CHAPTER -1

INTRODUCTION

The Indian Novel in English – ‘Twice-born Fiction’ as Meenakshi Mukerjee has characterised it-has a continuing history of growth and development of more than a century. It has progressed gradually if not steadily from the time when just a handful of novels were written sporadically in the second half of the nineteenth century starting with Bankim Chandra Chatterjee’s Raj Mohan’s Wife (1864) and in the first two decades of the last century. Written mostly under the shadow of the greater English novels, they were hesitant exercises, by and large imitative, in a genre not native. Moving on from this early imitative phase, which was perhaps unavoidable, the Indian Novel in English “gradually gathered confidence, and established itself in the next two decades”, ¹ chiefly in the works of the ‘big three’, Mulk Raj Anand, R.K. Narayan, and Raja Rao. Since then, its momentum has not only not subsided, if anything, it has increased, especially in the recent decades. A good many of the novels have been internationally noticed, commended and prestigious prizes awarded. Thus, the Indian Novel in English has grown by discernible stages in bulk, variety, range and depth. It has widened its scope, diversifying its concerns, themes and techniques. It has come to evolve a distinctive idiom for itself to present the nuances of contemporary Indian life. Firmly rooted in the social and cultural ethos of India it has established for itself a distinct identity as an expression of Indian sensibility.

Broadly speaking, during the years between the world wars which were also the years of the nation’s struggle for freedom and independence, when the entire nation as one man was involved in the nationalist movement, the focus of the Indian novelists was
naturally on the upsurge of nationalist feelings as well as the burning social and political issues of the day, which were hardly separable from one another. The struggle for independence, as Meenakshi Mukerjee has observed, "was not just a political struggle but a changed way of life for a whole generation", and the Indian novelists "were busy rendering this complex emotional experience in terms of art". During this phase the realistic novel flowered. In the years that followed the winning of independence, there was a clear shift in the novelists concerns and preoccupations. The movement was clearly towards the private sphere from the public and the focus was more on private and personal concerns than public issues. The novelists did not certainly "renounce" the issues of the larger world or public concerns altogether, as it is sometimes supposed. In fact the division between the public world and private world seems rather artificial, as they are not mutually exclusive. It is the emphasis given that distinguishes the one from the other. That socio-political issues continued to engage the creative attention of several leading post-independence novelists may be seen from *So Many Hungers* (1947), *Music for Mohini* (1952), *He Who Rides a Tiger* (1954) and *Shadow from Ladakh* (1966) of Bhabani Bhattacharya, *Nectar in a Sieve* (1954) and *A Handful of Rice* (1966) of Kamala Markandaya, *Chronicles of Kedaram* (1961) of N. Nagarajan, and *The Princes* (1963) and *A Bend in the Ganges* (1964) of Manohar Malgonkar. In such novels of Nayantara Sahgal as *A Time to be Happy* (1956), *This Time of Morning* (1965), and *Storm in Chandigarh* (1969) the political turmoils of the outside world and the private torments of individuals are closely woven together. The novels of Kushwant Singh, Chaman Nahal and others too could be cited to illustrate the point made. It deserves to be noted, however, that even in the eighties of the last century appeared novels in which with varying degrees of emphasis the public

What actually happened during the years following independence to necessitate the shift in the writer’s concerns was that while the larger public issues continued to hold the novelists attention, the individual, his problems and perplexities began to engross them and were brought to the forefront of their creative effort. Necessarily the larger socio-political issues gradually receded into the background. With time the novelists attention steadily and increasingly was focused on the personal predicament of particular individuals in a fast changing environment, with a view to probing the inner man, his troubled psyche engaged in introspection and self-scrutiny, his quest for the self and his groping for self-realisation. It is obvious that the sensibility of the post-independence and post-colonial generations had either changed or was changing fast, which the novelists of those decades sought to explore in different ways and give it expression in terms of fiction. Arun Joshi (1939-1993), the subject of the present study, takes his distinguished place among such diverse Indian novelists in English, old and young, as Kamala Markandaya, B. Rajan, Bhabani Bhattacharya, Nayantara Sahgal, Anita Desai and several other younger novelists of the so-called ‘Salmon Rushdie generation’, who are all deeply concerned with the self, the inner man, in a search for the essence of human living. They are keenly aware of the varied and complex forms the quest for the self takes, its problems and crises, particularly in the Indian context.
This clear shift of focus from the larger public issues of the day to the inner life of individuals, to the labyrinthine recesses of their mind and conscience – to use a favourite metaphor of Arun Joshi’s – was not a sudden or accidental development but brought about by a complex of factors, socio-political and literary as well as the inclination, sensibility and talent of individual writers. In the words of Tapan Kumar Ghosh, “its roots can be traced to the complex situation of the country after its historic ‘tryst with destiny’”. The writers could not but respond to the developments and rapid changes taking place in the body politic. It is outside the scope of the present study of an aspect of the novels of Arun Joshi, nor is it necessary for its purpose to trace in any detail or at length those causes and factors in the complex situation of the nation. However only a brief account of them is attempted here, at the risk of over-simplification of the complex issues involved, chiefly to serve as a sort of scaffolding to approach the novels of Arun Joshi which directly sprang from this particular rapidly changing socio-cultural context.

India’s struggle for independence was a distinctive kind of national experience, emotionally and ideologically spread over some decades. It was actually not a single movement but a combination of many forces inspired by different ideologies (which sometimes conflicted with the others) the Gandhian being the most prominent for a time, all of them nevertheless working towards the same end through different means. Together they had roused national consciousness among the millions of the land and provided for all a focus of life, a common goal to achieve, which lay outside the purely private, individual self. And the creative writers of the day made a good use of it in a large measure. This external focus was lost once the national goal of independence was achieved, and there was
not another of equal strength and influence to take its place to involve and bind the entire nation together emotionally and propel it towards purposeful action.

The years following the double-event of freedom from the yoke of foreign rule and the breaking up of United India into two, which was accompanied by the uprooting of millions of people and unprecedented acts of savagery, barbarism and bloodshed as if hell was let loose, turned out to be years of widespread discontent, disappointment, disillusionment and even despair. Not only a number of quick changes took place but the fond hopes and expectations of establishing a just order and an egalitarian society, nourished in the pre-independence days, were largely belied. At the purely socio-economic level, the nation continued to be tormented as before by large-scale poverty, economic inequality and injustice, in spite of the change of rulers. It was as if the 'white sahib' was replaced by the 'brown sahib'. The gains and benefits of planned economic development, instead of being justly distributed among the people, only widened the gap between the rich and the poor, the privileged and the under-privileged, resulting inevitably in disparities and flagrant discriminations socially, politically and economically.

