

CHAPTER – 1

INTRODUCTION

1.1 The Concept of Novel

The novel means as a long fictional narrative which describes in prose detailing the actions of fictitious and intimate human experiences. The novel combines narration and description, history and philosophy, poetry and fantasy, social analysis and a specific perspective on life. The novel in the modern era usually makes use of literary prose style. The word "novel" is an English literal interpretation of the Italian word 'novella'- used to represent a short, conservative, extensively practical story well known during the medieval period. The novel manages a human character in a social circumstance, man as a social being.

The novel puts more impetus on character, particularly one balanced character, than on plot. E.M. Forster in *Aspects of the Novel* refers to the meaning of a Frenchman named Abel Chevalley: "a fiction in prose of a specific extent" and adds that he characterizes "extent" as more than 50,000 words. The ancestors of the novel were Elizabethan prose fiction and French heroic romances.

Cambridge Dictionary (1995) states, “a long, printed story about imaginary characters and events.”¹

The novel became popular towards the end of the 1700s as the middle class of society had more leisure time to read and money to buy books. First Time Characteristics of the novel seen into Geoffrey Chaucer’s “The Canterbury Tales”. In 1678 John Bunyan’s ‘The Pilgrim’s Progress’ was published as a novel. The early English novels were mostly concerned with the complex middle-class. Aphra Behn’s *Oroonoko* (1688), Sir Thomas Malory’s *Morte Arthur* and

Jonathon Swift's 'Gulliver's Travels (1726) have also some characteristics of novels inherent in them.

Characteristics and Elements of Novel

Oxford Dictionary defines a novel as “a fictitious prose narrative of considerable length, in which characters and actions representative of real life are portrayed in a plot of more or less complexity.”

Characteristics of the Novel:

- A fictional prose works
- Usually divided into chapters
- A relatively long and often complex plot
- Story traditionally develops through the thoughts and actions of its characters.

A novel is a prose narrative which possesses the following Six Elements:

1. Plot
2. Character
3. Narrative
4. Time and action
5. Place of action
6. Writers Philosophy or attitude towards life.

The novels were developed during the 18th Century on account of following reasons as:

- The rise of the middle class.
- The reading public and the rise and the rise of the novel.
- No rigidity of classicism.

- Rise of the democratic Government.
- Wider scope of the novel.
- Rise of the Periodical Essay.
- The decline of the drama.

According to length, a story can be told in the form of a Novel, Novella or Short Story. The main basis of the difference between the three is their length. Though, a tale can be told in all the three forms, its style changes. For example, The *Ramcharitmanas* is a saga told in eight books whereas Ramayana is an epic told in one book comprising of eight hundred couplets. There are many abridged versions available of the same story that covers the story in form of a novella. The noticeable factor here is that some incidents or events from the story are left behind to compress it in a shorter version. Novel and short story are further divided into many classifications. Short stories are divided into a story of incidence, a story of character and story of plot. Novels are classified as a picaresque novel, epistolary novel, realistic novel, sociological novel, historical novel, nonfiction novel, regional novel, and bildungsroman and so on.

A novella, just like a novel, is a long prose narrative, but smaller in size than that of a novel; though it is longer than a short story. The word ‘novel’ comes from the Italian word ‘novella’ which means ‘a little new thing.’ Initially, in Italy, it meant with a short tale in prose. Many collections of such tales were famous in Italy during the fourteenth century; Boccaccio’s Decameron is one such example. But the word ‘novella’, contemporarily, is used for a short length prose fiction of thirty-five to eighty pages. Like a novel or a short story, the novella also comprises the factors of a story – plot, character and setting. It is in every sense, a middle ground to novel and short story. A novella is neither as constricted as a short story nor as elaborate as a novel.

Merriam Webster dictionary (1828), states, “a work of fiction intermediate in length and complexity between a short story and a novel.”²

Novella’s appreciation can be proven by considering the number of famous novellas written in past centuries. Some of the novellas are mentioned here. A Christmas Carol (1843) by Charles Dickens, Strange Case of Dr Jekyll and Mr Hyde (1886) by Robert Louis Stevenson, The War of Worlds (1898) by H. G. Wells, Heart of Darkness (1899) by Joseph Conrad, Ethan Frome (1911) by Edith Wharton, The Metamorphosis (1915) by Franz Kafka, Billy Budd (1924) by Herman Melville, Of Mice And Men (1937) by John Steinbeck, The Stranger (1942) by Albert Camus, Animal Farm (1945) by George Orwell, The Old Man And The Sea (1952) by Ernest Hemingway, I Am Legend (1954) by Richard Matheson, Breakfast At Tiffany’s (1958) by Truman Capote, Goodbye, Columbus (1959) by Philip Roth, A Clockwork Orange (1962) by Anthony Burgess, and the like.

A short story is a work of short fiction, broader than an anecdote. Much shorter than a novel and comprising of all the elements of a novel like a plot, structure, idea, development, characters and so forth. A short story can have a wide range of plots like comic, tragic, romantic, satiric, and the like; and just as a novel it can be written in any mode, be it fantasy, realism or naturalism.

Cambridge Dictionary (1995) states, a story is “a description, either true or imagined, of a connected series of events.”³

A short story should be a story, a record of things, happenings full of incidents, and accidents, swift movements, unexpected development, leading through suspense, to a climax and a satisfying denouncement. The first necessity of the short story, at the outset, is its necessity. The short story, that is to say, must spring from an impression or perception pressing enough, acute enough, to make the writer to write. A short story should concrete to a point, with snap

and gay life, crisp and crackling and interesting. A story should be a finished product of art with a beginning, middle and an end. In the whole composition of a short story, there should be no word written, of which the tendency, direct or indirect is not pre-established design.

Along with plot, character and setting, the language used in a short story is distinguishable from that of a novel. A novel sometimes has long passages without any concern towards plot or structure but a short story cannot spend even one extra paragraph for explanation or decoration. In a short story, these will only be a hindrance towards the 'idea' or 'impression.' It requires appropriate use of words with a specific focus and no extra space. The descriptive passages are only appreciated if they contribute profusely towards the total effect.

Table 1
Differentiation of Novella and Short Story

NOVELLA	SHORT STORIES
A novella is like a novel, a long prose narrative, but smaller in size than that of a novel; it is longer than a short story.	Short story, brief fictional prose narrative that is shorter than a novel and no descriptions or explanations are usually found in a short story.
The origin of 'novel' comes from the Italian word 'novella' which means 'a little new thing.'	The term 'short stories' may be traced back to the oral story-telling tradition. The oldest form of the short story is the anecdote which was popular in the Roman Empire.
A novella can have a word count of anywhere, which influenced the development of the short story and the novel throughout Europe.	Major characteristics of the short story are: A short story can be written in typically range from 1600 to 20,000 words. And it is usually focused on a single subject or theme.

Geoffrey Chaucer presents the novella to England with The Canterbury Tales. In the Elizabethan period William Shakespeare and other playwrights extracted dramatic plots by the Italian novella.	It usually takes place in a single setting and starts in medias res, which means into the middle of things in Latin.
In the present context, the novella', is used for a short length prose fiction of thirty-five to eighty pages.	A limited number of characters: - Due to the limitations of the genre, short stories typically focus on just one or a couple of characters.
Novella is flourished in Germany, where it is known as the Novella, in the eighteen, nineteenth and early twenty centuries in the works of writers such as Henrich von Kleist, Thomas Mann and Franz Kafka.	H.G. Wells stated that "A short story is any piece of fiction which could be read in twenty minutes. Short stories incorporate the Aesop's Fables, Metamorphosis, Decameron, Canterbury Tales, as the first-ever works in history that can be taken as collections of short stories.

Source: - Based on Literature Review

1.2 Definition of Predicaments

Predicaments show that kind of situation from which it is very difficult to come out. All it creates a kind of unpleasant situation in which a man feels entangled by negative forces, negative focuses might be of divine nature. A man thinks of establishing it's own her/his identity but society is there. Man thinks of existing as a society and it tries its level best to do the things he likes in his framework. It might be possible that he would be breaking the established social code. If he does show the negative force of society come face to face and obliterate his progressive plan he feels alone and isolated and cries for god but he forms none.

It's the kind of victimization because of his own decisions and finds himself in human predicament "man is by nature one of the animal creations.

In this manner, all human exertion tends towards grouping together: 'let us join together' and so on. Normally, this occurs under a wide range of high-sounding names, love and compassion and energy, and the completing of some fantastic arrangement, and so forth; "this is the usual hypocrisy of the scoundrels that we are, the truth is that in a herd we are free from the standard of the individual and ideal."⁴ The quotation explained it, the basic quality of man, the human elements such as love and sympathy, cooperation and relationship and are not their way of thinking but they are two thinking, therefore, it should be kept on a mind that we should avoid contains and order to save ourselves from a predicament. Good relationship leads one free to do the things or to adopt the method one likes but the satires relationship creates tension, unexpected happening depressions and frustration all these things become the primary cause for the worldly predicament.

Oxford Learner's Dictionary (2019) "predicament is defined as a difficult or an unpleasant situation, especially one where it is difficult to know what to do."⁵

Sartre talks of "nostalgia for existence." Heidegger speaks of "sorge and geworfenheit" (care and forlornness). Jaspers expresses "grenzsituation" (limiting situation). Marcel mentions "the opposition between what we have and what we are." Nietzsche gives expression to the tragic sense of life. Pascal speaks of a very pathetic view of man-Description of man: dependence, the desire of independence, need. Condition of man: inconsistency, weariness, unrest. Camus expresses "the feeling of Absurd."⁶ The *Vedas* and the *Upanishads* give vent to similar pronouncements. Brihadaranyaka Upanishad makes mention of "Asato ma sad gamaya, tamaso ma jyotirgamaya, mrityorma amritam gamaya." That will lead me from the unreal to the real-lead me from darkness to light-lead me from death to immortality."⁷ "Existentialism, taken as

a whole, is deemed to be a philosophical movement dealing with man's disillusionment and despair.”⁸

Thus, the practice of negativity either side of the man or the curse of gods a man suffers he feels himself predicaments.

1.3 Indian English Novel

Indian Writing Novel is mainly divided into two parts; the pre-independence period and the post-independence period. The works written before 1950 are put under the pre-independence period, whereas the works were written any time after 1950 are considered to be the works of the post-independence period.

Pre-Independence Period

During the pre-independence period, the writings were mostly focused on social issues. The writers tried to find a way to give voice to the oppressed. The focus was on the group of people that needed to be heard. Be it the freedom fighters, oppressed by the British; the women, oppressed by the male patriarchy; the lower cast, oppressed by the upper cast; the writers tried to reform the Indian mind by their writings. Either this or the authors were dependent on the British thinking for the style and content. In any case, the authors felt a duty towards society to reform it and bring the development as close to their society as possible. The idea of writing was not only to express but also to affect.

Thus, representing their contemporary society, most of the characters during the pre-independence era were the peasants, the village people, the saints, social reformers, British officials, housewives, etc. The authors were more interested in creating an impact rather than just making money. The important authors of the pre-independence period discussed here are viz.: Rabindranath Tagore, R. K. Narayan and Mulk Raj Anand.

The novel is a popular source to convey the characteristics of a society, it advocates between a novel and the society all though in the Indian English Novel the medium to express in English, Indian fiction writers use a style for their indigenous experiences and culture. The credit of starting the tradition of novel in India especially goes to Bengali novelist Michael Madhusudan Dutt with the 'Captive Lady' (1849), the only novel in English after that he started his career in Bengali poems, Bankim Chatterjee (1838-1894) he wrote his first novel named 'Raj Mohan's Wife' (1864).

The novel depicts the life of an ordinary middle-class Bengali family, the novel appeared during the period from the '60s and up to 19th century and they were forced by the 18th and 19th century of British fiction. It was a challenge for the Indo- Anglian novelists to come out of the grip of British fiction and use of English language in Indian style. The few writers express social issues, and some of them dealt with historical themes in their novels.

These novelists include Ram Krishna Pant 'The Boy of Bengal' (1866), Tarachand Mukherjee 'The Scorpions or the Eastern Thoughts' (1868), Anand Prasad Dutt 'The Indolence' (1878), Michael Madhusudan Dutt 'An Indian Tale' (1888). There were some works translated English also, Manoj Basu 'Jalajungle' and 'The Forest Goddess' by Barindra Nath Das. A 20th-century novel came into light with the great change from the earliest one. Novelists used to write novels on every subject- historical, east-west, relationship and social affairs T. Rama Krishna with 'Padmini' (1903) tried to write a historical novel in English.

