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GRT THE SPECTRUM OF QUESTS IN THE FICTION
OF ARUN JOSHI

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Abstract:-The entire fiction of Arun Joshi has a pattern of quest which can be deciphered by the methodological framework prepared on the basis of the psychology of the “Collective Unconscious” of Jung and Erich Neumann’s post-Jungian elaboration of the myth of the Great Mother structure. Here mythical progression of the symbols and events in the narrative provides cohesiveness while Erich Fromm’s social psychology, in terms of self’s social relatedness in regressive or growing form, and Lacan’s theory of the split self, i.e. unconscious manifesting itself as a dual discourse or dual inscription – “the manifest” and “the unmanifest,” provide tools to discover the differentiation of the ego from its unconscious to a fully matured ego or an utterly reductive, regressed or dissolved self. D.H. Lawrence’s binaries in terms of the “living” and the “funk” or dying in “masturbating self enclosure” are also taken as aids to understand the search and state of the self.

Keywords:*Manifest, Unmanifest, Collective Unconscious, Living and Funk, Great Mother Structure, Narcissistic, Heroic.*

INTRODUCTION

The entire fiction of Arun Joshi has a pattern of quest which can be deciphered by the methodological framework prepared on the basis of the psychology of the “Collective Unconscious” of Jung and Erich Neumann’s post-Jungian elaboration of the myth of the Great Mother structure. Here mythical progression of the symbols and events in the narrative provides cohesiveness while Erich Fromm’s social psychology, in terms of self’s social relatedness in regressive or growing form, and Lacan’s theory of the split self, i.e. unconscious manifesting itself as a dual discourse or dual inscription – “the manifest” and “the unmanifest,” provide tools to discover the differentiation of the ego from its unconscious to a fully matured ego or an utterly reductive, regressed or dissolved self. D.H. Lawrence’s binaries in terms of the “living” and the “funk” or dying in “masturbating self enclosure” are also taken as aids to understand the search and state of the self.

Derridian concepts of “rupture,” “undecidability,” “reversals” and “Differance” are also taken as concepts, and not merely as techniques, to mark the continuity of the search by an emerging ego in its continual generation of meaning, or the lack of it, in its differentiation from its unconscious or the Great Mother structure. This is a holistic attempt to combine a modern theoretical framework with both modern and post-modern tools. The quest for self is taken as a deconstruction of one’s personal “collective unconscious” structure or of one’s cultural matrix; and thereby individuation of one’s awareness or conscious being in terms of its psychology and social relatedness. The search for self in Arun Joshi’s fiction leads one to become a little god, or in its failure, a total hell. This paper accordingly deals with five different types of quests in each of the five novels of Arun Joshi.

The first quest deals with Joshi’s first novel *The Foreigner*. In *The Foreigner*, Arun Joshi delineates the search for self through his chief protagonist, Sindi Oberoi’s wanderings in a world, where he is free to form meaningful or meaningless relationships. His raw self has been exposed to the hard realities of materialistic Western civilization, where he tries to discover himself and, where he has been sought and left out as an object leading to his further bewilderment and withdrawal into himself. He himself sums up his search as a journey of innocence to experience:

“In many ways the past had been a waste, but it had not been without lessons. I had started my life as a

confused adolescent, awesomely engrossed with myself, searching for wisdom and the peace that comes with it" (Joshi, *The Foreigner* 221).

