

Symbolic Elucidation of Psychosomatic Imminence in Arun Joshi's *The Foreigner and The Last Labyrinth*

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Abstract: Like works of painting, monuments or even literature, every art mainly uses human existence as a rare matter and presents stunning glooms of human life. When the form literature commences, psychology has correlated to it. So there is a permanent affiliation between the two. Joshi's novels investigate deep into the murky and in most concerns of the human brains, enlightening the secreted corners of the objective and psychological framework of the characters. In his imaginary world, Joshi attempts his point greatest to describe the plight of the contemporary man who is tackled by the identity and the inquiry of his subsistence. As a novelist revealing human difficulty, Arun Joshi envisages the central catastrophe of the contemporary man and discovers and obtains persuaded that the most besetting trouble that man countenances now are the evils of the self, like isolation, distinctiveness predicament, sense of emptiness and existential quandary. This paper is an effort to explore the symbolic representation of psychosomatic imminence in Arun Joshi's novels.

Keywords: Identity, Psychology, Isolation, Predicament.

Life is full of ups and downs. It is not easy to lead without an adjustment. Adjustment in immigration is essential to everyone. Stanley Arnold rightly says in *Six Attitudes for Winners*, "Every problem contains the seeds of its solution. You can find the answer to your problem if you look deeply into the problem itself" (7). All striving of man is tried to find an answer to his survival. The human child has an average propensity to build up its authority to obtain an intellect of individuality. Many alternates for a truly unique sense of identity were required for and found. Nation, religion, class, and employment deliver a sense of identity. It is the method that helps a man understand a sense of identity after the unique tribe identity has been obtained. They need to feel a symbolic exposition of psychological problems that stem from the very condition of human existence.

Arun Joshi's novels symbolize the ordeals and pressures. They discover the plight that the middle-class man has to the facade and which crafts him secluded from the personality and social order. The characters seem pitiful, having been plunged in the dell of impatience. They are so much concerned about the unexciting evils of life that they fall short to settle on the endeavor of their life. They determine the significance of life through self-exploration. Joshi searches the self of his characters by understanding the precedent and inaccessible familiarities of the present. This solitude sometimes escorts to the investigation of distinctiveness.

Joshi is a novelist of psychosomatic imminent and enlarges into the individual psyche to open out the unseen purposes and urges at the back of psychological principles. His novels are essentially attempting to understand the world and himself better. His novels converse the unfriendliness of personality from the present-day socio-psychic forces. This research focuses on how Arun Joshi adds a new element to the field of Indian fiction in English by initiating the matter of hostility of the human being, exposed through a crisis of the self in a psychologically distressing atmosphere.

The Foreigner is an evocative novel gaze into the existential dilemma of the protagonist Surrender Oberoi. Sindi, a secluded sufferer of the contemporary planet, is isolated and falls prey to inaction and indecisiveness. Having lost his parents at the age of four, Sindi is fetched up by his uncle settled in Kenya. Though he becomes an engineer, he is alien due to the multicultural environment. He tells June that nothing ever seems natural to me, leave alone permanent. Nothing seems very important. His unconfident life represents the agitation of the modern man. He bears in mind the terms of his uncle about love which crafts him distant. It seems that the sensation of being temporized is imbibed on his brain since his early days. Karl Mannheim in *Man and Society in an Age of Reconstruction* states that with the augment in purposeful judiciousness, there is equivalent refuse in the individual's "capacity to act intelligently in a given situation based on one's insight into the inter-relations of events" (59).

This fruitless state of associations gives momentum to the approach of genuineness and illogicality. In Sindi's character, Arun Joshi's *The Foreigner* reveals these unenthusiastic outlooks and pictures the anguish of lonesomeness and psychosomatic disagreements. His search for meaning through a labyrinth of interactions induces him to tackle impassiveness and contribution tribulations. Filial and stronger affecting links offered by fondling parents instil in a kid the sentiment of love, safety measures and empathy with the populace. He loves his parents who die in an accident, grudging him of the occasion to institute good bond and affairs with the people. But Sindi's bad luck persists hunts him as the brutal destiny grabs him.

Arun Joshi's other famous novel, *The Last Labyrinth* (1981). This story made Joshi win the prominent Sahitya Academy Award. The novelist alerted with careful heed on the schizophrenic mess of his heroes and wrote a novel distinguished for its extraordinary climax of inventive authority. The backdrop to the narrative is weird, the aged haveli in Old Benaras, the consequence of the multi-style research by unusual designers who added a range of pieces to it over the days. The result is a mysteriously gripping class of residence construct with no judgment, which is at the same time a natural environment and appropriate symbol for the badly distracted and comatose hunt occupied by the feature Joshi's seeker. Inside this

humankind, the whole thing is continuously on the border of madness, schizophrenia, and visions.