There is also a significant contribution made by women novelists in English novels, they are natural writers because they play various roles in life. In the early 19th-century women novelist Toru Dutt (1856 to 1877) started writing on her own experiences Raj Laxmi Devi's The Hindu wife (1876). The novelists turn their attention away from the past and start to contemporary issues, social and political problems are most likely to be found in Indian life. Indian English

novelist finds some of the significant themes such as the theme of the struggle for freedom, east-west encounter, untouchable, exploitation and so on.

In the '30s the most remarkable event in Indian English fiction was the emergence of three brightness stars Mulk Raj Anand (1905-2004), R.K. Narayan (1906-2001), Raja Rao (1908-2006), brought the Indian English novel into a new flavour. They elaborate Indian novels in English Mulk Raj Anand in his novels depict the problems which were 'Untouchable' (1935) 'Coolie' (1936), 'Two Leaves and a Bud' (1937), 'The Village' (1939), 'The Road' (2006).

The second trio R.K. Narayan (1906-2001) well known Indian novelist in English the portrays a picture of Indian life before independence R.K. Narayan produced 'Swami and Friends' (1935), 'The Bachelor of Arts' (1937), 'The Dark Room' (1938), 'The English Teacher' (1946), 'The Guide' (1958), and 'The Man-Eater of Malgudi' (1962). The youngest novelist Raja Rao produced his first novel 'Kanthapura' (1938) with a theme of Gandhi's teaching and non-violence. He won the Sahitya Akademi Award (1963) for his novel 'Serpent and The Role' (1963) this novel depicts a relationship between Indian and Western culture.

Thus, many Indian writers have contributed to the rise and the growth of Indian English fiction. The novelists represent various geographical regions to express Indian ethos and sensibility.

Along with the passage of time and gradual change in society, the writing style and themes of the works also changed. Before independence, the characters were entirely different than the post-independence characters. Now the characters seen in the literature include the new women, the aristocrats, the middle-class households, the nuclear family, professionals, corporate workers, independent young generation, and so forth. The authors discussed are viz: Manju Kapoor, Kamala Markandaya, Shashi Deshpande, Bharati Mukherjee, Nayantara Sahgal, Anita Desai, Jhumpa Lahiri and Kiran Desai, Arun Joshi, Narayan, Mulk Raj Anand, Raja Rao, Ruth Praver Jhabvala, Anita Desai, Salman Rushdie, Arundhati Roy, Vikram Seth.

Post-independence Indian fiction gained during the Gandhian age and this was continued by Mulk Raj Anand and novelists like Bhabani Bhattacharya, Manohar Malgonkar, Khushwant Singh appeared during the 1950 and 1939 and early 1960. By the end of the 1960 and early 1970.

1.4 Arun Joshi and His Works

Arun Joshi is a great Indian novelist. He is known for his novels 'The Strange Case of Billy Biswas' and 'The Apprentice. He has won the prestigious Sahitya Akademi Award for his novel 'The Last Labyrinth' in 1982. His novels are contemporary characters that are urban, English speaking and disturbed for some reason. Do his stories generally present the problems of those who are exploited and subjected to social injustice? Arun Joshi generally gives first-person accounts in stories which describe the life of the wealthy person. His novels and stories are given messages to the world. Joshi shows interest in the poverty-stricken, down-trodden persons, and wants to uphold moral values enunciated in the scriptures and propounded by saints. He has a vision of life which is reflected in all his novels. Arun Joshi's characters are rootless, alienated, frustrated, and dissociated in their way. His experiences and emotions are reflected in his works.

The main characters of his novels are afflicted with alienation and frustration. Arun Joshi has a special place of distinction among contemporary Indo-Anglian writers. He is preoccupied with the themes of alienation and isolation, of rootlessness of individuals and purposelessness of existence. It is said that Arun Josh's novels reflect existential trends. Arun Joshi has been acclaimed as an exceptionally perceptive psychological and philosophical novelist. Arun Joshi wrote five novels – 'The Foreigner' (1968), 'The Strange Case of Billy Biswas' (1971), 'The Apprentice' (1974), 'The Last Labyrinth' (1981), 'The City & The River' (1990) and a collection of short stories titled 'The Survivor' (1975).

1. 'The Foreigner'

Arun Joshi's first novel 'The Foreigner' and it appeared in 1968. The central character or the protagonist of the novel was Sindi Oberai as a product of crossroads of the West and the East, his dilemma was socio-psychological. He was born in Kenya, of an English mother and Indian father and this story about his life shows that he has been rootless although. The orphaned child is left so he is raised by his uncle in Kenya. He educated in East Africa, London and America. He was denied parental love and towards them. He was recollecting the memories when they were killed in an air-crash, and he needed them most, without his uncle he felt unsafe. He was growing into a kind-hearted person and finally became a quaint alien in his own culture. He comes to London, and he meets Anna, an artist set apart from her husband. He has a love affair with this Soho artist, and who only flirts with him and she goes back to her husband. Baba Rao Khemka, who comes for the study of engineering degree, but he decides to enjoy life with girls, alternatively wasting away his life on studies.

He gets seriously interested with June that he could not bear seeing her in involvement with another person. Babu Khemka rashly out of desperation and killed himself. Sindi comes back to India and he meets Khemka's family, and that offers him a managerial post in their business, which he found after sometime is being run in an inequitable way, keeping two sets of account books to elude income tax. He doesn't find truthfulness and sincerity in people where he meets all the manners, he feels like a foreigner everywhere, unused as he is too dishonest, underhand ways, and hypocrisy even in love. Sindi needs to avert the tragedy of Jane and Babu when he feels his duties for it, but it is too late. When he comes back to India, he finds himself as good a Foreigner as he was in America. He surrenders to himself as an existential hero.

2. 'The Strange Case of Billy Biswas'

In 'The Strange Case of Billy Biswas' (1971), Billy Biswas faces the problem of the barren, modern sophisticated society and hanker after the inner peace to be found in harmony with Nature. Billy is completely uninterested with the superficialities of a grossly materialistic and sterile Indian society. 'The Strange Case of Billy Biswas' is a study of the total alienation of its hero Billy Biswas from the advanced society of India the protagonist, Billy Biswas is a rich and educated Indian who leaves the native place in search of happiness and moves to the urban part of the country. In this novel, Arun Joshi depicts how the process of individualization destroys a man of extraordinary sensibilities.

He repents for his turning away from the traditional values, ethics and culture of India. Ultimately after his death, his ashes are brought to his village and though in the form of his ashes he meets the traditional values left by him. The central character of the novel, Billy develops the symptoms of split personality as he is unable to relate himself to the world and fails to reconcile himself with his self. As he has moved from country life to the urban but soon starts oscillating between primitive and the modern. There are various themes discussed during this novel such as the theme of anxiety, illusion and reality, a quest for identity, rootlessness and marginalized.

3. 'The Apprentice'

'The Apprentice,' Arun Joshi's third novel and it was published in 1974, is set in India familiar to the urban middle class, this novel is diverse in tone from every other novel and works of Arun Joshi. Rattan Rathore is both the hero and anti-hero of the novel; he speaks to the quintessence of each man, a difference to other heroes in so far as his scholarly level is much lower. As a village boy, Ratan Rathore considers life to be a beautiful sacrifice, but the hardship of his life sees the sense of insecurity in him. He is nervous because for getting a job when he

does not find it in his village he goes to Delhi in search of a job or career, with the belief that Delhi is a city of opportunities. He sends his application for jobs to various offices and trudges miles under the scorching sun, all frustrated and alienated.

When he falls unconscious, his roommates, who come to know of his predicament attend on him get a job in the war office where the workers heart and soul, wins so much love and sympathy of his superintendent that the superintendent offers to get his niece married to him if he wants to save himself from retrenchment. But greed leads him to pass sub-standard ammunition due to which the war is lost, and a Brigadier has to desert his post. This deserter Brigadier happens to be his boyhood friend. He had once saved Ratan's life when they were in their teens. When Ratan was attacked by a band of hooligans, this Brigadier friend fought for him. But Ratan becomes a cause for that friend's death.

Shocked by the death of a good friend, Ratan decides to take revenge upon the Sheikh who had advised him not to be finical about God's laws. But he learns from that he alone is not responsible for the scam. Even high authorities such as the Minister and Secretary are party to it. Ratan is made a 'scapegoat because he is a spineless flunky'. Sheikh himself is a victim of social injustice. His mother has forced into the profession of prostitution, his sister into vagrancy and himself into the ways of devilry. Ratan meets a temple-priest, who is ready to grease his palm to save the skin of his contractor-son, who is being tried for using substandard construction-material resulting in the collapse of many roofs. A shocking picture of a corruption-riddled country emerges before Ratan. Being the son of a martyred father, he bewails that he has fallen short of what was expected of him. His repentance leads him to wipe the shoes of the people at the temple, and beg forgiveness of 'my father, my mother, the Brigadier' and all those who are harmed by his sinful acts. Out of an acute sense of alienation and an urge to expiate his sins of dishonestly, Ratan inflicts punishment on himself. Ratan tells

his story to the young man hoping that the young can turn the tide and save this country from moral degradation.

4. 'The Last Labyrinth'

Arun Joshi's fourth novel 'The Last Labyrinth' and it was published in 1981 is also written from the protagonist narrator's point of view. The hero of this novel is Som Bhaskar and he is a wealthy young millionaire-industrialist narrates his story in flashback, wedding to a lady of his decision who has borne him two children, Harvard education and an inherited plastics factory. His father was a scientist, and his mother was a religious woman and he is deeply interested in psychology. He has completed a paper on Pascal at Harvard. The wealth of Som makes him turn from one pleasure to another, so much so that he becomes almost a hedonist, going in search of new experiences in the areas of business.

He is fascinated by Anuradha and Aftab and the Labyrinths of the haveli they live in. Som is irresistibly drawn to Anuradha when he meets her in a Delhi hotel where Aftab Rai has organised a reception for the Plastic Manufacturers Association. Som wants to get Anuradha and Aftab Rai invites him to Banaras where Labyrinth Lal Haveli also attracts him. He feels that Lal Haveli is a 'maze that we were moving through.' Som's life itself is a maze of desires, both materialistic and spiritual.

Som is lost in the Labyrinth of Anuradha, Aftab Rai and Lal Haveli. He fails to find his way out of the mystic spell. He wants to snatch Aftab Rai's plastic company and his mistress Anuradha. Som Bhaskar neglects his business due to his fascination for Anuradha. He makes frequent trips to Banaras to enjoy the company of Anuradha. His wife, Geeta, is a beautiful woman of very fine tastes and husband entirely. She stands by her husband in all circumstances even when her husband is erratic in behaviour. Despite having a good wife, he is continuing in his obsessional love for Anuradha.

Anuradha has fascinated him, she has surrendered her body to him without qualms because after the death of her insane mother she was molested as a child, and during her acting career, she was seduced by several producers. It was Aftab who weaned her out from the despicable profession. Thereafter, Anuradha has been living with Aftab Rai. But before Som Bhaskar becomes a wretched lecher, Anuradha is taken away from him. To explain this act, Arun Joshi says that, in this novel “Anuradha’s role is to lead Bhaskar through the subconscious.” Then he loses her, I was hinting at the old classical dictum that you do not get anything without sacrificing something, so she is to be taken away from him. Som Bhasker is a married person, having a graceful and beautiful wife. He is Harvard educated; he is intellectually well equipped. But he is ignorant of the spiritual craving of man. He can come out of the mazes or Labyrinth of life through faith in God and himself.

On being separated from Anuradha, he comes to realize the truth that womanizing and boozing do not make a complete whole of this life. While searching for a cure for his rootlessness, he comes across Gargi, a deaf-dumb daughter of a Sufi pir who tells him the great truth that ‘God will send somebody to support you, somebody who has known to suffer.’ He has heard that Gargi’s father had given sight to Aftab, Som comes to realize that he wants ‘faith’ above all other things. On being separated, he cries “Anuradha, if there is God, and if you have chance that you have met him, tell this God, to have pardon upon me. Reveal to him I am fatigued, of endless feelings of dread, so much doubting. Of this dark earth and these unfilled heavens. Plead for me, Anuradha, he will hear to you.” It is a sort of prayer he addressed to God. His agnosticism yields to the affirmation of faith.

The constant searching of the self, over going desire to know what it is that he wants, reveals to him the truth that man does not live by bread alone, but by every word that comes from the mouth of the Lord. The spiritual succour that one gets from religious and righteous ideas fill every void so completely that one stops desiring any other thing in life. The moment Som

Bhaskar realises this truth, he stops having hunger of body or the mind. Like a true devotee, Som Bhaskar rises above the materialistic world and reaches the end of the Labyrinth.

