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## Representation of modern Man in the Novels of Arun Joshi

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**Abstract:** Arun Joshi is one of the very few Indian novelists in English who has successfully revealed subtleties and complexities of contemporary Indian life. He has produced very compelling work of fiction. This paper aims at delineating the predicament of modern man in Arun Joshi's novels *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971), *The Apprentice* (1974), and *The Last Labyrinth* (1981) Through his works, Joshi has attempted to extend the emergency of the urbanized and exceptionally industrialized present day human advancement with its dehumanizing sway on the person. Arun Joshi had been extraordinarily affected by existentialist journalists like Albert Camus, Sartre, and Kierkegaard. Being an incredible craftsman of mental understanding, Joshi digs profound into the internal openings of human mind. Arun Joshi provided another guidance and measurement to the Indian English epic. His books depict the otherworldly distress of his desolate questers. Life's significance, as indicated by Joshi, lies not in the reflexive surfaces of assumptions but rather in obscurity overgrown mazes of the spirit.

**Keywords:** Arun Joshi, Indian Life, Modern Civilization, Spiritual Agony, etc.

Arun Joshi provided another guidance and measurement to the Indian English tale. Being an incredible craftsman of mental knowledge, Joshi digs profound into the inward openings of human mind where he discovers senses and motivations at work; he looks for a cycle of capturing reality which may lead him to the universe of the center of an amazing reality. Arun Joshi had been extraordinarily affected by existentialist authors like Albert Camus, Sartre, and Kierkegaard. Mahatma Gandhi and Bhagwad Gita were different effects on his composition. He had extraordinary confidence in Hinduism as he accepted that it is exceptionally existentialist – arranged way of thinking since it connects such a great amount of significant worth to the correct lifestyle choice. He is one of the not many Indian authors in English who have effectively uncovered nuances and complexities of contemporary Indian life. He has created convincing works of fiction. As he continued looking for new subjects he has "disavowed the bigger world for the internal man" and has connected with himself in "a quest for the embodiment of human living". An exceptional author of human pickle, Joshi has contracted in the entirety of his four books the inward emergency of the advanced man. This paper targets outlining the scrape of present day man in Arun Joshi's books *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971), *The Apprentice* (1974) and *The Last Labyrinth* (1981).

The works of Arun Joshi specifically read like the otherworldly odyssey of the 20th century current man who has lost his profound moorings. In spite of certain distinctions in their methodology, the entirety of Joshi's legends are "men occupied with the significance of life." The author has attempted to extend the emergency of the urbanized and profoundly industrialized present day human advancement alongside its dehumanizing sway on the person. The 20th century, particularly the post war period, has been a time of incredible profound anxiety and has properly been

respected 'The Age of Alienation'. Our very idea of reality has been significantly changed by Bergson's hypothesis of *duree*, Freud's proposes about the psyche, Einstein's idea of relativity. We experience the ill effects of a developing feeling of inane which is showed in "the distance from oneself, from one's kindred men and from local; the mindfulness that life runs out of one's hand like sand that one will bite the dust without having lived; that one lives amidst bounty and dismal".

Arun Joshi's first novel *The Foreigner* (1968) investigates top to bottom the issue of Sindi Oberoi. He generally viewed himself as an outsider since he feels that he has a place with no nation, no individuals and sees himself as an evacuated youngster living in the later 50% of the 20th century. As he himself trusts, his outsiders lies "inside" him and drives him from emergency to emergency to delivering it hard for him to leave "himself" behind any place he goes. Directly from the earliest starting point, he is persecuted by a longing to locate the significance of life. He himself needs "to accomplish something significant".

Sindi's whole life is designed around his mission for changelessness throughout everyday life. He is reproachful of the super present day, automated society in which he is viewed as a serious nonconformist. Clarifying his stangeness, he tells Mr. Khemeka :

"My arrangement of encounters has shown me a reality that is unique in relation to yours... you had an obvious arrangement of profound quality, a standing framework that set out all you needed to do. You had a God; you had establishes in the dirt you lived upon. Take a gander at me. I have no roots. I have no arrangement of ethical quality."

It is absence of clear casing of reference and an arrangement of qualities that is liable for Sindi's concern. His existential floating over the outside of the earth and his experimentation with self just strengthen his inauspicious forlornness and intense feeling of triviality of life. He attempts to look for, at last, in separation an answer for his concern. *The Foreigner* relates how Sindi Oberoi, a migrant Indian, endures over the span of his quest for significance and reason for his life. Sindi's estrangement from the world is like the one that numerous existentialist saints in the west experience the ill effects of. The epic is an institution of the emergency of the present in the tale of Sindi Oberoi. Like Camus' *The Outsider*, Sindi is profoundly sterile as he is without any religion and confidence. He accepts that "there is no limit to misery, no limit to battle among great and malevolence".

