Chapter- III

*The Foreigner* (1968)

With the commencement of Charles Darwin’s *Origin of Species by Means of Natural Selection* (1859), man’s natural perception regarding life has changed into materialistic space therefore his belief and faith toward religion have gone down. Although he has already confronted with the destructive consequences of the two World Wars in the beginning and mid Twentieth century that are merely the result of scientific and materialistic development of the society yet he is not ready to depart from its approach. However, scientific development and technologies have made men’s life immensely comfortable and luxurious from his physical perspective yet he is doomed to find out himself in a tragic mess. The contemporary world has discerned with the dissolution of old certainties, traditions, culture and dogmas and so on, as S. K. Mittal cites Paul Brunton’s view in his book *Arun Joshi: A Critical Study*, “Never before were so many people plunged in so much uncertainty so much perplexity and unsettlement” (41). Today the developments of science and technology have let to the loss of moral values, customs and the traditions of society. It has engulfed man in a tragic mess of meaningless, loneliness and rootlessness. Therefore, he is still searching his real individual existence in this contemporary sophisticated world. Arun Joshi exposes the above-mentioned problems of identity almost all in his novels and short stories.

In Indian English writing, Arun Joshi builds up a new dimension by exploring existential outlook that runs throughout his all five novels. *The Foreigner* (1968), his
debut novel, was distinctly inspired by Albert Camus’ *The Outsider*. It discloses the essence of Jean-Paul Sartre, Nietzsche, Kafka and other existential philosophers in the embodiment of the protagonist of the novel, Sindi Oberoi such as: quest for freedom, individual identity, rootlessness, meaninglessness, anxiety, death, fear, passion, alienation, isolation, East-West cultural conflicts, hollowness, detachment and involvement, action-inaction and so on. Almost the whole story of the novel moves around the above-mentioned burning issues of existential philosophy. Apart from the influence of Western existential philosophy, Joshi also accepts in an interview the influences of Indian philosophy, particularly the *Bhagavad Gita*, Buddhism and ideas of Mahatma Gandhi. *The Foreigner* reflects these Eastern and Western philosophy in the deep figure of Sindi Oberoi. In this maiden novel Joshi inspects the problem of isolation and involvement. He also points out that man’s depression at being unable to find out the meaning of existence depends on authenticity of his self. Like Anita Desai, he too accepts the challenge of incorporating the psychological problems of men in his very first novel *The Foreigner*. Through the novel, Joshi drags up the mystical phenomenon of what is the meaning of life? What occurs after death? Where is God? These philosophical questions make the novel a little bit abstract in course of reading. Shankar Kumar cites the acceptance of Joshi’s identical aspects of life in an interview with Purabi Bannerji, “Love verses hate, action verses inaction; possessiveness verses renunciation –man’s perennial dilemmas” (Kumar 61).

Unlike the novels based on social phenomena of Mulk Raj Anand, Raja Rao and R. K. Narayan, *The Foreigner* discloses individual’s psychological restlessness and his identity in this sophisticated materialistic society. It is a thought-provoking novel of Joshi, which very dexterously escalates the grave issues such as frustration,
individual identity, detachment-involvement and moral issues. The novel begins in a tragic atmosphere. It discloses the horrible death of Babu Rao Khemka, in the midnight in America. Joshi portrays that horrible image of Babu’s death, “A dark bottomless hole gaped in place of the right eye. The sensuous upper lip was gone, leaving behind a horrible grin that showed no sign of ending” (*The Foreigner* 07). The narrator of the novel is Sindi Oberoi who is also the protagonist of the novel, uses a series of flashback technique in narrating the story of the novel, which is why the novel becomes complex and abstract in its meaning. It is the artisanship of Joshi that he employs the psychological technique in the very first of his novel. The novel has various settings as, first it begins in America then moves to India, returns to America then Kenya, London, and at the end, it reaches India where it ends. Therefore, the setting of the novel has not any fixity.

The story of the novel revolves around Sindi Oberoi, who is a very strange and complex person and is different from the other characters of the novel. The plot of the novel covers four different continents- Africa, Europe, America, and Asia, therefore Sindi’s life is fusion of the cultures of these four different continents. *The Foreigner* deals with the journey of the protagonist Sindi (Surrinder) Oberoi from his detachment and involvement to the world. He is the product of the hybrid culture, in other words he has experience of multi-cultural activities. He was born in Kenya by Indian father and English mother. Both of them died very soon in an air-crash near Cairo when he was only four year old, since that time he started confronting with the identical problem, which remains throughout the novel. After losing his parents, he becomes all alone in this entire universe. However, his uncle brings up him and tries to give him all the parental love but very soon with his death, his life becomes
devastated, anchorless and rootless. With the death of his parents and uncle, the security of his life damaged that he expresses in the novel, “Now I suppose I existed only for dying” (TF 56). He is such an unfortunate being who never gets parental and family love because he was the single person in his family. There was no one around him to support him in any circumstances therefore things haunt and tease him everywhere. He is such a person who is not sure of his belongingness anywhere in this world. Wherever he goes around the world and tries to make contact with anyone, he is just asked one existential question of his belongingness by that time he finds himself humiliated and ashamed of being such a person. The question of his belongingness, at the very first time, is asked by his American girl friend June Blyth, who tells him, “There is something strange about you, you know. Something distant, I’d guess that when people are with you they don’t feel like they’re with a human being. May be it’s an Indian characteristic, but I have a feeling you’d be a foreigner anywhere” (TF 29). The ambiguous question of belongingness always haunts him. After June, her mother repeats the same question, which again later on in New Delhi by Mr. Khemka Babu’s father. Sometimes his troublesome of belongingness brings up the racial problem when he responses Mrs. Blyth’s question that he belongs to Kenya, she says, “You are from Africa, are you? But you don’t look like a nigger” (TF 58). Like Sindi, Nalini, the protagonist of Balachandra Rajan’s novel Too Long in the West, also faces the problem of attachment. She passes her childhood in her native village (Mudalpur) and studied at Columbia University. She too stays for a long time in the West where she finds herself maladjusted.