He has been made to develop a protective covering of Western existentialism and Indian philosophy of Karma and detachment to shield his sensitive and vulnerable human self. His empirical consciousness isolates his self from its opening up to its depth and life beyond itself. He is fully conscious about the pain and suffering which he received and gave to others, "The journey had been long and tedious and still was not over" (Joshi, *The Foreigner* 221). Sindi's "Great Mother" structure or the unconscious cultural matrix to which he feels attached is characterized by a strange mixture of cultures, from which it is very bewildering for him to choose a direction for his future course of action. He was born in Kenya of an Indian father and English mother. He is educated in Kenya, then in England and finally in America. A flip of a coin brings him to India, along with early childhood deprivation of parental love and lack of motherly care, protection and nourishment of his self. The result of such a Great Mother Structure is rootlessness, or lack of belonging to any place or person or even values. The sense of lack of belonging on the one hand makes him "hop" from one "land mass" to "another" (Joshi, *The Foreigner* 176), while on the other, it makes him overprotective about his own self, as he rightly realizes, "My foreignness lay with me and I couldn't leave myself behind wherever I went" (Joshi, *The Foreigner* 61). In Lacanian terms his empirical consciousness or 'mental positioning' is that of a lonely drifter while he fails to emerge from his Great Mother structure. He seeks serious things in his search for his meaningful self. He seeks "purpose" (Joshi, *The Foreigner* 61) for his life along with "wisdom" and "peace" yet his Great Mother Structure conditions him to see himself as "begotten . . . without a purpose . . . lived without a purpose" (Joshi, *The Foreigner* 61). Sindi Oberoi's individuation is traced from his utterly narcissistic state in the "Having" mode of living to an aware humanized state in the "Being" mode of living in which he finds meaning for his self by working for others, by transforming himself from "Sindi" to "Surrender" Oberoi. This is an extremely individual quest in which one moves from lust to love, alienation to belonging.

The second quest deals with the second novel of Arun Joshi *The Strange Case of Billy Biswas*. The search for self in *The Strange Case of Billy Biswas* is not merely an effort to hold one's fragmented self together and relate it to humanity outside rather it is the protagonist, Billy's conscious attempt to decipher his unconscious to "discover the shining secrets at the core of life" and choosing not to be "irretrievably lost" in the "hopeless mazes" of an average life comprising of "the post-independence pseudo-Western values." Billy's Great Mother Structure or the cultural matrix, from which he seeks differentiation in the search for his self, comprises of the upper strata of the bureaucratic Indian society. He belongs to a rich and respectable family, his father being a judge of India's Supreme Court and later on a retired ambassador. Billy is born and brought up in Delhi in a sophisticated, intellectualized and materialistic environment of post-independent India. He is expected to go to America for an engineering degree; however he opts for Anthropology in consonance with his search. Billy's search involves a constant deconstruction of this artificial grid of his Great Mother structure over his seeking meaning from the 'Other' side or his own depths. Joshi puts his strivings as a rejection of 'the post-independence pseudo-Western values.' Here Billy emerges as an eternal deconstructionist searching his self by consciously following the call of the "Other" and rejecting material structure of his Unconscious by deconstructing the deadening cultural ethos of modern industrial civilization in both the Western and the Indian culture and even going beyond the primitive bliss to achieve meaning in his "faceless god." This quest is at once individual, philosophic and cultural at the same time. This quest is about the constant and the conscious expansion of consciousness itself.

The third quest deals with the third novel of Arun Joshi *The Apprentice* in which the quest to regain the lost paradise of one's being, which one lost in the pursuit of materialistic success and survival in the hard and degenerative realities of post-independent India in which one is "sailing about in a confused society without norms, without direction, without even, perhaps, a purpose" (Joshi, *The Apprentice* 74).

Billy had rejected this society for "The Other Thing" and had gravitated his entire being to retain and fulfill the vital essence of his being. Sindi had overcome his empirical self and realized his essence by acting for others, rising above his own self, and realized the blossoming of his self in the 'being' mode of life as opposed to the silting effect of the 'having' mode of living.