5. 'The City and The River'

Arun Joshi's fifth and last novel is 'The City and The River' and it was published in 1994 and it is a political tale. It is a mixture of fantasy, prophecy and the genuine vision of regular politics issues; this novel is really a parable of the occasions. The city is in all urban communities. River is the mother of urban communities. The grandmaster controls the city by the river. He is set to turn its unchallenged ruler. 'The City and The River' strike a different note. In this novel, Joshi explained the foolishness that ambitious men do often commit. 'The Grand Master' is rightly expressed as a naked king, Bhumiputra a teacher of mathematics, has the courage to tell that the king is naked. The Grand Master is naked not literally, but not figuratively. His aspiration to become the king strips him of his wisdom and gets him the nemesis.

There is hardly any requirement to get himself named as the king and his son as the heir-apparent. His mentor, the Astrologer who taught in the disciple of Great Yogeshwar Rao, supports the Grand Master's wish to be the king saying that a prophecy also says of the coming of a king. He asks the mud-persons to hold allegiance to him, missing the important point that people do not shift their age-old allegiance under the force of a decree. The decree incensed the Headman who is the leader of the underworld. She knows for certain that decrees are meant to suppress the working class. The mud-hitman and boatman. She openly criticizes the decrees on the ground that the boatmen consider the river as their mother and hold their allegiance to the river alone.

The intellectual class, a teacher, a professor, a journalist has sympathies with the people. Then he declares himself the king and his son the heir-apparent without consulting his advisory

council. His pronouncement that the Grand Master's son will be heir-apparent causes fear and suspicion in the hearts of the councillors and gives them a reason to revolt against him. The Minister for trade joins hands with the army to dethrone the Grand Master. Therefore, the Astrologer raises the bogey of 'enemies within' and 'enemies without' just as congress had raised to clamp emergency. The Astrologer has no option but to announce another decree known as 'The Era of Ultimate Greatness' which 'enjoined the people to beware of the enemy within and the enemy without and reminded also of the Three Beatitudes' which the headman has already discarded as bunkum.

The king is stripped of common sense and fails to see the real cause of unrest. There is a deep chasm between the rich and the poor, the headman speaks plainly that the brick people grab the lion's share in the national wealth and the boatman has to work hard to keep body and soul together. The headman further advises the Astrologer to ask the rich people 'to give up their wealth, restore it to him from whom all wealth flows' to remove the disparity between 'haves' and 'have nots.' The king makes no effort to make an equitable distribution of national wealth, the king calamitously neglects such basic issues of life. Therefore, the king has to receive volleys from all sides until the Calclyson destroys the whole city. The novelist portrays the eternal truth of creation and destruction, and also of the ever-going struggle between 'the good and the evil.'

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CHAPTER - 2

EMOTIONAL CRISIS: ‘THE FOREIGNER’

2.1 Search for Identity

Search for identity crisis has achieved prominence in postcolonial literature. Postcolonial literature is usually identified by its conversation of social character it endeavours to revive the primary culture conformity to the culture presented by the Shelters for the creation of a brand new culture which mixes both the left and adopted Indian English novel deal eventually with a predicament, rising due to multiculturalism and intercultural interactions when a person is uprooted, he mislays them a way of belongingness and they are stricken by the sense of insecure in security for an identity crisis.

Search for identity can be defined as a psychosocial state or condition of this orientation and role confusion as a result of conflicting internal and external experience and expectations as a result, it produces acute anxiety resulting from conflicting freshers and uncertainty about one's role in society.

The voyage of life seems to be a research of a person's self-appreciation and journey for the freedom of the human soul. The prospects are different and diverse as these are people. Her diasporic workers run over the 'insurgency of self' as they try to unite their old-world ideal models of the respective tradition of humility, of collective values, and therefore the renunciation of cloth desire with their 'New World' pursuits of individualism and material success.

This sudden transformation is unfortunately neither adequately motivated nor prepared for earlier. The ending thus appears to be botched up--a weakness not confined to the present first novel alone, though Joshi's presentation of his hero's alienation in search of the identity is evocative enough. However, for a detailed and close analysis, the theoretical background of

the concepts of “Self” and “Identity” is probably going to be useful. The issue of “Self” or “Identity” has long been a matter of intellectual discourse at philosophical, psychological, sociological and literary levels. Psychologically, Sigmund Freud has extensively analysed and written about the “Self”. He relates the self from infancy till late age in personality development. The self consists of the Id, Ego and Superego, manifested within the style of Consciousness, Sub consciousness and Unconsciousness.

The self doesn’t grow within the vacuum; rather it grows in the materialistic realities. The condition of mind is often in conflict with the environment during which one grows. It implies that the estrangement or alienation takes place because of the identity and self-crisis that environmental founded is responsible. The self has been manifested within the variety of the personality, which is defined as the Constituent of all the behavioural traits of a human being.

The process of developing self-identity has three stages. First, we imagine how we appear to others, to relatives, to friends or maybe the strangers on the road. Then we imagine how others perceive us; and at last, we develop some kind of feeling about ourselves. While doing so, one passes through the preparatory stage, play stage, role-taking, and game stage where the self-occupies a privileged, central position during a person’s world.

Thus, it becomes amply clear that identity is extremely crucial to one’s survival, and in literature, it has been termed because of the Existential theory. The problems of identity-crisis and self within the novels of Arun Joshi are checked out from philosophical, psychological and sociological points of view.

‘The Foreigner’ by Arun Joshi is about human relationships and its various aspects. The focal character of the story is Sindi Oberoi and he spins around his forlornness and sentiments of pain and nervousness conceived of his irritation from his current circumstance, convention and his actual self. In this story, he youthful legend in the wake of encountering life and love in

American returns to Delhi. Furthermore, in the end convinced by an unassuming office specialist that occasionally separation lies in really getting included. This Sindi Oberoi may be a disengaged, nearly distanced man who considers himself to be an outsider any place he lives or goes. He feels the same in every place.

‘The Foreigner’ relates how Sindi Oberoi, an immigrant Indian, suffers within the course of his look for the significance and motivation behind his life. Sindi's alienation from the world is similar to the one that lots of existentialist protagonists within the west suffer from. The novel is a sanctioning of the crisis of this within the story of Sindi Oberoi.

The novel analyses Sindi’s quest for identity, he’s every lonely and ill at ease in the world during which he should to live, originate from no country, no individuals and is a removed youngster moving carelessly as he continued looking for personality. Conceived in Kenya of an Indian dad and British mother, he’s mentioned by his Kenya of an Indian father and a British mother, he’s brought up by his uncle who works as an emotional anchor, and “the thought that he (Sindi’s uncle) moved about in this small house on the outskirts of Nairobi gave me a feeling of having an anchor. After his death the safety was destroyed” ¹.

He studied an Engineering course in Boston and meets June Blyth and falls in an exceedingly passionate romance together with her. His loneliness is apparent to all who meet and converse to him. June also comments: “there is something strange about you, you know. Something distant, I’d guess that when people are with you, they don’t desire like they’re with a person. Maybe it’s an Indian characteristic, but I have a feeling you’d be a foreigner everywhere.” ²

Sindi, for more than everything else, is a private who endeavors to locate the meaning of life. While during journey through the strains and disturbances of life, he is driven into looking at his method of watching things. At the age of 25, the story of his life severe battles and disappointments and failures. In spite of the fact that he is definitely not a youngster in a rush,

he looks for an on-the-spot encounter with and first-hand experiences of life, he's employed as a dishwasher he continues testing the secret of life. He gets his first taste of sex with Anna and Kathy there inside a similar club serving as a barman.

Sindi may be a tireless seeker of truth who continues wandering through the maze of his presence. He searches for an answer for an issue of his life. It is his quest for personality that he has a genuine conversation with a catholic minister at a little town library in Scotland. He finds there one morning that one can love without connection and want. This lifestyle, he trusts, can make him ready to hold up under the strains and difficulties of life. He has all the earmarks of being lost in the standard feeling of the world and to him, beneficial things and awful things give off an impression of being indistinguishable inside the since quite a while ago run of presence. He is by all accounts a critic; he has no guts to make reference to no to June, however he would not like to get included and as such he dismisses the marriage proposition.

He tries to assure himself that June would never desert him, at least not in favour of Babu, but after Babu's death to leave America when he completes his mission in New York. He decides to move on either to Nigeria or to India to experiment there with himself. By- by but he involves desire and uprooted youngster living in the latter half of the twentieth century and for assembling the messed-up bits of his life, he likes to begin another. Be that as it may, what he attempts to look for is a getaway from a piece of himself in America, in New Delhi likewise he discovers his recollections memories surging back to him during a madding procession. He muses upon the course of his previous existence: "In many ways, the past had been a waste, but it had not been without its lessons. I had started adult life as a confused adolescent, awesomely engrossed with it. The journey had been long and tedious and still was not over." ³

Sindi is a foreigner, a vein, a youngster, a miserable and desirous love, a trained engineer, an exile Indian, a scholar, a holy person, a dreamer, an actor and a critical and depleted man. He

is developed old before time and he is exhausted along with his forlornness. He is an alienated and rootless man. He is an individual who has no control over his destiny and actions, he is a fabricator, a savage, a masochist and an unreasonable upstart. “To the last, he remains a person in search of his identity. His admits-twenty-five years largely wasted in search of wrong things in wrong places.”⁴

Arun Joshi by his creations and revelations commits Sindi understand his mistakes. Mentally, the dread of guilt haunts until one strives for its redemption in action. The deaths of Babu Khemka and June remind him of his folly and false philosophy of detachment time and again. When the pain and sorrow penetrate deep and become unbearable, one has got to swallow the drugs and the medicine for the Sindi is spiritual. He starts thinking that he was a person of extremes and lived-in illusion. He feels the fact that June could have been his last partner and anchor to give a meaning to life, to search out the self and to ascertain identity. But the false concept of detachment, which was like a blind blanket which covered him so far, kept him out of the light of the realities. If he had come to know the reality initially, he could not have lost June. This realization of reality led to the evaporation of the false philosophy of detachment and he wants to be a man of action. The purposeless Sindi too has to become active and he comes back to India.

After coming to India, Sindi gets a God-sent opportunity to redeem himself. Mr Khemka has been declared fraudulent by the Income Tax Department for evading the tax and sentenced to Imprisonment. The workers persuade Sindi to lead the business, but Sindi refuses on the grounds of detachment and says to Sheila that he has nothing to do with the business. This specific second is critical from various perspectives to comprehend the novel, writer, hero and the theme of the novel, as well as the identity establishment. Muthu advocates that the true detachment is not to remain isolated and aloof from the society furthermore, the colleagues yet to be associated with Attached while being isolates. Presently Sindi comprehends the genuine

importance of separation and acknowledges the activity as requested by the laborers of the business and takes the charge of Mr Khemka's establishment.

Muthu and his problems bring about a major change in Sindi's attitude towards life. Social conditions under which Muthu's family and his other co-workers work typically reflect the modern-day automation alienation and sufferings. It is "the accumulated despair of their weary lives"⁵ that makes Sindi take over the management of the imprisoned Mr Khemka's business and utterly challenging situation. Given his early track record, it is a caprice in the personality of Sindi to meet life on its terms. Mingling with the workers gives a new meaning to the life of Sindi and he starts gaining cooperation, love, respect and gradually everything that he missed so far in his life. He is now deeply conscious of himself and the orientation in life. He even gave a new name to himself; instead of Surendra, he calls himself "Surrender Oberoi".

He becomes a typical existential hero on the path to affirmation. The Indian soil gives him meaning to life, attachment from self to the world. The journey from west to east reflects his spiritual quest. The long voyage is no more meaningless to him. Rather it helps him to recognise the purpose and meaning of life. Flashback of the novel reveals that the non-attachment can be acquired only in stages – the concept very close to the Sartre a realisation of humanity and Responsibility.

In 'The Foreigner,' Arun Joshi through Sindi depicts the keen awareness and deeper understanding of our times. He shows the presence of dissonance and despair in the refined sensibility because of the pursuit of material possessions, individual identity and non-involvement. The search for meaningful coexistence ends when one achieves the state of happy coexistence and harmony with fellow beings. The protagonists suffer from a sense of anguish at the meaninglessness of human conditions. Sindi represents the solutions to the meaninglessness of life. He recommends that one can understand the essence of life by

liberating the self from the clutches of unfeeling civilization and by paying due attention to the calls of the inner being. The establishing of the identity of Sindi at the closing of the novel represents the only way of saving man from the purposelessness and degradation of the contemporary meaningless world. As the urbanisation and industrialisation become more rapid, the issues of identity, self, values, ethics and belief, along with social responsibility, become more significant.

The identity which Sindi got at the end of the novel shows the only solution available to control the dehumanising impact of science and technology. It is to maintain an optimum balance between science and technology and ethics and values. Thus, impelled by his intrinsic nature, Sindi's higher and enlightened self-accepts involvement as the only sane option.