The novel searches into the confused internal world of Som Bhaskar's protagonist, who stands for the current stage of a contemporary man examining through the warrens of life, survival, and realism. Devinder Mohan believes that Arun Joshi creates the narrator Som work out the chronological actuality within himself to describe "the fictional voice by visualizing the natural impulse moving towards its destruction". The character of Som Bhaskar invites psychiatric therapy.

The novel starts with the method of flashback, where the hero Som Bhaskar relates a variety of skills of his life and characters, which allows Freud's notion of the unconscious. Som as a storyteller, begins the novel. Som, like other hero's of Arun Joshi's novels, fits into the higher strata of the civilization. He has a reputable legacy, learning, and achievement. At the age of fifteen, he misplaces his mother and his father at the age of twenty-five. But at the age of twenty-five, he is a millionaire. And it is also that despite prosperity, he is by no means at quiet with himself and expends sleepless nights, drinking and taking calmate. He has turned out to be stable tolerant of sleeplessness.

Externally, Som guides content life as he is a wealthy manufacturer, youthful, cultured, and clever and has a gullible and cultivated companion. He has almost everything in his life- currency, fitness, person's name, and communal rank that are vital for a so-called contented life. But secretly, all these money-oriented attainments do not fetch stillness of intelligence. From the existential theoretical tip of vision, Som undergoes separation. Man has no rest in the highly developed set-up of modern social order and remnants as an outsider, an estranged person from the commencement to the finish of his life.

In both novels, Sindi and Som want to know the whole thing in life, the coverts of the world, and a woman's mystery. The complexity with them is their lucid and investigative mind that refuses to take anything for settled. Anything that cannot be clarified logically does not survive for them. Som expands their dread of death after his mother's grief, and his fear repeatedly anguishes him. Som needs a big shot to decide his offerings and offer him a port. He finds individuality in Leela Sabris, a lecturer, successor of a long time professor from Michigan, something else from London. She knows four different languages and realizes the attitude of Descartes, Freud, Jung, Spinoza, and others. She calmly analyses the pathology of Som's psychological disturbance.

Som and Sindi's presentation and his proceedings in the novel can be understood in terms of a psychological theory. Still, they want remnants unclear to the person, the total lack of knowledge of want and the way to please it. One famous psychologist states that there are four potential aspects distressing human behaviour principally. All these four factors affect man's needs; Man knows his want and how to gratify it, his wish is identified to him, but not how to convince it, how to persuade a craving is known.

Arun Joshi shows the hero Som as being involved by a seeming historical woman, Anuradha, decent in antiques and existing in an antique haveli of the more traditional environs of Benaras. She turns into the centre of his life and his want to be with her brings him to Aftab's Lal Haveli. Som's craving for Anuradha and the strategies he uses, and his disenchantment in receiving Anuradha reminds one of the famed Freudian three concepts. Som Bhaskar says wide awake, eavesdropping to the deafening space in the cracks of his

spirit and placing downs in his miniature volume the thoughts of a dehydrated brain in a dry season. His aloneness and holy torture remain acute. The spherical plan proposes the spherical scenery of Som's trip. There is no sequence in his character. Unlike the other protagonists of Joshi, he does not cultivate. His quandary remains unsettled as he finds no runaway direction out of the obscure labyrinth he is lost in. One speculates if the breakdown of Som Bhaskar is a conscious challenge on the part of Joshi to replicate the actuality of life where a reasonable answer to such an intricate predicament is hardly ever found.

The Last Labyrinth is a deep psychological investigation of a lost soul. Som Bhaskar is unhappily aware of the mysterious individual quandary of being lost between two worlds, of being not capable of believing, or fairly rebuff, the one that trembles his nature with its mysterious but tormenting anonymity. In the case of Som, he resorts to intellectualization explanation. Intellectualization is a fight into reason where the human avoids painful emotions by centring on particulars and judgments.

Joshi's novels investigate bottomless into the dim and, in most tissues of the human mind, light up the secreted bends of the mammal and psychological composition of the characters. In his fictional world, Joshi tries his level best to demarcate the predicaments of the modern man who is tackled by the personality and the inquiry of his survival. Man fails to distinguish the very reason behind life and the significance of survival in a hostile world; when he knobs these troubles of the self, Joshi is cautious enough to offer goodbye to our artistic legacy and eternal ethical principles.

