzed with particular attention to existential & alienation.

The most important and concise analysis of the issue of separation can be found in Arun Joshi's novels. His maiden novel *The Foreigner* (1968) is a convincing psychological piece in which the topic of displacement is handled with extraordinary focus. *The Foreigner* shows the effect of technology on today's man. Modernization & industrialization are driving our world to ruin. Human virtues like affinity, love, compassion, kindness, and so on, have vanished far and wide. Today, man in contemporary society discovers himself desolate, bewildered, down and out, isolated and almost alienated by separation and non-participation.

The most prevalent topic confronting man today is the problem of senselessness. Man today does not experience war, famine, persecution, famine, and destruction, but from within himself. Every one of us has a few inner issues or something else. Arun Joshi, who is himself associated with industries and technology, takes up this treatment beautifully and forcefully. The novel is the actual story of Sindi Oberoi and the understudy of Mechanical Engineering – a rootless youngster who recounts his own story. The narrative includes Babu, an Indian undergraduate in America, June, a simple & passionate American girl, Mr. Khemka, a Delhi industrialist. Sindi describes his quest for meaning with authenticity and sincerity. Albeit an Indian by birth, Sindi considers himself to be an stranger, an intruder, not necessarily because he is focused on the impermanence & transience of life. It is obvious that Sindi's alienation lies within him.

Joshi reveals the pain of isolation in uncovering the internal tension in the character of Sindi Oberoi in his pursuit of significance through a set of relationships.

Sindi feels himself a foreigner, an outsider not on the grounds that he is a Kenyan-brought into the world of Indians living in the United States and later in India without a home or a family, but because he is fixed by the impermanence of things. He is a sweetheart, an observer who needs to stand in the labyrinth of fearful action. He is an existentialist character—"rootless, restless and unlucky in a frantic, terrible and foolish world". His rootlessness is established in his spirit, which precipitates one crisis after another.

He also admits that "I have no origins" His depression is overstated by his isolation from culture. Living in Kenya, London and Boston, he has undergone a variety of changes through close experience at home. While he thinks of suicide in Kenya, and when he comes to London, the same despair remains with him. A kid, Anna, is trying to rediscover her lost youth, and she lives for him, but he doesn't owe her anything and demonstrates his affection for Kathy.

Kathy surrenders him in the long run. Sindi's experience at various locations at different stages taught him one or the other. While studying in London, he found a new line of dishwashing work at the Soho night club. There are two lifelong thoughts regarding his career. His adventure with Anna, a minor artist isolated from her significant other who did not yearn for him or for anyone else, and Kathy, who left him after continuing with him, for half a month and returned to her better half since she thought that "marriage had been hallowed and had to be maintained at all costs," these relationships instructed him to practice separation and non-involvement in human emotions. The broken relationship disturbs him, and in America he "fears to get involved" with June, an American girl, despite his determination not to get involved. Sindi claims that ownership induces suffering because it means presence.

Sindi meets as an undergraduate in Engineering in Boston in June at a meeting in international graduates. She prefers him, so much he battles with himself to get away from another scandal. Sindi's sense of alienation and rootlessness becomes clear as June tells him where he was from. Sindi's reaction to the question gives a piece of information to his alienation: "everyone has consistently asked me the same stupid question. 'Where are you from?' because it really made a difference to an incredible arrangement where I was from.'Sindi has misconstrued the term separation for himself. It is only a method of avoiding the dedication that pushes Babu and June to death. Sindi admits, "From the beginning I had carried on desire and eagerness and selfishness, and they had extolled my wisdom. At a time when I had just been looking for a separation, I had just driven a man to his death." He realizes that his mistake of rejecting June's love could have shown him the last emotional turmoil. His unconcerned sense of separation proves to be lethal, and he fails to meet June before he dies. Sindi was upset by the disaster. He feels miserable in the light of the fact that he considers himself indirectly responsible for the

passing of his beloved June and his friend Babu. He's upset about the death of Babu. His sense of alienation turns out to be finely tuned. He needs to move away from America in search of mental harmony. He had seen the consequences of the tradition of division in America becoming segregated.