The sufferings and horrors of Billy and Sindi have been great as their search has been trying, but the search of Ratan Rathor is a search to retrieve his soul which he has "pawned" for his "carrier" and success in a "petrified and frozen" world, governed by ". . . phoney people who knew only how to make speeches, be cruel, and feather their nests, people who made a mess of things, then went off without knowing how to clean it up" (Joshi, *Apprentice* 84). In front of these rulers, the ruled appear quite "brainless" (Joshi, *The Apprentice* 84) and helpless. In such a world Ratan's unconscious sends "inscriptions" which develop an empirical self or 'the manifest' which is a reflection of the macrocosm in the "well" (Joshi, *The Apprentice* 68) of his being. But what makes Ratan's search for his self a living entity, is his very fall, which he himself engineers and laments. Ratan's search has the pathos of the tragedy of damnation which we find in Dr. Faustus, Macbeth and Satan in *The Paradise Lost*. They all have been their own tempters yet what saves Dr Faustus, Macbeth and Ratan Rathor is their acute self-consciousness. What emerges as victorious is the essential goodness hidden in the dark of one's being. Ratan's confession never keeps the ideals and sacrifices of his father out of its focus. Ratan presents his own case as a confessor and a judge. It is an indicator of schism in the soul that is his central theme, his "point of view" as it were. This point of view is of a person who has

seen the highest ideals of human behaviour and then was forced to abandon them. In this quest the movement is from guilt to its acknowledgment and health. Here the material success of the protagonist results in the necessity to find the meaning for his self. The disturbances from his deeper self compel his empirical self to look within, and the solace can be found by Ratan Rathor in humiliating himself as an apprentice in the quest of his lost soul by tragically trying to come out of his 'having' mode of living through active social action which "touches" (Joshi, *The Apprentice* 148) others. This quest is at once personal and social, and provides a micro and macro view of the individual and social psyche in the post-independent India.

The fourth quest deals with Arun Joshi's fourth novel *The Last Labyrinth* in which search for self is a religious quest to gain meaning or soul for an emerging ego in a modern context which, as Jung points out, is like "modern man has an eradicable aversion for traditional opinions and inherited truths as all the spiritual standards and forms of the past have lost their validity." The modern man, therefore, finds himself in a state of "alarming lack of balance" (Jung, *Modern Man* 266) characterized by a period of the "greatest restlessness, nervous tension, confusion and disorientation of outlook" (Jung, *Modern Man* 266). Here people suffer not because of "neurosis but because they could find no meaning in life or are torturing themselves with questions which neither present philosophy nor religion could answer" (Jung, *Modern Man* 267). Som Bhaskar is also a product of post-independent upper strata of Indian society, which has everything from the material point of view yet it is yet to come to terms with the reality of death and supremacy of values over material affluence in one's relationships with oneself and other fellow beings. Som, being a product of his times, cannot sustain himself on his cultural history and religion to which he turns at the time of spiritual crisis. The crisis arises because Som wants, like a modern man, to "experiment in the world of spirit" (Jung, *Modern Man* 267) in the absence of any given religious or spiritual guidelines for it. The need for experiment and crisis arises when conscious life loses its meaning and promise, and Som's emerging self, instead of gathering meaning from his unmanifest depths and differentiation from his Great Mother structure or the cultural matrix to which he feels attached, feels panicky, and the mood of meaninglessness of life induces in him a state of narcissistic panic. This mood is characterized by meaninglessness in life, perpetual fear of death and self gratification as a counter measure. Jung describes this state as "let us eat and drink for tomorrow we die!" (Jung, *Modern Man* 269). Lawrence describes this reductive mood and regressive state as the 'state of funk' which primarily narcissistic, incestuous and also necrophilic relapse of one's emerging ego into one's Great Mother structure. This relapse is tragic because the emerging ego loses itself in the labyrinth of its unconscious with a painful awareness of the meaninglessness of life. The quest is at once religious as it is for the elusive meaning of life itself being sought by a corporate psyche. This quest deals with a self, which loses its search for a higher mode of being or its deeper self in the structure or labyrinth of its own unconscious. Here Som's methodology of 'having' mode of living which perceives objects as things, and not 'beings,' results in a regressive journey of his self. In this journey, instead of extending his being to others and getting individuated in turn through the symbols and events of spiritual regeneration, Som reduces them into the narcissistic, life-denying and incestuous structure of the Great Mother of the Unconscious. The result is obvious: instead of differentiation of self into a higher mode of being, there is dissolution into the Unconscious and therefore a total psychosis or denial of his deeper self or the meaning for his self. This paper shows how the 'meaning' or the deeper self is to be discovered in developing a conscious self, which seeks to discover meaning in differentiation, and not in regression into the Great Mother Structure. In a methodological relapse into one's Unconscious, not only the deeper self is lost but the empirical self also loses its sanity.

