CHAPTER-I

INTRODUCTION
Literature is a mirror and an interpretation of life. Indo-English, literature has witnessed varied themes like freedom struggle, Gandhism, partition, East-West encounter and alienation written by various writers. The introduction of the theme of alienation in the modern Indo-English literature opens a new realm of understanding of human nature and behaviour. It helps one to observe an individual in terms of his responses and reaction to other human beings, the environment and with his own self.

Today Indo-English fiction finally created its own standing at the international level. At this stage it would indeed be interesting and beneficial to know discuss the art of one of the major Indo-English novelists. In fact the motive behind this study is to observe and analyze the artistic talent and intrinsic qualities of a leading Indo-English novelist. The most obvious and natural choice is Arun Joshi. He seems to be the novelist of today's world in India, who breaks the age old tradition of Mulk Raj Anand, R.K.Narayan, Raja Rao and has created a strategy of presenting his protagonist's experience in human life without losing that life itself. Hence the purpose of this study is an attempt to record this monumental trend in the Indo-English fiction.
Each of Arun Joshi's novels portrays the modern man's problem of the self in the speedily changing society. He observes and depicts skillfully the motives, emotions, dissatisfactions, frustrations and conflicts of his protagonists. As RK Dhawan rightly states "Joshi experiments with the medium of literature for studying man's predicament, particularly in the light of motives responsible for his action on his psyche."

