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TECHNIQUES AS EXPRESSIONS: ARUN JOSHI AS A PSYCHOLOGICAL NOVELIST OF MODERN AND POSTMODERN ERA

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Abstract:

Arun Joshi deploys techniques and symbols which bring out the psychology of self in the struggle of his various protagonists. The technique and art of Arun Joshi should be understood in the light of his vision which is, as "Lionel trilling" views the modern novel "a perpetual quest for reality." "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 some other medium to carry on my exploration". Joshi's technological deployment is in keeping with his display of the search for self, which in Joshi's fiction, is an 'incessant attempt to gain spiritual meaning by 'the right way' to live, and through the deconstruction of the western materialism and rediscovery of the symbols and philosophies of regeneration hidden in our collective unconscious.

KEYWORDS:

Deconstruction, Stream of Consciousness, Archetypes, Symbols, Collective Unconscious, Myth-Making, Modern, Postmodern, Dreams.

INTRODUCTION

Arun Joshi deploys techniques and symbols which delineate the dynamics of self in the struggle of his various protagonists. In Joshi's fiction achieving a higher mode of being or self involves a constant differentiation from the unconscious structure or one's cultural matrix which binds oneself in the Great Mother structure and prevents the birth of a liberated ego or a heroic self with meaning and independence. An egoistic violation of individuating search for self brings misery to individuals and to the society at large while breaking the shackles, which 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".

The technique and art of Arun Joshi should be understood in the light of his vision which is, as "Lionel trilling" views the modern novel "a perpetual quest for reality." "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 some other medium to carry on my exploration" (Joshi to Dua, NAJ 8)*. A.N. Dwivedi remarks, "The novels of Arun Joshi are the songs of the spiritual triumph of man despite the defeat of his physical powers" where "Man turns into shining gold coming out of the fire of hardships" (Dwivedi 312). Joshi's novels, like the modern novel, enact what Isaiah Smithson calls "the myth of the stages of evolution of human consciousness out of a state of unconsciousness." Smithson is rightly convinced with the conceiving of the novel as an extension of myth as he concurs with Harry Levin that in novel we find the "elements" and "functions" (Smithson 225) of myth. In Joshi's novels also we see a movement from

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meaninglessness to meaning through the opposing poles of “attachment and detachment, action and inaction, love and hate, possessiveness and dispossession, down to earth materialism and eternity bound urges of spiritualism” (Dwivedi 315). Joshi’s novels dramatize struggle, tension and conflict between what Erich Fromm would call having and being mode of living. His novels grow up as a myth of differentiation of individual self from its Great Mother structure or cultural matrix towards the heroic status of self which has evolved meaning or is in the process of doing so. It is in this context that Joshi’s narrative technique, his use of symbols, myth, folk-lore, dreams and fantasy are to be understood. In his narrative technique Joshi uses first person narrative method in *The Foreigner*, psycho-narration or dramatic monologue in *The Apprentice* and again the first person narration in *The Last Labyrinth*. It is only in *The Strange Case of Billy Biswas* that Joshi employs the technique of third person narrative to view Billy’s case sympathetically and also as strange from the normal point of view. Here the narrative technique separates Billy’s world of magical reality from the narrator’s world, thus creating an Indian kind of magical realism in which the magical appears to be meaningful and real while the real appears to be meaningless and hollow. In the other three novels, just mentioned, the first person narrative brings out the juxtaposition of ‘the manifest’ and ‘the unmanifest’ through flashbacks and stream of consciousness technique. D.H. Lawrence dismisses stream of consciousness “as stream of hell” where “it is the vast darkness of a cavern’s mouth, the cavern of anterior darkness whence issues the stream of consciousness” but in Joshi’s narrative technique stream of consciousness is not simply the to and fro flow of consciousness in time and space. It also does not confine itself to the expression of the sick and the diseased side of humanity, rather Joshi utilizes the first person narrative and stream of consciousness in the differentiation of the ego from its narcissist incestuous ‘having’ mode of living to ‘being’ mode. Joshi’s characters recollect their emotions in tranquility and grow out of their state of material comfort and spiritual stagnation to that of spiritual growth and awareness of meaning. Their introspections and actions constitute, in *Lacanian* sense, ‘mental functioning’ and thereby form the self through ‘social positioning’. Except Som Bhaskar and the Grand Master, all his protagonists are able to jump out of the bondage of their consciousness and become independent to grow. Only in the novel *The City and The River* the narrative technique finds authorial voice introducing the reader to the Great Yogeshwara and his disciple in the Prologue. The rest of the novel is narrated by the Great Yogeshwara to his disciple and is rounded off with an Epilogue. This change in technique is due to Joshi’s shift from his search for self from the micro level to the macro level. If in *The Last Labyrinth*, the plot is unfolded before us, as Dwivedi points out, through many ‘a cinematic shot’ (Dwivedi 317), then in *The City and The River* the camera shifts from its microscopic function to wide angle or macro-scope. In *The Last Labyrinth*, the collage presented to us comprises of shots of Som’s soul struggling with ‘the manifest’ and ‘the unmanifest’ reality of his self. In *The City and The River*, the shots present to us a kaleidoscopic picture of a city struggling against an overwhelming regressive ego of a narcissistic person occupying the highest position of political power.