Sindi’s journey of life starts from Kenya that passes through London, Scotland, America, and New Delhi. He becomes an ideal foreigner after the death of
his parents. In fact, he belongs to neither any country nor any community of society. His early childhood passes in Kenya where he finalizes his basic education, he moves to London and later on to America where he completes his higher education and finally settles down for six years in America. His identical problem emerges from his belongingness to the world that makes him psychologically sick. He was not an African because neither his mother nor his father had any contact with Africa. He was not complete English man because his father was an Indian. He was also not complete Indian since his father used to live in Kenya for many years and he too never visited India until he becomes twenty-six. Generally, it is considered that every foreign student represents his or her country but in relation with Sindi it was totally different. Once he thinks over it, “And what country had I represented? Kenya or England or India?” (TF 43). He reaches India after the death of June, which he decides it by the flip of coin. Sindi is considered an alien wherever he visits. Even in Delhi, his girl friend calls him, “You are still a foreigner you don’t belong here” (TF 122). His identity crisis rests in his soul; it has nothing to do with the geographical chasm. He never confesses any religion whether Hindu or Christian. When June asks him whether as a Hindu he believes in God, he says, “Anyway I can’t really be called a Hindu. My mother was English and my father, I am told, a skeptic. That doesn’t seem like a good beginning for a Hindu, does it?” (TF 30). His life was purposeless and meaningless that did not have any belief in God that in fact, manifests his nihilistic and absurd notion. Therefore, his belief in God is very akin to Nietzschian concept of ‘God is dead’. Throughout his life, he tries to find out the meaning of life in detachment and involvement. Sometimes in the mid of crowd or in solitude he finds himself alienated and a foreigner. He passes the tragic and painful atmosphere of life
with full of illusion and gloominess. Due to the loneliness, apathy, non-involvement and strangeness he finds himself like a tree with a weak root. Arvind M. Nawale cites S. Rangachari’s opinion in his book: *Arun Joshi: Thematic Concern of His Novels*, “This kind of loneliness plunges him into apathy, cynical indifference, spiritual bankruptcy (he is aware that his soul has gone bankrupt) and a commitment sense of the purposelessness and inanity of human existence- the traits of an inhabitant of the wasteland” (63).

Sindi is a born ‘foreigner’, a man alienated from the world. His foreignness is not an external in nature but what he feels in his heart which he confesses mostly to everyone:

Perhaps I felt like that, because I was a foreigner in America. But then, what difference would it has made. If I had lived in Kenya or India or any other place for that matter! It seemed to me that would still be a foreigner. My foreignness lay within me and I couldn’t leave myself behind wherever I went. (*TF 55*)

His psychic anomalies that emanated from his orphaned and neglected childhood keep him always a foreigner. For him music, song, celebration in party were useless and cheap that appears when he at the first time goes in celebration of the International Student Association, he thinks, “All those faces distorted in the cheap mirror made me feel even more like an alien. Except for the bartender and me, there wasn’t a soul in the room who wasn’t dancing or talking or beating his feat to the music. It is remarkable that and still lonely, like you were sitting in your tomb” (*TF 22*). The case of Sindi as a foreigner, in the novel is not only a study of an individual identity but
also the whole of mankind, suffering from the modern malaise of rootlessness, powerlessness, social isolation, self-estrangement, and cultural-estrangement. The existential philosophers believe that crowd is the destruction of true existence of man. In it, man always pines for individual identity that he in a very rare case finds. Since they believe that, the individual existence has his being in relation to himself, to another, or to God, but never in relation to a crowd. Similarly, Arun Joshi tries to portray the character of Sindi on an isolated land. Sindi strolls aimlessly on the surface of life without an anchor. However, his will power and hard working attitude keeps him away from poverty, nevertheless on many occasions he has to think over the absurdity of his existence just because of not procuring parental love anywhere.

Sindi’s behaviour changes at every new condition. He was completely unsatisfied with his individual importance in the society. His uncle was also very much confused by his hectic attitude, therefore he sends him Nairobi for his further studies which later on too becomes meaningless. Once, after having dinner, Sindi asks his uncle a very terrible question of committing suicide, “I told my uncle that I was contemplating suicide since I was tired of living” (TF 141). After completing his basic education from Kenya, he leaves for London for his further studies but the dryness of Kenya does not leave his shadow. He says:

Somebody had begotten me without a purpose and so far I had lived with a purpose . . . I hadn’t felt like that when my uncle was living . . . that thought he moved about in that 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. (TF 55-56)

Sindi is treated like a stranger and his strangeness lays not only the external scenario of the absurd society but also remains within him. He is cynical alienated young man. He does not care about custom, rules, regulation, norms, and tradition of the society. K. Radha points out, “What way I fly is Hell; myself am Hell- this seems to be the cry of the uprooted angry young men of the modern age” (Dhawan112). Joshi’s portrayal of Sindi, is very much akin to Kamala Markandaya’s The Nowhere Man and Albert Camus’ Outsider in displaying the absurdities of life. Although there is much contrast among these novels, yet the protagonists of these novels have just one resemblance of the absurdity of life. Sindi appears escalating from his detachment to the involvement whereas Srinivas in Nowhere Man goes in the opposite direction. Camus’ hero, Monsieur Meursault also remains an outsider, like Sindi he is also considered a foreigner and an alien. He looks detached and indifferent to anything happening around him i.e. illness, and death of his mother. Even at the trail of Khemka he remains apathetic and makes no attempt to save his reputation. Although Sindi is by profession a mechanical engineer, who receives the Ph. D. degree from the prestigious university of America yet he never gets satisfaction from his luxurious life. He suffers from identity crisis whereas new-blossomed life that was standing before him appears barren and useless. Sindi’s suffering has not any relation with war or social problem because his real suffering lays in his heart and soul. In this reference, S. K. Mittal quotes Edmund Fuller opinion about the age, “Man suffers not only from war, persecution, famine and ruin, but from inner problem . . . a conviction of isolation randomness and meaninglessness in his way of existence” (41).
Really, in this ultra modern age the problem of meaninglessness is so prevalent that intimidates to rust every sphere of human life. His loneliness and anchorless never leave him to fit for the any countries of the world. In New Delhi, during the conversation with Shiela he says, “I really want to know. Foreigners don’t fit in our home because we don’t want them to fit in, isn’t that the reason” (TF 52). At a deeper level, the novel can be considered as an attempt to investigate man’s perennial dilemmas. He always wanted to do something meaningful in life but his fortune does not allow him to do so. In the mean time, he is trapped in the net of hollowness and rootlessness. In his very short life, he goes ahead but that progress does not help him to search out peace and tranquillity in this hob nob of life. Most of time, he is haunted by the painful memories of his past life which leaves nothing valuable thing for him. Therefore, during the fifth Christmas in America with June, he says:

My fifth Christmas on these alien shores. And 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 ten-stone body that had to be fed four times a day, twenty-eight times a week? This was the sum of a lifetime of striving. (TF 80)