Joshi's protagonists are mainly "outsiders" or alienated persons who suddenly become aware of their finiteness, morality, powerlessness, intrinsic isolation and the meaninglessness of existence in a normless world. This awareness alienated him from man and society around him and from every norm and belief. The aim of the study is to discover how, when and why they get alienated from their original self and how they come to grips with reality and attain the "Completeness" of their self. Arun Joshi has contributed only a few novels to Indo-English Literature but all his novels are written effectively and with finesse. His contribution to Indo-English fiction in the form of novels The Foreigner, the Apprentice, the Strange Case of Billy Biswas, The Last Labyrinth, The City and the River. - is limited, yet remarkable and praise-worthy. The 1960s saw two stars rising on the horizons of Indian English Fiction. Anita Desai
published her first novel *Cry, The Peacock* in 1963 and Arun Joshi published his first novel *The Foreigner* in 1966 and ushered in the new era of what is termed as psychological novel. The novelist so far had dealt with the outer world of events and was concerned with the national events, social reforms and Gandhian philosophy. Though a few novelists had attempted to portray the inner recesses of human psyche, their main concern was the outer world. With the political stability and democratic setup established in the country the creative artist looked inward. He felt it was no longer his responsibility to present to the world the yearnings of his people for freedom. Now the individual with his longings, desires and expectations was the focal point for the creative writer. After the World Wars the European writers were disillusioned. The wars had destroyed the old tradition, cherished values, the bonds of family life and had created a sort of vacuum in social life. The modern man felt helpless lonely and listless. He was an outsider, a foreigner, an uprooted individual even in the land of his birth. He knew not his place, his values, his ideals. He was completely shattered. Kafka and Camus and Sartre filled the canvas of creative artists. The 'angst', agony, pain, suffering, disillusionment and displacement they felt, mirrored their writings. The tremendous pressure of the outside events resulted in withdrawal. The novelist sensed that a total
immersion in life would destroy him and that to survive he must 'retreat from major issues in the outer world and concentrate on the personal. A few accepted and came to grips with realities. But many preferred the inner quest though they were afraid of 'relatedness'. Anita Desai's protagonists wade through the intense feeling of loneliness, frustration and non-relatedness. In *Voices in the City*, she depicts this non-relatedness and non-involvement which Monisha and Nirode suffer from. Monisha's life remains 'a silent, blurred film that has neither entertained nor horrified her. Desai portrays in her the emptiness, meaninglessness of life, and her feeling that she is "entrapped, encased, enclosed in a steel container." Her only choice is death since she feels that freedom is denied to her. Most of Desai's early novels depict the plight of women in Indian society but it is not just the portrayal of woman, it is also true of man. *In custody* Anita Desai portrays both Nur the poet and Devan as encaged creatures in a zoo. Though Nur is "an illustrious poet, he does not escape from his cage for all that". He was trapped as Devan was even if his cage was more prominent and attracted more attention still it was just a cage in a row of cages. Cage- "cage, Trap, Trap". Man remains a shackled animal in this cage of life howsoever he may try for freedom. But in this novel Desai shows a ray of freedom to Devan in his acceptance of the realities of life.
Arun Joshi follows the same trend and depicts characters lost in the labyrinth of life in all his novels. They search for meaningfulness in life but wish to remain uninvolved and unmoved. In *Quest for meaning*, RS Pathak points out: "They try to devise ways and means for eliminating the discrepancy between individual's pursuits and his fulfillment. Joshi's hero's are lonely and misfits in the world in which they have to live and face the meaninglessness of life while experiencing the normal claims of love and hatred, doubts and dilemmas, they try to face challenges of their meaningless life by outstripping the narrow canines of their distraught selves." Whereas Desai poses the problems and dilemmas her protagonists face and hardly offers solutions, Joshi to a certain extent depicts affirmation of meaningfulness in life. *The Foreigner* portrays the anguish that Sindi Oberoi feels. He journeys through alienation to 'arrival'. *The Strange Case of Billy Biswas* portrays Billy's quest for identity. Wandering all over the world, he ultimately returns to his roots in India and there too, to the tribal life in India. If Sindi is in search for an anchor, Billy is in search of his self, his inner being. He finds his identity in the primitive world of nature. Both Sindi and Billy journey through the outer world and arrive to interior world of the self though both end tragically. There are a number of influences that have worked on him. The first and foremost, he is well aware of having
been influenced by existentialist writers in general and Albert Camus in particular. He himself admits: "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". His philosophical learnings, basically are towards Hinduism. "Joshi feels that his ethos is essentially Hindu". Sindi Oberoi, the protagonist in The Foreigner, is preoccupied with philosophical problems of involvement (Asakti) and detachment (Anasakti). He is the Indian equivalent of the alienated outsider of Camus. Billy Biswas goes to the forest in response to another worldly call. Som Baskar is driven to an obsessive love for the beautiful (Sundaram). He is the most sophisticated symbol of quest, a modern version of Abhimanyu from the Mahabharata. Arun Joshi believes that Hinduism is "highly existentialist orient philosophy since it attaches so much importance to the right way to live (to exist)". It is because of the existentialist leanings that he was led to like Hinduism and love The Baghavatgitha. Which is "Existential - expresses the absurdity of things - you are dead any way". The emotions of responsibility, commitment, freedom, choice have been emphasized, and Arun Joshi strongly believes in them. He asserts: "I strongly believe that
individual actions have effects on others and oneself. So, one can not afford to continue with an irresponsible existence but has to commit oneself at same point. He seems to have firm faith in the concept of "The right way to live (to exist)" as exhibited in The Bhagawat Gita:

Uddharedatmanatmanam
Natmanamawasadayet,
Atmanaiwatmano
Bandhuratmanaiwaripuratmanah.  

That is, the individual is friend to himself if he follows the right way to live and a foe to himself if he does otherwise. It is this creation of personal values for himself that Albert Camus speaks for when he affirms: Meaning has to be created, not found, and it has to be created by the individual. It is this fact that Sartre hints at when he remarks: "Man is nothing else but that which he makes of himself". Joshi, thus, firmly believes in the theory of Karma. Law seemed to be central what one sows one reaps. It's not proper to blame god for the failures. He affirms: "There is no intervening agent between you and god. What you sow you reap"(P.98).
Arun Joshi reveals in his talks with Sujatha Mathai (P.100) that he has been influenced by Mahatma Gandhi and JP Narayan. The same questioning spirit, that is common to the heroes of his fiction, makes Joshi drawn to "JP" because he was "uncontaminated, and because of the charisma of his honesty and simplicity" (P.104). So much so that Joshi was led to Jaya Prakash Naryan's movement in Bihar. He admits: "My role was to start a small unit there, for engines and machine tools" (P.106).

Joshi is attracted by the figure of Jesus Christ and feels interested in Christian ideology and thought. It is recorded by Sujatha Mathai (P108) that Joshi lent her a book, As Bread is Broken, by a catholic theologian and also played her, bits from the musical, Jesus Christ, Superstar.

