

Vol 4 Issue 4 Jan 2015

ISSN No : 2249-894X

*Monthly Multidisciplinary
Research Journal*

*Review Of
Research Journal*

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Welcome to Review Of Research

RNI MAHMUL/2011/38595

ISSN No.2249-894X

Review Of Research Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial Board readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

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'BOMBAY' THE CITY OF PLEASURE AND PRECIPITATION IN THE *APPRENTICE*

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Abstract:- It is 'Bombay' which precipitates Ratan's oscillation between bodily pleasure and soul. Bombay appears to Ratan's emerging ego as "a city reclaimed from the sea for purposes no other than that of commerce" (Joshi, *The Apprentice* 80). Even his pleasure seeking 'son-lover' ego feels the simultaneous pull of self indulgence and the loss of his soul. The very place and the same visit which Ratan had coveted so far acts as an archetype of transformation" which as Jung points can be special "situations", "places," "ways and means" which assist in the growth of self. Ratan realizes that Bombay is "For bargains. Bargains with me, Bargains with truth. For the purpose, above all, of striking bargains with life" (Joshi, *The Apprentice* 80).

Keywords: *Great Mother Structure, Son-Lover, Emerging Ego, Transformation, Archetype, Self, Search, Precipitation.*

INTRODUCTION

Ratan Rathore in the *Apprentice* has his operations spread all over the country while he himself enjoys a powerful position in the centre of power, that is, New Delhi but it is 'Bombay' which precipitates Ratan's duality for pleasure and soul. Bombay appears to Ratan's emerging ego as "a city reclaimed from the sea for purposes no other than that of commerce" (Joshi, *The Apprentice* 80). Even his pleasure seeking 'son-lover' ego feels the simultaneous pull of self indulgence and the loss of his soul. The very place and the same visit which Ratan had coveted so far acts as an archetype of transformation" which as Jung points can be special "situations", "places," "ways and means" which assist in the growth of self. Ratan realizes that Bombay is "For bargains. Bargains with me, Bargains with truth. For the purpose, above all, of striking bargains with life" (Joshi, *The Apprentice* 80). "A bare ten days" (Joshi, *The Apprentice* 84) in Bombay bring about powerful 'rhythms of emergence' and equally strong incestuous psychic gravitation in Ratan's ego which becomes aware of the duality of its own movement yet is not strong enough to give a battle to the dragon or the Great Mother Structure/Unconscious in him, "The women stirred my blood, the sea depressed me. Don't be stupid, I told myself. Don't start moping now" (Joshi, *The Apprentice* 85). The 'son-lover' stage of seeking pleasure as a refuge from the contradictions of life is at its climax here, "This is a new and shining city. This is the enchanted world that you have always dreamt of. Help yourself. I went to the bar and picked up a drink" (85). Here in an emerging ego the two modes of living i.e. 'Having' and 'Being' are once again facing each other and offering a choice of narcissistic, incestuous, necrophilic self indulgence versus struggle against such a relapse into the Great Mother Structure/Unconscious to grow into a being in love and understanding with others, independent and biophilic.

Ratan takes a wrong route to discover the meaning of his self yet as Jung points out, "Only that which acts is actual. If something which seems to me and shows itself to be more effective than a truth, than I must first follow up the error, for in it be power and life which I lose if hold to what seems to me true. Light has need of darkness – otherwise how could it appear as light?" Ratan's persistence in pleasure also makes him realize that, "I was, in fact, at the peak of the dung heap that I had been climbing all my life" (Joshi, *The Apprentice* 85). In this realization Bombay acts like "chemicals that precipitate solutions" (Joshi, *The Apprentice* 84). His emerging ego in spite of being at the 'son-lover' stage feels a tremendous sense of differentiation from the Great Mother as Ratan recalls his experience of Bombay as an addition, though a sad one, in his psychic advance, "like chemicals are there cities that reveal within days, within a

night, some part of one's life, leaving behind a heap of slush to be pondered over" (Joshi, *The Apprentice* 84). The emerging ego has its empirical or 'the manifest' being disturbed by the 'unmanifest' or its deeper self or the unconscious itself as a 'discourse.' The emerging ego is discriminating itself from the Great Mother more actively and is pondering over the meaninglessness of its actions. It has already got engaged into what Hartman would call "contagious orbit" involving "epidemic of soul making."

