The Foreigner

Arun Joshi's first work *The Foreigner* (1968) is the most compelling work of fiction that established him as a reputed novelist in his maiden attempt in the realm of fiction. It shows Joshi’s keen perception of his society and time in cross-cultural contexts since the theme develops between the East and the West. It depicts the story of an individual who is alienated from his identity, society and environment. In this work, Arun Joshi delves deep into dark recess of mind and gives an autobiographical touch to this novel. In an interview with Purabi Banerjee, he confesses:

> It is largely autobiographical. I am ... a somewhat alienated man myself.... Some parts of *The Foreigner*, my first book, were written when I was a student in America. I gave it up then and completed it later in 1966. (4)

The novel relates the story of Surrinder Oberai, henceforth called Sindi, an orphan boy who is alone in this world and "wants to do something meaningful" (Joshi: The Foreigner,14) and is in search for solace and the true meaning of his existence. He finds himself a foreigner wherever he goes- Kenya, Uganda, London, America and finally to India. He squirms in detachment, possession and involvement. At the end, his life anchors in India when he learns to live not for himself and his narrow selfishness but for those who really need him and thus he gets affirmation through detached action which has been exhorted by Lord Krishna in the Gita under his theory of *anasaktikarmyoga* (detached action). The novel is an attempt to highlight the sufferings of the protagonist, Sindi who is deprived of love and cultural identity in the hustle and bustle of worldly existence.
The novel opens with Sindi's identification of Babu Rao Khemka's dead body in a morgue at Boston. Babu Rao Khemka was a student of engineering who has died in a car accident. Sindi informs his death to June Blyth who was his fiancée and carrying his child. The story moves between past and present and at present Sindi is at Mr. Khemka's house in India after two months of the death of his son at America. The only identification of Sindi is that being his intimate friend in America, he was the man who intimated Mr. Khemka about the death of his son, Babu. Out of the pity caused by loneliness of this boy, Mr. Khemka offered him a job in his business. Sindi did never like any pity from the people outside and he hated such type of job given to him out of a pity and moreover, Mr. Khemka's business was like "carving out a little niche" (15) for him, yet he could not deny to join his business because he was searching for a place where he can understand his very self, doing something meaningful in his life. During his stay in Delhi, Sindi faces the teasing questions from Mr. Khemka's daughter Sheila about the circumstances that caused her brother's death. Sindi records: "whenever I went to their house, she cornered me on the edge of a sofa and asked me things about Babu" (17). Sindi made his best efforts to avoid her questions because he didn't want to recall his painful past but the past never left him alone:

I liked her but I tried to avoid questions as much I could. I didn't want to talk about Babu. To do so, I would have had to talk about myself, and that would have been painful. I evaded her questions about Babu the best I could, but it was all a losing battle. Helplessly, I watched my past overtake me. I had travelled half the world to escape Babu's ghost and still it stalked me from behind those bronze statues. (17)

Ultimately, Sindi has no option but to reveal his unpleasant past through flash-back and as a result, the entire story of the fiction takes place. Sindi
recapitulates his days in America where Sheila’s brother Babu was sent ‘to be a man’.

Sindi tells Sheila how he reached in America constantly searching for a place in order to know about his roots and his identity. His life moves him from Kenya to London and then to Boston. He was fade-up with boring classroom lectures during his engineering classes in London because these were in-sufficient to satisfy his inner urge and provide any meaning in life. He worked as a dish washer at a restaurant in order to obtain a different kind of experience and here came in contact with Anna, a divorcee minor-artist. She wanted to make a portrait of him and this intimacy developed into love. She loved him from the core of her heart and he too was attracted by her sadness. One day, she started kissing him and then became feverish. Their relation turned into sexual involvement. But this relation could not go long. Sindi observes:

In my mind's eyes, I could see Anna bending over me. Her soft hands holding me behind the neck and her hot lips moving hungrily over my neck and my face and I have the distinct impression even now, as I had it then, that Anna was not yearning for me or anybody, but for her lost youth.(143)