Sujatha Mathai, in two of her articles, wonders "if Graham Greene had been a literary influence" (P.114). Like Graham Greene, Sarah, the heroine in the End of the Affair, Joshi's Anuradha, the heroine in the Last Labyrinth is saint----sinner----adulteress endowed with love and compassion. Like Sarah, Anuradha, too makes the ultimate sacrifice and gives up her lover Som Bhaskar so that his life may be saved.
Joshi loves and admires a few poets of Hindi literature, particularly four among them. Dinkar, Agyeya, Sumitranandan Pant and Nirala"(P.116).

Indian English fiction, like its western counterpart, after 1950s has shifted its focus from the public to the private sphere. Now, the novelist's interest is directed towards delineating the individual's quest for the self in all its varied forms. Typical protagonist of modern fiction is a split-personality locked up into Hamletian dilemma. He is a tortured soul who always finds himself in a tragic mess. Much of modern fiction is either an existentialist fable or psychic drama. The protagonist of Doestoevsky's is "possessed", Camus's is an "outsider", Kafka's is "under the trail", Ellison's is "an invisible man", Samuel Beckett's is "absurd" and Saul Bellow's is "displaced". All of them are exploring the experience of alienation in one way or the other.

Self alienation has worse effects on an individual than social alienation. It is the more basic form of rootlessness. It is the inner crisis of modern man that has occupied Arun Joshi's primary interest in his novels. They are built around the dark and dismal experiences of the soul. Just after Joshi received the 1983 Sahitya Academy Award for his fourth
novel, *The Last Labyrinth* he told his interviewer Sujatha Mathai that the urge that led him in writing was the "exploration of that mysterious underworld, which is the human Soul and its lonely journey through a world where it is necessarily a stranger, a foreigner (P.170). He frankly acknowledged the influence of Albert Camus, Sartre, Kierkegaard and other western and eastern existentialist writers on his works. He has put his own philosophical vision of his life into the mouth of Som Bhaskar, the protagonist of his fourth novel *The Last Labyrinth* as he reminisces Azizun's song:

-----it reminded you of that core of loneliness around which all of us are built. It might have emerged from the slums of Beneras but centuries had gone into its perfection. It rode the night like a searchlight, lighting up the ruins of an ancient abandoned city with which I, too, was familiar. All my life, at intervals, I, too, had flown across its blacked out skies, flapping my weary wings, not able' for all the striving, to chart a course. this city, at least, we had in common. Azizun and I. And through Azizun, I shared it with the other two who sat at once intent and lost, in a cloud of cigarette smoke. I could see, with sudden and unparalleled lucidity, that our differences apart, shares or no shares, we belonged to the same benighted underside of the world".
The above passage highlights Joshi's terrible existentialist vision which is as tragic and grim as T.S. Eliot's in *The Waste Land*, a vision of "unreal city" where "London Bridge is falling down, falling down, falling down";

Representing total destruction of all ancient and modern civilization of the world Arun Joshi's protagonists are "the lost lonely questers" fluttering far down the gulf their luminous wings in vain, in the dark night, in the ruined city of the soul, falling to find their way despite all their efforts. Men and Women in Joshi's world are "at once intent and lost", reminding us of Tiresias, the quester, in T.S. Eliot's *The Waste Land*. Like Eliot's in Joshi's world, too, there is total aridity --- both physical and spiritual --- where men and women are terribly thirsting for the waters of faith.