Sindi decides to leave the country and go to India. He concludes with a toss of coin that goes to the territory of his father. "Like a large number of my varieties, I wrongly believed that I could escape from a piece of myself by hopping from one land mass to the next" for another turn of events, reaching New Delhi while making an easy-going civility call, he acknowledges the work of BabuRaoKhemka's father. He gets the last chance of redemption when he comes to India and takes control of Mr. Khemka's business. Anyway, first of all, he's not willing to join the business, but the whole of his hesitation dissolves when he visits Muthu, who advises him, "However it is, sir. Sometimes separation is really about getting involved." At the end of the day, he believes that the right meaning of separation. Finally, Sindi acknowledges the suggestion made by Muthu to assume responsibility for the industrial facility. This reveals insight into the "message" of disinterested involvement, a line of reasoning that led to the inevitable conclusion that, for me, separation consisted of engaging with the world.

The above record shows that Sindi is an existential man of our time. It's all the stuff Sindi needs- the emotional energy to be and the courage to worship. His alienation is spiritual, not geological. At one point he admits that his "foreignness lies within himself" and that it drives him from crisis to crisis, making it difficult for him to abandon himself wherever he goes. (61) From the very beginning, he is anxious to find "the meaning of life." He also wants "to do something positive."

ArunJoshi 's novels reflect the agony of vulnerable individuals who are continually tormented by their moral origins, strife and uncertainty in the nature of the materialistic, egotistical and degenerate sherry culture. Nearly all of his books contend with topics of psychological torment, loneliness & dispossession. He is mainly anxious about the dimensions of individual & social survival.

Arun Joshi gives the impression of a rebel who fights against the greed, violence, shams, and hypocrisy of the people and in the process alienates himself and his art from his fellow creatures. Joshi also gives the impression that his art is not social minded as he does not give any suggestions for the individual's integration with society. To counter this charge one can say that the very fact that Joshi portrays such a society is an example of his concern with the evils of society and hence an unmistakable evidence of his social consciousness. The inner conflict of an individual is really his inner relations to the outward conflicts. An artist is not at all a preacher and it is not his task, like a physician to prescribe remedies. The image of alienation is used by Arun Joshi, as a myth and the protagonists act as alien either to the civilization or to themselves. The central characters are alien because they are exposed by their either sensitivity or lack of identification with the world.

The novel 'The Strange Case of Billy Biswas' by Arun Joshi has several echoes of *The Foreigner*, although the two novels vary in their important themes and in their fields & techniques. All novels are single-character focused and are primarily concerned with the thoughts, values, journeys and destinies of their saints. First of all, Sindi Oberoi & Billy Biswas both feel disconnected from the world in which they were born. That may be so, while Sindi is by all means almost an outsider and an enemy until the end, Billy is at any rate able to pursue a pitiless amount of satisfaction in his departure from primitivism. It could be said, therefore, that the vision of the writer in Billy Biswas's *Strange Case* wasn't as hopeless, dim, pessimistic & cynical as to make his saint feel alien to his actuality. At any point, Billy feels a sense of belonging to tribal and traditional lifestyles. Nevertheless, even here, the view shouldn't be seen as very positive, because the writer is considerably pessimistic about the civilized world. Billy has to follow up with the enormous risk of giving up his supposed luxurious career. The book ends with the story of the insensitivity of the modern world to a campaign of conscious dissension. But then there are affiliations which show unmistakable family connections between the two books. To some point, the main protagonists in both books have one foot in India and the other outside India. They are both, for another matter, first alien to their native sensibility, and then assimilated & directed by the native, Indian, ethos.

Clash of Cultures

The conflict of societies in *The Strange Case of Billy Biswas* is distinct from that of the *Foreigner*. Sindi & Billy are two separate shafts with Billy's quest darker than the Sindi Oberoi path had attempted. For fact, Billy's fear is not as academic as Sindi's. It is rooted in its deep roots in family traditions and a fixed set of qualities. He has a reputation and this is the status of an Indian saint who is less worried with the outside world than about the inner self-realization of existence.

Billy Biswas's *Strange Case* is a transformation from Sindi's basically contemplative world to Billy Biswas's complex, critical, and active world. As *The Foreigner*, this book examines the 'mysterious realm of the human soul.' Arun Joshi ends up in complete charge of his material. The book catches the spectator all the way because Joshi is in complete order with his content providing another aspect to the history with Indian literature in English. The novel, to D.R. Sharma, reveals the 'insensitivity of the modern world to a symbol of conscience Meenakshi Mukerjee would have early discovered it as "a convincing story about a strange journey, building on imagination and old tales to affirm its elementary concerns." In both *The Foreigner* and *Billy Biswas*, Mukerjee says, "renunciation is a dominant theme, and ... it allows the readers disturbingly aware of the many degrees of reality".