In the moral and spiritual realm, which cannot be separated at all from all other realms of life for which it forms the basis, the sense of disappointment and even disillusionment was far greater, as there was a steep fall in the values governing public and private life alike. The ideals and principles, which had guided the nation in its struggle for independence and inspired many to spontaneous selfless action, service and even sacrifice were cynically given the go by, all in a short time. Instead, greed and lust for power, self-advancement and success at any cost regardless of the means adopted and compromises
made, and corruption became endemic especially in public life. There was a widespread feeling of erosion of the basic values of life. Under the impact of growing consumerism, materialism, utilitarian and commercial values of life, faith on the traditional values, which had sustained Indian society for ages, became drastically weakened. Adequate substitutes to take their place were not yet found. This was particularly so in large cities and metropolises where life was largely westernised. True, rapid industrial development and technological advances did make life much more comfortable than before, especially in urban areas. However, their impact was only superficial, as they could hardly remove or alleviate the sense of hollowness and emptiness in the inner self, experienced by the sensitive young and old alike.

The cumulative effect of these trends and developments was felt most on the ardent educated younger generation. They were an intellectually perplexed and morally confused lot, without a sense of purpose and direction to their lives. Culturally and spiritually they felt unsettled and uprooted, without a set of stable and sustaining values. Involved as they were in a clash between the old and the new, tradition and modernity, material and spiritual values, they felt caught between two worlds belonging to neither. As a consequence they were possessed by a growing sense of loneliness and estrangement, restlessness, aimless drift and frustration, and of living in an environment, which had become morally and spiritually sterile. Two fictional characters who are caught in this predicament and give expression to it may be mentioned here in illustration. Ratan Rathor, the middle-aged protagonist of Arun Joshi’s third novel The Apprentice tells a young man about his generation as one “of frustrated men sailing about in a confused society, a society without norms, without direction, without even, perhaps, a purpose”.

Nirode, the unheroic
protagonist of Anita Desai's second novel *Voices in the City*, is a sensitive young intellectual who is possessed by vague despair and inexplicable perplexity, and he finds life drained of all meaning and purpose. It is said of him that like many in his generation, he too “loathed the world that could offer him no crusade, no pilgrimage, and he loathed himself for not having the true, unwavering spirit of either within him. There was only this endless waiting, hollowed out by an intrinsic knowledge that there was nothing to wait for”.

It was inevitable for one who was caught in this predicament to turn inwards for introspection, to debate with himself about what had gone wrong within himself, his identity, his society and his world. Many of the basic issues concerning the human situation in general, and the internal contradictions in our way of life, which either had been blurred or not received sufficient attention during the pre-independence days, now surfaced. The Indian creative writers, the English novelists in particular, who had till then concerned themselves by and large with the problems of the nation in general, now had to face and tackle resolutely the many problems of the individual rather than of groups, his perplexities, anxieties, doubts and dilemmas in the changed and fast changing Indian context and milieu and recreate them in terms of the art of fiction. In this endeavour it was natural rather than surprising that many of them were drawn to and even influenced in some measure by the diverse British, European and American writers and thinkers notably like James Joyce, D.H.Lawrence, T.S. Eliot, Franz Kafka, Albert Camus, Jean-Paul Sartre etc., who had probed in great depth their experience of the 'modern malaise' – isolation, randomness and meaninglessness of life, and the consequent moral confusion, spiritual depression and sterility.
The shift of emphasis in the concerns and preoccupations of the Indian novelists in English in general outlined above is most clearly seen in the fictional works of Anita Desai and Arun Joshi. Arun Joshi is one of a few significant Indian novelists of recent years who have been sensitively aware of the complexities and confusions of contemporary Indian life, and have earnestly tried to probe and delineate them as well as the predicament of the modern man as experienced and discerned in the Indian context. For this reason, their novels have an immediacy of appeal and relevance at once Indian and universal. Joshi in particular looks deeply into the moral and spiritual crisis of the present day educated and urbanized Indians, and sets his focus on the moral confusion and anguish of sensitive individuals who feel restless, lonely and estranged from society, and on the unfortunate consequences of the absence of stable values of life and faith in life. Joshi is not content with merely delineating the dilemmas and anxieties of the modern Indian, his cynicism, escapism and defeatist sense of alienation and nothingness. That is, his novels are not mere pathological studies. He goes beyond the crippling attitudes to search if human life has a meaning and purpose. All of his protagonists are consciously or otherwise engaged in this quest, as they are not at all happy to be in a state of uncertainty. Even as he tries to project through the experiences of his protagonists “the crisis of the urbanized and highly industrialized modern civilization along with its dehumanizing impact on the individual”, he also shows them as “ever eager to find out and reaffirm the value of meaningful relatedness in life”.

Arun Joshi made a mark as an important Indian novelist in English even by his first, not entirely fault free, novel The Foreigner (1968). He is, however, not a prolific writer. His entire literary output does not extend beyond five novels of moderate length, a slender
collection of short stories, and a biography of Lala Sriram, all written over two decades and more. Had he not died prematurely, he perhaps would have written a few more works of distinction. But he was not eager to swell the number of his works despite the urge to express himself through a creative medium. Obviously he wrote not only when he experienced an inner compulsion to write but when he felt that he had something to say which was really worth saying. That is a measure of his integrity. Whatever reputation his works enjoy is due to their quality and intrinsic worth, rather than due to the promoting agencies, which of late have become both active and influential. It also deserves to be particularly noted that he refused to seek a western publisher for his novels, as many other Indian novelists have been doing. The handful of novels he has left behind are remarkable for "their solidity of substance and seriousness of intent".⁷ Joshi happened to tell one of his interviewers: "My novels are essentially attempts towards a better understanding of the world and myself... If I did not write, I imagine, I would use some other medium to carry on my exploration".⁸ True to his statement, his novels reveal with India as his focus, his deep understanding of the fundamental problems of human existence, and the moral and spiritual dilemmas afflicting our times. They also sensitively and impressively depict them in words. Appropriately they have attracted considerable serious critical attention.