2.2 Rootlessness

Arun Joshi emerged on the Indian English literary scene with the publication of his very first novel *The Foreigner* in 1968. It is a story of character, Sindi Oberoi, how he moves from his separation from the world to his inclusion in it. The writer attempts to depict Sindi's agony following his forlornness and his supposed rootlessness. The novel tells the story of Sindi's sufferings who finds himself lost in the maze of worldly existence and is deprived of any kind of ties with family, social and cultural ties, and whose soul tries to get out of this confusing life. Joshi pulls an x-ray of the brain of the hero. He gives a record of the fight which is going on in the psyche of Sindi between contribution in and separation from the world.

To find the solution to the issue of his restlessness and foreignness Sindi attempts to be detached from the world. All the characters of Arun Joshi's novel appear to be uncomfortable and alienated souls. In the Novel 'The foreigner' Sindi Oberoi is a man without roots. The novel gives a strange feeling of aloneness and aloofness. Sindi always gives a feeling of foreigner whether he is in London, Boston or New Delhi. He is a child of mixed personality.

The book begins in Boston, wherein a funeral home Sindi perceives the dead body of Babu Rao Khemka, an engineering student, who has died in an auto crash and informs June regarding this surprising stunt. As of now, June is conveying Babu's child. At that point, the focus goes to Delhi, where Sindi, as of now, fills in as a representative of Babu's dad, Mr Khemka.

The account continually changes between the ongoing past in Boston and the here and now in Delhi. During his stay in Delhi, Sindi needs to confront the prodding question by Sheila, Babu's elder sister, about the conditions that caused Babu's demise. He puts forth his best attempts to disregard her inquiry since he would not like to review his terrible past, yet the entirety of his endeavours ends to no end: Sindi is a man with absurd nature and an existential character. Though all his past experiences tell him not to get involved he always gets involved through love and goodness. It is simply a possibility that Sindi will get included along these lines or that way however he always wants to live the life of an Indian saint.

The awful result of his act of separation in America drove him away from the nation and to go to India. He chooses without anyone else. He plans to live in India, with an alternate way of life from New York and Boston. Sindi's life is an account of his quest for his foundations in a parentless world and understanding his promise to life and activity rather than inactive separation. He is a born foreigner with no native place, for he was conceived in Kenya of a Kenyan Indian dad and an English mother. His folks kicked the bucket in an air – crash close to Cairo when he was just four years old. His uncle took care of him in Kenya for some time but he also died soon. He is broken and anchorless. Right from his childhood, he is devoid of parental love and affection. Sindi with a feeling of having stability in his life. But alas! Soon his uncle also dies and once again Sindi finds himself alone, rootless and unprotected in this world. When he moves to the United States, the feeling of foreignness is greatly experienced by him even when he is among foreign students. There is hardly any time when he does not think about lack of any home ties and his foreignness.

When Professor White says, “Every foreign student is an ambassador of his country, Sindi asks himself, and what country had I represented? Kenya or England or India?”⁶ He considers himself to be “An uprooted young man living in the latter half of the twentieth century, who had become detached from everything except himself”⁷. He further exclaims his grief of being a foreigner everywhere, but all shores are an outsider when you don't have a place anyplace. But he never feels this when he is under the protection of his uncle in Nairobi. He says: I didn't feel like this at the point when my uncle was living. It wasn't that I cherished him definitely care about him or then again whatever else – in actuality, we infrequently traded letters – yet just by thinking that he will move to that little house on the edges of Nairobi gave me a sentiment of having a home. Looking for his foundations, Sindi continues evolving places.

He travels from one place to another from one place Nairobi to another place London then to Boston and then finally to Delhi He joined London University intending to study engineering. But in any case, he is before long got exhausted with homeroom addresses discovering them unfit to answer his consistent questions about existence. He says "I needed to comprehend an incredible significance. And every one of my study halls didn't disclose to me a thing about it."

He is “a foreigner every place wherever he goes– physically also metaphorically. “He is a born foreigner. He admits, my foreignness lay within me.”⁹ He grows up without his family and country. O. P. Bhatnagar rightly says, “A strange feeling of aloneness and aloofness – permeates the entire narrative and provides the necessary texture and structure of the novel.”¹⁰ He starts working at a club in Soho as a dishwasher, not with the reason to bring in cash but rather craving to have another experience of life to figure out his thoughts. It is here that he comes in contact with Anna, a minor artist, who has isolated from her better half. She is around 35 years of age yet looks a lot more youthful and alluring. With the time their relationship grows to intimacy.

Anna loves Sindi from the bottom of her heart and he is attracted by her sadness. In any case, this issue doesn't keep going long. It turns out to be simply an issue of sexual association. Anna tries to get her lost youth again in a relationship with Sindi, a boy much younger than she is. Sindi says, "Anna was not yearning for me or anybody, but her lost youth."¹¹ Sindi leaves Anna the moment he comes across Kathy, a wedded lady. This issue excessively continuing for half a month just turns out to be an encounter of exceptional sexual action. Here, it is Kathy who leaves Sindi for "She had to go back to her husband" and "She thought marriage was sacred and had to be maintained at all costs."¹²

After these occurrences, he begins rehearsing separation and non-inclusion in human feelings. In Boston, he gets "involved" in brief but passionate love for June; but despite his determination does not get involved. He says "Marriage wouldn't help June. We are alone both you and me. That is the problem. And our aloneness must be resolved from within. You cannot send two people through a ceremony and expect that their aloneness will disappear."¹³ There builds up a personal connection between them. It is unexpectedly that Sindi "fears engaging with June". He feels torment for her. However, when June communicates her craving to him that they ought to get hitched, he will not say, "I am not the correct sort of man for you. A few people are not cut for marriage."

Then again, Babu Rao Khemka, Sindi's closest companion, is likewise intrigued by June's magnificence and needs to wed her. June, getting the negative approach of Sindi, decides to prefer Babu who needs her. June is a humane, sensitive and sacrificial girl. She cares for others and her single object in life seems to provide help to her fellow beings, to share their grief and to console them in their distress. Witnessing the terrible consequences of practising detachment, he decides to leave the country and he moved to India, "Like many of my breed, I believed erroneously that I could escape from the part of myself by hopping from one landmass to another."¹⁴

As a result of Sindi's obsession with his solitariness, foreignness and rootlessness he becomes indifferent to the world and the worldly activities around him. He becomes so indifferent that he seems not to be moved by anything. To Mr, Khemka says, "Nothing is bothering me."¹⁵ it doesn't matter to him whether he is called a moral or immoral man. He reacts against Mr Khemka's comments, "What does it mean to me if you call me an immoral man. I have no reason to be one thing or another."¹⁶ So indifferent he has become that his parents are, for him, "those outsiders who's lone the truth was a few wrinkled and broken photos, and not only this he even says that he does not "particularly miss them."¹⁷ He does not even want to talk about his parents and whenever somebody asks him about them, he gets upset.

'The Foreigner' who manages the profoundly brave excursion of a confounded man, who is stuck in the labyrinth of life, from fleeing from the world to his commitment with it. To find the solution Joshi goes to the Upanishads, the Gita and the Gandhian way of thinking. The Gandhian way of thinking says that our life is the outcome of suffering, which is unavoidable. Joshi, too, makes Sindi experience soul-searing pain throughout his quest for self-realization.

Finally, his soul comes out renewed, purified and revitalized like the proverbial phoenix from the ashes of its past. Finally, inside the wake of his past encounters Sindi arrives at his objective, he after knowing the aim and reason for his life on this planet, looking for which he has been meandering all around. Furthermore, overlooking his advantage, and thinking about an organic product, whatever it could be, he acknowledges the duty of turning into the guardian angel of the assembly line labourers an individual striving hard to establish his identity in the twentieth century materialistic Indian society. Furthermore, it will also help us to establish an individual's strength in discovering his roots and identity.

He professes to follow the idea of 'Karmic', given by Lord Krishna in Shrimad Bhagavad Gita. As indicated by him, life turns into a repository of disarrays. Without any aim, he roams

through the labyrinthine ways of his existence in search of peace, identity and purpose of his life. Disappointingly, he tries to escape the world as an answer to his problem. But Arun Joshi has his roots deep in ancient Indian philosophy; that is why he never accepts detachment as the final answer to the problems of life. According to him, estrangement is something to be overcome, and not to be nourished. Through Sindi, Joshi tries to present a tremendous capacity for transcendence to us. The novel shows the protagonist's journey from inaction to action, from detachment to involvement and from illusion to reality.

2.3 Existential Quest

Existential means if something is existential, it has to do with human existence, and it is also related to existence more concretely. According to me, existential is to establish, indicates, yearning a desire to exist in a society with one's own identity. Identity here means to achieve a level of independence to fulfil inner desire as a good student or a good researcher and to exist in society. According to **Merriam Webster Dictionary**, since 1928, "existential is something of relating to, or affirming existence."¹⁸

Collins dictionary: "Existential means relating to human existence and experience."¹⁹

Existential is a philosophy that focuses on individual existence, freedom, and choice. It is the view that humans define their meaning in life and try to make balanced choices despite existing in an irrational universe. There are certain themes found in existential themes such as the theme of alienation, fear, anxiety, and freedom.

The term "existential" (French existentialism) was coined by the French Catholic philosopher Gabriel Marcel in the mid-1940s.

Arun Joshi has added a new aspect to the Indian Fiction in English by introducing the theme of existentialism in his novels. His fictional world in his novels is characterized by the

alienation of the individual. Arun Joshi's novels, from *The Foreigner* to *The City and the River* are full of darkness, the darkness of identity, conflict and personal sufferings. Ultimately at the end of the story, there will be greening and elevation from the shadow of the darkness by the arrival of the light in the form of knowledge.

Arun Joshi (1939-1993) is an author with rarer sensibility and elegance, who tries a in his stories a critical test into the existential issue and otherworldly aggravations of humanity by noting his specialization through individualistic characters. His novels teach the useful lessons of our spiritual heritage that haven't been irrelevant with the expansion of materialism and therefore the rapid westernization of life in our country. Arun Joshi, a twentieth-century novelist who strongly believes that "Hinduism is a highly existential philosophy that lays an excessive amount of emphasis on the proper way of living."²⁰ The central theme of all of his novels is the teachings of Upanishad.

The most important and straightforward treatment of the theme of alienation can be found in the maiden novel of Arun Joshi 'The Foreigner'. Arun Joshi's work in this novel is a very compelling existential in which the theme of alienation is treated with great concentration. The *Foreigner* shows the influence of technology in today's world on modern man. The modernization and industrialization are moving our civilization to a disaster. Human feelings like affinity, love, sympathy, kindness etc. have disappeared altogether. Arun Joshi who himself is well connected with the industries and technology takes up this treatment beautifully and emphatically. The novel tells a story about Sindi Oberoi, a student of Mechanical Engineering— a rootless young man, who tells his own story.

The story includes Babu, an Indian student in America, June, an easy and passionate American girl, Mr Khemka, a Delhi industrialist. Sindi describes with honesty and sincerity his search for the meaning of life. Although an Indian by birth, Sindi always feels about himself that he

is an outsider, a foreigner, an alien not just because he is obsessed with the impermanence and transitoriness of things but because Sindi's alienation lies within himself. Joshi tries to exhibit the desolation of forlornness in revealing the mental fight inside the personality of Sindi Oberoi as he continued looking for significance through a progression of connections. Sindi who feels like a foreigner, an outsider, a stranger, not only because he's a Kenya-born Indian living within the United States and afterwards moved to India without home or family but since he is fixated by the impermanence of things. He is a lover, a spectator who wants to solve the maze of action dreading involvement.

He is an existentialist character- "rootless, restless and luckless during a mad, bad and absurd world."²¹ His rootlessness is established in his spirit which precipitates one crisis after another. He also acknowledges "I have no roots."²² His loneliness is exaggerated by his withdrawal from society. Living in Kenya, London and Boston, he goes through various changes through personal experiences. While in Kenya, he contemplates suicide, and when he comes to London, equivalent despair remains with him. A girl, Anna, looks to rediscover her lost youth and lives for him, however accordingly, he gives her nothing and shows his liking for Kathy. Eventually, Kathy abandons him. Sindi's life in various places at various levels taught him something or the other. While studying in London he found a new line of work of dishwashing at a nightclub in Soho.