Joshi delves deep into the inner recesses of human psyche where he finds emotions, impulses and instincts at work. It would not be out of place to mention that for brief period in 1957 he worked in a Mental Hospital in the United States where his uncle was a Psychiatrist dealing with chronic schizophrenics. His sensitive mind was impressed so much that we find his
chief protagonists describe an inner life within the underworld of the soul divided against itself, its aspirations and conflicting urges turned on the will and action——the novelist's searchlight carefully scrutinizing it all in full focus. This is the reason why there is something deeper than empathy for such characters in his heart. It is not without purpose that out of five novels that Joshi had written, the three *The Foreigner*, *The Apprentice* and *The Last Labyrinth* are written in the confessional mode, having a schism in the soul, a split personality. In one of his fictional observations Joshi writes: "Life's meaning lies not in the glossy surfaces of our pretensions, but those mossy labyrinths of the soul that languish forever". The central motive of the novelist is the "exploration of the mysterious underworld, which is the human soul". His interviewer Sujatha Mathai rightly remarks: "He sees lives as Labyrinths——hopeless mazes where you may get irretrievably lost or discover the shining secret at the core of life".12

He is a great artist of psychological insight that enables him to "see into the life of things". In his fictional world he tries his best to delineate the predicaments of the modern man who is confronted by the self and questions his existence, who is painfully aware of his precarious position in a hostile universe, who "comes to feel helpless in the fundamental sense.
that he can not control what he is able to foresee". "Man", says Paul Tillich, "is drawn into the world of objects and has lost or is continuously losing. Modern man is a machine, an automaton, having no heart, no fellow feeling. He lives lazily "by opportunism, treachery, cowardice, hypocrisy and wit". These absurd situations give rise to existentialist emotions which Joshi has dealt within the themes of his novels. In all his novels he unravels the facts of identity crisis in the modern man's life. His protagonists are essentially foreigners wherever they go. They happen to be walking metaphors of alienation.

Arun Joshi's fiction conforms to Cornad's conception of the novel. Joshi recognizes a reality beyond the mere phenomenal world, a reality which the artist could imagine and capture by giving a consistent form to the shapeless facts of human existence. The source of most of Joshi's novels is actual experience. Joshi the artist, however, is not content merely to restate experience in a coldly scientific manner. He feels a need to shape it, a need to discover the reality which lies hidden in the actuality of his own life.

For Joshi, the fiction is neither a source of entertainment nor an instrument of publicizing some sets of ideas. Unlike Mulk Raj Anand, he
does not use his genius for propagating any political or social creed, nor does he escape from the world of human struggle and seek aesthetic relief in an imaginary place as RK Narayan does. Joshi does not write fiction according to a formula, rather he grapples with the moments of acute trying situations in human life. He experiments with the medium of literature for studying man's predicament, particularly in the light of motives responsible for his action and the reactions of his action on his psyche. "My novels", says Joshi, "are essentially attempts towards a better understanding of the world and of myself___. If I did not write, I imagine I would use some other medium to carry on my exploration".

His search is directed at the inscrutable region of uncertainty and inscrutability, which make him a great artist of psychological insight. Reading Joshi's novels is not always a smooth experience; there are moments when one is assailed by doubts and questions. There is "something" that attracts one's attention and then grips. Joshi delves into the inner recesses of human psyche where he finds instincts and impulses at work; he seeks a process of the apprehensions of reality which may lead him to the world of the core of the truth of man's life. He realizes man's uniqueness and loneliness in an indifferent and inscrutable universe.
Arun Joshi is one of the few Indian novelists in English who have successfully revealed subtleties and complexities of contemporary Indian life. He has produced very compelling works of fiction. Sensitively alive to the predicament of modern man, Joshi has ably delineated unfortunate consequences of the absence of values and faith in life. In fact, he has been rarely excelled in exemplifying the existential dilemma of the present-day world. He has also worked out various dimensions of pressure exerted by the complex character and demands of the society in which modern man is doomed to live. This awareness of man's rootlessness and the consequential anxiety is the keynote of Joshi's unique vision of the plight of modern man. His novels delineate human problems rather than issues arising out of ephemeral loyalties. Joshi marks a definite departure from the general run of Indian novelists in English and his experiments in themes and techniques have added new dimensions to the art of the novel.

Lionel Trilling is of the view that the novel is "a perpetual quest for reality" and that it is "the most effective agent of the moral imagination in our time". The Indian English novel is now an integral part of Indian reality. Although it began as a "hot-house plant", it has "taken firm and deep roots in the Indian soil". The development of the Indian novel in English can be traced from its experimental stage to realistic
psychological. Essentially realistic novels in English came to be written in India for the first time in 1920s, when with the surging nationalistic feeling the scene "shifted to contemporary battles and agitations". The novels written between the two world wars were chiefly concerned with exploration and interpretation of the social milieu, as is evident from representative works like Mulk Raj Anand's *Untouchable*, RK Narayan's *Swamy and His Friends* and Raja Rao's *Kanthapura*. These novels did not make any conscious attempts in dealing with the individual's personal predicament.