It has already been remarked that Arun Joshi's fiction, along with that of Anita Desai, shows clearly and markedly the shift of emphasis that came about in the Indian novel in English particularly from the 1960's onwards - the shift from socio-political issues to those concerning the individual. However Joshi does not ignore or belittle them at any time but considers them in the context of each individual novel with the same earnestness as he does the dilemmas of individuals. His The Apprentice for instance is built as much on the
protagonist's dilemmas as on the socio-political pressures of the time which, are considerably responsible for his confusion. His last novel, The City and the River, at one level reads like a grim satire on the turmoils and uncertainties of contemporary political life in India and elsewhere, and as a general critique of the political society. But actually the novel goes beyond the narrow realm of socio-political concerns to quest after the fundamental truths about human life. And some of the major thematic concerns of the earlier novels are seen in a fresh perspective in this last novel. Later in the present study the different aspects of this novel would be considered. In general it may be said that all the five novels of Joshi are concerned with the moral and spiritual problems of the present day educated Indians, their spiritual uprootedness and loss of faith, and the consequent sense of loneliness, isolation and estrangement, crisis of identity, self-probing and the troubled and anxious quest for meaning in life.

Romesh Sahai the participant-narrator of Arun Joshi's second novel The Strange Case of Billy Biswas, having in mind Billy his friend and the protagonist of the novel, makes the following significant prefatory observation that "life's meaning lies not in the glossy surfaces of our pretensions but in those dark mossy labyrinths of the soul that languish forever, hidden from the dazzling light of the sun". This statement of Sahai's is applicable to the protagonists of the first four novels of Joshi and their pursuits. They do explore the labyrinthine recesses of the souls of their protagonists who struggle hard to arrive at self-knowledge and quest relentlessly for a meaningful goal to their lives. Concerned as they are with the exploration of the self, they have a psychological depth and reveal the author's deep psychological insight into human nature. Therefore they have been read as novels of the "interior landscape", and of "reflective insiders" and also as
There is no denying that such readings do point to a significant aspect of the novels. However it would not do to overstress it, as the novels have other equally important and meaningful dimensions, particularly spiritual. It is worth noting that Joshi is reported to have told Sujatha Mathai in an interview that he seeks “a belief and faith beyond psychology”.

As estrangement from self and the world, alienation, loneliness, isolation, anxiety and despair due to a lack of meaning and purpose in life etc., are recurrent motifs in the novels of Arun Joshi, which are also the concerns of several leading modernist existentialist works of the West, understandably a good many critics, chiefly Indian, have dwelt emphasisingly on the existential content and aspects of his novels, and some of them have tended to view them as Indian versions of European existentialist novels, analyse and interpret them in terms of existentialist concepts. The assumption seems to be that Joshi has consciously modelled his works after the western writers and thinkers. Thakur Guruprasad, for instance, is determined to fit every protagonist of Joshi’s into the mould of the absurd and existential. Confidently he asserts: “One can say with conviction that the central subject of Arun Joshi the novelist is the dark night of the soul, and his most memorable fictional creations are hopelessly lost, lonely questers after the absurd in the benighted underworld of the inner, dark recesses of existence”.

Commenting on Sind’s the protagonist of The Foreigner, he asserts that Sindi “conforms to the copybook concept of Kierkegaardian existentialism that the purpose and direction of life are unknowable”. He even goes to the extent of describing Sindi as “an existential Everyman of our time”.

"psychological explorations of individual cases” and of “the inner world". There is no
To mention other critics who think on similar lines, Elena J. Kalinnikova sees the novels as conceived on the lines of existentialism. She claims that Joshi is directly influenced by Albert Camus, following whom he has “created works about the aimless existence of man who is indifferent to everything and alien to everybody, works which are a brilliant illustration of the Indian variety of existentialism”. Quite a few have gone further to find similarities of concerns between Joshi and other existentialist writers. Damodar discovers “the outsiderist tradition of Saul Bellow, Ralph Ellison and Bernard Malmed in Joshi”. And Hari Mohan Prasad adds the names of Kafka, Camus and Sartre to this tradition and goes on to say that Joshi’s characters are in search of the lost self, their identity like Blanche Dubois in Tennessee Williams or Willy Loman of Arthur Miller. They embody the theme of anxiety of which existential writers of the West like Kierkegaard, Marcel, Jaspers, Buber, Paul Tillich have given concepts.

There is no reason to doubt or deny the impact of some of the western existentialist writers on Joshi’s fiction and his indebtedness to them. Joshi is reported to have told Purabi Bannerji in an interview on this question: “I did read Camus and Sartre, I liked The Plague and read The Outsider. I might have been influenced by them. Sartre, I did not understand clearly or like. As for existential philosophers like Kierkegaard, I have never understood anything except odd statements”. In another interview he seems to have admitted that he was influenced by Camus and other existential writers as well as Gandhi and the Gita. Joshi’s testimony is clear enough. He may have been influenced, consciously or otherwise by some others too, because of his exposure to modern Western and American life and thought. Echoes of T.S. Eliot, D.H. Lawrence, Graham Greene, Dostoevsky, Mathew Arnold could be heard in his works. But it does not necessarily follow that he has
consciously imitated them or modelled himself after them and produced Indian version of European existential novels, as some Indian novelists may have done so. Similarities or analogies do not by themselves establish conscious imitation. What is to be deplored is the indiscriminate irrelevant and simplistic application of existential norms, formulas or terminology to Joshi’s novels which inevitably results in distorted interpretation. Prempati has clinched the issue while responding to Joshi’s novel *The Strange Case of Billy Biswas*. He writes:

If by existentialism the critic means no more than a literary perception of one’s existence, all literary creation being involved in some measures in the problem of existence is indeed existentialist. The literary critic’s perception of existentialism has been pretty chaotic, to go by the glib discussions of this school in critical works. And yet there are certain critics who rush to seek in this novel large doses of one of the several and often contending schools of existentialism. It gives rise to a suspicion that existentialism being as all-encompassing as the blue sky above is the critic’s latest hold-all for every kind of literary creation under the sky. *The so-called existential approach to The Strange Case goes only to slur the specificity of Arun Joshi’s artistic thrust in this novel, besides vulgarizing all schools of existentialism* as known universally to the schooled eye.21 (Emphasis added).

