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GRT BILLY AS AN ETERNAL DECONSTRUCTIONIST IN *THE STRANGE CASE OF BILLY BISWAS*

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Abstract:- Billy's incessant quest is an active attempt to deconstruct the modern materialistic life in the upper class India and America, with its life-denying and vitality-choking structures to a life of human fullness and wholesomeness among the primitives "untouched by the sophistication, inhibitions and restraints of the civilized world." However Billy remains an eternal deconstructionist. Having realized the fullness of self, Billy wants to go even beyond it. He deconstructs the so-called simplicity of the primitive society also. He knows he is needed there too as "it is amazing how unhappy everyone really is, even here" in the primitive society.

Keywords: Deconstructionist, Materialist, Post-Independent India, Primitive, Faceless God, Quest.

INTRODUCTION :

Billy's incessant quest is an active attempt to deconstruct the modern materialistic life in the upper class India and America, with its life-denying and vitality-choking structures, to a life of human fullness and wholesomeness among the primitives "untouched by the sophistication, inhibitions and restraints of the civilized world." It is a "movement from the almost contemplative world of Sindi Oberoi to the dynamic, vital and active world of Billy." In that sense it is an active choice for 'the syndrome of Growth' and rejection of the 'Syndrome of Decay.' It is a choice for the primitive life initially for a 'being' mode of living as opposed to the self-imprisoning 'having mode' of materialistic Westernized India or even the West itself. He finds upper-class Indian society to be full of "superficiality" (Joshi, *The Strange* 176) and "shallow" and "Artistically . . . dry as dust" (Joshi, *The Strange* 177) while "America was too much civilized for him" (Joshi, *The Strange* 5) and he chooses to live in Harlem, a black ghetto because he finds it "the most human place" (Joshi, *The Strange* 5) Billy's quest involves an active choice of rejecting his Great Mother Structure/Unconscious matrix which would choke his vitality and absorb him in his "hum-drum" (Joshi, *The Strange* 238) existence. He consciously opts for a primitive society for its unstructured spontaneity which would fulfil his quest for his own depths; and rejects the materialistic civilization "hung on this peg of money" (Joshi, *The Strange* 93) in which he feels "tied up in a knot by a stifling system of expectations" (Joshi, *The Strange* 125) squandering "the priceless treasure of his life on that heap of tinsel that passed for civilization" (Joshi, *The Strange* 139).

Billy's quest involves not only the deconstruction of the structures of modern materialism in his Great Mother structure/Cultural matrix but also a deconstruction of one's deeper unconscious to be able to see it as a 'discourse' with the greater unconscious, thereby making an attempt to realize oneself by deciphering and going beyond one's own unconscious. In his quest for his self, Billy becomes a perpetual deconstructionist as he leads the Derridian 'undecidability' to the 'textuality' of life itself. His quest does not involve a simplistic antagonism between the primitive and the civilized; rather it is a courageous "search for truth" (Joshi, *The Strange* 175) above the superficial realities of life, leading to a path of discovery of the possible ultimate self within or elevating one's self to the comprehensibility of the incomprehensible. In Jungian terms it is a valiant effort to individuate from the Great Mother symbol which involves a journey into the 'unconscious' depth and constant rhythm of emergence rejecting the lapse or psychic gravitations into the Great Mother structure.

In this way Billy's quest can be followed as an active attempt to grasp "phantom" which appears "before the eye of each one of us, sooner or later, at one time of life or another," some, "awed, pray for it to withdraw. Others ostrich-like, bury their heads in sand" (Joshi, *The Strange* 3-4). However courageous persons like Billy "can do naught but grapple with such faceless tempters and chase them to the very ends of the earth" even at "the most terrible of perils that man is capable of" (Joshi, *The Strange* 4). Billy's quest for self can be divided into a following pattern consisting of a simultaneous withdrawal or deconstruction of the materialistic world by Billy and his movement towards his unconscious depths, or deeper self among the primitives. This would be followed by the second part or a movement of an enlightened self in harmony with its surroundings forming a consciousness, which goes beyond the primitive and beyond one's own unconscious, in other words, moves towards structurality of the absolute or the centrality of the center. It is also a conscious quest which, in fact, does not end in a fixity of structure but in a way in which one's consciousness becomes the intermediary between one's unconscious and the Greater Unconscious, which Billy would call a 'faceless God.'