The strange case of Billy, O.P. writes. Mathur may be seen as "a purposeful tale of the discovery of one's true self, the final conclusion of one's existence, the essence of which resides not in the polished surfaces of our pretensions, but in those dark, overgrown labyrinths of spirit which perennially languish, concealed from the blinding light of the sun" (31). This intricacy between both the superficial and the real informs the work as a whole. The necessity of leading an authentic life is often conceivably accepted. Until now, uncommonly reactive spirits like Billy are open to their calls.

Valley beyond the Hills: Hills beyond the Valley

Billy has a really strong family base rooted in Bengal. His grandfather was the prime minister in Orissa, and his father practiced law in Allahabad & Delhi. Around the time Billy was in America, his father was a Supreme Court Justice in India. However, in either event, when Billy was abroad, he had acquired a sound knowledge of Indian society & culture. Primitive

individuals were certainly involved in him. There is a major dialogue among two intelligent & educated brains, Billy Biswas & Tuula Lindgren. Tuula had come to America for specialized training in Clinical Social Care and was planning to operate at a mental institution in Topeka. Billy wanted her near touch as an anthropologist assistant. Tuula is approaching his choice of vocation. He states it as described: You know what I mean, don't you? Most of us are aware only of the side on which we are born, but there is always the other side; the valley beyond the hills; the hills beyond the valley.

Billy has a position with a rich father, which is why he has to address a variety of difficulties. He didn't satisfy his wishes because he doesn't want to tie up the mystery of the accomplishment of his wish. He senses something inside, and he has no mental strength to show it. He 's afraid of it. Meena Chatterjee, that has a place in the Bengali family, interacts with Billy & provides her identification in English. Talkative to say the least, it offers a long-standing theory about horse riding and then continues to address horsemen and athletes.

Billy has no doubt at all regarding the marriage proposal with Meena. He doesn't know anything about Indian social life. He needs the advice of his friend, an I.A.S. officer, to get training at Simla. His family knows enough about the world, & he's aware of the men who need to give confidence to Billy, but still his general ideas have prevailed. There is an unprecedented shift in the world of actuality. A friend speaks to Billy about the value of a woman's desire, economically, specifically and for a future life. As per Hindu mythology, the responsibility of a man is to marry & sire babies. In this way, he explores the conditions for marriage:

I offered him the usual amalgam of Western pragmatism, a wife is so necessary socially, sexually, for a fuller life and Hindu dharma. Man's duty to marry and reproduce; there is a time for everything that is the conventional wisdom of the Indian middle class.

The irrepressible call of "Incredible Power, Urkraft, and Primitive Power" leads him to surrender his name. He notes, "Layer after layer was robbed of me before none had but my primal self trembling under the moonlight". Uncertain as to whether he has a position in "the woods" or "the marts of the big city," he believes that his heart has also been calling out for "anything like" Christ from the beginning. After eventually becoming one with the wilderness, he is expected to have achieved magical forces that also likewise point to the need for faith in this rationalistic

&mechanistic society, that has transformed men into robots. Along the way, the word BimalBiswas implies 'pure faith.'

Layers of Billy's Existential Encounter

The novel is a record of romantic nostalgia for the simple way of life the kind Rousseau, Thoreau; Gandhi & Wordsworth are talking about. Billy does not like the elite class and its character, because to him all the individuals about him are "hung on this peg of money" ¬hingmore than a "peg of tinsel". He interacts his disdain for the money-mind of civilized individuals, which leads to the degradation of their spirits.

The novel is a serious condemnation of the spiritual dislocation of post-Independence westernized Indian society. Billy is absolutely sick of the superficiality of an increasingly materialistic & lifeless Indian culture. He finds himself caught in the interlacing of money-focused relationships by Willy Loman. To stay away from this disintegration, he runs from the barren world of Delhi & joins the pure tribal environment of the Maikala hills.

The epigraph of the book, taken from Arnold's "Thyrsis": "He should have been here, he would not have been willing to relax," makes plain the thematic nature of the book. Like Arnold's Scholar Gipsy, Billy is still leaving the supposed civilized community and searching for shelter in the idyllic Maikala hills. Throughout the Arnoldian tradition, the book is a satirical attack on the materialistic modern world and an exaltation of the primitive civilization of the past, for it is here that rests the panacea for the ills of industrialized society. The situation is the same all over the place, whether it's India or just some corner of the world. The first part of the novel described Billy's character and his deteriorated and desolate environment as obstacles to his escape. His choice to abandon the modern world is not taken spontaneously; it is dictated by what he was & what he wanted.