There are two enduring impressions of his life. His venture with Anna, a minor craftsman separated from her husband who wasn't searching for him or anyone and Kathy, who left him in the wake of continuing with him, for half a month and returned to her husband because she thought,"²³ these relations instructed him to rehearse separation and non-contribution in human feelings. The messed-up relationship upsets him, and in America, he "fears getting included" with June, an American young lady, despite his determination not to get included. Sindi believes that ownership generates torment because it suggests contribution. Sindi as an

understudy of Engineering at Boston meets June at an unfamiliar understudy's gathering. She loves him yet he contends energetically with himself to escape another undertaking. Sindi's feeling of separation and rootlessness is obvious June asks him where he was from. Sindi's response to the inquiry gives some insight to his alienation:

“Everybody always asked me an equivalent silly question. ‘Where are you from?’ because it mattered an excellent deal where I used to be from.”²⁴ Sindi has misconstrued the term detachment for himself. It's simply a way of avoiding commitment which drives Babu and June towards death. Sindi admits “All along I had acted out of lust and greed and selfishness and they had applauded my wisdom. When I had only sought a detachment, I had only driven a person to his death.”²⁵ He realizes his mistake of rejecting June's affection, might have demonstrated the last emotional anchor for him. His unconcern conceived feeling of detachment demonstrates fatal and he fails to meet June before her death. The tragedy upset Sindi.

He feels depressed because he holds himself indirectly liable for the death of his cherished June and his friend Babu. He is irritated with the death of Babu. His feeling of alienation turns out to be finely tuned. He wants to move away from America in search of mental peace. Being isolated he had seen the outcomes of practising detachment in America. Sindi decides to leave the nation and go to India. This he decides with a flip of a coin which goes in favour of his ancestor's land. “Like many of my breeds, I believed erroneously that I could escape from a part of myself by hopping from one landmass to another”²⁶ for in another turn of events, on reaching New Delhi while making a casual civility call, he acknowledges an occupation in the firm of Babu Rao Khemka's dad.

He gets a final chance of redemption when he comes to India and takes over Mr Khemka's business. Anyway, first he is unwilling to join the business but all his hesitation dissolves when

he visits Muthu who lets him know “But it is involvement, sir. Sometimes detachment is in actually getting involved.”²⁷

He eventually believes in the right meaning of detachment. In the last, Sindi accepts Muthu’s suggestion to become in charge of the factory. This puts light on n the "message" of unengaged support. "A line of thinking that prompted the unavoidable end that for me, separation comprised of getting involved with the world.”²⁸ The above account shows that Sindi is an existential everyman of our time. It is about things that Sindi wants - the courage to be and the capacity to love. His alienation is of the soul and not of place where he lives. At one place he confesses that his ‘foreignness’ lies ‘within’ he and it drives him from crisis to crisis making it difficult for him to leave ‘himself’ behind wherever he goes. Right from the starting, he is eager to find “the meaning of life”.

He wants “to do something meaningful.”²⁹ Sindi feels like an outsider everywhere and does not belong to any place, and his words and conduct make a similar impression in each one of those with whom he meets. In the very beginning of their meeting, June tells Sindi that he would be a foreigner anywhere: “There is something strange about you, you know. Something distant. I’d guess that people are with you; they feel like they’re with a human being. Maybe it’s an Indian characteristic, but I have a feeling you’d be a foreigner anywhere.”³⁰ Sheila Babu’s sister tells him when he comes to India afterwards: “you are still a foreigner, you don’t belong here.”³¹

He thinks over his foreignness: Someone had conceived me without an explanation thus far I had lived without a reason in life except if you could consider the quest for harmony and explanation. Maybe except if you could consider the quest for harmony an explanation. Maybe I felt like that since I was an outcast in America. Yet, at that point, what change would it have made on the off chance that I had lived in Kenya or India or some other spot besides! It looked

to me that I would in any case be an outsider. My unfamiliarity lay inside me and I was unable to give up myself any place I went. His alienation makes him negative and bothered. June's mom lets him know "you are simply negative my boy." Sindi's parentage and early life made him a nowhere man.

He nurtures a sense of detachment to overcome his hurting past, which includes "Being a product of hybrid culture". He knows about his rootlessness. He needs to cherish June however fears inclusion and marriage. Consequently, he commented: "I was afraid of possessing anybody and I was afraid of being possessed, and marriage meant both."³² He grows a hypothesis of connection which causes him to prevent the adoration from getting June which echoes in his lines when June asks him her, he says "Marriage wouldn't help June. We are alone both you and I. That is the problem. And our loneliness must be resolved from within."³³

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33. Ibid, p. 41

CHAPTER -3

EXISTENTIAL ELEMENTS: ‘THE STRANGE CASE OF BILLY BISWAS’

3.1 Existential pursuit

Definitions of Existential: -

Existential is one of the most influential philosophers in the twentieth century, but it is also one of the most controversial of all. There is a lack of unanimity among philosophers, thinkers, and critics as to what it stands for. Existentialism by its very nature defies any definition Jean Wahi prefers to refer to it with a plural title, “Philosophies of existence.” The word ‘existentialism’ is made by adding the suffix ‘ism’ to the word ‘existential’ which is an adjective and whose substantive is ‘existence.’ The Latin ‘existenti’, the German ‘Existenz’, the French ‘existence’ and the Sanskrit ‘Asti’ are its equivalents. The word ‘existence’ is used in the sense of the “state of existing or being.”¹ Existence, therefore, is an act, “the actual transition from possibility into reality,”² and thus, “is a living, changing concrete fact. ‘To be is ‘to live.’ ‘To live’ is’ to act.’ ‘To act’ is ‘to choose’, and ‘to choose’ is ‘to invent values.’”³

Collins dictionary: “Existential means relating to human existence and experience.”⁴

Existential may be a philosophy that emphasizes individual existence, freedom, and selection. It is the view that humans define their meaning in life and check out rational decisions despite existing in an irrational universe. There are certain themes found in existential themes such as the theme of alienation, fear, anxiety, and freedom.

The term “existential” (French existentialism) was coined by the French Catholic philosopher Gabriel Marcel in the mid-1940s.

Definitions of Pursuit: -

Pursuit- Pursue is a verb which means to change, a woman always remains to have a voice in her surrounding, it might be her family or it might be her parental house but by circumstance

evidence, though not in Vedic era but in perceived in the period of Puranas, and later on Islamic, women were kept inside her family, and she tried being kept in custody this then became his social predicament, that might be certain things which may be assign to the predicament in the emotional pursuit of men to exist in society from time memorial women as being always tried to come up and to come out from the shaken of a patrician virus, she after failed to get success in it. Nowadays, India is a nation witnesses democratic system in society and once again women tried to follow his existential pursuit or to erase the social predicament which she was assigned to by the paternal society, she does not want to bounce of equality nor does she like to be treated as second citizens this becomes her pursuit to exist in society and she succeeds to a large extent. This way she breaks taboos raised by society.

Cambridge Dictionary: - “an activity that you spend time doing, usually when you are not working”⁵

Thus, she wins and removes her psycho, obsession and her social predicament. This is witnessed by the character of in the novel *The Strange Case of Billy Biswas*.

Existential pursuit and coming to terms with reality are the ruling passions of protagonists in Arun Joshi’s second novel, ‘*The Strange Case of Billy Biswas*’ (1971) is “yet another variation on the paradigmatic pattern of the doomed existential pursuit for values in a mad, bad, absurd world.” Its protagonist Bimal Biswas affectionately referred to as Billy by his friend Romesh Sahai, the witness narrator of the story. This study is intended to explore further the depths of alienation and anxiety and to see how, in *Billy Biswas*, Arun Joshi comes up with a protagonist who tries to harmonise the existential dilemma with the Indian ethos of acceptance. Billy is at any rate ready to locate a pitiful measure of satisfaction in his break to primitivism. Thus, it could be said that the author's vision in *The Strange Case of Billy Biswas* not all that grim, dull, negative and critical as to make his hero feel alien to his world.

Billy at a minimum of f feels a method of belongingness inside the ancestral and crude lifestyle. Be that as it may, the vision can't be viewed as very idealistic, for the authors is impressively angry about the civilized world Billy has got to pay an important price for abandoning so-called cultured life. The book closes with the legend understanding the cold-heartedness of the socialized world towards an offer of scrupulous difference. And yet some affiliations show unmistakable family connections between the two books. For one thing, the central characters in both the novels have one foot in India and the other outside India. Both are, for additional things, first an alien to their native sensibility then get absorbed and directed by the native, Indian, ethos.

Billy has a very good ancestral background seeded in Bengal. His grandfather had been the Prime Minister in Orissa and his father practised law at Allahabad and Delhi. When Billy was in America his father was a Judge of the Supreme Court in India. But even when he was abroad Billy had gained a sound knowledge of Indian society and culture. The primitive people interested him very much. The conversation between two sophisticated and cultured minds, Billy Biswas and Tuula Lindgren, is significant. Tuula had come to America for advanced training in Psychiatric social work and was going to work in a mental hospital in Topeka. Billy wanted her close contact as a tutor in Anthropology.

Billy belongs to a well-to-do family and that is why he has to face many difficulties. He is unable to fulfil his wishes because he does not want to tie up the secret of his wish fulfilment. He feels something within and has no courage to divulge it. He is afraid of it. Meena Chatterjee, who belongs to a Bengali family, comes in contact with Billy and gives her identification entirely in English accent. Talkative to a fault, she gives a lengthy philosophy on horse riding and later on goes on to talk about horsemen and sportsmen. On the marriage proposal with Meena, Billy does not have self-confidence. He does not know about Indian social life. He wants to take advice from his friend, an I.A.S. Officer getting training at Shimla. His friend

knows enough of the world and is aware of the men who want to impart confidence but for Billy, his general ideas are outweighed. As a matter of fact, there is a great change in the atmosphere. The friend discourses to Billy about the importance of a wife's necessity, socially, sexually and for future life. According to Hindu mythology, a man must marry and beget children.

Billy is not satisfied with his wife Meena because he dislikes commercial people like her and his parents. He wants permanent peace but is unable to find it in the surroundings in which he lives. He shows annoyance with Meena. He wants to be in a company far from these people with whom he has nothing to adjust but when he shares this inclination with Meena, she gets into a mood fluttering like a crushed butterfly: "Oh, God! I wish I were dead. If I even open my mouth, I bore you. If I speak what is in my mind, I am being silly. Why did you marry such a boring silly girl?"⁶

A large envelope is handed over to Mr Old Chap by Dr. Kund of Swedish Embassy in Delhi. It contains letters written by Billy to Tuula that were written about a year after his return to India and the last nearly six months before his disappearance. These letters make an investigative approach and also show the mental abnormality of Billy arising out of cultural clashes in his mind. He is struggling with himself and wants to go to a peaceful world of imagination where he could be capable of realizing the real meaning of life. He hates those "cultured" men who are busy earning and spending money and remind of the women in the "Love Song of J. Alfred Prufrock" talking of Michelangelo.

Billy finds peace and happiness in the woods and with the tribals. The sounds and smells of a lonely forest life echo in his ears even when he comes back to city life. He likes to live with the tribal people on Maikala Hills and wants to be a primitive pilgrim, a wanderer in the woods,

and a self-seeker with the tribal folk. He describes his strange journey and expresses his thoughts towards tribal people, their appearance, their living and their management.

The butterfly in Billy causes him to understand that the world is certainly not a given homogeneous and acceptable substance. With a greater commitment to unravelling the meaning and coherence of existence, he would comprehend "there are universes at the fringe of this one, above it and underneath it, and around it, of which we know nothing until we are in them". His marriage with Meena is destined for the explanation that the person's opportunity is encroached upon by the life partner. She involves a world that doesn't hazard taking. It is a world which demands social positions and decency no matter what.

He discovers her to be less engaged with him and understands that she does little to offer him any aid as he continued looking for significance. Made of an alternate temper, he is persuaded that the developments of society can't support his quest for the significance of life. Social orders, nonetheless, declined to see such people, by the by, such a legend develops as a prophet figure, one who goes past his time and spot on the quality of his feelings. Billy records his disdain for a human advancement whose raison prevent is making and going through of cash.

In this administration, he feels that he is "quickly losing grasp on life". Somewhere down in the woodlands, life for Billy is without the gesture of request, bogus refinement and sham respectability. The tribals are individuals who carry on with a day-to-day existence where there is no faction between the statutes and the acts of life. The timberland which is the absolute opposite of human advancement has its request, its pith, and a reason, and represents for him his objective, where he will make his tryst with fate. His hang was tight for Bilasia, who stands for "a dark unresisting energy" is an epiphanic second when he can see the blend rising out of the scholarly assessment of the humanized society and the ancestral society". At the point when

he meets Bilasia and turns into the owner of "the quintessence of life which can be conveyed uniquely in the language of dreams", his transformation gets total.

One of the main persuasive resistances in the novel is the one between the "enlightened" city and the "uncouth" wilderness. What such an argumentative contention frontal area towards the finish of the novel is the subject of richness. Recovery, the propagation of the age, and the transmission of imperative components through a nonstop progression of life are characterizing parts of life in the wilderness. The savage wilderness advantages ripeness over the practical accommodation of the city. Billy, as the city-occupant, is encountering the initial suggestions of genuine ripeness through his contact with the woodland, of which Malaysia is a fundamental agent and the component itself.