In this psychic emergence, the ego is helped by the Great Mother Transformatory figure of Himmat Singh who cuts Ratan to size. He tells him, "Let us not have any illusions, Ratan Rathor . . . We were rubbish" (Joshi, *The Apprentice* 80) and also reveals to him, "My father and he, he said once, were the two ends of the scale on which humanity's music was played" (Joshi, *The Apprentice* 76). Himmat Singh contributes to the transformation of Ratan's ego by exposing his shell of pleasure in which it seeks re-entry and refuge, "he conducts his operation for neither money nor power but in order only to destroy. . . . Everything from top to bottom, from one end of the continent to the other" (Joshi, *The Apprentice* 81). He does destroy the self-complacency and puncture the narcissism of Ratan. In fact he acts as the Great Mother 'Transformatory' – 'the Good,' though in a 'Terrible' form. This ambiguity is the necessary characteristic of the Great Mother to bring about a transformation by shaking the ego from its 'son-lover' stage. Himmat Singh appears to Ratan, " . . . by all signs evil, and yet possessing the powers to draw you out as the so called saints never could" (Joshi, *The Apprentice* 81) Himmat Singh's appearance and intelligence make Ratan penetrate to those psychic depths which would make him struggle against his present indulgence and help him in becoming a 'heroic' ego capable of discovering its meaning or the self. The "oddities" (Joshi, *The Apprentice* 80) of Himmat Singh have an impact on the unconscious or the deeper self of Ratan. He is captivated by the "extraordinary length of his cigarette, the perpetual goggles, the twisted lips, the acid voice that mocked not only me but the whole world" with "an intelligence that was not ordinary," and this "intelligence, made perverse by suffering yet unknown to me, whipped out view that were at times shattering like lightening on a dark night" (Joshi, *The Apprentice* 81). Himmat Singh makes him "think" of "my childhood and my youth" (Joshi, *The Apprentice* 82). He tells Ratan "was it not intriguing . . . that the son of a revolutionary should be doing what I was doing" (Joshi, *The Apprentice* 82). Ratan goes through an epiphanic review of the Brigadier's saving him in a hockey fight, about his 'miserable attempt' to join Subhash's army. Himmat Singh has set forth a process of disturbance or differentiation which the 'son-lover' ego of Ratan needs to grow out of its present silting state, he tells Ratan, "he had seen the disease before" and "Not many are given to find their function on this earth, Ratan Rathor" (Joshi, *The Apprentice* 82). Himmat Singh has set forth a rhythm of emergence by scratching that area of Ratan's life which is "like the scab that has been scratched and must helplessly be scratched some more" (Joshi, *The Apprentice* 83). He is made to feel a hollowness or meaninglessness of his pleasure drive in Bombay. It is Himmat Singh who shakes Ratan out of his Lawrencian 'state of funk' or 'the consummation of reduction' and he, though terribly and obliquely, indicates what Lawrence would call 'The Real thing' or the "consummation of union." It is this process of self awareness which saves Ratan's self in his hedonistic pursuits. 'The manifest' is accompanied by 'the unmanifest' discourse, pleasure with restlessness, and self indulgence with self-alienation. This is a significant feature of self in its 'struggler' phase. This phase has seen an increased critical deconstructive awareness of self and the society.