The fifth quest is at a wider canvas of state and power in Arun Joshi's fifth novel *The City and the River*. In *The City and the River*, the Grand Master identifies the search for his self with the search for power. Power gives meaning to his ego, and absolute power to him is above everything i.e. his councillors, the city and even God. His ego does not try to differentiate itself from its Great Mother structure or the cultural matrix in which it is born and lies buried in the pleasurable protected state of 'Uroboric incest':

"the Grand Master is the son and grandson of Grand Masters. He has grown up in the palace where his family has lived for seventy years . . . the Grand Master believes he loves the city, that he and his forefathers have ruled it as best it allows itself to be ruled" (Joshi, *The City* 13).

There is a conscious effect on Grand Master's part to seek his identity not in differentiation but in submergence in his Great Mother structure of power. This incestuous- narcissistic and conscious regression of a person in power shifts the scene of the search for self from micro to macro level. Usha Bande rightly observes that Joshi's earlier heroes are "Victims" not only of the social system but also of themselves," but in *the City and the River*, the suffering and neurosis is to be borne by the city and its inhabitants. To quote her further, "In the earlier novels individuals suffer because of the degeneration of values, here society suffers" (Bande, 109) In the earlier novels the search and the neurosis and its consequences are at a personal level as there it is an individual who feels himself small and threatened from forces outside and inside himself. Therefore he takes recourse to escape mechanisms in the form of narcissistic incestuous regression into the Great Mother structure of an individual. This does not affect the macrocosm directly because it is being formed by many such atomized isolated individuals. Here the quest is at macro level in which the entire city/state, instruments of power, the Grand Master and the masses—all are affected, as in this novel, the quest by the Grand Master is in terms of seeking absolute political power. He merges his conscious search with his political unconscious. The Great Mother structure for him comprises of power, and

meaning for him lies in achieving complete domination over others. He imposes his ego over the city and offends the deeper being or the higher spiritual reality represented by the 'River' and boatmen its children. He not only destroys himself but also the city, and the good and the bad together. In the end when the River overwhelms the city, he discovers apocalyptically the reality and result of his search that he and his ancestors have lived merely as "shadows" (Joshi, *The City* 259) always lacking the substance which one derives by placing one's ego in a progressive relationship with the inner or the deeper being, something for which he and his ancestors never had time in their relentless pursuit for power. Here Joshi seems to be suggesting that in the modern materialistic mechanizing existence, a psychopath destroys only himself and a few of his acquaintances but at a political level he destroys the entire body-politic by turning it into an entire theatre of "the syndrome of decay," death and destruction.

Arun Joshi, through these various quests and their aesthetics, creates in a distinct category of modern-cum-postmodern psychological novelist in Indian writing in English. He appears modern because he responds to the desperate need to have meaning for our self in the present predicament but he is post-modern because he questions the methodology of the search along with the search which sometimes, instead of discovering a higher mode of living or the deeper self, may lose the self altogether. Therefore he insists on "a right way to live" or an eternal deconstruction of the structure of Unconscious governing ourselves through a mode of social relatedness and not one of isolation.

All the above quests for selves in different contexts highlight ones rising above one's empirical self, opening up towards others, by opening towards the depth of one's being, placing oneself in proper rhythm and harmony with realities which are outside and even higher than one's self. In Joshi achieving a higher mode of being or self involves a constant differentiation from the unconscious structure or one's cultural matrix, which binds oneself to a Great Mother structure and prevents the birth of a liberated ego or a heroic self with meaning and independence. We have seen how a violation of this basic principle of quest for self brings misery to individuals and to the society at large. But breaking the shackles which bind oneself or falsely inflate one's ego brings individuals, as O.P. Bhatnagar says, near "the essence of human living" to establish him back to his roots, self and peace" (Bhatnagar 49).

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