After knowing that Anna wants to possess him, he broke the relation because he did not want to be possessed and then he leaned to Kathy, a married woman. This affair also proved to be an intense of sexual activity. It is not Sindi but Kathy who left him because she realized her faithlessness and the fact that "marriage was sacred and had to maintain at all costs" (144). This made Sindi miserable for some days and he found no way out. These two relations shaped the essence of his life. He records: "the essence of my life in London lay in what I had learnt from Anna and Kathy" (144)
There is still a hope and he spent "whole year wandering through the maze of his existence looking for an answer" (144). He got this when he had a chance to meet a Catholic priest in Scotland where he was employed in a village library. He tried to convert Sindi like any Indian but the existential problem that he was facing was much bigger than his friend's answers. They went on talking about God, religion and mysticism. Gradually, Sindi's ignorance disappeared and he gained the insight to see into reality that everything between birth and death is unreal and illusion. Sindi tells June later:

Suddenly I felt a great lightening, as if someone had lifted a burden from my chest and if all come through in a flash. All love- whether of things, of persons, of oneself- was illusion. Love begot greed and attachment and it laid to possession. (145)

Later on, Sindi left for Boston to obtain doctoral degree in mechanical engineering. He met June Blyth at an international Students Association. She resembles Kathy in many aspects; hence it was natural for Sindi to get attracted with her. According to the knowledge obtained from the Catholic priest in London, Sindi was "afraid of getting involved with June" (53) because he "couldn't pay the price of being loved" (121). As a result, he never wanted to have any connection with this girl but unwillingly he began to take interest in her company. He felt ‘something strange’ about this girl. In two years of his sojourn in this country, she was the first women he had met. The attraction between this ‘poor, poor boy’ and June initiated pity and sympathy for him during his asthmatic attack. He had abstract desires for her but did not want to materialize this. He was afraid with possession and involvement but marriage was not possible without these mutual obligations and therefore, he always rejected to marry June saying that "I am not the right kind of man for you. Some people are not really cut for marriage" (91).
He had no faith in marriage and his experiences so far have also indicated that “marriage was no more often a lust for possession than anything else”(60). In spite of his wanted detachment, a natural relationship between him and June was taking place. He says: "our hands would soon give place to our bodies and then the worst will come, our souls will get involved"(63). Gradually he was grasped in the "temporary bond of love", yet he failed to understand this. In the company of this girl, He says: "I forgot my strangeness, my loneliness, even my search for detachment"(66). That temporary bond of love between June and Sindi reached to the extent that June wanted to marry Sindi and have his children but the hallucinatory detachment in the mind of Sindi rejected even the call of his own heart.

In between, Sindi met Babu at Logan Airport in Boston while he was hired by the foreign students' office to look after new Indian students. In a talk with this boy, Sindi observed homesickness in his eyes. For Babu, America was a place where one has freedom of eating, drinking and love-making. It had no connection with his being a man for which he was sent here by Mr. Khemka, his father. He tells Sindi "what is the good of coming to America if one is not to play around with the girls (20). Sindi, in the beginning, warns Babu not to fall in love because "it does nobody any good"(20) but Babu had no attention because, like any other Indian boy of juvenile age, he has got the freedom to ‘play’ with girls here. Sindi again warns him:"one could not play around without playing with himself and that could be fatal" (20). Later on all these happenings came to be true and Babu's playing with June ended into a tragic dismay. Babu met June at Sindi's flat and in his first view he assumed that Sindi and June were lovers. On his first meeting, he was impressed with June's beauty and began to dream of his marriage with her. June, realizing the negative approach of Sindi, decided to prefer Babu who really
needed her. She was humane, sympathetic and sacrificing girl. She had a love and help for those who need her. Sindi remarks:

June was one of those rare persons who have a capacity to forget themselves in somebody's trouble... June, perhaps, was essentially so uncomplicated a person that whenever she saw somebody in pain she went straight out to pet him rather than analyzing it a million times like the rest of us.(97)