Joshi’s narrative technique finds affinity with the modern writers of the West like Kafka, Camus and Joyce yet it contains very strong traces of post-modernism as the technique does not rest at merely dramatizing the alienation but in endeavouring to find meaning or to situate the self through differentiation from its cultural matrix by deconstructing the symbols of power, wealth and success. The narrative technique provides the juxtaposition of ‘the manifest’ and ‘the unmanifest’ where ‘mental functioning’ creates a deconstructive awareness of the West and the Westernised modern India. In *The Foreigner* Sindi’s rejoinder to Mrs. Blyth shakes the entire myth of American success and power “and what use have you made of your extra height and extra years?” Except that they can carry “heavier guns and have a longer time to make each other unhappy, that’s all” (Joshi, *The Foreigner* 102). He is equally critical of the affluence and artificiality of the Khemkas created by “the abominable wheel of industrialization.” The Khemkas keep two books and cheat the poor people. The same “bloody and phoney” reality of the westernized upper class makes Billy feel “pinned down . . . like a dead butterfly” who often wonders whether “civilization is anything more than the making and spending of money” (Joshi, *Apprentice* 96). In the same society Ratan feels lost and confused without “norms, without direction, without even, perhaps, a purpose” (Joshi, *Apprentice* 74). In this society Ratan feels “money” brings “security” and “friends” and it “succeeds” (Joshi, *Apprentice*, 20) where all else failed. Som is a millionaire at twenty five but suffers from the “boredom and the fedupness” (Joshi, *Labyrinth*, 21). He knows money is “dirt” (Joshi, *Labyrinth* 11) yet he wants to fill his inner “voids” (Joshi, *Labyrinth* 47) by acquiring companies and women and not turning to his inner world. The deconstructive awareness exposes the western symbols of success and comfort which rely on money and power and Joshi utilizes his encounter with the West and the westernized modern India to expose its spiritual hollowness. This deconstructive awareness brings out what Spengler calls the “crisis of the present” (Spengler qtd. in Pathak FWAJ) where everything conspires towards a philosophy of meaninglessness, boredom and the absurd. The deconstructive awareness is the result of the growth in Joshi’s protagonists who become aware of the meaninglessness of the western symbols of comfort and