Sindi’s suffering is the demonstration of a spiritual catastrophe that all the sensitive people of the modern age have to confront. His life was full of pain and pleasure but pleasure remains for a short time while pain establishes an eternal place in his life. He was hungry for peace, love and courage that enter in his life for a short
span of time and moves away before his touching. The concept of ‘Pain’ and ‘Suffering’ are the central figures of the philosophical ideas of Buddhism. Arun Joshi, himself accepts in an interview that he was influenced by Buddhism therefore the idea of ‘Self’ and ‘Pain’ run in his debut novel. Sindi’s consciousness always strikes his soul for the realization of his self-knowledge. In the Bhagavad-Gita, Lord Krishna preaches that one’s nature is one’s soul’s manifestation, which is operated by its sanction and embodies its secret of self-knowledge and self-consciousness. Sindi is an atheist; his existence and identity in the society moulds his mind to raise the question of the existence of God. In a sense, it is often believed that the existence of man holds a triple web, a thing mysteriously physical-vital, mental and spiritual. His ignorance keeps him away from the relationship of these things, which is the reality of his life and his nature. After the death of June, Sindi returns to Boston, and directly goes to the house of June where a policeman queries him, “Are you looking for something, sir?” (TF 175) Sindi replies, “Yes, Have you seen God?” (TF 175). The strange answer of the existence of God struck the police officer and he leaves without asking any more questions to Sindi. Despite an executive businessperson and a man from the upper class, Joshi had firm belief in spirituality that he explores by writing five excellent novels. Jasbir Jain quotes Arun Joshi’s interview with M. R. Dua in her book Makers of Indian Literature, “My novels are essentially attempts towards a better understanding of the world and myself. As much, they have nothing to do with my profession. If I did not write, I imagine I would use some other medium to carry on my exploration” (91).

Buddha’s philosophy delves in self and human suffering which he thinks the ultimate truth of human life. Suffering, pain, to know his ‘self’ are Buddha’s key
concepts of philosophy that run smoothly in all in his novels. As Sindi, in the very first novel suffers from some mystical notions, which keeps him psychologically sick. His chief perception was to deliver a message for the society that human life is full of suffering and no one can escape from its grip since reason behind his suffering is ‘Desire’. The ultimate goal of Buddhism is to put an end to the suffering and rebirth. Damien Keown writes in his book *Buddhism: A Very Short Introduction*:

> Both in the past and now, I set forth only this: suffering and the end of suffering. Although this formulation is negative, the goal also has a positive side, because the way one puts an end to suffering is by fulfilling the human potential for goodness and happiness. Someone who achieves this complete state of self-realization is said to have attained nirvana. (48)

The truth of suffering, pain, anguish, grief, despair and fear of death are considered the inevitable chunk of existential philosophy. Sindi’s suffering seems to his dissatisfaction with his ‘self’. Sometimes his position becomes dull like a schoolchild who always gets fixed with same unanswerable questions. A fresh new morning looks him dull and boring. Occasionally he wakes up and finds himself tensed by some unknown things. For him the world appears very strange as well as he is considered strange by the world. Once in a morning, he thinks, “I lived in a strange world of intense pleasure and almost equally intense pain. I say almost, because, had the pain been equal to the pleasure, I would have gone mad. At a later stage all pleasure drained out and only pain remained, but I shall come to that” (*TF* 72).
As it is considered that where there is crowd, there is also truth but it is not necessary that truth remain in crowd because truth is in itself complete because it has its own complete existence. The existentialists think that mass and crowd kill the individual existence of human beings. The supreme power, ‘God’ is truth that human being always tries to behold him for which he passes from lots of obstacles and sufferings. But the atheist existential philosophers try to see the ultimate truth in man’s ‘self’ not anywhere else since they believe that there is no such like God in this world. Therefore, not almost all the protagonists of Joshi’s novels have faith in God. It is noteworthy here that Sindi’s suffering is completely psychological rather than physical. His pain is deep rooted in himself therefore, he finds no way to come out from it. He has passion to conquer the pain, which is the last four-fold truth of Buddha, that Damien Keown Further writes, “1. Life is full of suffering. 2. Suffering is caused by craving. 3. Suffering can have an end. 4. There is a path, which leads to the end of suffering” (49-50). During talking with Shiela in New Delhi, about his ambition, he says, “I said I would have liked to conquer pain if it was possible. “I can’t stand it,” I added” (TF 120). But according to Indian philosophy, in man’s ‘self’ God, Himself dwells therefore to realize ‘self’ is to know the ultimate truth. In Essays on the Gita, Sri Aurobindo writes, “Know then yourself; know you true self to be God and one with self of all others; know your soul to be a portion of God. Live in what you know; live in the self, live in your supreme spiritual nature, be united with God and God like” (572).

Having involved with mechanical executive and creative force, he could not realize his real self and Godhead within him. Sindi’s life was full of dispersed,
deluded and full of dilemma to know his self-identity. He does not get any gratification from the classroom lecture that he states:

I joined London University, but very soon, I got tired of the classroom lectures. I didn’t have any trouble with my courses and I passed the exams creditably enough when they came, but the question that bothered me was very different. I wanted to know the meaning of life. And all my classrooms didn’t tell me a thing about it. (TF 142)

Sindi was very curious person who had unquenchable desire. He was very passionate to know the meaning of life therefore his desire brings much destruction in the life of those who come in his contact. In fact his desire was very akin to Dr. Faustus’s what next after death? The question of life and death rises in his mind when Sindi was in London with Anna, he says, “Frequently we strayed into discussing the meaning of life and what happens after death” (TF 143). The mystic and philosophic ideas struck his mind and heart, which leaves him on the verge of hollowness. S. K. Mittal writes about Sindi in his book, “He feels always being pushed on the giant wheel, going round and round, waiting for the fall” (47). Sindi never gets the clear-cut path to carry on his life. He was always intertwined among the inner problem. His anxiety of life pinches him at every steps of life whether he is with his girlfriend in any party or some other places. He always reminds the lines of a popular song:

Who knows who knows
Where the road will lead?
Only fool can say. (TF 152)
Twice he reiterates the above-mentioned lines of the song, which deepens the existential appeal in his disturbed and inconstant life. He follows the way that his instinct and consciousness allows but never, expected that it would lead him on the wasteland where he would get nothing except meaningless things. He was fed up with his life and compares his meaningless life with an idiot without worth keeping that is why in his childhood he contemplates about suicide. He accepts that he is not fit for this world, and appears very exhausted, weary, and alone and grows old before the time. His attitude and outlook regarding life and outside of the world resembles T. S. Eliot’s “The Hollow Man” and J. Alfred Prufrock. Like Eliot’s Straw Man and Prufrock, his existence is also no better than that of death in life, which is beyond the understanding of his self, and the world.

