

Spiritual and Mythological Elements in the Novels of Arun Joshi

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ABSTRACT

Arun Joshi is an outstanding Indian English novelist who has outlined human predicament caused by inner crises of man living in present world. In his novels Joshi has focused not on socio-economic or existing political issues at all but he has carefully touched deep and very sensitive layers of human being. Joshi's works reflect strong influence of Indian spiritual ideology. He is one of those Indian fiction writers who have effectively tried to reflect eternal metaphysics and ethos by their protagonists. Joshi in his novels focused not only on socio-political issues but he has carefully touched deep and very sensitive layers of human being. His novels reflect his strong faith on Indian Mythology. "Hinduism, Joshi believes is highly existentialist-oriented philosophy since it attaches so much value to the right way to live (to exist)." "The Vedanta philosophy, the teachings of the Gita and the way of life taught by Mahatma Gandhi had a great influence on Arun Joshi. "This impact is not casual or coincidental: it seems to form the philosophical and ethical fabric of some of his major work." "2 Joshi's first three novels The Foreigner, The Strange Case of Billy Biswas and The Apprentice deal with three ways of redemption as preached in The Bhagavadgita, the Karmayoga, the Jnanayoga and the Bhaktiyoga respectively.

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Joshi in his books zeroed in on socio-policy centered issues as well as he has deliberately contacted profound and extremely delicate layers of person. His books mirror his solid confidence on Indian Mythology. "Hinduism, Joshi accepts is exceptionally existentialist-situated way of thinking since it joins such a great amount of significant worth to the correct lifestyle choice (to exist)." "The Vedanta reasoning, the lessons of the Gita and the lifestyle instructed by Mahatma Gandhi impacted Arun Joshi. "This effect isn't easygoing or unintentional: it appears to shape the philosophical and moral texture of a portion of his significant work." Joshi's initial three books The Foreigner, The Strange Case of Billy Biswas and The Apprentice manage three different ways of reclamation as lectured in The Bhagavadgita, the Karmayoga, the Jnanayoga and the Bhaktiyoga separately. The Foreigner is an account of perspective of individuals confronting human pickles. The epic mirrors the standards of Karmayoga depicted by Lord Krishna to Arjuna in the clash of Kurukshetra so as to determine his disarray. The hero of the novel Sindi Oberoi cuts his life among connection and separation (to do or not to do). He appears to follow rule of Karma all through the story. He is against the activities performed just to accomplish Bhautik Shukh throughout everyday life. As he would see it, the life of the individuals who run behind material joy for an incredible duration like Mr. Khemka is inane. He experiences passionate feelings for June, the focal female character of the novel however his abnormal conduct befuddles her. He prevents powerful urges from getting June to get hitched with him. In The Foreigner Sindi Oberoi, a rootless saint who looks for separation from the world finally, comes to understand the genuine importance of the hypothesis of separation as portrayed in the Gita, "in some cases separation lies in really getting included." In The Strange Case of Billy Biswas the hero, Billy Biswas, goes to the slopes, in the lap of Nature, similar to the diviners in Indian legends and sacred texts, looking for his otherworldly tallness and to get internal harmony. In The Apprentice Ratan Rathor attempts his reclamation through lowliness and repentance. In The Last Labyrinth Joshi presents the secrets of affection, God and passing. In The City and the River Joshi uncovers his social and otherworldly ethos. He presents the journey for profound responsibility and internal soul that outperform all religions.

The books of Arun Joshi don't uncover to us much about his insight into the Sanskrit learning. In The City and the River the antiquated Indian language, Sanskrit has been alluded to as "the overlooked tongue" and "the old tongue that nobody comprehended." In The Last Labyrinth Som Bhaskar on the Ganga ghat alludes nostalgically to the recitation by Pundits from the old messages: "A youthful Sanskrit researcher presented songs on the highest

point of his voice. I thought about my dad and the little books of the Upanishads. Another kid similarly youthful remedied him. Did Panini actually live in Benaras?" This is maybe all that he has expounded on Sanskrit in his books. However, it is a surely that being conceived and instructed in early years at Benaras, he may have tutoring in it up to the optional level. Whatever might be the truth he utilizes thoughts from the Bhagwad Gita, the Upanishads and some other arrangement of Indian way of thinking. The thought in *The Foreigner* identifies with the issue of connection versus separation clarified in the Bhagwad Gita. Sindi Oberoi experiences an off-base origination of separation and as such would not like to engage in real life. Be that as it may, the introduction of separation as panacea forever's concern as exemplified by Sindi Oberoi is mistaken. The quandary of the assembly line laborer, Muthu, and his exhortation commits Sindi understand his errors. It empowers to accomplish self-information as he understands: Detachment around then had implied inaction. Presently I had started to see the false notion in it. Separation comprised of right activity and not escape from it. The Gods had set a hefty cost to show me simply that. In *The Strange Case of Billy Biswas* Arun Joshi has maybe purposely made a work of fiction on the idea of Prakriti and Purusha on the Sankhya arrangement of Indian Philosophy. R. S. Pathak has clarified the story of Bilasia and Billy on the Sankhya idea of the combination of Prakriti and Purusha: As Billy's model affirms, on the off chance that one can build up a compatibility with the crude powers in the realm of nature, one can dispose of all issues of life. Bilasia, it is held, represents "the crude culture," the undiscovered underground assets of clairvoyant energy. It is smarter to see her as the issue (Prakriti), which as per the Sankhya arrangement of Indian Philosophy, is "one" and everlasting, not an illusionary appearance but rather something genuine. Billy may be taken to speak to the spirit (Purusha), which by its simple presence energizes Matter and brightens the cycle of advancement of the universe. Bilasia, we are reminded, is "the encapsulation of the basic and safe power that had governed these Maikala slopes; maybe this world, since time started." Her "colossal eyes," we are told, "spilled out a sexuality that was close to as antiquated as the woodland that encompassed them." In the Sankhya reasoning the material universe is followed to a First Cause.