Though the quote is rather long it has been worth citing in full as the corrective Prempati administers is very necessary. His observations on *The Strange Case* are equally applicable to the other novels of Arun Joshi which are brought under the existentialist umbrella.
Those critics of Joshi who invoke wholesale the existential categories of the West to interpret his novels ignore or overlook the significant fact that there is a basic difference between Joshi and the Western existential writers, however much they may seem to resemble. They belong to fundamentally different socio-cultural environments and traditions which condition their sensibilities, responses to experience, their perceptions and attitudes and approach to the problems of human existence, and their views of man and the world. Their works spring directly from their respective ethos and milieus. This fact makes all the difference between them. Joshi’s sensibility is Indian and he is deeply rooted in the Indian tradition, despite his education abroad and exposure to Western thought. His works are Indian in content and spirit as responses to the post-independence Indian situation. Similarly the socio-cultural context of existential writers like Sartre and Camus who are often brought in to interpret Joshi’s works, is European, and their works embody their distinctive responses to the predicament of man as seen and experienced in the post-war years of Europe. To graft their concerns and attitudes on Joshi’s works would not only be unnatural but lead to a distortion of his vision of life. To illustrate, it is not uncommon to draw an easy parallel between Sindi of The Foreigner and Meursault of The Outsider regarding their sense of isolation, alienation and meaninglessness of life, overlooking the fact that not only are the factors which gave rise to their respective sense of isolation and alienation but even the nature, intensity and incisiveness of their experiences are different. For Meursault and his creator Camus the absurdity of existence and alienation as the ultimate condition of life are matters of conviction. But Sindi does not quest after the absurd. If he feels alienated and if life appears to him to be chaotic and absurd, it is largely because of the peculiar circumstances of his life and the limitations of his perception due to his ignorance and egocentricity. Ultimately he seeks emotional stability, wholeness and
meaningful relatedness with others and the world at large, though the search for them is as arduous as walking the razor’s edge.

For Arun Joshi alienation or estrangement is only a transitional phase for one who seeks self-knowledge, and not the ultimate condition of life. Degraded, fragmented and persistently chaotic though the present is, it still holds possibilities of survival and transcendence. The world in which man lives today is indeed puzzling and often baffingly inscrutable. Even then it is not an altogether indifferent or neutralised world. Nor is it a world in which God is dead or from which God has disappeared. Therefore meaning and values are still possible to be discovered and lived by. All is not yet lost. Arun Joshi’s concerns therefore are spiritual rather than specifically humanistic and anthropocentric. He derives his strength, as Tapan Kumar Ghosh remarks, “from the vigorously affirmative and metaphysical world-view of his tradition which attempts to pursue relatedness and moral responsibility in a world that insists either on bland absorption into society or isolationism”.22 The protagonists of Joshi’s first four novels seek earnestly meaning and purpose in life. They struggle to go beyond their sense of loneliness and estrangement and resolve their spiritual dilemmas. If one of them, Som Bhaskar of The Last Labyrinth seems to fail pathetically in his endeavour and remains alienated, it is because of some of his intellectual obstinacies and his failure to recognise the limitations of his approach. Those critics of Joshi who view his novels through the coloured spectacles of Western existentialism often fail to remember this fact or tend to play it down. It could be confidently maintained that the novels of Joshi do make sense eminently without our having to refer to either existentialist thinkers and terminology or existentialist novelists of the
West. But it does not at all mean that they should not be compared or their similarities noticed.

"Existentialism", says S. Radhakrishnan, "is a new name for an ancient method. The feeling of distress is universal. A sense of blankness overtakes the seeking spirit, which makes the world a waste and a vain show. Man is not the final resting place. He has to be transcended. Man can free himself from sorrow and suffering by becoming, aware of the eternal". Traditional Indian Philosophical discourse, it is said, has in it some of the basic tenets of modern existential thought. G. Srinivasan has shown in his book that there are "significant" "similarities" and "fundamental differences" between Western existentialism and the much older Hindu philosophical systems. Their modes of perception and approaches to the problems of man and human existence differ from each other. Arun Joshi seems to have been aware of the shared concerns of existentialist thought and traditional Hindu thought. Reportedly, he told Purabi Banerjee that 'Hinduism is highly existentialist - oriented philosophy since it attaches so much importance to the right way to live, to exist'. His approach to the existential problem is Indian as his sensibility is Indian. Naturally there are obvious strains of Indian thought in his novels, not in the abstract but as part of the lived experiences of his characters. The presence of this strain in his work has been of course noticed by some of the "existential" critics. O.P. Mathur and G. Rai, for example, who say that "Joshi's angst-ridden protagonists are relentlessly in search of a way to face with dignity a life which is ugly inescapably painful and always unsatisfying", also remark that the novels "seem to restate in modern contexts the eternal quest for self-realization and fulfillment and for a spiritual and cultural identity which has distinctly Indian overtones". However such critics as these make only an incidental reference to it instead of giving the
emphasis it deserves. It has been necessary to dwell at this length on the “existential” aspect of Joshi’s fiction as the bulk of criticism of it has given it undue importance or overemphasized it. Few have taken the trouble to note that similar questions and issues concerning human existence have been raised with as much urgency as in the West and answered in the Indian philosophical tradition.

Now to turn to the themes in Arun Joshi’s novels, apart from the sense of loneliness, isolation, estrangement and meaninglessness in life, there are other recurrent themes which are of universal relevance: moral and spiritual crisis in contemporary life, the ceaseless quest for meaning and purpose in life, compulsion to make moral choices however difficult, search for enduring values of life, and the inescapable relationship between self and society and the entailing awareness of personal and social responsibility. All these are, as it should be obvious, interrelated and interdependent themes, and run through all the novels. To ignore them and focus on the seemingly ‘absurd’ seen in the novels is tantamount to taking a partial and distorted view of Joshi’s fiction and art, and his vision of life and human potentialities.

The present study is concerned with self and society in Arun Joshi’s novels which is one of the principal and recurrent themes in them. It is true that they probe into the ‘inner reality’ of their troubled protagonists but in isolation of or disconnection with their respective societies from which they seem to be alienated or estranged for a time. One of the deepest needs of man at all times is to relate himself to the outside world and integrate himself with it. One of the major problems that man faces to day is the difficulty of relating himself meaningfully to his surroundings, his society, and the world. Man who is
gregarious by instinct cannot live alone all by himself as if in a vacuum and necessarily has to seek society and integrate himself with it. However this relatedness to others, to a community, need not necessarily be identical with physical proximity or contact. It is quite possible that one may be alone for a considerable time away from society, and yet feel mentally related to others by means of shared beliefs, ideas, values and social patterns that would enable one to feel a sense of belonging and communion, though physically isolated. In fiction there is the well-known example of Daniel Defoe's Robinson Crusoe who finds himself on a desolate island where he lives for several years alone, and yet does not feel lonely and lost for this reason. It is also possible that one voluntarily withdraws from society and the world to live in a lonely place as a recluse for meditation and contemplation. The Sanyasi is of this kind. He seeks a higher society and strives to be in contact with a higher power variously named as God or Ultimate or Supreme Reality. Therefore he does not experience loneliness or isolation or estrangement. The withdrawal or seclusion he chooses, it is necessary to note, is not at all a negation of society and social life. He prefers to be alone in a withdrawn environment to live a way of life different from the normal life lived by the vast majority to be able to commune with a higher power.