She warned Sindi that "Babu is becoming awfully depend on me, I am afraid "(105) and further asks Sindi "why don't you say something". Sindi prevaricates that "he is looking for friends and I am sure he likes you" (106). Again and again, June requested to marry but Sindi always avoided saying it was a fear and loneliness of June. On the contrary, he always felt unsteady when he comes to know that June was out with Babu. Gradually a strange desperation grew upon Sindi and his love for June streaked with hatred and anger. Finally June decided to marry Babu and refused to meet Sindi. Sindi advised Babu to give attention to his poor academic performance, but he refused to listen to Sindi that "I have not come here for a sermon Sindi. I know I am getting married "(131).

Sindi ended his study and got a project in New York. He kept on visiting Boston occasionally. June loves Sindi but she feels that Babu needs her. There is a long discussion between Sindi and June regarding different aspects of love and marriage. After the discussion, the nature played its part and both get involved into each other. When June returned home, Babu asked where she had been. She told his the whole story. He was shocked and drove blindly and thus killed in a car accident. Sindi went to recognize him and informed is father Mr. Khemka about this miss-happening. Now Sindi decided to return to India to solve the remaining questions of his existence.
When Sindi obtained his visa for India, he found a letter from June requesting him to have a visit. She revealed in the letter that she was bearing Babu's child with her. Sindi went to Boston after one week but it was too late. June was reported died in an attempted abortion. Sindi was guilty of consciousness that he was the reason behind the death of Babu as well as June. So, he was left in darkness again. His return to India is an escape from his horrible past. He was offered a job in Mr. Khemka's business but failed to co-operate in his illegal practices of money-gathering and consequently was expelled from his company. He decided to leave Delhi for Bombay but the condition of Muthu and other workers of Khemka's firm aroused pity in him and he agreed that "sometimes detachment lies in actually getting involved" (188). The novel ends with Sindi's acceptance to run the office in the absence of Mr. Khemka who was imprisoned for cheating income tax department. The novel ends with a solution of Sindi's existential problems that to exist for other's welfare is the authentic existence and real meaning of detachment.

The story reveals that Sindi's life is an account of his search for his root and the remedy for his foreignness which lay within him. During his struggle for self realization, he finds himself alone in the crowd. This loneliness is not from without but within. He is a child of mixed parentage. His father was Kenyan-Indian and his mother was English. His parents died in an air crash when he was only four years old. He was brought-up by his uncle but his uncle also died living him alone, rootless and unprotected. He remembers:

I hadn't felt like that when my uncle was living. It wasn't that I loved him very much or anything as a matter of fact we rarely exchanged letters but the thought that he moved about in the small house on the outskirts of Nairobi, gave me a feeling of having an
anchor. After his death the security was destroyed. Now I suppose I existed only for dying" (55)

This loss of personal history, culture and national identity perforates him, as he is into the role of a detached observer and narrator of the whole drama of his existence. The lack of home, country and social identity has resulted in an emotional insecurity; consequently giving birth to foreignness in him. His deprivation of parental love perforates his heart. This realization of 'loneliness' in the entire social set up causes his failure to find any purpose behind his existence. 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? (p.43). Owing to his loneliness, everybody has pity on him but it further increases his agony because he “hates the pity that he got from people" (12). His wandering from Kenya to America is a vain attempt to cope with the shattering paradigms of existence. His alienation should be resolved from his inner self. He says:

I was a foreigner in America. But then what difference would it have made if I had lived in Kenya or India or any other place for that matter! It seemed to me that I would still be a foreigner. My foreignness lay within me and I could not leave myself behind wherever I went. (55)