After 1950s, however, the novelist's interest shifted from public to the private sphere. They began to delineate the individual's quest for the self in all its varied and complex forms and his problems and crises. Robin White maintains: "If anything is to distinguish Indian fiction it would be varied literary attempt to portray the conflict of the contemporary Indian".

Arun Joshi is one of those modern Indian novelists in English who have broken new grounds. In his search for new themes, he has "renounced the larger world in favour of the inner man and has engaged himself in a
search for essence of human living". An outstanding novelist of human predicament, Joshi has chartered in all his five novels the inner crisis of the modern man.

The most besetting problem that man faces is the problem of meaninglessness. As Edmund Fuller remarks "in our 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". The problem of meaninglessness is so pervasive that it threatens to corrode every sphere of human life. It has been treated in considerable detail in America and European literature. Its treatment by Indian novelists like Joshi is no less interesting.

Man fails to perceive today the very purpose behind life and the relevance of his existence in a hostile world. Notwithstanding unprecedented scientific and technological advancements, which have added immensely to his physical pleasures and comforts, the contemporary man is doomed to find himself in a tragic mess. The prevailing economic conditions culminating in abject poverty of the masses and the economic squeeze of the middle class on the one hand, and the economic affluence of the newly rich on the other, the drag of social conventions and
traditions, the fast-changing value system consequent upon the impact of rapid modernization accruing from industrialization and urbanization, the inter-generational tensions engendered with changing ethos - all these make increasing and often disturbing demands on the individual and contribute in their own ways to sense of meaninglessness of life.

As it is, the contemporary man finds himself participating in a "rat race" and is estranged not only from his fellow men but also from his innermost nature, having nothing within or without him to fall back upon in moments of crisis. The present century has been the dissolution of old certainties and dogmas and, as Paul Brunton observes: "Never before were so many people plunged in so much uncertainty, so much perplexity and unsettlement". Deprived of the succour of ancient wisdom which provided the much-needed basis for value and meaningfulness in life, the modern man has no substitute for faith and religion except science and information. Thinkers like Aldous Huxley have aptly pointed out that "ours is a world in which knowledge accumulates and wisdom decays".

The malaise of the contemporary man has been considerably aggravated by what Spengler calls "the crisis of the present". Today everything conspires towards a philosophy of meaninglessness, boredom and
the Absurd\textsuperscript{20}. The twentieth century --- especially the post-war period --- has been an age of great spiritual stress and strain, and has rightly been regarded "The age of alienation"\textsuperscript{21}. It has shrunk in spirit languishing in confusion, frustration, disintegration, disillusionment and meaninglessness. As Rilke bewails in his first Duino Elegy, "We are not very reliable at home in the interpreted world. Our very notion of reality has been profoundly changed by Bergson's theory of duree, Freud's postulates about the subconscious, Einstein's concept of relativity and Heisenberg's uncertainty principle. We suffer from a gnawing sense of meaninglessness, which may be manifest in "the alienation from oneself, from one's fellow men and from nature; the awareness that life runs out of one's hand like sand, and one will die without having lived; that one lives in the midst of plenty and joyless"\textsuperscript{22}.

The potential meaninglessness of human existence has corroded human life from various quarters. The existential "encounter with nothingness" and the tenuousness of human existence are prototypical of modern life. The hiatus between what the individual aspires for and the hard reality of what he achieves, between what he professes and what he practices, and between what he really is and would like to appear, has mercilessly crumpled his leaving an insidious effect on his inner being. The
injuries inflicted and the scars left on his psyche generate a cynical attitude towards the established social norms and values and make him grope for life's relevance.

Man is shocked to find that he is no longer the master of his identity and that there are forces which threaten to wither his life and all its joys and hopes. He "comes to feel helpless in the fundamental sense that he cannot control what he foresees". Angst-ridden and utterly hopeless, he finds quite a few mechanisms and processes beyond his understanding and, consequently suffers from a deep sense of powerlessness and meaninglessness. Life has grown today "indefinitely vast" without any proper "interlink age", to hold it together from falling apart.