The novel is a record of romantic nostalgia for the simple mode of life – the kind Rousseau, Thoreau, Gandhi and Wordsworth talk about. Billy has a dislike for the elite class and its character, for to him all the people around him are “hung on this peg of money” and are nothing more than a “heap of tinsel”. He expresses his distaste for the money– mindedness of the civilized people leading to the degradation of their souls.

The novel severely condemns the spiritual dislocation of the post-Independence westernized Indian society. Billy is fed up with the superficialities of the grossly materialistic and barren Indian society. He finds himself trapped Billy Loman-like in the cobweb of money-centred relationships. To escape this disintegration, he flees from the hollow world of Delhi and enters the pristine uncorrupted tribal world of Maikala hills.

The epigraph of the novel, taken from Arnold’s “Thyrsis”: “It urged him to be here, he could not rest”⁷, makes the thematic direction of the novel clear. Like Arnold’s Scholar Gypsy, Billy too flees from the so-called civilized society and seeks shelter in the idyllic Maikala hills. In the Arnoldian vein, the novel makes a scathing attack on the materialistic civilized society and

an exaltation of the old culture for it is here that the catholicon for the ills of modern society lies. The situation is the same everywhere, be it India, or be it any other corner of the world. The first section of the novel had established the character of Billy and his degraded and sterile surrounding, as such his escape is convincing. His decision to leave the civilized world is not made on the spur of the moment; it is rooted in what he was and what he wanted.

Billy's case is strange as his personality is split between the primitive and the civilized. To him, the modern civilization is degenerate, shallow and self-centred. Misfit in this plastic world, and in search of a place where he could fit in and feel at home, Billy finds himself "itching to be back" in India. He returns to India but experiences only a change of scene, and finds Delhi as spiritually dead and emotionally empty as materialistic America. If the ghost America was a cul-de-sac, the unholy Delhi is a dead end. To him, the people everywhere are the same, artistically dry and intellectually barren. He marries Meena Chatterjee who is "quite usually pretty in a western sort of way", loquacious and hollow. Be that as it may, this rushed marriage, as he later acknowledges, is a goof. Meena's money-centric outlook leads to marital fiasco. With every passing day, the estrangement between the two mounts and their conjugal life turns into the "most precarious of battle-fields". This prompts his all-out feeling of distance and disconnection from his significant other, family and his self.

One of the excerpts of the letters he wrote to Tuula is a scathing attack on west-centric Indian upper-crust society and its materialistic value system. The animal-imagery used to describe the so-called civilized people stands as an objective correlative of Billy's deep-seated hatred for the society. He wrote: Returning home one evening, finding myself in a state of considerable agitation, I stopped at a temple. It was the hour of the evening aarti. I remained before the icons, my hands folded, my head bowed, and incense of dhoop tickling my nostrils. To escape from the agonies of life, he takes to anthropological expeditions to the various parts of India with his students. Once he takes his students on an anthropological expedition to the tribal areas of the

Satpura Hills in Madhya Pradesh and gets enamoured of the idyllic surroundings and its inhabitants. “His quest for identity originates here in search of which he bids farewell to civilization”.

3.2 Identity Conflict

The novel ‘The Strange Case of Billy Biswas’ was written in the year 1973 and the hero of the novel is Billy Biswas and his struggles of identity conflict and the related crisis are narrated through Romesh Sahai and Tula Lindgren. Billy is no ordinary a being and is someone difficult to understand and Romy knows this and so is never judgemental. Romy’s impression of Billy as a man of extraordinary obsessions towards whom he felt —a deep and unrelieved sense of wonder, only proves the intricacy of his character.

Together they are all smart guys of contemporary society; highly qualified, technological giants, rich, worldly experienced and cosmopolitan yet not happy but confused. Interestingly there are two worlds ‘, poles apart, between which Billy vacillates; the one which he inhabits by birth and upbringing and the other, he opts by choice. The world of his upbringing is the civilized world of India and later U.S.A and the one he opts is the primitive world of a tribe. There is a distinct difference between these two worlds and to know of this is to know the problem of Billy better. The ambience of America signifies civilisation with its ideologies of progress and development and quite contrary to this is the tribal life; primitive and archaic oblivious to the ways of the civilized world. Throughout the novel, Billy is strongly ordained to hate the civilised world for its sham and smugness.

In ‘The Strange Case of Billy Biswas,’ it is a conflict between more basic and greater forces, namely civilization and primitive life or between nature and art. In the case of Billy, his experiences are mainly intellectual and psychic and he is a lonely quester, Billy’s case is very strange because, when he was in America, his dad was a judge of India's Supreme Court. Billy

himself became a lecturer of the Delhi University, after having finished his PhD in Anthropology. He has a very good companion like Romi who is such a great amount of friendly to him. However, Billy, it so shows up, has little interest in the fake, hotshot and ignoble current progress. The outside fascination of the alleged civilized set – up of society doesn't make a difference at all for him. He is tremendously keen on the investigation of his inward being. We can say that he wanted to peep inside the deep layers of his mind and find out what exactly he wants.

It was a conscious choice of novel's protagonist Billy Biswas to live in Harlem, not at all a safe and dignified place by middle – class standards. It represents Billy's psyche that he chooses to live in Harlem than to any other clean places though he came from a good family. Billy isn't anchorless. He is conceived and raised in a genuinely agreeable foundation. He comes "from the upper – outside layer of Indian culture." His family has "all cases of the privileged." It had initially originated from Bengal. His grandfather had been the Prime Minister of a popular Princely state in Orissa. His father after completing his law education at the Inner sanctuary had provided legal counsel at Allahabad and Delhi. He had additionally been the Indian Ambassador to a European nation.

Though having such a polished background, the novelist mentions that during his study at abroad Billy chooses to have his rented flat in that locality, which can be considered the locality of not the white polished, and aristocrat Americans but black Negroes who are more attached to a tribal way of life. He does not prefer Manhattan area, he prefers Harlem, thickly populated with the community of black.

Even Romi, Billy's best friend notices his place to be strange. When Romi, the narrator of this novel met Billy for the very first time, he complains about his housing problem at that moment Billy offers Romi to live with him in his flat. When Romi reaches Billy's place he at once

notices certain strange urge in Billy. Romi says that he is one of those rare men who have poise without pose. It is at this juncture, where Romi says: "His apartment was appalling. It was on the second floor of a tenement house that housed at least a dozen other families. It was situated in what must have been one of the worse slums of New York City.... The shutter hung loose; so, did the mailboxes in the hall. Nearly all the glass in the front door had been knocked out.... The stairs were cluttered with empty beer cans, newsprint, children, and an occasional condom. At night you could hear the rats scampering among the garbage drums."

This is the first instance in the novel, which demands the psychoanalysis of Billy Biswas. Generally, an average Indian who migrates from India to abroad and particularly to a western country of either the U.S. or the U.K. prefers to be more attached to the community of white and tries to live like that community. Billy's attitude parts with this normal tendency and prefers the locality of the black, which can be considered an exceptional case in a normal situation, but for him, it is a way of life. The psychoanalysis on such a choice made by Billy indicates that he finds himself more at a ease and comfortable in the company of traditional and tribal people. In fact, for him, meeting, mixing and living with the people of westernized culture would be something like a fish out of water. His choice of Harlem is the sign of his inner conditioning and comfort with the tribal lot. Of course, his friend like Romi may take it as something strange and uneven but the strange case of Billy Biswas is strange for others who are his friends related to him. It is not strange to him because for him that is how he would like to live his life.

The other dramatic situation, which demands psychoanalysis in the present novel, is how Billy selected anthropology as his subject. Billy is always plagued by some kind of inner crisis and duality in his character. He was sent to America by his father to study Engineering but the parents never knew that their Bimal had switched over to Anthropology in which he got a Ph.D. degree from an American University. Billy went against the wish and will of his father who

wanted his son Billy to be an I.A.S. or I.P.S. officer but the psychoanalysis of Billy indicates that some early seeds of love for tribal life were sown in him which in course of time sprouted up in the form of his love for Anthropology. He prefers to be a student of Anthropology and tribal life because he found himself one with it. It made him live life at the command of his mind and not at the command of external elements like his parents or friends or even his wife Meena Chatterjee. As a student of Anthropology Billy was a thorough explorer.

Billy is a person who wants to follow his Id. His Id is so powerful that even the Ego is unable to make a balance between Id and Superego. His ego tries to make a balance between the societal norms and the desires of his Id but it fails. Billy often does what he likes. He is not on good terms with his family members. Though he lives with them, is brought up by them then to he feels lonely. He is always disturbed by his different psyche. He feels like a stranger to this pompous civilized world though he is born and brought up in the civilized setup society.

Billy is aware that he is a confused being and the deeper layers of his personality make him a psychologically torn human being. This is the predicament of an alienated personality who never feels at home in the modern bourgeois society. He is an endeavor to discover reasonable choices for, "the most purposeless cry of man... in... brilliant society." Romi, the omnipresent narrator and Billy's best friend conveys the same at the very beginning of the novel. Romi rightly describes Billy as, "a man of extraordinary obsessions" and "that extraordinary sensitivity to the world that used to be the essence of Billy."⁸

He is an unusual person of brilliant intellect, profound sensibility and extraordinary obsessions. In all respects, he is 'rare', 'extraordinary' and 'distinguished'. One is bound to notice "the strong, rather British accent of his speech", "that soft cultivated voice," and "the words (having) a cadence, a compulsive quality that engaged you despite yourself." Romi has much affection for Billy, and discovers: "Billy had almost inhumanly sharp eyes." He is almost

“distracted” by “the look on his face. His expression was a mixture of nearly all those emotions that one tends to associate with a great predicament.” Billy always carries a “singular air” and has a “peculiar intensity of concentration.” Later Romi observes that he had neither the creative mind nor the fanatical inclination of Billy Biswas. One more incident that demands psychoanalysis is Billy’s experience of Bhuvneshwar and his visit to Konark temple. Billy once reminisces in one of his memory – monologue to Romi about his first emotional and psychological setback that he has received when he was passing through the stage of the adolescent.

Billy was free from the burden of Dehradun School and so he read some magazines of his uncle. One day when he was in the garden of his uncle’s bungalow, he saw one servant going out. When that servant asked replied that he was going to see a dance in the neighboring village. Billy expressed his desire to see the dance and so he set on the carrier of that servant’s bicycle. The villagers welcomed them warmly. It was a kind of funfair. Billy saw different stalls, games and dances. There were different wheels – rides for entertainment. Billy felt extremely happy in the company of those tribal. He saw one young girl and boy arm in arm moving near the stall. Billy saw them several times and it appealed to the primitive’s self of Billy.

An unconscious desire took birth in him that he must have the same type of tribal life and tribal mate. The landscape, Hamlet of Oriya aboriginals, their uninhibited life had left its deep obsessive impression upon his mind Billy himself says: “It was like a sleeping piece of me had unexpectedly come conscious you know, this happens with almost everybody at the time of adolescence. Strange passions are roused. Some get fascinated by music, others by painting or literature or the sciences your life starts to take the final mould, so to speak.”⁹

Billy finds that it is tribal, which know the spirit behind the erotic sculptures of Konark. Billy passed his two weeks in Bhuvneshwar and came back to Dehradun School but he couldn’t

forget that tribal dance, the tribal girl and the erotic images of the Sun temple. These experiences have made a permanent footprint into Billy's psyche. This trip to Bhuvneshwar brought a turning point in the life of Billy. He became aware of tribal life at an early stage and it created inspiration in him to live life like a tribal. This is how the primitive self of Billy's personality had come to surface when he was a boy of 14.

The desires of Id have tasted the blood and would demand more. His desires have had their first experience. Billy's trip to Bhuvneshwar also reveals the personality and psyche of Billy's mother. Motherly affection is understandable but in the case of Billy's mother, she is overprotective of her son. She should have not asked that question. It is the question of Billy's mother that made him conscious of the sex instinct. It is the question that makes him aware of the man-woman relationship. Her question proves to be a push for Billy to remember that tribal girl again and again. Of course, Billy never considered his mother responsible for whatever happened with his life.

Billy is a victim of split – personality which is popularly known as Dissociative Identity Disorder. His case turns into a strange case as he kills out to be a part character – spilt among "crude" and "edified." Often, he is psychologically torn between his upbringing in a civilized society and his desire to live like a primitive being. His bizarre case turns into a general fantasy of the crude in the core of man in any event, estranging him from the shallow and cleaned platitudes of present-day human progress. He finds modern civilization decaying.