The crisis of identity in the major characters of the novel has been scrutinized at a diverse levels such as individual-identity, cross-cultural, national, international, interpersonal, and industrial and business relationships. Shankar Kumar quotes Mohan Jha’s view in his book:

May as well be interpreted as a satire on man’s exploration by man in free India, on the corruptions corroding our social fabric, our population explosion and overcrowding in India, amidst poverty and hunger and disease and on the denial of rights to people in spite of our declared democratic and social policy. (65)

Being a product of hybrid culture, he is haunted by the gnawing sense of rootlessness. He always knew that he had no certain culture to follow. On being asked about his parents and belongingness, he finds himself in a painful and harsh situation
and responses in the same manner, “For the hundredth time I related the story of those strangers whose only reality were a couple of wrinkled and cracked photographs” (TF 12). The problem of man’s existence came out after the Second World War. Although his birth takes place in Africa yet he neither looks completely black nor white does that leave him on the verge of the racial discrimination. He discusses this problem with his roommate, Karl:

I was born an Indian and had been spat upon; had I been a European, I would have done the spitting. What difference did it make? I would still die and he forgotten by the world. And spitting hadn’t made the world’s big shots any happier than we were. What was the point, then, in fighting these straw men who suffered as much at the hand of existence as I? (TF 26)

One can imagine by going through the novel that Sindi’s angst and ennui rests upon his identical problem. Like Billy Biswas, the protagonist of his next novel, Sindi also sometimes tries to search out his existence or identity in the lap of nature. As Sindi thinks, “I had sat on the rock overlook in the valley and experienced my first insight into the mystery of existence. But that was only half the lesson” (TF 162). He himself is an embodiment of cosmopolitanism and his only identity lays on that of the human beings. Sindi finds a little bit happiness at the end of novel after taking the charge of Mr. Khemks’s business but it also couldn’t appease his heart and soul in real sense. His taking the charge of Mr. Khemka’s business reminds Lord Jim, the protagonist of Joseph Conrad’s novel Lord Jim, who wins the heart and affection of the people by creating order and well-being in a previously chaotic community at
trading station in Patusan. In this respect Siddhartha Sharma cites Erich Fromm view, “He(man) is the only creature who is able to say not only ‘no’ to life but ‘yes’ and to make for himself a life that is human. In this decision lie his burden and his greatness” (17).

Sindi’s life becomes much like Karna, one of the greatest characters in The Mahabharata who too faces the problem of belongingness in the society. Indeed, he was the real son of Kunti before her marriage who left him just because of fear of being humiliated by the society. Therefore, a low caste family who gave him name and identity brought him up. Nevertheless, Karna understood himself very much like Kshatriya, and a warrior like Arjun who was the real hero of The Mahabharata. Karna’s problem of belongingness always gives him a sense of pain to his deep-rooted soul. No doubt, the mythical character, Karna seems to be an expedient figure to represent the predicament of the modern man who suffers from a loss of identity. It is also considered that man’s problem of identity rests upon his fate and destiny, which controls the fortune of everyone. On account of low caste and no certain identity, he fails to get any social recognition.

In America, Sindi’s aim of life dispersed after the death of his loveable girlfriend June, where he finds himself placeless and rootless on this universe. He looks as, “An uprooted young man living in the latter half of the twentieth century who had become detached from everything except himself” (TF 164). Nothing except himself, Sindi was detached from everything and everyone of this world so intentionally and unintentionally he had no choice from anyone. In this respect, R. K. Dhawan cites Joy Abraham’s remarks on Sindi’s problem of identity in his book The
Novels of Arun Joshi, “Sindi Oberoi’s quest for identity can be viewed as a yatra. A pilgrimage from existentialism to Karmayoga” (155). So far, the setting of the novel is concerned, most of the actions of the novel take place in the West but the final stage sets in India or the East. It is also believed today that in this modern age, particularly in the Western countries almost one-third of the population is facing the psychological problem. It is just due to the impact of materialism and capitalism over common person that is why Nietzsche directs his attack against science and philosophy as well. The Eastern countries, much like India, Pakistan, Nepal, China and so on are still far from this psychological problem. Although Sindi’s birth takes place in Kenya yet most part of his life passes in high-tech cities such as London, Boston and New York so he also become the victim of psycho which appears in his behaviour. Several times in the novel, he is called very strange, cynic, psycho and much like the saddest person. Babu Rao Khemka, his Boston friend writes to his sister Shiela that Sindi is, “so terrible cynical” (TF 47). Even June’s mother also calls him, “You are Just a Cynic, my boy” (TF 88). Shiela also goes to the some extent of telling him that he is such a saddest man that she has ever seen. It was the ideas of those persons who came in his contact but no other than Sindi himself thinks, “I was cynical and exhausted, grown old before my time, weary with my own loneliness” (TF 131).

Freedom and responsibility are the integral parts of man’s life; no one can escape from it, which has been discussed a lot in Sartre’s book Being and Nothingness. Sindi does not want to take any responsibility in his life because he knew that he had no constant and certainties in his life. He has also the fear of the loss of identity in relation to June and others. Similarly, Paul Morel in Sons and Lovers seeks to confirm his identity through his relationship with Miriam but always tries to
maintain a safe distance between them. When Miriam turns out to be possessive, Paul finds himself insecure in any close relation therefore he tells, “I can only give you friendship- it’s all I am capable of- it’s a flaw in my make up” (Sons and Lovers 271).