Painfully aware of his precarious position, man experiences severe limitations in today's set up and an acute terror of the world augmented by its randomness. "Man", Paul Tillich, says, "is drawn into the world of objects and has lost or is continuously losing". The modern man's problems have been discussed variously. But, as Erich Fromm points out. "in the nineteenth century the problem is that man is dead. The danger of the past was that men became slaves. The danger of the future is that men may become robots, "who will destroy their world and themselves because they cannot stand... a meaningless life". In fact, the absence of meaningful relations is the greatest curse of this age.
The pervasive sense of meaninglessness is thus the most dominant feature of the human conditions in the contemporary epoch. It is the realization of what Frank Johnson calls "fractionated functions" that is responsible for one's felt insignificance of life and its affairs. The plight of the modern man has been discussed by Seeman under a set of five inter-related operational conditions, Viz powerlessness, normlessness, isolation, self-estrangement and meaninglessness, which he considers to be different manifestations and alienations. He analyzes "the search for meaning" in terms of the increase of "functional rationality" and the concomitant decline of "substantial rationality". As functional rationality increases, there is a parallel decline in the individual's "capacity to act intelligently in a given situation on the basis of one's own insight into the interrelations of events". This state of affairs is most likely to generate feelings of non-authenticity and meaninglessness.

The existential states of disappointment, isolation and meaninglessness have received adequate attention. In the West all sensitive people feel concerned about the unfortunate spiritual predicament of the modern man. His inner problems have been treated in considerable detail in modern literature - particularly in the fiction. "Whatever the fiction may be said to deal with, it surely is safe to say that it deals, either manifestly or covertly, with our emotional problems."
No emotional problem is more threatening today than the pervasive sense of meaninglessness. Conditions in India, thought not so alarming as in western world, have begun to take a dismal turn. Victor Anant has discussed the normal confusion of modern Indians who live on "an ad-hoc basis" in "a no-man's land value. Heirs to two sets of customs and torn asunder by a dual code of behaviour, they live lazily "by opportunism, treachery, cowardice, hypocrisy and with and are, consequently, "sucked into a shuffling, sleep-walking mass, "always dreaming of, "walking up in some cloud-cuckoo land of bliss." This, according to Anant, is due to their "moral inertia and flabbiness, which has given them all the grandeur and all the emptiness of a hypnotized people.

Certain recent Indian novelists in English have made significant efforts to delineate the predicament of modern man. The work of Arun Joshi in particular reads like the spiritual odyssey of the twentieth century man who has lost his spiritual moorings. Despite some difference in their approach, all Joshi's heroes are "men engaged in the meaning of life". The novelist has tried to project through their experiences the crises of the urbanized and highly industrialized modern civilization along with its dehumanizing impact on the individual who is ever eager to find out and reaffirm the value of meaningful relatedness in life.
The origin of alienation as a concept has been traced to Plato and Platonous. "Plato's doctrine of the essence as the only reality as opposed to the world of existence which imperfectly pictures forth the sublime world of ideas, gives rise to the phenomenon of alienation." Paul Tillich states that man's entanglement in the world of existence alienates him from his rightful place in the world of essences and ideal forces. According to the Christian doctrine, man's fall through original sin is also a forerunner of the concept of alienation. Sin can be viewed as man's voluntary alienation from God. Alienation, is defined in A Dictionary of Literary Terms, as follows, "Alienation is the state of being alienated or estranged from something or somebody: it is a condition of the mind." whereas the Encyclopaedia Britannica defines as "the state of feeling estranged or separated from one's milieu, work, products of work or self.