materialism. This deconstruction of the Western signifiers of success and growth turns Joshi's protagonists to their inner world, towards their collective unconscious to rediscover 'the right way to live' in the forgotten regenerative symbols of India. To a modern Indian, Krishna, Mahatma Gandhi, its saints, peers and the higher spiritual reality in *Advaita*, *Bhagwad Geeta*, and *Samkhya* have lost their living meaning but they have become part of his collective unconscious. It is here that Joshi uses his symbols not in a direct sense but in the spiritual struggle of his protagonists to draw out meaning from them. Sindi Oberoi learns the hard way, the true meaning of the Gita when he begins to participate in life for the sake of others. He realizes "detachment was in right action and not an escape from it" but not before paying a "heavy price" (Joshi, *Strange* 193). Billy realizes his union with Bilasia as that of *Purusha* and *Prakriti* in Samkha philosophy on that "cosmic night" (Joshi, *Strange* 141). Som talks of 'The First Cause' and wants to outgrow Darwin and Freud and he is given the clue to faith in the form of the multidimensional personality of Krishna by Anuradha. Anuradha tells him "perhaps Krishna begins where Darwin ends" (Joshi, *Labyrinth* 132). Som also understands the mystery of Krishna, who survived five thousand years whereas the Gods of all the other civilizations perished but he only wishes to 'order faith.' Rattan Rathore turns an apprentice to his self when he remembers his father's Gandhian ideals of self-sacrifice and his father dying a martyr to the cause of the country's freedom, leaving behind a starving sick wife and a penniless son. His regeneration is based on his growing to learn the meaning of *Karmayoga* or the right way to live i.e. by humiliating one's ego in its 'having' mode of being, by turning to his philosophical roots and the Gandhian ideals in his unconscious. In doing so he retrieves his sense of "shame" and "honour" to face "death" (Joshi, *Apprentice* 147). In *The City and The River*, the Grand Master refuses to learn that he is a "servant" of the City and that he can serve the city by offering the 'Ahuti' of his "ego" (Joshi, *The City and The River* 263). He fails to grasp the meaning of the *Advaita* philosophy that "this world is a manifestation of the One and not a shadow of the Grand Master's ego . . . it is He the One without a second, who secretly supports and guides all that you see, and what you do not see . . . it is His will that men follow in every way" (Joshi, *The City and The River* 156). Joshi turns the symbols and Indian philosophies into the collective unconscious as lighthouses of regeneration from where individuals have to dig out and earn meaning for the growth of their self and simultaneously achieve a differentiation of their self from the inhibiting cultural matrix of the modern India.

In the use of his symbols, as we have seen, Joshi displays a strong deconstructive awareness of the western symbols of materialism in the West as well as in the modern India to 'situate the self' socially in a mode of spiritual growth. The deconstructive awareness is conveyed by a language which creates Derridian 'rupture' with the established historicity of modern India. Devinder Mohan rightly points out the clash between the voice of 'molestation' which intercepts the voice of authority to threaten "the territorial" consciousness of "history" (Mohan 30). For this very purpose, Joshi employs folklores, myths, dreams, fantasy and archetypal patterns. Billy's marriage with Bilasia is seen as a return of the king to his kingdom and the *Chandola* glowing again as the *Devi Mata* finds her consort. This legend is given multidimensional reality in Joshi's brilliant use of folklore or *Sthalpuran*. The myth creates a magical reality which makes the real world appear as hollow while Billy further engages himself even in the deconstruction of this magical world to find his 'faceless' God. The stories about the freedom fighters, respect of Gandhi as Mahatma and reference to Ranthambore i.e. Rattan's ancestors tap his unmanifest depths. Sometimes Joshi himself creates myths to reveal the dimensions of reality beyond one's sensual perception of it. Gargi restores the eyesight of Aftab and helps Anuradha in creating a miracle of saving Som when the medical world had given away all hopes. The novel *The City and The River* is conceived as a perpetual myth of destruction and creation by a regressive ego and of overcoming it by realizing God as the "highest truth" (Joshi, *The City* 70) within oneself by the sacrifice of one's narcissistic incestuous ego.