In his beginning of his writing, Arun Joshi tries to look over the cultural problem of the East and West, which he delineates in his debut novel The Foreigner. Sindi is the product of multi-cultural ideologies. Joshi too was affected by the culture of East and West, as he also studied from one of the American universities, similarly most of the protagonists complete their higher education from Western Universities which shows his autobiographical notion. He keeps the two cultures side by side, and his protagonists come out from both these cultures. Sindi’s dilemma is much like socio-psychological, which has also its relation with various cultures. The condition of Sindi becomes like a pendulum of a watch that always moves on definite pattern and never stops. He is a wanderer alien of these cultures, and has no longer any sense of security just because of his isolation from the society and himself. Sindi was not a social person, he does not have any sense of respect for the society, almost he does not believe in social norms and its culture and civilization. His ideology is very much similar to two nineteenth century existential philosophers Kierkegaard and Nietzsche who also reject all the social rules and norms of the society. Similarly, Sindi does not have any sense of morality. Both morality and immorality are meaningless for him, which is an inevitable part of the society. His mental agony and predicament appears when he talks with Mr. Khemka in New Delhi:

You had a clear-cut system of morality, a caste system that laid down all you had to do. You had a God you had roots in the soil you lived
upon, look at me. I have no system of morality. What does it mean to me if you call me an immoral man? I have no reason to be one thing rather than another. You ask me why I am not ambitious; well, I have no reason to think of it I don’t even have a reason to live. (TF 118)

Sindi’s life is purposeless, but he has some desire and mission to find out the meaning of life, only to escape from pain not to be a saint, yet never gets success in all these things. Above all, he fails to find out his root in both the Eastern and the Western culture. In the split personality of Sindi, Joshi shows stock of the prejudices and illusions in the East and the West. In his famous social criticism “Notes towards the Definition of Culture”, Eliot clarifies that there is no importance of culture for the rootless persons. He has different qualities of self-isolated Eliotean characters like Prufrock, Gerontion, Celia, and Lord Claberton. His entire life roams around the stability of life. Sindi, himself subtly observes that in America, everyone is busy in earning and spending, therefore no one has time to understand the feelings of others. While in New Delhi, he finds that there are people who take interest to entertain the foreigners. He assumes that Indian and American cultures have much discrepancies from each other that seems in the conversation with Babu: “Well, just because we take great interest in them, don’t we?” (TF 19). He observes that both the cultures can never meet together as well as both the civilizations are destructive and tyrannical. Joshi presents the hectic and mechanized life of America in which Sindi finds stranger among the crowd. He thinks, “Strangers partied on the doorsteps promising to meet again knowing full well they didn’t mean it. It was the American way” (TF 23).
Apart from Sindi, Babu Rao Khemka, his Boston friend also entangles in the trap of isolation and alienation, but his problem is nostalgic as well as hitches of isolation and alienation. He suffers the problem of nostalgia and lack of confidence that he tells to Sindi, “He was still getting used to the American system. He said it was so very different from what he had at home. Here they give you a test almost every day and they don’t even tell you that they are going to do it” (TF 77). Throughout the novel Babu appears a pessimistic person, there is no freshness, jollity, and enthusiasm on his face and behaviour. Mohan Jha aptly remarks on Babu that he has innocence and softness but not the seriousness and rugged of experience since anyone can think of his childhood’s moralistic training. Sindi understands Babu only a ‘kid’ as an innocent little rich father’s boy. He was very impatient person, who very soon starts crying over his failure. His failure in exam leaves him in the state of frustration and this exasperation ultimately drives him into a deathly accident. The condition of Babu recalls Roderick Hudson in Henry James’ novel *Roderick Hudson*, who is transferred from a lawyer’s office in a Massachusetts town to a sculptor’s studio in Rome. In the new atmosphere in Rome, he is unable to cope with new life style that leads him toward a tragic end. Babu’s world is very limited. He loves his elder sister very much but terribly afraid of his father consequently the mutual understanding between Babu and Mr. Khemka appears no way. Khemka is a dominant father who looks modernity in his society but never agrees to leave tradition and culture at any cost. Generally, tradition and modernity cannot walk side by side which Mr. Khemka wanted; therefore, there emerges lack of communication between Mr. Khemka and his children. In America, Babu fails to come out from the memory
of Delhi consequently he could not pass even the single semester of his exams. He expresses his emotions to his sister through letters,

I am sad today, Didi. We had an exam this morning and I didn’t do well. I never seem to do well in these exams. There are very strict here. If I don’t do well this year they might ask me to leave. How could I show my face to anyone if that happens? The humiliation would be unbearable. (TF 47)

Mr. Khemka appears cynical in his outlook and at every step bullies his children. Shiela always keeps silence when Mr. Khemka talks to anyone, on the other hand Babu, living in America was afraid of in taking any decision against his father. When he comes in contacts with June, first a feeling of friendship develops in him, which later on converted into one-sided love. Babu already knew that his father would never accept his engagement with June; he would be much furious and would cut off him from his prosperity. When Mr. Khemka came to know about Babu’s relationship with June, he neither could have had anything nor slept many days. Therefore, he sends a letter to him by threatening to cut off from his property if he marries June. Due to his traditional outlook, Mr. Khemka did not believe in love, inter-caste and a foreign marriage. However, Babu’s conception regarding his sister was very much positive in sense. He feels very proud of being the brother of Shiela whom he considers very bold, educated and modern open-minded girl. As far as Mr. Khemka’s character is concerned, Sindi sums up his behaviour and harshly speaks against the dowry system of Indian society. He tells Shiela,
Your father loved him like a factory. Babu was a pawn in your father’s hands with no will or life of his own. That’s why he couldn’t bear the thought of Babu marrying June. It didn’t fit in his plans. He wanted to marry Babu to a fat Marwari girl whose dowry might bring him half a dozen new factories. (TF 51)

Sindi’s nature and his inner consciousness develop from his birthplace Kenya. Therefore, he always goes on hopping from one laud to another in searching out the meaning of life. Apart from study, he joins an evening part time work in London and in Soho as a dishwasher not with the purpose of earning money but wishing to have different experience of life. Here in London he encounters with two women Anna and Kathy, and both of them fall in love with him, but it was not in their destiny so their relationship did not remain much longer. Thus, in London, Sindi comes in proximity with two girls with them he found nothing except experience of life. But his search operation does not stop and again he comes in a contact with Scottish Catholic priest, who quenches a little bit of his desire by giving the philosophical answers about myth, religion, God, mysticism and life. A new gusto of life and gradually develops in him consequently some ignorance of life becomes clear to him. He sojourns at least three months in the philosophical books, which enlighten some spiritual light in his heart. He tells June, “Suddenly, I felt a great lightening, as if someone had lifted a burden from my chest and it all came through a flash. All love-whether of things, of persons, of oneself- was illusion. Love begot greed and attachment and it led to possession” (TF 145).
The characterization of Sindi has the resemblance of Somerset Maugham’s *Razor’s Edge* in which Larry, the hero of the novel, keeps asking one question to himself what is the purpose of life? His strange attitude takes a new shape when he thinks if death removes everything of life so there is no reason to live here. Like Sindi, he has also no ambition, no purpose, no desire, and no will to involve into anything or anyone. Larry renounces all the worldly possession except his taxi that he regards as the instrument of his labour. He too does not believe in God, and used to think if God existed, he would have satisfied his soul. In the novel, Maugham also discusses that the value of art is not merely beauty but it is through the right action man reaches at his pinpoint. S. K. Mittal remarks about the final section of the novel “The beauty of life . . . is nothing but; that each should act in conformity with his nature and business” (Mittal 69-70).