On the other hand the world today has become familiar with a different kind of loneliness, isolation and alienation, experienced from within rather than without. The individual in many a developed or advanced society does not feel that he is an integral part of it or any human organisation. Therefore one could be living in society amidst people and yet experience overpoweringly a feeling of loneliness, isolation and estrangement. The world has become familiar with lonely crowds or crowds of lonely men, anonymous and lonely existence in crowded towns and cities without belonging anywhere. This is spiritual
isolation and loneliness. Arun Joshi the novelist is concerned with the individual and his relationship to society. His focus is on self and society, and self as well as society. The self which disregards society altogether as if it can stand by itself and be on its own, which is a form of excessive and unnatural individualism, does not appeal to him. He is also keenly aware that such individualism which is not characteristically Indian, is growing increasingly among the educated young in India who feel estranged and uprooted from their society and be at odds with it, for a variety of reasons. And Joshi has little patience with the western form of individualism, which is encouraged in the name of self-development and self advancement. It is his creative endeavour to probe this tension, this dialectical relationship between self and society.

This relationship can be explored at different levels, and Joshi prefers to focus chiefly on the moral and spiritual aspects of it. Generally speaking, in our times the relation between self and society has become increasingly complex and problematic. In traditional societies such as India with a well-knit social organization in which this relation had been more or less stable, secure and well-defined with established conventions, rituals and practices, the place and role of each individual in society were clearly specified, recognized, and by and large adhered to. Thereby conflicts, tensions and strains, though of course very much present, were kept well under control or at least were not allowed to get out of hand. However such societies have begun to change fast and break up inevitably under the impact of new and formidable forces and pressures. Industrialisation, technologisation and urbanization of life have led to large scale uprooting of people from their accustomed traditional homes and environments. As a consequent the accepted roles and values governing individual lives also have begun to break down, even collapse. Man finds
himself at a loss because he is deprived of the rudder and anchor to his life, his ancient mooring in nature, religion and simple and enduring human relationships, and he is left with nothing to support him. The bonds that unite man with man, with the larger physical and metaphysical schemes of things, have given way. There is a confusion of values. Man’s relationship to his society has become problematic. His sense of community and belonging is thrown into jeopardy. As a consequence of this complex situation, the individual feels lonely, isolated and estranged belonging nowhere though he lives amidst people. He has grave doubts about his identity. Another and far more disturbing development which issues forth from this human situation is that life appears to have no meaning and purpose.

This, in short, has become the predicament of the modern educated individual in India, whether westernized or not. Sindi Oberoi, the protagonist of Arun Joshi’s first round The Foreigner, at a particular point of his confessional narrative, tells his employer Mr. Khemka in India about his unenviable predicament:

You had a clearcut system of morality, of a caste system that laid down all you had to do. You had a God; you had roots in the soil you relied upon. Look at me. I have no roots. 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 be. Come to think of it I don’t even have a reason to live! 27

Of course, Sindi’s is an extreme case, but it does direct attention to the predicament of the rootless and uprooted individual in the present-day world. Quite a few among the Indian
novelists in English – Kamala Markandaya, Anita Desai, Arun Joshi, Upamanyu Chatterjee, Amitav Ghosh among others – are preoccupied with the different facets of this predicament.

The self, it has been said, is the meeting place of all relationships. It is equally true to say that “the individual self, in any living sense even as a self, is already inextricably involved in a social whole”. There is no society if there are no selves and relationships among them. Society is not an abstraction but an assemblage, a getting together, of so many individual men and women to form a unity. In other words society is just another name for ourselves. This truth has been recognised and taken for granted by all realistic artists, including novelists. It hardly needs to be pointed out that the novel as a genre of imaginative literature gives artistic form to the relationship between man and society. The novelist’s subject, in fact, is man-in-society. He has been “increasingly less concerned with the unchanging verities and their presentation in a timeless setting and more with the precise location of historical man in the flux and flow of society”.

Society and self have a mutual relationship, each informing the other. In the life of the self, in its deterioration as well as regeneration, society has a significant role to play. In his quest for a meaningful life and meaning in life, the individual is obliged to take serious note of the social reality in the midst of which he finds himself, his attitude towards it, and his relation to it. The relationship of the self to the surrounding social realities, the dialogue or interaction between them, the consequent outcome of it and its impact on the self, as explored imaginatively in the novels of Arun Joshi is the substance of the present understanding. Not enough attention has been given to this aspect of his work in the published critical commentary, although much has been written on one facet of this theme,
'alienation' of the self from society. However, very little has been said about the communion of the self and its integration with society as presented in the novels of Joshi. Tapan Kumar Ghosh, Rajendra Prasad, and Madhusudan Rao are among the few exceptions who have dwelt on it briefly. In his book length study of Joshi, Arun Joshi's Fiction: The Labyrinth of Life (1996), Ghosh takes note of it and indicates his awareness of its significance. But his entire argument is oriented towards emphasising the Indian context of Joshi's novels and establishing that the operative sensibility in them is wholly an 'Indian sensibility'. Prasad has an insightful chapter on Joshi in his book Five Indian Novelists (1990) in which he examines the theme of self, family and society in the novels of Joshi. But as he casts his net very wide so as to cover five Indian novelists including Joshi, he cannot make any detailed study of the theme. In his paper "The Hindu Existential Concern in Arun Joshi's Fiction" Madhusudan Rao takes a brief look at the issue, but presents it as a part of what he calls the Hindu existential concern in the novels.