In the Encyclopedia we find the following variants of alienation such as 1) powerlessness 2) meaninglessness 3) normlessness 4) cultural estrangement 5) social isolation 6) self estrangement. In this modern world where we see growing hostility, mechanization, urbanization, depersonalization changing values, self-misgivings, rootlessness, discontent, psychological and other maladjustments from self and society have become a common experience.
The twentieth century, especially the post war period has witnessed great spiritual stress and strain, therefore it has been rightly regarded as "The age of alienation" In this age man is brought face to face with confusion, frustration, disintegration, disillusionment and meaninglessness which may be manifest in "the alienation from one self; from one's fellow men and nature; the awareness that life runs out one's hand like sand and that one will die without having one, lives in the midst of plenty and joylessness".

Though alienation made its first appearances in the Reference Book of Social Sciences by around 1935, it had already existed in the classical, sociological works of 19th century and early 20th century written by Karl Marx, Emile Durkheim, Ferdinand Tonnie, Max Webster and George Simmel. These writers look upon alienation as a social psychological fact and believe that it is the experience of powerlessness and the sense of estrangement. On the other hand there are different writers who differ in their definition and assumption of alienation. They do not look upon alienation as a sense of estrangement but treat it as an instrument for criticizing the established state of human nature, "nature law" or moral principles.
The idea of alienation is also found in the works of Albert Camus, Franz Kafka, Jean-Paul Sartre and many other existential writers. Camus's novels *The Stranger, The Fall* are mainly based on the isolation of man in an alien universe, the estrangement of the individual from himself, the problem of evil and the pressing finality of death. Kafka's works *The Judgement, The Trial, The Castle, The Country Doctor* etc. bear the marks of a man suffering in spirit and body, searching desperately, but always inwardly, for meaning security self worth and a sense of purpose, whereas Sartre in his works *Nausea, Imagination, A Psychological Critique, Being and Nothingness* refers to being or thingness. Though the message is a hopeful one, the constant reminder that human endeavour is and remains useless makes his novels tragic as well.

It can be noticed that the writers who deal with the theme of alienation in their works are to certain extent alienated persons themselves and they bestow this quality on to their protoganists. Plato was a spiritual exile. His work *The Republic* clearly shows him as a man estranged from the society, politics and his morals. Shakespeare's *Hamlet* too, is a spiritual exile. Raja Rao's protagonists in *The Serpent and The Rope* does not belong to this earth as he remains totally cut off from it. Srinivas
in Kamala Markandaya's *The Nowhere Man* is indeed "a nowhere man looking for a nowhere city". B. Rajan's protagonist in *The Dark Dancer* is in search of identity and belonging. Most protagonists of Anita Desai and Arun Joshi suffer from sense of alienation. All these writers have discussed the plight of modern man such as powerlessness, formlessness, isolation, self-estrangement and meaninglessness in their novels, which can be very well considered as the different manifestations of alienation.

The fictional technique adapted by Arun Joshi is surely one of the primary motivations of uniqueness in *The Apprentice*. Albeit some connotations clearly make direct or indirect reference to various other sources, *The Apprentice* is a very original novel in its structure so that the critic VVN Rajendra Prasad classifies it as "Fictional experiment". In a very ingenious way, Ratan narrates the facts of his own life to a listener, whose name we ignore; What is relevant is that of the imaginary dialogue between the two of them, the novel only records the voice of the protagonists. It is as though one were listening to a person talking to the phone. One would not hear the interlocutor's voice, but would presumably understand his/her remarks, questions and general comments from the reactions of the person nearby. Consequently, one finds it difficult to
agree with the general assumption that this novel is rendered in the form of a "monologue" but rather, in a most peculiar way of fictionalizing a dialogue. Nor, as Joy Abraham states, does the narrator address himself to "an imaginary companion" but to a real character. One may be deceived by the fact that this figure tends to metaphorically represent the implied reader; who is a national cadet and a student, has a clear-cut features as the story unfolds, we come to know him very well: He is young, well mannered, sensible, genius, an idealist, proud to be a national cadet. He always pays great attention to every detail he is told, so that if Ratan gets confused while digressing and forgets what he was relating, he helps him to find the thread of his thoughts. His questions are wise and sharp so that Rattan calls him "young inquisitor" even if he has to go to study for his exams, he patiently waits for Ratan to conclude his episode, since he is inexperienced in the ways of the world — "untouched" as the narrator says — and always reveals goodness of heart, Ratan calls him "confessor". In short, no better than he could interpret the role of the interlocutor: he is a patient listener. The fact that he does not possess a name, does not mean that he is symbolical. The gloomy, Kafkaesque atmosphere of the novel; tends to ignore the identity of every character so that the reader knows them through their social role or kind of relationship to Ratan. The characters of The Apprentice are in fact, the superintendent, the secretary, daughter the
two Mirzapur brothers, a government engineer, the MP, the SP. Not even his best friend has a name: we come to know him as a Brigadier. The only expectations to this rule is Himmatsingh whom, anyway Arun Joshi hastens to define "a man without a name".