Joshi, dexterously, delineates the concept of love and marriage through the character of Sindi in his debut novel. Sindi is very natural person who gives preference to love rather than marriage. Since he believes that love is a natural thing, where there is no space for morality and immorality while marriage is a social institution that he rejects. His standpoint regarding marriage is very negative, when June asks him to marry her, he says, “I don’t know what I would do but at the moment the question didn’t arise as I didn’t believe in marriage” (*TF* 60). It is believed love is next to God; through the way of love, one can conquer the heart of anyone. In true love there should not have any desire and possession. One can love anyone without attaching himself/herself to that object because love is realization, and is a juncture of souls (Atma and Paramatma). At the zenith of love, one can behold the image of God. Jesus Christ, Lord Krishna, Lord Ram, Buddha, and Mohammad Sahib were the
symbol of love. The father of English poetry, Geoffrey Chaucer, in his book *Canterbury Tales*, depicts a religious character named Prioress who bears a bracelet on which it was carved, “Omer Vincit Omnia” (Love Conquers All) (07). Similarly, William Shakespeare’s naturalness appears in his plays. His three great love tragedies *Romeo and Juliet*, *Antony and Cleopatra*, and *Othello* deal with the theme of love. In *Romeo and Juliet*, Shakespeare seems to relate love with God, as it seems both Romeo and Juliet were ‘star-crossed-lovers’. It refers if someone is in love, he or she is protected by some divine power and when they cross the line of love, tragedy occurs with them, the same thing happens with Romeo and Juliet. Therefore, it is believed that the tragedy of Romeo and Juliet was not ‘tragic flaw’ but ‘tragic fate’ since it was already written in their fortune. Sindi speaks to June his feeling regarding love:

Absence of love does not mean hatred. Hatred is just another form of loving. There is another way of loving. You can love without attachment, without desire. You can love without attachment to the objects of your love. You can love without fooling yourself that the things you love are indispensable either to you or to the world. Love is real only when you know that what you love must one day die. (*TF 145*)

Sindi’s point of view regarding life is very pessimistic who believes that death will engulf everything in it. Once June asks him a question on love, “Isn’t it worthwhile to love somebody happy, bring up children, who contribute to society?” at this Sindi reacts by saying, “And then what? Death wipes out everything for most of
us anyway. All that is left is a big mocking zero” (TF 92). This tendency of Sindi reminds Eliot’s “The Hollow Men”. Like a Waste Lander, he remains indifferent, neutral, or passive on so many occasions. Like modern men, he often looks silent in pessimistic mood on being asked by June what he is thinking, which reminds the second part “The Game of Chess” of Eliot’s The Waste Land in which a woman tries to talk her boyfriend who does not respond and remain in indifferent and pessimistic. She speaks:

Speak to me. Why do you never speak? Speak.
What are you thinking of? What thinking? What?
I never know what you are thinking. Think.
I think we are in rat’s alley,
Where the dead men lost their bones.”(TWL 112-16,93)

Sindi comes across June for the first time in Boston and in a glance both comes very close to each other. She leaves everything for the sake of Sindi, but did never get anything except pain from him. Sindi understands June merely his beloved but several times she proposes him to marry her and each time he responses in different ways. Once he responses, “I was afraid of possessing anybody and I was afraid of being possessed, and marriage meant both” (TF 91). It seems that Sindi never wanted to take any responsibility so he says to June, “Marriage wouldn’t help June. We are alone, both you and I. This is the problem. And our aloneness must be resolved from within” (TF 107). Thus till the age of twenty-five, Sindi comes in contact with Anna, Kathy, June and Shiela but no efficiency comes out of his counter behind them. He remains smothered within himself due to perturbed for retaining his
detachment. However, Sindi’s love remains perpetual until the death of June. When Shiela blames June for killing her brother, he reacts harshly by saying that it was his innocence that killed him. On another occasion when she blames on her virginity, he reacts, “So you think one of these Marwari girls is really superior merely because of a silly membrane between her legs?” (TF 52). For him, in pure love there is nothing like good or bad, right or wrong. When Sindi comes to know that June is seriously ill he immediately returns from New York. He reaches at her home, where he finds her dead. He misses her very much and realizes that she was the last rays of hope of his life. After losing her, he appears completely dejected person from his body and soul. He realizes June’s absence after her death and directly goes to her grave by observing that Nature too had shown her reaction on the death of June where he weeps bitterly, which he thinks:

June’s grave was situated between two evergreen trees on a knoll. The rain had beaten heavily on the grave and the mound of fresh earth had been eroded in laces. A wreath of roses lay half buried in the mud, turned over on its tripod as if it had been kicked by some blasphemous passerby. (TF 163)

Joshi demonstrates the agony of isolation by unfolding the psychological conflicts of Sindi through a series of relationships. He moves from place to place to gratify his desire. After talking to Catholic priest, his some doubts and illusions become clear which he thinks, “All love—whether of things, or persons, or oneself—was illusion and all pain sprang from this illusion. Love begot greed and attachment and it led to possession” (TF 145). Sindi’s world was full of illusion and puzzled
hectic ideas. His conception of all love as illusion leads to possession and greed sound like the message of the Bhagavad-Gita, which lays stress on the non-attachment:

Karmanayevadhikarste Ma phalesu kadacana
Ma karmaphalaheturbhur Ma te sango 'stvakarmani.’

“To action alone hast thou a right and never at all to its fruits; let not the fruits of action be thy motive; neither let there be in thee any attachment to inaction” (Radhakrishnan 136 Chapt. 2.47).