Joshi's another novel *The Strange Case of Billy Biswas* likewise targets portraying the human situation. "Billy like Sindi, is looking for a human universe of enthusiastic totality – "a World of important relatedness". Billy knows about the more profound layers of his character and feels completely distanced from the shallow truth of life. The tale tests into his "dim overgrown mazes of the spirit that mope always, avoided the stunning light of the sun". Here in this acculturated world he feels like a poor unfortunate soul and sees no other way out except for to fly from the edified, complex current society. He makes an outing to the ancestral wild – "the huge void of focal India" and evaporates into the saal woods of the Malkala. His flight is for him an introduction to a challenging mission for something past himself. It's anything but a getaway from life and its real factors yet a departure into what he considers to be the "genuine" life, a long way from the madding swarm and the corrupt, good for nothing presence in the humanized world. It is in the crude ancestral life that he discovers his own satisfaction and the embodiment of human presence.

Billy never feels comfortable in the advanced world. He discovers something essentially amiss with it since it is "held tight this stake of cash". He regularly ponders "whether development is anything over the making and going through of cash". He is horribly miserable when he gets himself "tied up in a tangle by a smothering arrangement of desires for this commonplace world". y a smothering arrangement of desires for this ordinary world". Billy is hence "an asylum from human advancement". His quest for significance anyway is directed in an antagonistic environment and he needs to address a hefty cost for it. The complex society, in its "working class average quality" makes it a

highlight section man like him with "reckless blockheads and crooks" and does such's conceivable to keep them from "looking for such small satisfaction of their fate as their tormented lives permitted". He pays with his life for not adjusting to the standards of the metropolitan, progress and for trying "to venture out of its smothering limits" and as the author closes, Billy's terrible passing turns into the more deplorable when we focus on what he said preceding his demise. He opened his quick coating eyes for a second taking a gander at Romi and said "you mongrels" and kicks the bucket. This is his last decision on the purported enlightened society which is 'shameful'. What arrives at the socialized society isn't his directive for which he had even relinquished himself however a modest bunch of debris in pot. Hence Billy's weird case is "discarded in the main way that a dull society is aware of arranging its radicals, its diviners, its actual darlings".

The Apprentice (1974) likewise portrays the predicament of the contemporary man, who is "cruising about in a confounded society without standards, without bearing and without even maybe a reason". The hero, Ratan Rathor, is an offspring of twofold legacy. His dad was devoted and gallant however his mom was invested with common shrewdness. Torn by these two clashing ways of thinking of life, Ratan discovers it incredibly troublesome from the earliest starting point to live easily in the "froze and solidified" universe of development. He normally faces pressure and disdain definitely on the grounds that he needs to endure absolutely different accepted practices and desires. He feels squashed under the developing load of unimportance and disengagement.

Ratan is enthusiastic about discovering the motivation behind life and every one of its exercises. However, he sets aside just about a day to day existence effort to liberate himself from the shackles of the useless metropolitan development. He attempts to reestablish his psychological harmony by going through, at long last the most troublesome retribution on the planet each day on his way to the workplace, he wipes outside the sanctuary the shoes of the assemblage. The Last Labyrinth (1981) Sahitya Academy Award Winner epic tests into the tempestuous internal universe of an industrialist, Som Bhaskar. The tale brings up some appropriate issues about existence and its significance and attempts to disentangle the still uncertain secrets of God and demise. In the midst of fascinating juxtapositions, the novel dives into an eerie universe of life, love, God, and Death the best, everything being equal, – "the last maze". The hero Som has "become a disturbance" and that he has been wasting time "like a jokester performing before a mirror". He is continually tortured by an extraordinary thundering void inside his spirit and the weariness and the fed-upness coming about because of his variegated encounters. He once said to Anuradha :

"I'll tell you what is wrong.... I am dislocated. My mind is out of focus. There is something sitting right in front of me and I can't see it."

He feels like struck by thunder, he drained absolutely of all energy, and that inside him "there was only a vacant thundering, similar to the thunder of the ocean in a conch". Som is continually tortured by awful forlornness. Later he turns out to be considerably more persuaded that life is brimming with complexities – "a maze with the maze", like the paths of Benaras. He calls life "uselessness of vanities". As an outcome of his inauspicious encounters throughout everyday life, Som creates "another despising for the disgusting scene". He is appalled with individuals and himself. He keeps up:

"It is the voids of the world, more than its items, that trouble me. The voids and the vacant spaces, inside and without."

He starts, at last, to support self indulgence and like one who had been totally vanquished by life, articulates the horrible desire to die "A serene demise – that is all he needs, for he is hardheartedly destroyed by his questions ". He is eaten by his own "bizarre distraught considerations", and is unequipped for paying satisfactory regard to the world and its ordinary requests. At long last, when he attempts to murder himself, he is halted by Geeta, who shakes him "tenderly like awakening a man from rest". We are given to accept that the unquestioning trust of his knowledge and understanding will reestablish harmony to his life.

To wrap up the conversation, it very well may be said that, all works of Joshi are worried about the quandary of present day man and his endeavor to comprehend the mazes of life. Joshi's heroes be it Sindi Oberoi or Billy Biswas or Ratan or Som Bhaskar, all are looking for an approach to look with nobility the existence which is appalling, unpreventably excruciating, and continually sub-par. Eventually, in any case, they are able to show up at some type of individual confirmation.

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