It is here that Billy, afraid of the overwhelming unconscious, tries to hide under the protective umbrella of 'the Great Mother Elementary'. This, in turn, not only results in his sharp alienation from his surrounding and the material and rational or artificial matrix of the society but also blunts his sensibilities. His wife Meena, who is, in fact, a mental construct of the 'Great Mother Elementary' or the modern upper-class materialistic Indian society, does not understand him. She can guess he is having "an affair" (Joshi, *The Strange* 74) or "things are falling apart" (Joshi, *The Strange* 70) but she confesses, "I just don't understand him as a wife should" (Joshi, *The Strange* 72). In fact, she does not want to share Billy's problem in naturalizing his self. She can wash off her hands by saying, "He says it has nothing to do with me. He is just trying to sort out a few things, he says" (Joshi, *The Strange* 73). She wants to assimilate Billy in the matrix of the society which Billy finds full of "superficiality" and "shallow" (Joshi, *The Strange* 176-77). This is a society made up of "pompous" and "mixed up lot of people" who are "artistically . . . dry as dust. Intellectually, they could no better than mechanically mouth ideas that the West abandoned a generation ago. Their idea of romance was to go and see an American movie . . . Nobody remembered the old songs or the meaning of the festivals" (Joshi, *The Strange* 177). What Billy laments is the stifling quality of this artificial life in which "All the sensuality was gone. So was the poetry. All that was left was loud-mouthed women and men in three-piece suits dreaming their little adulteries" (Joshi, *The Strange* 177). Meena fights with Billy to accompany her in the social gatherings of such a "civilization" which, to Billy, is nothing "more than the making and spending of money" where the spark of life is missing and in "a roomful of finely dressed men and women" Billy finds them "turn into a kennel of dogs yawning (their large teeth showing) or snuggling against each other or holding whisky glasses in their furred hands" (Joshi, *The Strange* 92). Meena does not understand the spark in Billy to rise above this meaningless existence, instead she extracts and counts "promises" (Joshi, *The Strange* 184) to be with her as and when she desires. Under these stifling conditions, Billy becomes "duller than most dull men" and "it was as though some part of him had gone on strike" (Joshi, *The Strange* 66). The extraordinary sensitivity to the world that used to be the essence of Billy appears "snuffed out like a candle left in the rain" (Joshi, *The Strange* 66). Billy, away from metaphysical rejuvenating surroundings which release his unconscious, feels in places like Delhi "pinned down . . . like a dead butterfly" (Joshi, *The Strange* 43). The "bizarre unintelligibility of Billy's world" (Joshi, *The Strange* 220) is being stifled by "the bright glossy face" of urban society and its "twardy nick-nacks of civilization" (Joshi, *The Strange* 215).

Having deconstructed the post independent upper middle class world, Billy runs away to keep his quest alive and emerges in Maikala hills a survivor, like Kewal Kapoor, as a "survivor of that fantastic racket that passes for MODERN INDIAN SOCIETY" which comprises of "card-parties," "conjugal bliss," "well-meaning friends," "bloody-minded bosses," "insurance schemes," "stock-exchanges," "family planning techniques," "malicious mothers," "relentless fathers," "two-penny politicians," "lawyers" and "doctor" and the greatest disaster of these all: THE MODERN INDIAN WOMAN." Billy has survived his materialistic upbringing or the Great Mother Elementary. His consciousness is a transmuted one after the dragon-fight. Neumann points out that the consciousness builds up with negative acts, "to discriminate, to distinguish, to mark off, to isolate oneself from the surrounding context – these are the basic acts of consciousness" (Neumann qtd in Smithson, 239). It is an act of saying no to the historical unconscious or the Great Mother. But what is inseparable with a successful dragon-fight is the "beloved, the maiden in distress," or "the treasure hard to attain" (Neumann qtd in Smithson, 238). Billy has to be successful in freeing the captive maiden which is his treasure also, "And as for the maiden she is not, of course, a female external to the heroic ego; she represents "something within namely the soul" and "The hero's rescue of the captive corresponds to the discovery of a psychic world" (Neumann qtd in Smithson 238).

Billy had "no ambition" not even to become a "good primitive" (Joshi, *The Strange* 146). But becoming primitive "was only a first step" (Joshi, *The Strange* 187) in the march of Billy's spirit as the epitaph, "It irk'd him to be here, he could not rest," reveals. His spirit is soaring higher and higher. The primitive life ensures him that it is the best take off ground for the flight of his self. Billy himself recalls the relevance of Tuula's philosophy, "once the society or your profession ensures this minimum, you should devote all your energies to the full exploitation of your gifts – endowments she called them – gifts that you are born with, and in the process contribute as much to the society as you can" (Joshi, *The Strange* 174).