The primary concern in Joshi’s novel is to parade the gradual evolution of Sindi from a negative philosophy of detachment to its positive aspects. His ideology of non-involvement drives Babu and June to the death, since he believed that possession generates pain in the peaceful life of man. His dilemma of action develops from his disinterestedness of involvement. In the beginning, he was frightened by attachment or involvement but later on, it becomes clear. He comes to know that detachment is not merely negative aspect of life; its positivity depends upon right action not escape from it. He learns the lesson of detachment and involvement by a low paid worker Muthu, who was surviving somehow his life after closing Khemka’s business. He inspires him by saying, “But it is not involvement, sir, Sometimes detachment lies in actually getting involved” (TF 188). Sindi accepts Muthu’s suggestion and takes the charge of Khemka’s business at the end of the novel through which his quest for meaning of life ends. Thus, Muthu plays the role of a teacher and pioneer for Sindi. Muthu’s outlook regarding life was very much practical. He becomes most appropriate example of ideal man, and a man of wisdom. His teaching of involvement with action reminds the message of the Bhagavad-Gita that Usha
Pathania quotes in her article, “Having and Being: A Study of The Foreigner”, “Duty should be done with intelligence, renouncing all results. He who gives up the fruit of action is the truth renouncer. And, finally, the supreme state (of non-involvement) which transcends all work is attained by him whose understanding is attached, who has subdued his self, and from whom all desire had fled” (Dhawan 140).

Joshi’s portrayal of Sindi’s illusion reminds Huxley’s belief of an ideal man who passes his life without attachment that is negative only in sense of its name. In the battlefield of Kurikshetra when Arjun is trapped in grip of illusion (Moha) then Lord Krishna removes his disillusionment by preaching him “Janana Yoga Karmayoga”. He also justifies the philosophy of detachment as Radhakrishanan writes in his interpretation of The Bhagavad-Gita, “Fixed in Yoga, do thy work o winner of wealth(Arjun), abandoning attachment with an even mind in success and failure for evenness of mind is called Yoga” (136). Similarly, Sindi also justifies the disillusionment by correlating him on the worldly level. Again, Sindi’s portrayal recalls the character of Rahul in So Many Hunger! by Bhabani Bhattacharya, who himself works for his family nevertheless feels very lonely and cut off from the family. Jasbir Jain quotes Joshi’s opinion on abrupt ending of the novel in an interview with Purabi Bannerji, “The ending by itself is not abrupt. I did think Sindi would commitment I could imagine. I still can’t imagine anything else. Probably I did it too fast. A few more pages might have made a different” (95).

Rootlessness always haunts Sindi that if he has no root in his life then what is the need of involving or connecting with anyone’s life. The centre of his entire life is nothing except his ‘self’. In America, only June inspires him but when she dies, he
thinks, “I was myself as I had been. An uprooted young man living in the latter half of the twentieth century who had become detached from everything except himself. Where Kathy and Anna had taught me to be detached from other, June’s death finally broke my detachment to myself. It was here that my hope lay” (TF 164). He watches the consequences of his detachment from the world, which led Babu and June to the death. He repents on his decision of going beyond the reality of life that negotiates at the climax of the novel. He says, “I had learnt to be detached from the world, but not from myself. That is when the fatal error was made that ultimately led to Babu’s death and then to June’s death” (TF 165). In case of Sindi, detachment is also known as inaction or passive outlook in involvement. His inactiveness leads him at a place where he has to pay heavy price for it. He confesses of the result of inaction, “Detachment at that time had meant inaction. Now I had begun to see the fallacy in it. Detachment consisted of right action not escape from it. The Gods had set a heavy price to teach me just that” (TF 162).

Apart from existentialism, some traces of Indian philosophy also take shapes in Joshi’s novels. In an interview with M.R. Dua he confesses, “I cannot say that I have been influenced by any Indian writers. The influence of our religious thinkers is, of course, there.” (Jain 91). In fact, the features of the Western existential philosophy already have its root or existence in Indian Philosophy of the Bhagavad-Gita, Vedas, Upanishad and so on. Sindi’s existential despair, in a better understanding, exists in his detachment and involvement that apparently has been a part of the Bhagavad-Gita in form of action, Karma and inaction. In search of his identity, he takes refuge into Occidental and Oriental philosophies and cultures where he finds himself in the whirl of action and inaction. Shri Aurobindo writes in his book Essays on the Gita about the
central message of Lord Krishna, “Life is not for the sake of life alone, but for God, and the living soul of man is an eternal portion of Godhead. Action is for self-finding, for self-fulfillment, for self-realization and not only for its own external and apparent fruits of the moment or the future” (572). Sindi gets the inspiration from Muthu of his devotion for duty. For him, duty is primarily thing that Lord Krishna gives a message in the Bhagavadagita

Sve sve karmanyabhiratah; samsiddhim labhate narah
Svakarmaniratah siddhim; Yatha vindati tacchrnu.

Devotion each to his own duty man attains perfection. How one, devoted to one’s own duty, attains perfection, that to thou hear.
(Radhakrishnan435 Chapt.8, 45)

Action-inaction, attachment-detachment, involvement-non-involvement are the key concepts of the Bhagavadagita that Joshi employs in his debut novel. The early career of Sindi, in actual sense, is a travesty of the Gita and its concept of non-attachment. Having observed minutely the nature of Sindi, it seems that fear of suffering and pain keeps him away from responsibility since he only knew that there is no assurance in his life. As Lord Krishna preaches Arjun in The Bhagavadagita:

Duhkhamityeva yat karma; Kayaklesabhayat tyajet;
Sa krtva rajas am tyagam; Nai krtva tyagaphklam labhet.

(He who gives up a duty because it is painful or from fear of physical suffering, performs only the relinquishment of the ‘passionate’ kind
and does not gain the reward of the relinquishment.

(Radhakrishnan 19 Chapt. 18. 8.)

Sindi has no sense of humour, a hypocrite who always keeps busy himself in searching out his individual identity without caring anyone. At the end of the novel, he becomes conscious of one thing that except Asia both the continents Africa and America were the world of illusion and hollowness.

On the religious ground, the whole world is an illusion or Maya, in which there is nothing lasting. He understood June’s love nothing else except a short time game; everything looks like him the abstract notion. Muthu is really a Karmayogi, who teaches him the lesson of Karmayoga. Muthu suggests him that it is only Maya(illusion) that keeps man away from reality. This is Maya or illusion, which keeps Sindi away from differentiating the exact path of life. In the novel it seems that Joshi apparently tries to display the action(Karma) is the only solution for the salvation of humanity.