In the party in Bombay, Ratan passes through a horde of women and young men discussing "war," upliftment of the orphanage, "military strategies" and how in this catastrophic situation "quick money could be made" (Joshi, *The Apprentice* 85). But he is stunned by "a trustee" of the republic, an MP, who talks of ultimately setting down to "AN HONOURABLE FORMULA" (Joshi, *The Apprentice* 86) as "There were always compromises . . . who cared for the wilderness that we were quarrelling over" (Joshi, *The Apprentice* 86). Ratan is wonderstruck by the MP's "concern and a sense of disaster" (Joshi, *The Apprentice* 86). The deconstructive awareness can feel the hollowness everywhere. Ratan's discriminating ego starts moving into the third phase of disillusionment, powerlessness, helpness and hollowness of his indulgence in pleasure. He flies on meeting his double "an interloper," a tool of the host just as "I," ignoring his cries for help in the midst of a heart attack Ratan has perceived in him a resembling in features "like a dog's" or "of a corpse" (Joshi, *The Apprentice* 87). He does not have the courage to help him or to face his own future which he sees in the old man. Ratan's pleasure is balanced by its opposite i.e. "DEATH" (Joshi, *The Apprentice* 89). He feels "here I had so much money and before I had even touched it, all had been spoiled. The old man had spoilt it all and I said to myself; I will not allow it to be spoilt, I shall enjoy life. Before it is too late. Before I grow old" (Joshi, *The Apprentice* 88). Instead of turning towards meaning for his self, Ratan's ego in panic takes Refuge in wine, women and prostitutes. The 'manifest' in his self instead of seeking meanings from his 'unmanifest' disturbances relapses into self-indulgence of 'adolescent incest' in his Great Mother Structure/Unconscious.

Now in Bombay the pleasure seeking of his ego seeks refuge from the panic of death which in turn is a result of meaninglessness of his life and disequilibrium of his conscious attitude. Ratan, "the son of a revolutionary" who came from a race of men who had "over a thousand years battled for honour," "merely" walks into "a brothel" hounded by a strange disturbance and when he comes out of it he thinks of "death" at "quite some length" (Joshi, *The Apprentice* 89). The indulgence of his ego at a 'son lover' state leads him to a psychic position in which pleasure does not lead to meaning but points out its opposite, the death, "the more money I accumulated, the more I was dissatisfied and the more I was determined to 'enjoy' life. And all the time I thought of death" (Joshi, *The Apprentice* 89) the ego is enters the third phase of being a struggler against its relapse into the Great Mother Structure/Unconscious but it has not become powerful enough to separate the positive from the negative, the biophilic from the necrophilic or the meaningful from

the meaningless. The emerging ego has developed awareness but is not powerful enough to have the courage to accept its own 'shadow.' This is reflected in his obsession with death which "mounted in direct proportion to the money I each day accumulated" (Joshi, *The Apprentice* 70). This is reflected in his relationship with his wife, who is "frustrated" and is depressed for his "not loving her or being preoccupied" (Joshi, *The Apprentice* 20).

In this state Himmat Singh in Bombay has brought out a remarkable transition from his earlier state of the 'death ecstasy' in pleasure, now it is also a consciousness of death resulting from pleasure and also a consciousness of one's roots; psychic depth and of the present state. Himmat Singh tells him "you are a fool, Ratan Rathor . . . a fool or a great hypocrite" (Joshi, *The Apprentice* 83). Himmat Singh warns him to realize "that my father's death had meant nothing to me" (Joshi, *The Apprentice* 83). It is an exposition of his shadow side to him, a side that his conscious outlook neglects while coming to terms with the world. But his ego has not reached that 'heroic' state where it would accept the evil within himself and as Jung points out that "in actual life it requires the greatest discipline to be simple, and the acceptance of oneself is the essence of the moral problem and the epitome of a whole outlook upon life" (Jung, *Modern Man* 271). He further says that "it is no easy matter to live a life that is modeled on Christ but it is unspeakably harder to live one's own life as truly as Christ did" (Jung, *Modern Man* 273). The ego is baffled to discover that "the poorest of all the beggars, the most impudent of all the offenders, the very enemy himself – that these are within me, and that myself stand in need of the alms of my own kindness – that I myself am the enemy who must be loved - . . ." (Jung, *Modern Man* 271-72). There is a great difference between knowing this state and accepting it. In this son lover-cum-struggler stage Ratan refuses to discuss his father with Himmat Singh. His reaction is typical of the ego at this stage i.e. to run away from the reality as Jung points out that when we face the shadow side "we hide it from the world; we refuse to admit ever having met this least among the lowly in ourselves" (Jung, *Modern Man* 272) and Ratan in order to escape from this acceptance of his shadow side relapses in the pleasures of self indulgence but his ego has been shown a path of differentiation from the Great Mother Structure/Unconscious by the Great Mother Transformatory when Himmat Singh's analysis of Ratan's legacy and the culmination of his character discomforts Ratan and does not let him "feel comfortable with what I was doing in Bombay" (Joshi, *The Apprentice* 83). Ratan's ego at this time may not be strong enough to become heroic and differentiate itself from the matrix of Great Mother "but the seed of a whirlwind had been sown" (Joshi, *The Apprentice* 83) and this seed germinates as a conscience when Ratan's ego enters fully the third stage of a 'Struggler.'