All the protagonists of Joshi's novels, as noted already, are highly self conscious questers, but not after the 'absurd'. Joshi is concerned with a search for those values, which make for life rather than go against it. This concern is at the heart of all his novels. Search for meaning and purpose in life, which is the shared preoccupation of his protagonists and makes them a family, is effectively a search for true and enduring values of life. Therefore they cannot have any truck with the 'absurd' or seek it. In the vicissitudes of their lives they do, of course, encounter it and are indeed troubled by it. Ultimately they realize that it is a blind alley and does not lead them anywhere. Therefore they withdraw from it to seek meaning and purpose in life, forge for themselves a meaningful existence and rehabilitate themselves in society unlike some of the protagonists of Anita Desai, who too is keenly
aware of the predicament of contemporary Indians. In the process they go through an excruciating phase of what looks very much like 'existential alienation' but which is actually a kind of acute estrangement and cannot be equated with the former. Perhaps the word 'estrangement' suggests more accurately their plight and predicament than the term 'alienation', which has acquired a special connotation in the context of existential thought. However the term 'alienation' is used in the present study now and then in the limited sense of 'separation' and 'estrangement'.

Joshi presents a two-fold estrangement: estrangement of the self from itself and estrangement from society. It is significant that for him as well as for his protagonists this estrangement is not permanent and can be transcended given the necessary will. Therefore it does not take a metaphysical turn or suggest what has been called 'metaphysical homelessness' for the protagonists, as it does in the case of the protagonists of some Western existential novels. Once self-knowledge dawns upon them, they who have been in search of it and struggling to attain it, feel at peace with themselves and come to terms with their society. Thus Joshi's protagonists begin as troubled and agonized souls feeling restless, lonely and estranged from society because of their personal dilemmas and obsessions, and seem at times to show complete disregard to society. However most of them do come back to its fold with a fuller knowledge of themselves and their world, a heightened awareness of their personal and social responsibility and a way of relating themselves meaningfully to the outside world. They are it is true are 'lonely' questers but are not 'lost'. Instead of being mere 'reflective insiders' who are apt to stop with acquiring an awareness or knowledge of their responsibility they turn their knowledge into action. Passive men choose to become men of action. It is their determined action, sometimes very
dramatic and sometimes not, which enables them to re-establish the snapped links between themselves and their society. It is this action that distinguishes them from other existential protagonists of fiction, either Indian or Western, with whom they are sometimes compared.

While analysing the theme of self and society in the novels of Arun Joshi some of the following questions have to be implicitly or explicitly raised and answered with reference to each particular novel: How do the protagonists view their society and relate themselves to it? What is their attitude to it? If they feel estranged from it, what reason do they advance for it and how convincing are they? What factors personal or social actually cause their sense of estrangement? Do they take a confrontationalist attitude towards society because it suppresses them or denies them opportunities for self-development? Is their attitude to society influenced or determined by their attitude to themselves and to life in general? Or does their attitude to society determine their attitude to life? Do they all feel that life is absurd without meaning and purpose? What steps do they take and with what success to resist this sense and go beyond it towards meaning and value in life? In this exercise do they rely upon or attach any importance to their heritage, tradition and culture? Or do they reject them altogether and rely on themselves?

There is sufficient variety in Joshi’s handling of the theme of self and society. He does not write according to any previously set formula or theory or doctrine. Much less has he any palpable design to influence the reader’s mind. Therefore he does not repeat himself. Each novel of his makes a fresh approach to the theme and views it from a new situation and angle. Each protagonist experiences acutely and in his own distinct way isolation, loneliness and estrangement from society and his final integration with it or failure
to achieve it. Sindi Oberoi of The Foreigner is an anguished soul who by virtue of the circumstances of his birth, parentage and upbringing, feels that he is without roots and moorings, estranged from his environment, tradition and culture, and above all from his own self. He views himself as a ‘foreigner’ to all of them, wherever he might be. A few disastrous love affairs in his teenage make him rush to the conclusion that life is without any meaning and purpose. Consequently he evolves for himself a theory of what he regards as ‘detachment’ and non-involvement, and refuses to involve himself in society, and in any attachment be it friendship or love. Ironically he becomes, without being aware of it, more and more absorbed in himself. He advances arguments justifying his so-called ‘detachment’, which is actually an evasion and escape from personal and social responsibility. A personal disaster forces open his eyes to the fallacy of his theory. His guilt-ridden conscience drives him to seek a way out of this predicament of isolation and estrangement and work himself towards meaning and purpose in life, and integrating himself socially.

In The Strange Case of Billy Biswas, Joshi’s second novel, the self and society dialectic is presented from the stand point of two worlds which are opposed and antithetical to each other: on the one hand is the civilized, westernized and superficial society of Delhi exemplifying modern India, which is governed almost entirely by materialistic values, and on the other is the simple, vital and primitive society of a tribe in interior Central India. Billy (Bimal) Biswas the protagonist, born of prosperous parents of the upper crust of Delhi society, educated abroad, and trained to be an anthropologist, finds himself in the sophisticated high society of his birth and upbringing a totally alienated and estranged man. He cannot find his identity in this imitative, banal and spiritually sterile society. Impelled
by the Urkraft (the primitive force) in him, he intentionally disappears into the tribal society of the Maikala Hills, turning his back upon what seems to him to be the corrupting and dehumanising civilised world, in search of a human world of meaningful relationships and purposeful living. He does not run away or escape from life's responsibilities and commitments, nor does he want to become a mere 'primitive'. But his daring step is part of a quest for self-realisation and for something greater than himself and man, above and beyond, which he very hesitantly names as 'God'. Having made his moral choice he pursues his goal with remarkable tenacity and perseverance. He achieves a sense of social solidarity and communion in the tribal world by identifying himself totally with the tribals and their society. They also find in him a great friend who feels socially and morally responsible for them. Thus Billy preserves the integrity of his self. Interestingly Billy does not ignore altogether the civilized world of his parents, his friend Romesh Sahai (Romi) and others, and even taken the risk of meeting and renewing contact with Romi. What he rejects is the shallow, materialistic and dehumanised part of it. He is sensible of the fact that even this banal and mediocre world could produce a person like Romi, one of unqualified integrity, who is sensible, sympathetic, understanding through agnostic, and whose sense of values has not been sullied by his society. The primitive tribal society is neither celebrated nor glorified in the novel, at the expense of the civilised society. Despite the protagonist's structures against the values of the civilized world, it is not condemned. The two societies are contracted and implicitly evaluated, by being juxtaposed.