He is aware that mere crossing of international boundary is no solution. He tells June: "We are alone, both you and I. This is the problem. And our aloneness must be resolved from within" (107). As a result of this loneliness he becomes indifferent to this world and says "nothing is bothering me"(117). He has no feelings for his parents and finds no purpose in human existence. This whole world is purposeless for him. He does not find the meaning of his existence. He has no
aim in his life and is suffering from existential agony. He says: "did I belong to the world that roared beneath my apartment window? Somebody had begotten me without a purpose"(55). He does not find reality except birth and death. He tells June, "Nothing ever seems real to me, leave alone permanent. Nothing seems to be very important"(92). Once, when he was in high school, he confesses: "I was contemplating suicide since I was tired of living"(141). He insists upon teaching of ‘how to live’ than those boring classroom lectures. He has no reason to live; consequently, everybody who meets him calls him strange and cynic. Babu writes him ‘terribly cynical’ (47) and so does June :" you are just cynic my boy" (88). Out of furry, Mr. Khemka frowns:

I can't make head or tail out of you. I grant you that you are not a stuffed shirt, but then you are stubborn as a mule. Even mules mend their ways if they are beaten enough, but nothing seems to affect you. (116)

Sheila finds him a "saddest man I have ever known" (122). All this is because Sindi was weary of his own existence. All these observations brought an inferiority complex in Sindi and he developed a feeling of detachment. He has no interest in mundane relationships because "death wipes out everything for most of us anyway. All this is left is a big mocking zero" (92). He is in search of authentic existence hence any other thing except seems to be painful and unreal. The preaching of his Catholic friend in London has made him to believe this cosmos as an illusion. Getting involved with this illusion is painful. He is still in search of right things at right places. Weary with his futility of existence he thinks:

Twenty-fifth Christmas on this planet, twenty-five years largely wasted in search of wrong things in wrong places. Twenty-five years gone in search of peace, and what did I have to show for achievement; a tinstone body that had to be fed four times a day,
twenty-eight times a week. This was the sum of a life-time striving. (80)

Sindi's depression is because wrong interpretation of the philosophy of action and he wrongly follows the path of inaction. He thinks to find his way from a rational interpretation and passive detachment. His failure in relationships is due to his selfishness. In Anna's and Kathy's case, Sindi remains unable to satisfy his soul, to get inner peace. His experience with these two girls has lasting effect on his vision of life. He says: "it marked a new beginning in my thinking" (145). He further argues:

That was the first time I came face to face with my pain... All that I had thought pleasurable had ended in pain, and after all this I was as far from finding the purpose of my life as I had been to start with. It all puzzled me. And I spent a whole year wandering through the maze of my existence looking for an answer. (144)

June is right when she suggests love without attachment because in the immense absurdity of existence, says June: “love is real only when you know what you love must one day die" (145)

Sindi thinks himself a wise man like Arjun of the Gita and denounces the world on the grounds that it is purposeless and the cause of sufferings because "there is no purpose in life (120) and "all love - whether of things, or persons, or oneself- was illusion and all pain sprang from this illusion" (145). Only the “birth and death are real. They are the constants. All else is variable. In the rest you see what you want to see" (145). This was the reason why Sindi found himself an uprooted everywhere because he did not understand the way of right action without detachment and non-involvement to avoid the doom of his life. He longs for freedom of desire and involvement. For this he seeks refuse in non-attachment. His
bent for non-involvement is not the result of any spiritual growth. In fact, it is the outcome of his selfishness and his incomplete knowledge, which he realizes when June dies. He ruminates:

> It reminded me of the morning I had sat on the rock overlooking the valley and experienced my first insight into the mystery of existence. But that was only half the lesson."(162)

Sindi struggles hard to remain unshaken by June's emotions. The desire of possessing her, in fact, has already gained ground in his sub-consciousness. He confesses:

> Yet I wanted to possess her as I had never wanted to possess anyone before. The thought of possessing her had haunted me ever since that right in the woods... I wanted to take her in my arms and tell her I wanted her. (64)

In the fiction all the characters are facing their existential problems, one way or other. Sindi's case is apparent but in Babu's case he is ignorant. Sindi observes:

> He lived in a world of dreams, in a world with sculpture in drawing rooms. In the end, the hard facts of life proved stronger than his flimsy world of dreams. His death could have been heroic. But the pity of it was that the dreams were not even his own- they were products of the turbid flotsam of a rotting social class he was supposed to perpetuate. (51)

Babu died because he lost his individual freedom and he had no right even to see his dreams. He was pawn in his father’s hands and had no chance to face the bitter realities of life and America, for him, is a place where he has a chance to live his life according to his wills.
Arun Joshi's existential concern in this novel makes this a unique work of art. It has evoked various responses from scholars and critics. A deep study of this novel shows that apart from Western existentialists, Arun Joshi seems to have faith in Indian philosophy that is why his protagonists look towards India for their solution and salvation. The story of human existence begins from his consciousness that he exists. Virtually, the individual exists with this consciousness. To quote:

Man simply is. Not that he is simply what he conceives himself to be, but he is what he wills, and as he conceives himself after already existing- as he wills to be after that leap towards existence. Man is nothing else but that which he makes of himself. That is the first principle of existentialism. (Sartre, 349)

Like other protagonists in the existential fiction, Sindi finds himself in a situation where he lives with other individuals like Babu and June including all others and all these relations determine the development of his individuality. These relations have everlasting affect on his existence. The mutual relation of Sindi with these individuals separately and collectively and the things around him determine his consciousness of existence. Among this experience, his subjective evolution takes place. Therefore Sindi's journey from Kenya to India is his subjective evolution towards the authentic existence. The basic difference between Indian and Western existential thinkers is that former has a place of God in the process of subjective evolution whereas the latter denies. God is presented as the remedial measure; it is not in the primary concern of human existence. The first perception of Sindi’s existence is that of the 'self ' only and there is loneliness i.e. he finds himself alone or a foreigner in the crowd. He admits: "It seemed to me that I would still be a foreigner. My foreignness lay within me and I couldn't leave myself behind wherever I went"(65). This very realization is the first step to subjective
evolution which is a result of his individual freedom of choice because like Babu, he is not ‘pawned’ in any other hands and therefore only he is responsible for what he has made of himself. To quote Sartre:

That is what I mean when I say that man is condemned to be free. Condemned, because he did not create himself, yet is nevertheless at liberty, and from the moment that he is thrown into this world he is responsible for everything he does. (353)

Yet, it is common for many people to seek freedom while trying to avoid responsibility. To quote Sartre:"Man being condemned to be free carries the weight of the whole world on his shoulders; he is responsible for the world and for himself as a way of being”(553).Thus, for Existential philosophers freedom is seen as transitory opportunity for self evolution. The individual who seeks freedom is also learning how to accomplish individual and universal responsibility and live his life authentically. The management of this freedom and responsibility determines the course of individual's authentic or inauthentic existence. How to accommodate this responsibility properly to live an authentic life is the theme of ethical teachings in the Gita. It teaches us to fulfill our responsibility with detachment as the universe itself depends upon action (Gita, 3.9). To quote:

Man is the possessor of freedom. After describing the whole philosophy of life, the teacher asks Arjuna to do as he chooses. The whole teaching of the Gita requires man to choose the good and realize it by its conscious efforts. (Radhakrishnan, 46)

In Sindi’s case, he wants individual freedom but does never cope with responsibility. He is unaware of the fact that inertia is not liberty but death. Action keeps up the cycle of universe and it is the duty of every individual to help it. He fails to do so and seeks pleasure in the escape from possession. He roams in the
search of peace, identity and purpose of his life and at the end, he tries to escape from the word but sudden realization of his mistake returns him to live for others.