Billy's feelings convey the idea that he is a misfit in this world. His deep love for primitivism is an inborn propensity. That is why Billy chooses, Harlem instead of Manhattan. Though he was living admits the raucous noise of the Harlem, his eyes which comprise the 'dominating features of his face' remain serious even when he laughs or banters: "Most people who meet him considered him a light-hearted good sport without quite noticing the incongruity of his

eyes or suspecting what went on in their dark depths.” Among a few friends who understand Billy is Romi and Tuula Lindgren, Billy’s Swedish girlfriend. These two are the only persons, who had any hint to what in particular went on in obscurity, mysterious, unsmiling eyes of Bimal Biswas. Mainly it is Tuula Lindgren, the Swedish woman with exceptional instinct who comprehends of Billy’s problem. She was able to know what went inside the Conscious, Subconscious and Unconscious mind of Bimal Biswas. Tuula was never interested in money and this attracted Billy towards her.

Often Billy had hallucinations and out of these hallucinations he comes out “very depressed and shaken up.” Truly speaking, he is much upset by these hallucinations: “I had grown afraid of myself, some part of me. I thought terrible things might happen unless I did something drastic. What with being an Indian and having been brought up in a close-knit family, the only thing I could think of was to get married. It was like taking out insurance on my normalcy.” He wishes to behave like a normal man. He wants to develop a sense of harmony with the surrounding, a sense of belonging. But this he does not get even after his marriage with Meena Chatterjee. Meena fails to engage his soul to satisfy his inner urge. Perhaps Billy thought that his marriage with Meena would put a check on the hallucination and Meena like Tuula would help him.

But Billy is wrong as Meena could never establish a rapport with Billy. This marriage is a case of “uneven minds” results in utter failure. Although she is “quite unusually pretty in a westernized sort of way”, “never short of words” and talks “almost entirely in English in that unique, rather flat, accent that is to be found among young ladies taught in convents.” She is not able at all to give peace and satisfaction that Billy badly needs. On the other hand, what he comes to receive from Meena and her kith and kin is disillusionment and depression. There is a change in Billy’s psyche. All these situations, traumas, and tensions result in Billy’s turning an introvert. He forsakes his responsibilities towards his family, his wife and his son. He cares

for his responsibilities towards his soul: “I had greater responsibilities towards my soul.” He is a pilgrim of the spiritual world. He is self – centered. His tortured soul needs application of some balm by someone who can share his sufferings, as he's married life has turned out to be a great failure.

Billy doesn't find himself so closely attached to Meena despite all her glamour and fashion. It reflects his psychological disinterestedness in the urban fashionable glamorous world, with a view of getting the right kind of solace that his injured soul needs, he meets Rima Kaul, who has been loving him passionately since the day she meets him. His trips to Bombay bring him closer to her. Billy for a long time remains indecisive in his choice between Rima Kaul who understood him better and Meena whom his parents favored, but then he becomes sure that Rima Kaul possesses much of that “rare degree of empathy” and “sufficient idea of human suffering” which is lacking in Meena. Thus, though Billy is married to Meena and has a son, he has an adulterous affair with Rima Kaul.

Billy goes wrong here. It is his passion towards tribal life that leads his romance with Rima Kaul into mere seduction. Billy's episode with Rima Kaul presents before us nothing but his disturbed psyche. One evening he takes her to Juhu, employs a room in a third – rate inn and “like any common rogue” and seduces her. Billy very soon realizes that his relationship with Rima is nothing but his degradation. He remarks: “After it (seduction) was over I saw into her unmistakable confiding in eyes, and I had the first glimpse of my degradation.” Billy's psyche has been changed and now he turns a hypocrite, a thoroughly corrupt being. Unfortunately, he fails to find out a way out of it. He does not have “the guts to break away from this filth.”

Billy was not interested in almost anything. He probably has developed a negative attitude. He did project how he came by his sense of values and her perceptions. Billy thought he would everlastingly hold himself in hatred for what he did to Rima Kaul. He allured her. He

understood he began to act in a manner that in other men it would have excited his greatest contempt.

Thus, Billy reaches the climax of hypocrisy in his way of working. He delves deep into corruption and affirms: It step by step occurred to me that a colossal defiling power was taking a shot at me. It was like my spirit was delivering retribution on me for having denied for such a long time that Other Thing that it had been clamoring for. Billy has probably understood the changes that have taken place in his psyche. He now clearly understands that no woman of this 'phony society' can quench the thirst of his soul. Billy's affair with Rima Kaul can be understood with a different dimension. His affair with Rima Kaul is not the result of any attempt on his part to live life like a westernized young gentleman. He does it more because of his inner psychological drive to live life like a tribal, who have the freedom for polygamy.

There are many incidents in the novel, which demands a psychoanalytical approach because at the plain of simple logic one finds it difficult to understand those things. One such incident is Billy's unexpected stand at the time of discussion on the Krishna Murder Case. It is an incident with some supernatural elements in it just like a goddess giving inspiration to a human being to sacrifice a child. No man with modern education and way of life would ever approve or believe in such a brutal act but the opinion given by Billy at the time of the discussion on Krishna Murder case is different. Once Romi was invited at Billy house for dinner. While taking dinner with the family they discuss one court case named "Krishna Murder Case." All the people of Delhi have applied their psychology to find out who is guilty. This is a case upon which Billy's father is to pass his judgment the next day. The narrator of the story, Romi mostly remains quiet at the time of discussion of Krishna Murder Case and it is Billy and his father, which mainly argue upon the case. It is through their argument we come to know about the difference in psyche father and son.

The reason why Billy chooses living with the tribals is that "no one here is keen on the costs of food grains or new seeds or streets or decisions and stuff that way. We discussion of the supernatural, violent death, trees, earth, rain, dust storms, and rivers, moods of the forest, animals, dance, and singing. And we talk – a lot about women and sex." He is also driven to the forest with "sudden interest in my own identity." Money has no place in their life as they have conquered wants. Even if they suffer from a severe drought, they do not forget singing, dancing and lovemaking.

3.3 Alienation and Isolation

The alienation is one of the greatest problems confronting modern man as well as it is a very common theme in Indo English novel. "The Indian writers in English lose their sense of identity –both personal and national and feel alienated in their own home making frantic efforts to seek to organize and affirm that identity"⁸ In many cases, not only the novelists but also the characters of their novels face the identity crisis concept of alienation involves the psychological and social ills that an individual carries naturally or inherits as his/her personality traits from society. As usual, three factors cause the ill of alienation: Subject, object and the behavioural norms between them, it is the behavioural norm that decides either association or dissociation between subject and object. Thus, these reflective variants that cause breaks, splits, indifference and meaningless. However, the most important out of these is the sense of emotional distancing, for it creates a Psychological I'll create stress and strains in the deeper recesses of the human psyche.

These are the causative effects that bring forth the sense of alienation despite the physical togetherness between subject and object. Society breeds certain inner traits of human personality and an individual from time immemorial shapes his/her workability and relational bonds. And so, he/she thinks of creating the movement and vision of his/her life. According to

the Cambridge Dictionary,” he feels that you have no connection with the people around you or that you are not part of a group.” "Alienation is the basic form of rootlessness, which forms the subject of many psychological, sociological, literary and philosophical studies. Alienation is a major theme of the human condition in the contemporary age. It is only natural that a pervasive phenomenon like alienation should leave such an indelible impact upon contemporary literature.

In some of the Indian novels in general and the novels of Arun Joshi in particular, there is a large group of characters whose attempt to define their relationship with the society leads them to alienation from their true identity. Alienation is one of the most important themes in literature. It is as the result of estrangement from their true selves, or from their cultural heritage, or society, the alienation as a powerful theme has been used successfully by many American as well as Indian writers to study the relationship between an individual's true and false identities, between assimilation and cultural heritage, and between the individual and society.

As a matter of fact, when an individual is compelled to withdraw forcibly the instincts and behavioural development, he feels compressed due to the reduction in the normal sensory and social input. For example, if one makes a depth comparison between the two cultures: The East and the West. Usually, the psychological traits in the Eastern culture can be levelled as introversion of human thinking while the cultural traits of Western society bring the concept of extroversion into operations. Thus, the culture traits being developed by an individual shape his/her temperament; the clash between two temperamental modes brings forth the clash that remains operative in society, and it thus brings the syndrome of anxiety, depression, aggression, loneliness creating adverse effects on human personality.

Cambridge Dictionary, “the condition of being alone, especially when this makes you feel unhappy” or “the fact that something is separate and not connected to other things.”¹⁰

The theme of alienation and isolation is a recurring theme in modern Western fiction. Consequently, modern novel is an existential fable on man’s predicament. The experience of disinheritance and futility has not percolated in the wide fabric of Indian life, but it has pierced into the life of a significant segment of Indian society. Life in India is also no longer tranquil and composite. In “The Strange Case of Billy Biswas” (1971), Arun Joshi has conveyed his investigation of the awareness of the hapless rootless individuals and has uncovered to our look new gas-offices of self-manufactured wretchedness.

“The Strange Case of Billy Biswas” explain with the theme of anxiety and alienation. The protagonist Billy comes from an upper-class society and enjoys everything in life. Still, Billy’s unusual obsessions bring him the problem of identity. He feels alienated in the world which is westernized. Whenever he goes or thinks about the primitive village or something of that kind, he feels himself to be the person belonged to that place. That’s why when he met Bilasia, the primitive girl and her surroundings, Billy has completely identified himself with them and started living a new life in that village. He feels happy being there, wearing just a loincloth and wandering around the Maikala Hills. He doesn’t want to return to his hometown or the westernized life. He is a misfit in the modern milieu of the technological jungle and seeks an escape from it. Billy finally loses his life in the hill itself as a primitive man.

Billy suffers from two kinds of alienation, first is the alienation within himself and second the alienation from his society Billy Biswas is a young, rich and a well-educated person. He has everything in his life; still, Billy has some unusual obsessions which make him get lost in the problems of identity. The child of a judge of the Supreme Court of India, Billy has a place with

a rich and good family. His grandfather was once the prime minister in Orissa and his father was a judge of India's Supreme Court.

He has specialized himself as an anthropologist and studies tribal attitudes and custom. Joshi has shown his protagonist Billy to be completely fed up with the materialistic society. According to him, the upper-class society is completely shallow and superficial. He doesn't think that he is fitted to such kind of society. He feels alienated from society. He is lost in his problems of identity. Even though Billy is living with his wife Meena, he has some sort of aloneness. It is only with Bilasia, the tribal girl he feels complete attachment.

The problem of individual identity has a complexity in its different manifestations. Psychologists and philosophers have all discussed the predicament of modern life and man found in both traits of deep-rooted anxiety, alienation and absurdity. The international connections have rendered man rootless and alienated. One of the forms of rootlessness is self-alienation which in turn is related to the loss of identity and its quest to get out of its crisis. Billy's case has been strange from his very childhood.

When he was only fourteen, he went to Bhubaneswar and visited Konark Billy and his mother spent a few weeks in Bhubaneswar. It was there where Billy started to feel that something strange has been happening to him. The marital connection among Billy and Meena is destined to come up for short explanation that the person's freedom is infringed upon by the spouse. Meena possesses a world that doesn't hazard taking. It is a world which demands social positions and decency to be kept up no matter what. He discovers his wife others to be less associated with his life. He understands that Meena has next to no to bring to the table him any aid as he continued looking for significance. Joshi's novel is intelligent of the unceasing existential circumstance of the ambushed contemporary man, which he has depicted with

stupendous artistic elegance. His fiction stands out for the simple reason that he lays remarkable emphasis on the existential situation and the pragmatic solution he puts forward.

Billy is made of an alternate temper. The brave individual is persuaded that the developments of society can't continue his quest for the importance of Existence. Society won't comprehend the person. The individual has the power of his feelings disclosing to him that his being distinctive is a method of setting for the general public, a model for the future if it is adequate. Consequently, the saint arises as a prophet figure who goes past his time and spot on the strength of his feelings. Billy records his disdain for a human advancement whose thought process is making and going through of cash. In this allotment, he is to feel that he is "swiftly losing grip on life."

Somewhere down in the forests, life for Billy is more legitimate without the affectation of request, advancement and dignity. The tribals are individuals who carry on with a day-to-day existence where there is no split between the statutes and the act of life. The timberland which is the absolute opposite of progress, by seeming to have its request, a quintessence and a reason, becomes for Billy his objective where he will make his tryst with fate.

The narration of the novel is from the point of view of Romesh Sahai, Billy's friend. He also serves as a foil to the character of Billy: while Romesh represents the conventional and the mundane; Billy symbolises the ideal the restless human spirit strives to realise, knowingly or unknowingly. The biggest irony lies in the title which marks out Billy Biswas as a strange case because of his quest for the truth. Billy's case is strange because his personality was split between modernity and primitivism. This opinion of Billy makes him understand that he was not meant and made for this world and that is why this society was a misfit for him. In reality, the first section of the novel is a background to understand the psychologically tortured Billy Biswas that how he was in constant conflict and his quest of identity.