Joshi applies the concept of ‘Karma’ or action through the figure of Sindi who always tries to escape from the reality of life and takes it both in right and wrong senses. In this reference, Sri Aurobindo writes in his book *Essays on the Gita*:

This action I propose to you first no doubt as a means of perfection in the supreme spiritual Nature, but as a part too of that perfection. Action is a part of the integral knowledge of God, of his greater mysterious truth and of an entire living in the Divine; action can and should be continued even in the perfection and freedom are won. I ask of you the action of the Jivan mukta the works of the Siddha. (585)
Sindi believes both culture and civilization create hindrance in man’s natural development and kicks out his naturalness. According to the theory of Karma, one gets the result of one’s actions. When Mr. Khemka is caught by the income tax officers in forging the government, Sindi remarks, “I had only one: Mr. Khemka had to suffer for his own actions. In the past I had tried to put the consequences of my actions on others, or presumed to take over their actions as my own” (TF 175). Joshi, very excellently delineates the philosophy of time that T. S. Eliot deals in his plays. In America, June tells Sindi, “Your past has driven you towards Sindi just your past might someday drive you away from him” (TF 68). It is universal truth that the building of future erects on the basis of the past. No one can escape from the impact of the past that is why both Sindi and Mr. Khemka have to see the result of their past actions. Sindi accepts by saying, “There is nothing to be done but wait. Wait and wait and let the past determine the future. I had lost much in an effort to gain what I could never have” (TF 101). Further he tells Mr. Khemka that he himself has seen the consequences of his actions so now it is his turn to face the result of his past action. He speaks him the philosophical way of the result of action, “But you can’t get rid of your sins by just turning me out. They will stalk you from every street corner just as they have stalked me. We think we leave our actions behind, but the past is never dead. Time has a way of exacting its toll and the more you try to hold out, the heavier the toll is” (TF181). Joshi’s interpretation of the philosophic notion of time and action with Western existentialism leaves the novel on cosmic level.

Sindi resembles a hollow man, and has no capacity to reach on the final decision. Arun Joshi quotes certain lines from T.S. Eliot’s poem, “The Love Song of
J. Alfred Prufrock” which shows modern youth’s tendencies and his lack of courage
to reach at certain point of decision:

And indeed there will be time
To wonder, “Do I dare?” “Do I dare?”

Time to turn back and descend the stair. (39-41.70)

Like Prufrock, Sindi is also an evidence of Joshi’s contemporary sensibility etching
out the inner wasteland of the archetypal modern man. The portrayal of Sindi leads to
the lower depths of human suffering and inferno of existential pain. His realization of
pain is not concerned with other or worldly level but from his inner self. He lives in
the world of uncertainty that is why after the death of June he could not decide
whether he should go to India or Nigeria, ultimately he confirms it by flip of coin:
“Head for Nigeria,” I said. The coin showed tails. New Delhi” (TF 149). Joshi was
highly influenced by the writing of T. S. Eliot, which resembles in his very first novel.
The theme of restlessness, disillusionment, purposelessness, isolation, estrangement,
decay of moral values visible in Joshi’s novels which is much like to the writing of
Eliot’s works. His life in Boston is an echo of Eliot’s wasteland where nothing is
fertile. His appearance sometime resembles Eliot’s Harry in The Family Reunion who
himself feels lonely among the family members and crowd.

The novel itself illustrates the corrupting influence of technology in which
people find themselves mentally sick. In fact, it takes us to the lower depth of human
suffering and agony arising due to the rapid advancement of technology. Joshi also
highlights the class-consciousness and class-conflict on the deeper level, which leaves
the concrete impact on the readers. After coming to New Delhi for the first time, Sindi
witnesses the class distinction in Mr. Khemka factory where Muthu a lower class-person, tries to maintain his life with eleven members of the family in a single room on the other hand, Mr. Khemka passes a luxurious life. In contrast the mansion of wealthy people, Muthu who somehow was passing poverty stricken life, “The slums across the street, bundles of soggy humanity shuffled out of their huts and spread their miserable rags to dry” (TF 40). Their argument raises the conflict between proletariat and bourgeois class somehow in relation with equality. Mr. Khemka always criticizes the lower class persons: their manner, style, and ideology and uses them just for his own advantages. It appears during discussion with Sindi, when he says, “Take a tip from me, Sindi. Never trust the lower classes. They have to be made use of, but kept in their place” (TF 116).

It is generally considered that when a person is fed up with his life, he either goes in the lap of nature or reads literature. Both of them give tranquillity and a sense of peace to those frustrated and mentally disturbed people. They always provide the positive attitude in the gloomy and dark world of anyone’s life. Joshi artistically presents the concrete images of Nature in his novels. His main aim of displaying the beautiful images of nature is to connect modern man with nature and its existence on the earth. In the very beginning of the novel June is seen regular visitor of nature. On the way, she meets Sindi. Both of them watch and appreciate the beauty of Nature: “The air smelled of burnt rubber. We looked at each other, at the trees and the sky. All was quite except for our breathing and the eerie sound of dew dripping from the trees” (TF 31). Probably Joshi tries to show a way to the modern men that it is Nature where one can forget one’s agony, pain, tiredness, frustration, rootlessness, isolation and individual identity. There is no discrimination in the world of nature, everything and
everyone is equal in her eyes. Joshi’s depiction of the beauty of Nature is much more vital and concrete. The atmosphere of novel becomes much harsher after the death of June. No one can escape from the impact of natural images of June’s cremation, as it appears, “It was green all around and very quiet. Clumps of daffodils stood around the graves shivering on their stalks as if they grew in dead if the dead below” (TF 163). On the death of June nature also shows her wrath with the images of driving leaves trickling water over the rocks, since June was too much loveable to nature. But today, in this contemporary world people have lost their affinity with Nature. However, today the mutual understanding between man and Nature has been pulled down which is very tragic for modern men. At the end of the novel, the first mansoon and its shower symbolizes a new outlook, resurrection, rebirth, happiness, fertility, hope and removal of darkness from the life of Sindi as well as the workers of Mr. Khemka’s family. The narration at the end of the novel, “It was the first of the mansoons, carrying a freshness and coolness that was a welfare change from the humid heat of the previous day” (TF 85). With the change of weather, Sindi’s mindset also changes which lights up a new fresh morning in the life of Muthu, and other workers of Mr. Khemka’s family. Sindi’s following the path of right action on the humble admonition of Muthu resembles in “The Dry Salvage” and “The East Cooker” of Eliot’s The Four Quartets.

Thus, Sindi, the protagonist of the Joshi’s first novel moves from one place to another in search of his identity. He is the manifestation of both the Western existential philosophy as well as Indian Philosophy. His persona covers the essence of existential philosophy. His desire and expectation are satisfied in Indian Philosophy of
action. Muthu. Perhaps the message of Joshi is projected in Sindi, who sees a path of salvation through participation and service of humanity without discrimination.
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