It shows deep effect of oriental philosophy over Arun Joshi's mind; for Sindi never accepts escapism or suicide (like Babu) as the solution to his existential problems. The ideal of the Gita is not negativism, asceticism or escapism. It is performance of action and not negation thereof. The lord in the Gita preaches action as our spheres; fruits are not our concern. We should never be attached to the fruits of actions and at the same time we should never be inactive. (Gita 2.47). And without knowledge renunciation of desire and attachment is not possible. When Sindi realizes this, he overcomes his estrangment Like Arjuna in the Gita. The novelist shows the way to solve the existential problem of modern man on the sayings of the Gita that only jnani (who posses real knowledge) can perform a niskamakarma (action without attachment), the right action. The Gita says: only fools and not wise people speak of jnana and karma as different and opposes, really they are one ( Gita, 5.4) . It also emphasizes that perfect man works for the benefit of humanity in the spirit of perfect detachment, disinterest, and selfishness with no desire to reap the fruit. He alone is the capable of doing so. Sartre also emphasizes action:

What man needs is to find himself again and understand that nothing can save him from himself, not even a valid proof of the existence of God. In this sense existentialism is optimistic. It is a doctrine of action... (369)

*The Foreigner* is appropriate example of the existential percept as described by the Western philosophers and its remedy as enumerated in the oriental thought particularly, in the Gita. Sindi's problem is that he searches freedom without responsibility and therefore freedom becomes a form of illusion to him. He says:
But you are never free. Karl. How can anybody take away your freedom when you never had it in the first place? All freedom is illusion. You had no choice in your birth nor do even choose your death. And it between is a vast expanse of lawless sands that pile up where the wind blows (67)

In other words, it is his ignorance to find out redemption without action. He has not liberated himself from the bond of sensual pleasure. The very thought of Babu occupying June disturbs him like a "small death" (90) yet he does not want to marry her. He has natural attraction with this girl but he fears with possession and involvement because he is mistaken that merely renunciation of the worldly pleasure is redemption for "Death wipes out everything for most of us anyway" (92). Sindi was entrapped in the question of what to or not to do. He records:

Twenty-five years have gone in search of wrong thins at wrong places. Twenty-five years gone in search of peace, and what did I have to show for achievement; a ten-stone body that had to be fed four times a day, twenty-eight times a week. This was the sum of a life-time of striving". (80)

Sindi is totally confused regarding what kind of dogma or rules to adopt and what kind of life to lead. He just keeps on jumping from one to another set of rules and finds nothing. His actions are that of a hypocrite (*mithyachar*) in the real sense of the Gita. Sometimes, he talks about the inevitability of things and detachment but gets involved everywhere. His belief that the whole world is an illusion haunts him. It was perhaps the result of his bitter experience of life in London and partially, the teaching of his Catholic friend. In a discussion with June, he says:

Marriage wouldn't help June. We are alone, both you and I. That is the problem. And our aloneness must be resolved from within. You
can't send two persons through a ceremony and expect that their aloneness will disappear (107)

Sindi’s condition can be said absurd which stands for “devoid of purpose... cut off from his religious, metaphysical and transcendental roots, man is lost; all his actions become senseless, absurd, useless (Ionesco, 56). The realization of the absurdity of human situation made him to refuse his marriage. For him, detachment was the solution of his problems and only this could bring 'meaning' to his life, but June was right when she decides to marry Babu only because he needed her. She seems to believe in a life for the service of others who are really in need. Sindi realizes that he was wrong but when everything ends:

Detachment at that time had meant inaction. Now I had begun to see the fallacy in it. Detachments consisted of right action and not escape from it. The gods had set a heavy price to teach me just that. (162)

This karmyoga is realized by Sindi in practical when Mr. Khemka is sentenced to prison on playing fraud with income tax accounts and the workers of the firm persuade Sindi to take over the charge of Mr. Khemka's business and save them. The living condition of Muthu and his fellow workers arouses a divine knowledge in Sindi for which he was searching through the changing relations. He records:

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, engrossed with myself, searching for wisdom and the peace that comes with it. The journey had been long and still was not over (185)
It was an ordinary worker, Muthu who makes Sindi accept that “sometimes detachment lies in actually getting involved” (188). He proves to be the medium of that divine voice for Sindi who drives him on the right way. The whole philosophy of Sindi was useless before the practical life of Muthu, a true karmayogi. Sindi learns the lesson from this man and resumed his duty in Mr. Khemka's business and as a result, "by the end of the first month, sales had begun to look up and the situation improved generally as a result" (191). Certain misgivings between him and Sheila are also over now and both begin to understand each other in a better way. Thus, Sindi has practically realized that to escape is not a remedy for existential problems but that is right action and the life of a genuine karma yogi alone can lead to an authentic existence. This was what he had been searching for on ‘wrong places’. The Western way of life is devoid of spiritual powers hence Sindi was wandering at wrong places but he achieved this thing in India only. His whole life can be viewed as a journey from meaninglessness to affirmation through true knowledge. This journey was a kind of his subjective evolution from ignorance to knowledge or from "existentialism to karma yoga." (Mathur and Rai, 107) which is also symbolized in the lines of the song that run:

Who knows, who knows
Where the road will lead?
Only a fool can say. (152)

Thus we find that Arun Joshi's *The Foreigner* is an existential quest to find a meaning out of meaninglessness and absurdity of life. Sindi is a symbol of everyman to whom this world is full of suffering and pain. Like modern man, he fails to have control over his sensual pleasure and seeks detachment instead. Such type of man is called hypocrite or a man of false conduct (mithyachar) in the Gita. Sindi’s journey from Boston to Delhi has been a “journey from alienation to
arrival, from selfishness to sacrifice, from an anomic responsible to himself a member of mankind, from being to becoming" (Prasad, 43). He has discovered the true path to happiness and the desire 'to have' is replaced by the desire 'to be', 'to give', 'to sacrifice, and to share love with others. The whole case of Sindi turns into his moral uplift. Sindi’s problems can be analyzed in his response to the institution of marriage and to the world of commercial deals. After much suffering experienced in relationships with Anna and Kathy, he discovers that marriage is no answer to his basic questions of living. He questions the value of marriage by saying that “you can't send two persons through a ceremony and expect that their aloneness will disappear (107)". But in the end, this aloneness disappears. The use of 'we' in last lines of the novel indicates that the dominating alienation has been overcome finally.

Throughout the novel, the idea of “foreignness” is kept before the reader. Arun Joshi seems to convey that a man owes much to the society into which he is born for having accommodated him. Evasiveness and escapism never suit an honest person like Sindi. One should render his services to this world in all possible and practical ways in order to repay the dues to the world. To work without attachment in the world is the proper way of detachment and renunciation as well as a possible way to authentic existence.

From aesthetic point of view, Arun Joshi has adopted a unique method of storytelling. He has adopted autobiographical method to share the life and experience of Sindi Oberai. It was justifiable to reveal the psycho contact with the society and to peel the layers of his mental conditions. The novelist mixes together the past and present, the world of imagination and reality, and virtually, the East and the West. The novel speculates the reader in a detective manner and certain points evoke the mystery of a suspense story. The sub-plot of Khemka is woven into the texture of the main plot of Sindi, June and Babu. Khemka has been presented as contrast to
Sindi in many ways. He cannot set foreigners in his house, Sindi is foreigner everywhere. Khemka is sure whereas Sindi is doubtful about himself. The title itself gains a symbolic importance in the larger context of human existence. It portrays the protagonist's sense of metaphysical anguish at the meaninglessness of his life.

In this way we can conclude that in Sindi's character, Arun Joshi has created a typically confused state of a postmodern youth who is always alone and a foreigner everywhere. For his interpretation, he makes the use of Western Existentialism and Vedanta philosophy especially the Gita's concept of involvement and detachment to the dexterity that its use never spoils the aesthetic aspect of the fiction. The novelist succeeds to convince the readers that individuals suffer in this world because of their wrong interpretation of certain philosophy and also because of their ego of what they know is the authentic way of living. The succeeding chapter deals with another such aspect of modern man's predicament in the materialized society.
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