The life he was supposed to live was miles away from the life of tribal in reality. The elite culture-laden society did fit to the quest of identity for Billy and he returns to India. But, to his utter surprise, he finds Delhi not different from American society and feels Delhi's high hybrid society to be spiritually deserted and emotionally alienate. Billy hates the worldly pleasures but Meena is fond of the money, market and the materialism, supposedly the identity of the elite society. Arun Joshi successfully represents here that his protagonist was not an abnormal person. Rather he was very much a part of the human society and had the wish and desire to give new identity and meaning to life by establishing a family. But, at the same time, he portrays that Billy is destined by his very nature for some other person and places. It brings the character of Billy closer to the character of destiny.

The tale is a serious judgment of the profound uprootedness of the Post-Independence Westernized Indian Society. Billy's quest for importance, in any case, is directed in an exceptionally unfriendly environment and he needs to address a heavy cost with his life for not adjusting to the standards of the urban civilization for setting out of its stifling confines. The novel, accordingly, manages the existential topic of irritation from self and from society, which is a typical involvement with the cutting-edge universe of urbanization, evolving values, and rootlessness.

Through, *The Strange Case of Billy Biswas*, Arun Joshi depicts the modern man's soul of being alienated from the whole social and cultural aspects of his life. Full details in this novel given skilfully about the hero of the novel by the first-person narrator who gets our admiration, Arun Joshi tries to discover the protagonist's inner crisis and psychological predicaments. In the novel " *The Strange Case of Billy Biswas*" Tulla Lindgren is thirty years old Swedish lady has come to America to get advanced training in psychiatric social work, she skilfully understands the predicament of Billy's life completely.

She understands his deep feeling, his dark and she reveals to Romi that Billy is an excellent individual feels inside him an incredible power, searching force. Then Romi is the second person who understands Billy after Tulla Lindgren, both understand the internal feeling of Billy. Billy feels loneliness so to cure himself he marries Meena Chatterjee, beautiful lady of his Bengali society. Unfortunately, this marriage is falling apart to be the miserable failure, because of the lack of understanding and communication between them. Billy feels disappointed because of the absence of any meaningful communication in his marriage.

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CHAPTER – 4

CONCLUSION

4.1 Critical Analysis of the Core Chapters

This dissertation is broadly classified into three chapters. The first chapter is entitled *Introduction*. It is further divided into three sub-chapters namely, The Concept of Novel, Definition of Predicaments, Indian English Novel, and Arun Joshi and His Works.

The Concept of Novel begins with the meaning and definition of a novel along with its Characteristics and elements, then write a definition of the novella, and then write a definition of a short story. And then a story is broadly divided into three forms, namely, novel, novella, and a short story. This classification is further explained and all three forms are compared to reach an analytical outcome. A table of comparison between the two is drawn based on this discussion. This sub-chapter helps in understanding the characteristics and elements of a novel which in turn helps in studying the novel. The table and the explanations are all ways of analysing the innate salient qualities of a novella and short story.

In the second sub-chapter, entitled, the definition of Predicaments begins with the definition and meaning of the predicaments.

The third sub-chapter entitled Indian Writing in English is a detailed discussion about authors who have written novels in Indian Writing in English. The authors are classified into pre-independence and post-independence periods. The short story writers from the post-independence period discussed in the sub-chapter include Manju Kapoor, Arun Joshi, Kamla Markandaya, Jhumpa Lahiri, Kiran Desai, etc. The names of their renowned works are given along with their important contribution towards Indian Writing in English. This sub-chapter is

important as it gives us detailed information about the novel along with the kind of works done in the related field.

The fourth sub-chapter entitled Arun Joshi and His Works. In this subchapter, the lives and works of the select author are discussed in detail. Starting with Arun Joshi's life and his works, this chapter discusses focusing on the events that greatly affect the writing of the author. This sub-chapter helps to understand the motive and inspiration of this author.

The second chapter in this dissertation is entitled Emotional Crisis: The Foreigner. The chapter is further divided into three sub-chapters, *Search for Identity*, *Rootlessness*, and *Existential Quest*. As the title suggests, this chapter deals with the lives of the selected author, their work, analysis of the work, and the research papers that were written related to this author and their work.

The first sub-chapter is *Search for Identity*. In this subchapter, the works of the select author are discussed in detail. Starting with the meaning of search for identity and then focusing on the characters I brought the protagonist of the novel Sindi Oberoi he is search for his identity in the novel. This sub-chapter helps to understand the motive and inspiration of the character.

The second sub-chapter is *Rootlessness*. In this sub-chapter, starting with the meaning of rootlessness and this sub-chapter later deals with the rootlessness. After the study of meaning and definitions of rootlessness, the chapter discusses its types. It studies the types of characters in detail. The protagonist, antagonist, major, and minor characters are explained with appropriate examples.

The third sub-chapter is *Existential Quest*. In this sub-chapter, starting with the meaning and definition of existential quest and also discusses the origin of the word existential after that deals with the themes and character in detail.

The second chapter in this dissertation is entitled *Existential Element: The Strange Case of Billy Biswas*. The chapter is further divided into three sub-chapters, *Existential Pursuit*, *Identity Conflict*, and *Alienation and Isolation*. This chapter discusses all the existential elements of the novel.

The first sub-chapter is *Existential Pursuit*. This chapter discusses the meaning and definition of existential and pursuit and also discusses the theme of existential how to search for the meaning and identity of his life.

The second sub-chapter is *Identity Conflict*. Starting with the definition and meaning of identity conflict after that discusses the themes of an identity crisis, identity quest, search for the identity and identity conflict and also discusses all the characters of the novel.

The third sub-chapter is *Alienation and Isolation*. Starting with the definition and meaning of alienation and isolation, along with its classification. This chapter helps in understanding the meaning of alienation and isolation which in turn helps in studying the novel.

4.2 Original Findings

The analysis of Arun Joshi 's novels in the foregoing chapters demonstrates that Indian literary thought during the early seventies and late eighties led to the emergence of authors like Arun Joshi and Anita Desai who replace the social themes with existential ones. They give an important push to the creative inertia of Indian English fiction by swamping their thematic concern from outer to the dark recesses of the human mind. Arun Joshi belongs to that generation of novelists who present the problems of well-educated and well-travelled middle-class Indians caught in the dilemma and ramifications of the twentieth-century civilized world. He is trying to collect the shattering paradigms of life and bridge the gap into the individual and the society, the man, and the transcendence. Modern man has conquered the entire cosmos

with the help of advanced technology and the digital world has huddled every distance but the inner self remains un-bridged and unbeaten.

Arun Joshi presents the anguishes of such individuals with agonizing life Experiences resulting in rootlessness, alienation, and disappointment which are sole because of their disorientations due to impurity of heart and ego of mind and failure to know the real meaning of existence. Consequently, the thematic concern of his novels emerges as a crisis -sometimes a crisis of emotions and sentiments as in *The Foreigner* and *The Strange Case of Billy Biswas*. Arun Joshi observes this crisis as a by-product of boredom in daily life and the collapse of old age values and since the contemporary society is full of chaos which is the result of egoism and over-rational attitude of man. This chaos gives birth to the confrontation of the self and the question of existence.

He believes in the divine nature of man and realizes man 's uniqueness and loneliness in an indifferent and sphinx-like universe. This peculiar approach shows the effect of Indian philosophy on Arun Joshi 's mind. His foreign-educated characters turn to India for their peace of mind and to achieve affirmation in life. Arun Joshi has deep roots in Indian culture and is very much influenced by Indian philosophy described especially in the Hindu scriptures like the *Bhagwadgita* and the *Upanishads* since these ideas are thoroughly existential.

The existential problem arises when one tries to rationalize these beliefs. This perhaps is the gist of all his novels. His practical approach to counter the meaninglessness of life gives cognizance to commitment, action, and involvement. He rejects possessiveness as a way of life because it tends to impinge upon the individuality of the person freezing them emotionally. His protagonists realize this final predicament only through their efforts.

Arun Joshi presents them in two ways-as picaros wandering here and there aimlessly and also the pilgrims searching the meaning of life and affirmation therein. His novels are thus

increasingly bold try to search for the meaning of life. They try to devise ways and means for eliminating the discrepancy between the individual the individual's quest and his fulfilment. His heroes are alone and misfits in the world in which they have to live and confront the meaninglessness of life. While experiencing the normal claims of love and hatred, doubts, and dilemmas, they try to face challenges of their meaningless life from surpassing the narrow confines of their distraught- selves.

The novel 'The Foreigner' expounds on the grim nature of human weaknesses and the hollowness with which he leads the modern life. The long and tedious journey of his characters helps them to come at some meaning. The feel of guilt that has oppressed Sindi ever since Babu committed suicide is erased with the traumatic realization that Babu's father is a cheat of great magnitude. His eyes are opened to the miseries of the world and he arrives at a re-adjustment of his values.

Arun Joshi has brought about a sharper awareness of the principal contradictions of modern Indian society. The novel, 'The Strange Case of Billy Biswas' is likely to remain as an extraordinary response to the Indian society. Billy joins with Bilasia. The whole government machinery moves to trace Billy in the sail forest. As Billy tries to escape, he is hit by a bullet and dies. Deeply grieved by the tragedy Romi reflects: "what we had killed was not a man, not even the son of 'governor', but someone for whom our civilized world had no equivalent. It was as though we had killed one of the numerous man-gods of the primitive pantheon."¹

'The Foreigner,' however, in multiple points of view, it is by all accounts a continuation of and development upon the first novel. It proceeds with Sindi's quest for identity and importance of life. In 'The Strange Case of Billy Biswas,' the protagonist, Billy Biswas, continues his quest for cultured society which is in primitive society and leaves New Delhi for Maikala Hills in inside Madhya Pradesh. Arun Joshi himself said in an interview: "The Strange Case of Billy

Biswas is about a mystical urge, a compulsion which makes Billy go away... In several Indian legends and religious texts, people go away to forests to heal themselves spirituals.”²

Arun Joshi’s ‘The Strange Case of Billy Biswas’ presents a complexity of the issues. At the essential level, it seems to portray the mystic urge of Billy, “a man of extraordinary obsession.” At the substratum, there is another strand which offers inside into the conflict which ranges between the sophisticated urban culture imported from the west and the basic and harmless culture. One more strand is that of man’s “impossible wish to understand and be understood.”³ Hari Mohan Prasad considers the novel as "an indictment of the phoney, hot-shot sordid culture and as an embodiment of ‘Purush-Prakriti’ unification, particularly in the context of Sankhya philosophy.”⁴

The novel explains, for him, almost with the intensity of Lawrence and Conrad, the human craving for the primordial. In the assessment of Mathur and Rai, the novel speaks the "widespread legend of the primitive in the core of man consistently distancing him from the shallow and cleaned punishments of present-day civilization.”⁵ It can cite K.R.S. Iyengar's comments here: "In ‘The Strange Case of Billy Biswas,’ Arun Joshi has conveyed his investigation of the cognizance of hapless rootless individuals a phase further, and has uncovered to our look new gas-offices of self-fashioned misery.”⁶

In the title of the novel, the words “Strange” and “Case” have thematic significance. Billy’s case “Strange” because in the materialistic world where everybody is mad after civilization and its comforts, His predicament is psychologically concerned with the inner psyche and “those dark mossy labyrinths of the soul.”⁷

Unlike Sindi in ‘The Foreigner’ who is helped by others in his quest, Billy’s experiences are mostly psychic and he remains all along a lonely quester. To Meenakshi Mukherjee, ‘The

Strange Case of Billy Biswas' is "a convincing novel about an unusual journey drawing upon legend and fables to repeat its components concerns."⁸

The characters of Arun Joshi's 'The Foreigner' feel isolated are far away from the mainstream of society. They in this world but they want to create their world of dreams and desires, when they find that it does not happen, they get depressed and disappointed. The characters of Arun Joshi's select novels especially protagonists undergo emotional crisis and this crisis hampers their growth to become a complete person and they find it very difficult to get adjusted with the other members in the family and society as well.

The major characters of the selected novels travel from one place to another like wanderers and in search of their identity but to find their 'true' identity, they lose their 'self' identity and feel uprooted from their native culture, tradition and values. It can be called a counter of eastern and western views.

The characters also suffer isolation and alienation on the account of this attitude, behaviour and nature. They are in decisive and in a state of dilemma to take any decision of life on their own. They are not aware of the true meaning and purpose of life. They are in existential pursuit but are victims of identity conflict. They are outwardly very strong but from within they are very weak and appear to be helpless.

The majority of the characters are bold and courageous as well. They are directionless as some of the characters want to offer them solace and support to those who do to deserve to be helped. This results in a clash of personality and healthy relationship cannot be developed in such a negative environment. This alienation is the basic form of this rootlessness. Both the novels of Arun Joshi lay great emphasis on the existential situations and provide pragmatic solutions to overcome such a grim situation.

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