Joshi's third novel, The Apprentice, presents another version of the theme of self and society, choosing for its protagonist an average man of ordinary intellectual abilities belonging to the middle-class of the Delhi society. Ratan Rathor, unlike Sindi, is
not an uprooted man. He has his roots, and above all the living example of personal integrity, honesty, selflessness and sacrifice in his Gandhian father who gives away his all including his life for the great cause of the country's freedom. Yet he takes to the ways of corruption, and as a consequence experiences the anguish, and the wretchedness of loneliness and isolation, deprived of all familiar human ties. He has to confront emptiness, darkness and torment in his soul because of his searing guilty conscience. In spite of his youthful idealism to follow the example of his upright father, he becomes an ambitious careerist and makes compromises, partly under the pressure of circumstances and partly because of his own inner deficiency. In the midst of his ambiguous worldly success and the consequent moral degeneration in him, his conscience remains disturbingly alert. It takes note of the erosion taking place within his soul despite his attempts to smoother and silence it, and makes him aware of his guilt. He reaches the nadir of his moral fall when he betrays the Brigadier, his close friend and benefactor. The fact that he becomes corrupt in a corrupt society and he is aware of it does not make him feel exonerated nor does it lessen his torment of isolation and estrangement from his true self and from his society. Fortunately both Sindi Oberi and Ratan Rathor are able to realise the truth about themselves and free themselves from their personal agonies and guilts which had apparently alienated them from society, as they acquire a sharpened awareness of their social responsibility and obligation to their fellow beings. In Sindi this awareness takes the form of his assuming the responsibility of setting right Khemka's business and thus helping its hapless employees. In Ratan it sets him on earnestly wiping the shoes of the devotees visiting the temple everyday, as an act of penance. These decisive and determined acts of selflessness on their part take them back to the fold of society and unite them with it.
It is as if these three protagonists, Sindi, Billy and Ratan, cannot remain for long isolated and estranged from human society and community, though they have to experience in different ways much anguish and agony before they are led back to it. **The Last Labyrinth**, Joshi’s fourth novel, presents in Som Bhaskar a protagonist who is an exception to the pattern of withdrawal or isolation and final integration of self with society seen in the other three novels. This novel probes the turbulent and labyrinthine inner world of Som Bhaskar who is so obsessively preoccupied with himself, his dilemmas doubts and despairs that he remains totally indifferent to and estranged from society. A millionaire industrialist and educated in the West, he swears by rationalism. He is sceptical of spiritual ideas and religious beliefs, and deeply distrusts all that lies beyond the limits of rationalism. But he is constantly tormented by a hollowness, a ‘void’ within himself and outside. He feels wearied and bored with life and craves for something vague and undefined, a ‘want’ as he calls it, to gratify which he takes to possessing objects, business enterprises, and women. But the yawning ‘void’ continues to harass him without let-up. To his clouded perception life appears to be ‘vanity of vanities’ without meaning and relevance. Trapped within his sweating self which is filled with ungratified egotistical urges, he even develops a morbid self-loathing and disgust.

Among Joshi’s protagonists Som may seem to resemble closely the protagonists of some of the Western existential novels. However, even he differs from them fundamentally because, in spite of life appearing to him to be irrelevant and meaningless, he still feels an irresistible compulsion to seek and know the meaning of life and existence. He is not comfortable to be in a state of uncertainty. However he is too much of a prisoner of his egotistical self and too much self-absorbed to have a clean focus and seek it properly or to transcend the limits of his self to think of others or feel concerned about them. And his
realising and fulfilling his social responsibility by making the right moral choices, acting according to them. In the final analysis the novel is about humanity itself and the values that should inform and guide the lives of people as individuals and social groups.

It should be fairly obvious by now that there is no repeat in Arun Joshi’s handling of the theme of self and society in his novels, even though he confines himself to a limited segment of Indian society, the urbanised middle-middle and upper middle classes. He displays impressive maturity and technical competence in devising appropriate narrative strategies to explore his themes. It is now a critical commonplace that narrative technique is “the only means (the novelist) has of discovering, exploring, developing his subject, of conveying its meaning and finally evaluating”. The narrative modes Joshi employs are determined by the nature and needs of each novel. If technique is, as Mark Schorer defines, “any selection, elimination or distortion, any form of rhythm imposed on the world of action by means of which our apprehension of the world of action is enriched or rendered”, then one cannot profitably discuss the themes of a novel without closely attending to its narrative technique. In other and simpler words, matter and manner cannot be separated. In modern treatments of the art of prose fiction, the point of view from which the novelist tells his story is specially emphasised, because the point of view is the means by which he defines his theme positively. As M.H. Abrams explains, “Point of view signifies the way a story gets told – the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, action, setting, and events which constitute the narrative in a work of fiction”. It would be of little help, therefore, to discuss situation, theme, plot or characters as if they are separate elements existing by themselves, because there are determined by the author’s point of view. And hence Norman Friedman’s assertion, “point of view is first among problems of fictional technique”.

There are different ways of presenting a story and a single work may, and often does, exhibit or employ more than one device. The problem of the novelist is after all adequate transmission of his story. Very broadly two predominant narratives, each with subdivisions or classes, have been classified by scholars third-person and first-person narratives. The most recurrent in the Indian novel in English has been the first-person narrative. “Since the theme of some of the best work is the quest for self, this technique is often the most suitable and has been applied in widely diverse situations” by the Indian novelists. Specifically, the first four novels of Arun Joshi use first-person narrative, and the fifth, The City and the River uses third-person narrative. As in his handling of his themes, Joshi does not repeat mechanically his narrative modes, and shows considerable skill and sophistication in this regard. In The Foreigner, The Apprentice and The Last Labyrinth the protagonists are the narrators, and all of them are engaged consciously or otherwise in understanding themselves. Each protagonist, who is the central consciousness of the particular novel, tells his story from his point of view, as he perceives, understands and assesses it. In The Strange Case of Billy Biswas a variation of the first-person narrative device is employed. Instead of the protagonist Billy his trusted friend Romesh Sahai (Romi) is made the chief narrator of his “strange” story. That part of Billy’s life about which Romi has no knowledge at all and which is narrated to him by Billy himself is faithfully reported in his own words by Romi. Thus there is a sort of braided narrative in this novel. In The City and the River which is a different kind of novel and unlike the others, Joshi employs omniscient third-person narrative.

On the whole Joshi’s narrative strategies are varied as well as appropriate to the particular works. This aspect of his fictional art does not seem to have received so 

much attention as it deserves in the published critical commentary, but for some incidental references to it and a couple of articles by Joy Abraham. A modest attempt is made in the present study to direct attention to Joshi’s narrative strategies, although it is primarily a thematic exercise. It is very likely that he is influenced by Albert Camus and a few other Western writers in his narrative technique, particularly in those novels of his in which he employs first-person narrative. This issue would be considered briefly while examining the novels themselves. However it may be remarked at this point that Joshi has been able to absorb and assimilate the influence and make it an integral part of his own consciousness. The relevant question to be asked in this context is not whether he has been influenced by anyone in particular but what has he made of it.