Almost in all the novels of Arun Joshi the protagonist has to grow out of its Great Mother structure? Unconscious by outgrowing the verbal constructs of the Great Mother Elementary through the help of the Great Mother transformatory. Indra Bhatt comments "we notice that Anuradha is the fully developed feminine principle in the novels of Arun Joshi beginning with June and continuing with Bilasia" (Bhatt 94). However, the verbal constructs of the Great Mother structure, the archetypes of 'the Shadow' and 'the Meaning' can be both males and females. It depends on the situations and persons who help the protagonists at the sub-conscious level to transform their self from its 'Uroboric' existence.

The same function of transformation is performed by Joshi's use of dreams. These dreams confront 'the manifest' in the protagonist with their 'unmanifest' in all its fierce nakedness. The dream of Sindi is a warning to him of his destruction of June while Som's dreams reveal to him the depths of his unconscious. Som is afraid of Aftab and wants to possess Anuradha and he dreams of losing himself in the labyrinths of their *Haveli*. His dream of being driven away in a high speed plane, which he is unable to control, to crash into a mountain which signifies the pressure of his narcissistic ego which is driving him mechanically, ultimately leaving him in the shattered existence of his splintered and objectified self. At a

macro level Joshi achieves the effect of the dreams in highlighting the state of one's ego through the use of fantasy. The Grand Master's use of lasers against the boatmen and his son's use of high tech state-of-the-art weaponry against the Grandfather, Bhoma and unarmed men, create a phantasmagoric reality as a result of the naked expression of absolute power in its dominating and thereby destructive mode. The Grand Master's luxurious display of high-tech laser lighting creates an impression that the structures of the Seven Hills are mingling with the sky which is a fantastic expression of the dream world of Grand Master's narcissistic and socially overwhelming ego. The use of fantasy and archetypal patterns and epiphany in *The City and The River* add to its mythical richness. Usha Bande points out the clash of the 'Demonic' and the 'Apocalyptic' imagery in *The City and The River*. The destruction caused by the river is Apocalyptic as against the technological demonic destruction by the Grand Master. The entire novel operates within a circular framework where the prologue and the epilogue join the beginning and the end. This circularity gives us the 'Apocalyptic' rhythm which supplies us with "two epic frameworks: the epic of return and the epic of wrath." In this framework the Grand Master's realization of himself and his ancestors as a "shadow" of the reality is a masterpiece of epiphanic self discovery. Here Joshi attempts a grand myth-making and epical structure in bringing out the perpetual clash of Nature or 'the unmanifest' and the absolute power, that is, the 'manifest' to reveal the layers of reality beyond the comprehension of man's self-absorbed ego identifying itself with material possession whether in terms of shares, cities or the structures of civilizations, which are seen, in this large canvas, as the perishable signatures of man's ego. Here in terms of techniques, Joshi can look for a successor in Upmanyu Chatterjee, who published his novel *English August and Indian Story* (1988) on the one hand and Shashi Tharoor with *The Great Indian Novel* (1989) on the other. Upmanyu Chatterjee probes the protagonist's sense of isolation, rootlessness and cultural dislocation while Shashi Tharoor treats the political history of twentieth century India presenting "multiple realities" and "multiple interpretations of reality", that is, India using the mythical material and epical structure of the *Mahabharata*. Thus Joshi's technological deployment is in keeping with his display of the search for self which in Joshi's fiction is an 'incessant attempt to gain spiritual meaning by 'the right way' to live, and through the deconstruction of the western materialism and rediscovery of the symbols and philosophies of regeneration hidden in our collective unconscious. This search is at once an exercise in the mythical evolution of ego in its differentiation from its Great Mother structure or the unconscious, and a Lacanian activity of the formation of self through 'mental functioning' in social 'positions' of self where it is formed as an 'inscription' from 'the unconscious'. In this search Joshi's fictional devices in terms of narrative imagery symbols, myth, dreams, fantasy and language ably carry the burden of the multiple reality of 'the manifest' and 'the unmanifest' inscriptions of the self, engaged in the eternal coil of 'soul making'.

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