Billy becomes a king, a divine in human form and a priest for the primitive people. They realize his existence among them as something benevolent and perfect but to Billy his so-called supernatural powers and priesthood is not the perfect state. Earlier his soul was uneasy to be liberated from the Great Mother matrix of the materialistic shallow modern Indian society now it irks to lift itself higher and higher by a continuous deconstruction of his own depths and meaning. He even deconstructs the myth of powers created around him, "Bloody little powers I have, as it is" (Joshi, *The Strange* 171) and "Well, I suppose, I am some sort of a priest" but his priesthood does not involve organized religion, "I just do little things for them; the people, I mean" (Joshi, *The Strange* 189). What he does in fact is, "help them with their difficulties, their health and food and social disputes and spiritual disputes" things that administrations are "supposed to look after and don't" (Joshi, *The Strange* 189).

But in his enlightened existence, in his living relation with the self and the surrounding, he contributes to the society as much as he can, and his heightened existence is accepted by even the primitive people as a divine in human form but Billy remains an eternal deconstructionist. Having realized the fullness of self, he wants to go even beyond it. He deconstructs the so-called simplicity of the primitive society also. He knows he is needed here because, "it is amazing how unhappy everyone really is, even here" (Joshi, *The Strange* 189).

Billy's diachronic search may seem to synchronize in a mythical structure of a hero killing the dragon, descending into underworld and freeing the maiden and attaining his treasure, yet Billy goes beyond this structure in his deconstructionist search for his self. Like Birkin in *Women in Love*, he wants to go 'beyond' the 'unconscious.' He deconstructs the happiness of the primitive society also because, having liberated his soul here, he wants to take it to higher and higher to comprehend the incomprehensible, "The Other Thing was, and is, after all, what my life is all about" (Joshi, *The Strange* 187).

In his search for 'The Other Thing' becoming a primitive was only the first step to end: "Of course, I realized it only after I ran away" (Joshi, *The Strange* 187). Earlier he ran away to be himself, now he is 'irked' to go beyond himself. He says, "I realized then that I was seeking something else. I am still seeking something else" (Joshi, *The Strange* 187). What Billy seeks is the centrality of the center, the deepness of the depths of his unconscious, the structurality of the structure of perfection and for that Billy finds "God" to be "too big a word" and he deconstructs it into "something like that" (Joshi, *The Strange* 187), a phrase open for further inclusion of meaning. Earlier he saw the textuality of modern Indian materialistic life with undecidability, now he probes the textuality of his spiritual life with it. Earlier he had realized in a Delhi temple that the god, who waited for him, was "Fate" (Joshi, *The Strange* 94) to whom no temples could be built, but now Billy realizes the meaning of this restlessness and search in the "presence of Fate" (Joshi, *The Strange* 182). Fate's presence makes him realize that "I would never be able to leave these hills alive" (Joshi, *The Strange* 182) because his search is not localized to a point of time, it is eternal or is out of time itself. His search is his God or Fate. It is a "search for truth" (Joshi, *The Strange* 175). Billy realizes this in a temple which "incidentally, is the only one I know which is built to Fate. Not by design, but by accident. What else but Fate prevented the sculptor king from carving the face of his god" (Joshi, *The Strange* 183).

Arun Joshi in a masterly manner portrays the eternal quest of Billy in a synchronic structure externally yet as an ever diachronic and incessantly deconstructing movement from Billy's point of view. Joshi portrays this multiple ambiguity of the search through the myth of the sculptor king whose incessant chiseling of the granite to make an idol symbolizes the restlessness of the self to achieve perfection where the outcome is a "faceless" God. This to Billy is a brave attempt to define the depth of his self or centrality of the center.