In *The Apprentice* the way which Ratan decides for the cleansing of his spirit meets the vision of Bhakti in *The Bhagvadgita*: Ratan goes through reparation and accepts that filtration is to be acquired not by any custom, or authoritative opinion but rather by offering some kind of reparation. The cleaning of shoes of the fans by him scrubs the foulness wrapping his spirit. His prior skeptical disposition towards is gone and Ratan comes to accept that no one but God can support him. His sitting before a sanctuary connotes his dedication (Bhakti) in which the fan can mollify his God just by imploring him docilely. Arun Joshi has soaked up information on brain science and reasoning of both East and West. His account method has been impacted by the brain research of the continuous flow which we find in a few of his books. He specifies Freud regarding Leila Sabnis in *The Last Labyrinth*. She has behind her seat scholars of America and Europe and "Freud too unshaven and virtuous, relentless, grabbing in the evening of man's brain, tossed with piss, excreta, battling to assemble man, the sick person and the crazy yet additionally the individuals who, entire in any case, walk the sea shores around evening time and weep for the soul." This is a sort of synopsis of the Freudian brain research. Joshi additionally alludes to certain other European logicians, for example, Pascal, on whom Som Bhaskar did a paper at Harvard. A citation from him has been given: "Let us gauge the increase and misfortune in betting that God is, let us gauge these two possibilities. In the event that you gain, you increase all, on the off chance that you lose, you don't lose anything."

Joshi has faith in the Freudian rationale behind scholarly creation, which outgrows dream and reality. On numerous events in *The Last Labyrinth*, there are explicit references to Krishna, Buddha, Tukaram and even Yajnavalkya whom he alludes to in an Upanishadic citation: When the sun is set and the Moon is additionally set, and the fire has sunk down and the voice is quiet, what, at that point Yajnavalkya, is the light of man?

Som Bhaskar thinks about what Yajnavalkya might have replied. Joshi's Hindu mind causes him to allude to Bhaskar's playing out the last ceremonies of his dad at Hardwar. There are additionally references to a few divinities of the Hindu pantheon. Bhaskar reviews the sculpture of the Trimurti at Elephanta caverns: Heavy lipped Brahma, Rudra with snakes and a third eye; Vishnu practically womanly.

Som Bhaskar likewise thinks about the lethargic Kundalini power: I feel rage whipping toward the finish of my spine, and shooting up with the skull, to some dull hollows where the snake dozed, simply standing by to be blended. (*The Last Labyrinth*, 20) We can discover countless references to the Tantrik religion in *The Last Labyrinth*. Of every one of Joshi's books *The Last Labyrinth* has maybe the best number of resonance from the diverse philosophical frameworks of East and West managing the complex lifestyles and passing.

We can discover countless references to the Tantrik faction in *The Last Labyrinth*. Of every one of Joshi's books *The Last Labyrinth* has maybe the best number of resonance from the distinctive philosophical frameworks of East and West managing the complex lifestyles and passing. Arun Joshi's last novel *The City and the River* likewise revolves around the essential standards of Hindu way of thinking which shows a confirmed demeanor to life. The tale presents before us a city which is in the jaws of demolition because of its kin who never look for the upright method of living. All through the novel there is a contention in the city people to pick between the "faithfulness to God" and "the devotion to Man" or in straightforward words among religion and governmental issues. The convention of Karma declares that man's last development relies upon him. His future is no pre-decided. He is a dependable specialist who by the "incorporation of Karma, jnana and Bhakti" arrives at his salvation. Man's distance infers his alienation from his family, society, his gathering and even from his own self. Arun Joshi, in his five books, has contacted practically all the parts of distance. Sindi Oberoi, the hero in the novel *The Foreigner* is estranged from the world. Meenakshi Mukhrjee surveys the novel and discovers Sindi as "a lasting outsider." Madhusudan Prasad depicts *The Foreigner* as a depiction of "a removed youngster living in the last 50% of 20th century" who concernedly pays special mind to moorings and implications in his arbitrarily moving life. Kiran Desai's *The Inheritance of Loss* likewise presents the topic of estrangement. Jemubhai and different characters in the novel embrace British culture and under its impact they feel offended and nonconformist in their family and society.

Joshi has utilized different fantasies, legends and models to propose the estimation of a credible life, confidence and right activity the barest need of present day man. The political situation of the city is utilized as background of the novel which helps the author in giving a contemporary issue the supernatural diagram of creation and breaking down, sristi and pralaya managed in Indian fantasies. At whatever point individuals ruffian, rebellion and triviality take them in their hold driving them no place. In the event that they don't patch their ways the cycle of sristi and pralaya after a timeframe is to go on except if the entire world is cleansed. The canvas of *The City and The River* is huge and includes inside its reach time, God, Man and Nature. Along these lines we find that Arun Joshi utilizes Vedanta, the way of thinking of Karma, and Lord Krishna's idea of "separation" and "association" to draw out the internal openings of his heroes.

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