His fiction explores nature and brings an inner centre of how the self attempts to review its association in the hostility between relations and society. Joshi's protagonists have no logic of belongings to the community in which they exist. They are miserable Foreigners and bleak strangers. The alertness of man's rootlessness and weirdness ad the important mission for a significant self is the keynote of Joshi's novels. The inner crisis of the modern man has engaged Arun Joshi's most important attention in his novels that are built approximately the dim and depressing understanding of the soul.

In both novels, *The Foreigner* and *The Last Labyrinth*, the main characters Sindi Oberoi and Som Bhaskar faces the same tight spots. The subjects of rootlessness, artistic separation, social segregation, and self-division are widespread and ordinary to complete humanity. Arun Joshi tackles himself to the very spirit of being in a world that is dealt with spiritual emptiness and moral ruin. He is disturbed with the concern of human subsistence in a world bereft of supporting morals, proper guts and temperate, actual individual distresses. The chase for reality, a fabulous escapade, finds its appearance in both novels.

Most of his novels are based on existential agony, distancing, and scarcity. They deal with poignant disturbances of introverts anguishing from lonesomeness and alienation in the world. Arun Joshi is worried about the search for the hub of life, which he has tried to express through the various symbolic expositions. The imperative topics he deals with in both novels are lack of restrictions, impassiveness, seclusion, and self-centeredness. He believed that these are not dissimilar from one another but one:

They are actually one. I guess freedom in which is both political and spiritual. I have not much dealt with. But the inner Liberation without detachment is not possible and selfishness is always stopping you from getting liberated. Loneliness is the state where you become

aware that you are not liberated and you also do not know how to get liberated. This is the loneliness stage in a man's life. (12)

Joshi illustrates how Sindi and Som understand that all gods are here on earth and models of man. When the chief heroes of both novels become liberated, he comprehends that they had been foretelling their little twofold and that they are the creatives of god, authentic, celestial, and no requirement for them to be scared of what rests in their fortune. Both novels give the booklovers all about the marvellous meaning of life. Also, at the end of the novels, they torture a caring consciousness of ecstasy and an emotion of gratification.

When man accomplishes an impression to what he believes autonomy, he will grasp that life is the worldwide life that the bliss and all those seats are here. When a man becomes gratis, he does not revolve his backside on humanity and hurry off to expire in the woods or the cavern but looks at humankind with a new sense. The same world survives, but man has become new. The same observable fact will linger, but they develop and are infused with new importance. Only then can man realize the world for what it is. He realizes that the unending voice within him was nature's music, which has its derivation in the earth; the rule is enclosed everywhere. The Vedanta is to know the man as he is and to reverence his theology.

Every human being is in charge of his affluence and difficulty, for his altitude and poverty, for his delight and distress. Other factors are supplementary—the laws of Karma decree out fatalism, Occidentalism and naturalism in human dealings. No volitional achievement is probable devoid of self-awareness. The principle of fatalism thus receives deter when the liability is laid at the door of man's attempt towards self-realization. The autonomy of exploitation is a unique opportunity for a human being's life. Man is thus responsible for his actions in as much as he has the independence of wanting his way of deed.

Therefore, Sindi and Som Bhaskar and other central characters, to a convinced level, realize how imperative it is to do fine, to be of employ and amuse beliefs that were ennobling and clean. What appears which be of enormous importance is the quality of boldness that Joshi desires his readers to take memo of in the moral fibre of his protagonists. Terror of the clash of life or breakdown in it, sour knowledge of unexpected disasters, the misery caused by grief, disgrace, or unceasing illness- any one or more of these can produce repugnance with life or abhor the society.

Arun Joshi has a distinct apparition of life and alertness of some of the sad tribulations of our instance. The sense of disturbance and unfriendliness besieges his protagonists. They maintain to bear the spasms of identity problems in anticipation of the exchanges themselves and recover into a hocked spirit. His novels are confessional in tone, and they display to move to the central realm, extreme embarrassment and individualism from the external realism of his heroes.

Arun Joshi has a remarkable place in Indian writing in English, whose works are famous for their individuality in their writing style. The self-centred and self-oriented heroes of Arun Joshi are ignorant of their background as surroundings and their selves. Because of the self-satisfying demeanour, they feel painful to visage reality. He suffers in real life as he has projected his own experiences in all of his fictional works. He is straightforward and unique in his real life as he has presented his characters on the same basis.

Arun Joshi has effectively delineated his modern theoretical, sacred, biased and communal harms and subjects through his characters and description methods. His

appearance of the besieged and contradictory self of the modern man has added new scope to the Indian English Psychological novel. By blending societal observable fact and religious constituent, and the substantial and the metaphysical features, Joshi has accessible an apparition of life stressing the antique Indian Cultural principles. Regardless of his little involvement in Indian English Writing, Arun Joshi excels as a dazzling luminary in the galaxy of Indian English novelists.

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