Another seminal topic one has to scrutinize when dealing with the fictional technique and rhetorical devices in The Apprentice is the nature of the conversation. If the author has then characterized the good-hearted and innocent student as an ideal listener, on the other hand, he also succeeds in portraying Ratan Rathore as a remarkable orator. The extremely effective dynamics of the novel basically lies on the fact that Ratan -narrator and Ratan character are two different persons. A dramatic series of painful events have marked a drastic turning point in his life. As a result, the absorbing narration in the first person is sometimes connoted by a detachment one or rather accustomed to find in a third person. Anyway, the control of the distance, the object of the narration is not so steady as Ratan would like. He is often carried away by sentimentalism, a process he deeply regrets and for which he also begs his pardon. As an orator, therefore Ratan is at his best.
A certain awareness of man's rootlessness and the consequential loneliness anxiety is the keynote of Arun Joshi's unique vision of the predicament of modern man in contemporary Indo-English fiction. His awareness is also focused on the evils of man's material concerns. But he is against the outworn mode of style of detachment and renunciation so laboriously built up by the Raja Rao metaphysic and its followers, Santha Rama Rau in Remember The House, Anita Desai in Cry, The Peacock, Nayantara Sahgal in a Time to Be Happy and Sudhin Ghose in The Flame of The Forest. He is more emphatically concerned with the search for the essence of human living and the need for the acculturation of man to establish him back to his roots, self and peace.

Joshi marks a definite departure from the general run of Indo-English novelists in many ways. His novels delineate more of human problems than issues arising out of regional loyalties. His characters step out of themselves and question not only the atmosphere which impinges on their consciousness but their own self-indulgent attitudes keeping them away from facing the truth. His condemnation of the industrial, the civilized and the materialistic world is not guided by a sentimental extolling of Indian philosophy and values of life but by a genuine faith in the
integrity of the primitive values of sensuousness, passion and action. His technique of self-introspection intensified by self-mockery opens a new dimension in the art of Indo-English fiction.

Although Arun Joshi has not written much, he has written effectively and with a finish. His first novel The Foreigner was published in 1968. It deals with the life of Sindi Oberoi, young man, in search of his roots and the meaning of life. Sindi was a perfect foreigner. He was not only a foreigner to the two cultures between which he shuttled but also to his soul. He was an orphan both in terms of relations and his emotional roots. He was brought by his uncle settled in Kenya, consequent upon the death of his parents in a plane accident near Cairo. In a way he was as near to these cultures as he was far from them, for his mother a British and his father an Indian. It is this mixed belonging which gives him the perspective of looking at the situation on the human rather than on the Jamesian culture plane. He is better placed and poised than any of the heros of Indo-English or Anglo-Indian novels in his analysis of the situation. He knows he doesn't belong anywhere but his rootlessness is neither geographic nor cultural. Not even atmospheric, generated by an unhinging of collective emotions from the traditionally accepted values of life and society. His is a personal problem of emotions seeking fulfillment.
in terms human relations and existence in general. His entire view of life and responses were coloured by his childhood deprivation of love from his parents.

'Novelists continue to dominate the literary scene in India, as elsewhere. The Indo-English novelists until the thirties wrote for a readership largely Indian and unmistakably nationalist. They were so much preoccupied with the politics of the day that they had little occasion to turn to 'man'. The post-independence fiction is free from the social and political overtones of a rapidly nationalistic variety. It has concerned itself with exploring the significance of India for mankind and with the problems that man faces in the twentieth century - tradition and progress, individual family, spiritual faith and material progress. The present thesis attempts to show Joshi as a most contemporaneous and significant novelist.
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