Thus Bombay leads to this stage which is marked by disillusionment and guilt, and it has a consciousness of its 'shadow' side. In this stage we find a struggle against the Great Mother and a desperate attempt on the part of the ego to evade the acceptance of the 'shadow' side and its implications on the deeper self which manifests itself as a psychic disturbance. Ratan Rathor feels "great anger" (Joshi, *The Apprentice* 54) on seeing his country being "trampled under the boots of a barbarian enemy" (Joshi, *The Apprentice* 54). He also feels immediate love of fellow citizens and assumes an "appropriate expression" which is at once "patriotic, sad, and determined" (Joshi, *The Apprentice* 55). He gives "donations," writes letters to the editors' expression his "anger at the perfidy of our enemy" (Joshi, *The Apprentice* 55). He donates "blood" and insists "with the Red Cross that I must be called again" (Joshi, *The Apprentice* 55). At parties he takes over "with the terrible dignity of those who bring black tidings but are determined to fight on" (Joshi, *The Apprentice* 55). He becomes a warden of his area and with a great pride patrols it "aware of the great weight of responsibility" (Joshi, *The Apprentice* 55). Any mention of a frivolous act fills him "with an almost uncontrollable anger so that my neighbours wondered whether there wasn't something wrong with me" (Joshi, *The Apprentice* 55). It gives him "a great satisfaction to stay out in the cold with so many of my countrymen and as it were, physically suffer the trials of my nation" (Joshi, *The Apprentice* 56). He starts narrating the details of "some terrible disasters" (Joshi, *The Apprentice* 56), which he read in the newspaper or heard on the radio to a group of people wherever he finds them. He even tells them with a "face grave and voice as solemn as a judge's" that "what was at the root of our downfall was not the military, nor the politicians, nor yet the treacheries of the weather but the INDIAN CHARACTER. In short, I would inform my audience, we were facing a CRISIS OF CHARACTER" (Joshi, *The Apprentice* 57). He feels as if he has "hit upon a new law of gravity or discovered a lost Upanishad whose proclamation to the world could hardly weigh" (Joshi, *The Apprentice* 57). He comes to write a "comic" document on the "crisis of Character" but he finds it "tragic too" (Joshi, *The Apprentice* 58) as in it he harps on "Corruption," like "God" delivering judgment on the Indian people, calling them "a glorious monument in ruin" where "nothing was left except tottering walls and dark, rotting holes" (Joshi, *The Apprentice* 59). He also points out that "freedom did not bring that elevation of the spirit that the great leaders had hoped for" (Joshi, *The Apprentice* 59). This "extraordinary" indulgence in virtue was the result of "an enormous bribe" (Joshi, *The Apprentice* 60) which Mr. Crisis of Character took just before the war started. In this stage there is a desperate struggle to come out of Lawrencian 'state of funk' and deconstruct the Great Mother Structure/Unconscious with the disturbances from 'the unmanifest' becoming more pronounced and inducing a sharper deconstructive awareness of the hollowness of the self and the society. The ego is trying to escape from its shadow side and as Jung points out 'that to accept himself in all his wretchedness is the hardest of tasks . . . the very thought can make us livid with fear. We therefore do not hesitate, but light heartedly choose the complicated course of remaining in ignorance about ourselves while busying ourselves with other people and their troubles and sins. This activity lends us an air of virtue, and we thus deceive ourselves and those around us, in this way, thank God we can escape from ourselves' (Jung, *Modern Man* 272). But what we think to be an escape makes us "break down" and "succumb to a neurosis" (Jung, *Modern Man* 272). For "neurosis is an inner cleavage – the state of being at war with

one self” (Jung, *Modern Man* 273) and in Ratan’s case it involves a conflict between his ego and his shadow. This neurosis involves the alienation of Ratan’s ego from his deeper self and the society at large. It is in this stage of ego being a ‘Struggler’ and encountering alienation that we find a religious quest to find one’s self or soul by making the ego heroic enough to dive deep into the unconscious and derive the meaning or light for itself.