Billy has achieved his divinity and perfection from the point of view of the primitive people, therefore, Dhunia's version of the myth is a structured one in which "the king succeeded in making the idol, so much so that God himself appeared and told him to ask for a boon. This naturally excited the jealousy of his brothers who had him poisoned" (Joshi, *The Strange* 170). Billy's search externally is taken to be complete and his death symbolizes the treachery done to the king. Billy does not contradict this version of the myth because "There are as many versions of this story around here as there are men" (Joshi, *The Strange* 170). This is the being mode of existence in which there is a regard for the 'otherness' of the other person, and structures or authority of norms of civilization do not kill individual reality, creativity and imagination. Here reality is not governed by a center but evolves with the coexistence of many or manifold realities. This is what gives a living and individual power to these myths as Billy says, "Everybody sticks to his own version which is just the way it should be. I must confess I rather like mine" (Joshi, *The Strange* 170). These myths make one's perception a living reality. Dhunia's reality of the myth reflects his structure of consciousness and therefore the perfectionist yet tragic view of Billy's search. "In another version" as Billy recalls, "after the completion of the statue, Bhagwan's emissaries are meant to have arrived and carried the king to a place called Kala Pahar" (Joshi, *The Strange* 170) an even more simple, happy and perfectionist view. While Billy's version of the myth is his own perception of the reality or the movement of his consciousness in the mythical pattern with its characteristic restlessness and undecidability. Billy says the king worked at the statue restlessly day and night, "He forgot to eat or bathe or rule his kingdom . . . And yet the idol that he wanted to make he could not make. Years went by. His hair grew long and white. Blood oozed from under his broken nails. Even the gold rings in his ears began to rust. The kingdom passed into the hands of his brothers. The king left the palace and lived in a little hut by the side of the temple. He ate what little the townsmen left by the hut. The king went mad. But the chiseling went on day and night. Then one night the chiseling ceased. In the morning the townsmen came and

found the young king with the white hair dead” (Joshi, *The Strange* 168-69). In this quest, the palace, the kingdom or the material reality becomes insignificant and the self survives on the minimum it needs, yet this search is subject to Fate, which in Billy’s quest, does not signify merely the limitations of time and space but limitations of the flight or the quest of human self or limits of the human comprehensibility. Romi finds it “terrible” and Billy finds it “tragic” (Joshi, *The Strange* 169) that the king died in his incessant efforts to carve the statue, “But the figure had no face. That had always been the trouble. They could never make the face of his god” (Joshi, *The Strange* 169).

Billy’s deconstructionist quest brings out the eternal irking of the self to be and reach beyond to be where ‘beyond’ is characterized by a faceless god or Fate. The quest, internally as seen from Billy’s point of view remains an open ended search as the beauty lies not in the end but in searching or questing to realize the incomprehensible, in the effort to deconstruct the perfect and the ultimate as far as possible. The search may be limited from achieving the finality yet it leaves an intense beauty of its own. The king could not make the face of his god yet “the last piece, the one at whose feet he lay, was exquisite. No artist had ever infused such life in a stone figure or hewn limbs out of common granite” (Joshi, *The Strange* 169).

The search for higher regions of being in itself becomes a beauty to be awed and admired. The higher is the flight, the greater is the restlessness and the more the depth of being and, therefore, the more life we have even in the objective reality. Billy’s search proves that human effort for the essence of life can put life even in “the stone” (Joshi, *The Strange* 168) or material reality as Dhunia tells Romi that the king’s struggle “night and day” brings up the idol “alive” (Joshi, *The Strange* 155). The praise here is not for the divine, neither for the divine in human form but the life which human self can wrestle out from the divine in his own depths and infuse it in his self and the surroundings. Billy’s search is also such a brave effort of human spirit to go higher and higher by bringing up the reality from its own depths by going deeper and deeper. His search may be structuralized externally yet internally it remains diachronic, deciphering and ever open to the “Other Thing” (Joshi, *The Strange* 187) and the other world so much so that listening to his quest in the temple of the Fate Romi also begins to feel “that we were not alone, that there was another presence besides us” which “seemed neither good nor evil, but terribly old” (Joshi, *The Strange* 189-90). The spirit of uncertainty, undecidability and quest in Billy seems to show itself and warns Romi, “Beware it seemed to say. There are things that the likes of you may never know. There are circles within circles and worlds within worlds. Beware where you enter” (Joshi, *The Strange* 190).

This quest is unending and only “strange” cases like Billy can undertake it, for it requires not only facing and realizing one’s unconscious but the courage and mettle to go for it and then beyond it. For ordinary people this heroic quest “had been disposed of” as a “strange case” the “only manner that a humdrum society knows of disposing its rebels, its seers, its true lovers” (Joshi, *The Strange* 238). But what gives Billy’s search its tragic dignity is his courage in stepping out of the “stifling confines,” with an awareness of the outcome of the confrontation between “solitary boats” beating against “a mail storm” (Joshi, *The Strange* 238), and rising to realize the facelessness of the ultimate along with the intense beauty and deep truth inherent in the search in which signifiers of the materialistic society and spiritual self are to be eternally deconstructed, decoded to arrive at “truth” (Joshi, *The Strange* 175) or god or “something like that” (Joshi, *The Strange* 187).

NOTES

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