The theme of self and society in Arun Joshi’s novels can be studied from a sociological angle. But the approach of the present study to it is literary-critical rather than sociological. F.R. Leavis cautioned long ago, “No ‘sociology of literature’ and no attempt to relate literary studies with sociological will yield much profit unless informed and controlled by a real and intelligent interest – a first-hand critical interest in literature”. The attempt here has been to examine how Joshi imaginatively explores and recreates the chosen theme concretely in terms of fictional art. Therefore attention is drawn at appropriate places to the different narrative strategies Joshi employs in his novels, to ‘tell’ as well as ‘show’ the dialogue or dialectic between self and society. As the first four novels of his are protagonistic, any analysis of their themes necessarily requires a close analysis of the characters and motives of their protagonists, who are the focal points of the narratives, through whom the themes are explored. Further, Joshi introduces several other characters not only as representatives of the respective societies in which the protagonists
are involved but also to serve as comparison and contrasts to them. He uses different locales to provide a realistic setting to the protagonists and also to reflect their moods at one level and to suggest the conflicts in their psyche at another level. He also makes use of certain images, symbols and other devices to suggest cumulatively the intended meaning. These are pointed out in the course of the study.

There are seven chapters in all in this lengthy exercise, including the present “Introductory” first chapter in which the theme chosen for analysis has been stated, the scope and limits of the inquiry defined. The novels of Arun Joshi lend themselves readily to be considered one after another in their chronological order, whatever the theme chosen for study be. However to direct attention to the narrative strategies employed in them, a slightly different scheme is adopted here. The first, third and fourth novels of Joshi – The Foreigner, The Apprentice and The Last Labyrinth are taken up for study one after another and discussed in chapters two, three and four. In all of them, as seen already, Joshi employs the device of confessional first-person narrative. Their protagonists are participant-narrators, each using this mode in his own distinct way to reflect his conscience. The Strange Case of Billy Biswas, Joshi’s second novel in which the device of an internal dramatic narrator resembling somewhat Marlow of Joseph Conrad’s Heart of Darkness, is employed, forms the subject of the fifth chapter. The next chapter is concerned with The City and the River, the last novel of Joshi’s, in which attention is focussed on social groups and society in general rather on idiosyncratic individuals as in the others. Appropriately the omniscient third-person narrative is used here. The seventh and final chapter sums up the main line of argument developed in the preceding chapters.

Before taking up the novels for a detailed discussion in the following chapters, the narrative modes used in them may be briefly surveyed. The Foreigner is shaped as a
retrospective confessional narrative, implicitly addressed to the reader by Sindi Oberoi the protagonist who after a traumatic personal crisis is impelled by his conscience to tear off the veils obstructing vision, take stock of himself and the life he has lived so far, and evaluate his attitudes and actions critically to know where and how he stands in relation to himself and to others. *The Apprentice* also is a retrospective confessional narrative. Ratan Rathor the protagonist who too is an anguished guilt-stricken individual like Sindi though for different reasons, feels the burden of guilt so crushingly that he cannot but confess his moral degradation to a young listener, laying bare the truth about himself and thus try to redeem himself. He makes his confession in a series of closely connected Browningesque monologues which map out graphically his conscience. Som Bhaskar of *The Last Labyrinth*, the hollow man, is spiritually rootless and confused about the values of life. He is self absorbed, egotistical, cynical, hedonistic, and sceptical of spiritual ideas and beliefs. He obstinately seeks, though in vain, answers to his metaphysical questions through reason and logic, and remains a perpetually perplexed man. He records in a confused “Minutes Book” at irregular intervals his oppressive sense of the voids and labyrinths of life. Ostensibly his entries in his first-person narrative takes an intricate and winding course mirroring faithfully his own labyrinthine mind.

In *The Strange Case of Billy Biswas*, the protagonist Billy is a man of strange obsessions and stranger behaviour. He turns his back for good upon the civilised and sophisticated society of Delhi to join and identify himself with primitive tribals, to the shock and chagrin of his people, as a part of his quest for meaning and purpose in life. To present this strange, impossible and even improbable story convincingly and in the right perspective, without prejudice or bias either way, the novelist gets it told by Romesh Sahai (Romi), an eye-witness narrator who is also a sympathetic but agnostic friend of Billy.
Actually, there are two first-person narrators in the novel in the sense that those aspects of Billy’s agitated inner life which led to his decision to abandon the civilised society of Delhi to join a primitive society, about which Romi has no first-hand knowledge, are narrated at length by Billy himself to Romi who in turn reports faithfully mostly in his friend’s own words. Thus two strands of narrative are woven together to ensure that the “strange case” of Billy is seen sympathetically and objectively.

In content, form and shape The City and the River differs from the other novels of Joshi in many respects. Combining realism, fantasy and prophesy, this novel tells the sad story of a people, their struggle, suffering, idealism and courage born out of their faith in God. As the story, which is actually recorded in an ancient book of yellow pages, is read out by the Great Yogeshwara to his disciple, ‘The Nameless-One’, it acquires the form of an elaborate parable, at one level about a corrupt political society, and at another level, about some basic truths about human life, about right choices and right actions, and ultimately the choice between allegiance to man or God. The story is told from the omniscient third-person point of view. The anonymity of the narrator and the mode of narration render the telling of the story objective and impersonal. But the narrator’s voice shifts as he speaks of different individuals and groups in the city and living by the river, and thus implicitly suggests his judgement.

In the following chapters the novels are taken up for analysis for thematic analysis in the order already mentioned, beginning with The Foreigner.
Notes and References


5. Anita Desai, Voices in the City (New Delhi: Orient Paperbacks, 1992), p.64.


15. Ibid, p.97.


29. Meenakshi Mukherjee, p. 18.

30. It may be noted however that Joshi himself uses the word ‘alienation’ with regard to his protagonists, in a letter to V. Gopala Reddy who cites it in his article, “From Alienation to Community: A Note on the Novels of Arun Joshi”, Kakatiya Journal of English Studies, p. 90.


32. Ibid, p. 72.


34. Meenakshi Mukherjee, p. 38.

36. Meenakshi Mukherjee, p. 31.