Labyrinth

It portrays the existential alienation & dispossession of SomBhaskar in front of a landscape. The swirling world of creation, lust, Heaven and death. The novel is the account of its narrator, SomBhaskar, a billionaire industrialist, who refers to the contemporary age of the dilemma of

today's man in the maze of culture, nature and truth. This reveals the confluence of existentialist anxieties as exemplified in *The Stranger*, the 'Karmik' theory of 'separation' & 'action' on the example of 'The Bhagvad Gita,' as appeared in *The Apprentice*, & endless longing for the pit of life to be "fixed on the idle mission of 'extraordinary force, powerlessness' as seen in *The Strange Case* Billy Biswas, guy. Along these lines, the 'triveni' contest in the type of mystical inclination of SomBhaskar is introduced in his unceasing longing for the vitals of life & existence.

The Last Labyrinth is like the other Arun Joshi books. This involves an analysis of the discovery of truth, where the human race is faced by itself, and the problem of its life is directly linked to identity problems. An illustrious novel, *The Last Labyrinth* ideally depicts the craziness, pain, agony & selfishness of worship. The title of the novel is as plain as the day before the end of the game when one of the protagonists, Anuradha, vanished in the last labyrinth to escape from the focal hero, Som.

The Last Labyrinth is classical in its context and purpose, but current in interpretation, though historical in its understanding and in its plots. Reading the book allows the reader to interpret it through a multi-dimensional approach, since the purpose & task of the concept of life, at a given point of life, could be best understood through it. Arun Joshi's fifth and final book, *The City and The Sea*, was first released in 1990 by Vision Books Limited, New Delhi. It's a totally different story from the previous novels by Arun Joshi. It's an analysis of the international situation of the days. The instances depicted in the novel are reminiscent of the times of the Emergency of 1974-75 in India.

The novel occurs as a powerful discourse on the political scenario of the post, the present & future; it rightly claims to be a privileged place among the political novels of non-literature. This is an existentialist study of the nature of the human condition. Unlike his earlier books, he aims to discuss the psychological and violent world. The story is infused with an endless meaning. The place of the game is the area of nowhere. The two essential characters in it, the teacher, the imperishable Yogeshwara, & the student, the Nameless One, symbolize the cycle of rebirth and rot. Here we consider the inclination of the Grand Master to dominate, and the

boatmen stand up to the desire to affirm one 's identity. The air of the city is completely unnatural & chaotic.

The City and the River form a bridge in the existential issues of Arun Joshi. Amid the philosophical precepts, for example, madness, chaos, senselessness, confusion, loneliness and misery, “the most significant aspect that insists on the sanctity of subjective identity is the honesty of oneself”. In The City and The River, Joshi diverts his attention from the private to the public. Instead of focusing on an individual's existential predicament, he manages the socio-political and existentialist crisis of the "city" as a whole, along these lines of humanity as a whole. In this book, too, he takes up his usual existentialist topics of religion, loyalty, preference, duty and identification, yet the way he handles them varies to some degree from his earlier novels. Here he discusses these concerns with the scenes of diplomacy, devices he has not been used to, bringing the novel to the point of political-allegorical satire.

CONCLUSION

The novels of Arun Joshi express the anguish of sensitive individuals who are constantly tormented by their spirits. The uproot conflict & confusion of the qualities produced by a purely materialistic, self-centered & degenerate society. Almost all of his books deal with issues of psychological torment, loneliness and dispossession. It is mainly concerned with the aspects of individual and social life. The novels of Arun Josh express the anguish of sensitive individuals, constantly tormented by their spiritual roots, conflict & confusion of qualities generated by the materialistic, egotistical & degenerate sherry of society. Almost all of his books deal with issues of psychological torment, loneliness and dispossession. It is mainly concerned with the aspects of individual & social life. Joshi is obsessively engaged in the individual's mission of meaning & value, opportunity and truth, which provides spiritual nourishment to the alienated self in a seemingly chaotic and irrelevant world. The philosophical dilemma in Joshi arises from the need of oneself for the fulfilling of such psycho-emotional desires, from the urge to overcome the terribleness of alienation, vulnerability and listlessness. Arun Joshi creates the impression of a revolutionary who fights against ravenousness, violence, hoaxes & hypocrisy of individuals and in the process alienates himself as well as his craft from the animals of his kind. In addition,

Joshi gives the impression that his craft is not social, as he does not make any recommendations for an individual's integration with society.

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