Ratan’s experiences and actions in ‘Bombay’ precipitate the facing of his own dark side as it is a prerequisite that before the ego becomes heroic enough to descend into its unconscious and differentiate itself from the Great Mother, it has to pass through a ‘dark tunnel’ where it has to face and struggle in the conflict with its shadow and the society. In this phase of alienation, the dark tunnel tests the ego by making it feel powerless, helpless and lost as Erich Fromm points out that these are the characteristics of a ‘Having Mode’ of life while it is in the ‘being mode’ of life that an individual discovers his self through “human love” and participating in “productive work.” By human love he means the same thing as Jung or Lawrence do i.e. an awareness of one’s deeper self leading to a love and respect for one’s own being as well as others while productive work involves one’s entire psychic energy in meaningful social actions. The feeling of powerlessness and helplessness which Ratan encounters is the result of his evading his own ‘shadow’ and the deeper self by being mechanically absorbed into an impersonal system in which “they” accounted for everything whether it was war, deals, price rise and “they were THEY. The authorities. The higher-ups” (Joshi, *The Apprentice* 63). The freedom had brought out “a new slavery with new masters; politicians, officials, the rich, old and new” (Joshi, *The Apprentice* 63-64). Ratan wonders “could it be that the English man had been merely replaced?” (Joshi, *The Apprentice* 63). The new cultural atmosphere brings into display “too much money, and too much power” where “freedom meant freedom from right and wrong, from restraint from decency” (Joshi, *The Apprentice* 64). Ratan’s powerlessness and his moral confusion is extended when he sees “the Charlatans winning” which makes “the best” become “even less sure of themselves” (Joshi, *The Apprentice* 64). Ratan finds the system “enveloping all this, a fog beyond the fog, were words, . . . speeches, editorials, resolutions, handouts, slogans, posters, banners” (Joshi, *The Apprentice* 64) and self-alienation in other equally meaningless activities. This atmosphere of powerlessness also makes Ratan feel helpless and lost as “the men were weighed in Money or Power” (Joshi, *The Apprentice* 65). Ratan feels “what counted was power” (Joshi, *The Apprentice* 64) and he remembers his mother’s saying “man without money, Ratan, is worse than a begger’s shoe” (Joshi, *The Apprentice* 65). The whole atmosphere tries to engulf him like The Great Mother, “the wide world took me in its wake, overwhelmed one, smothered me” (Joshi, *The Apprentice* 65) but his ego in its perception of the whole suffocating atmosphere is also struggling against it. He feels restlessness because he, who told his brigadier friend that he “intended to be my own master”, became a slave of the “system” (Joshi, *The Apprentice* 65) “like a weather vane turning its head where the wind blows” he feels “choked, oppressed; rebellious but tied up totally in knots” (Joshi, *The Apprentice* 66). This state of helplessness has the seeds of his spiritual regeneration as his “sense of failure” is “not so much a personal failure” but “the failure of a continent, a race” (Joshi, *The Apprentice* 66). This state of feeling restless, depressed and uncomfortable shows that ‘the unmanifest’ discourse in him is becoming powerful and simultaneously his deconstructive awareness is creating a Derridian ‘Rupture’ in the historical ethos of his times and has the possibilities of a positive ‘Reversal’ in his self. The restlessness of ‘the unmanifest’ introduces what Jung Calls the process of enantiodromia or “reversal into the opposite,” (Jung, *Modern Man* 275) taking place. ‘Bombay’ has contributed to a definite psychic advance in Ratan’s ego and its awareness of its present state is a moral achievement on its part. In the present state of affairs in which Ratan finds himself, it is healthy to be neurotic than to have no conflict at all. Ratan feels “many things disturb me but what disturbed me the most was the fact that where I had expected new achievements, new standards, there were no standards . . . anything went, so long as it was backed by sufficient power. It was this that made me the most uncomfortable” (Joshi, *The Apprentice* 66). His restlessness is the result of his inner war as unlike his father, he could not “pick up cudgels and tear down what disturbs” (Joshi, *The Apprentice* 66) him. He found it easier “to throw in the sponge . . . and to swim with the current” (Joshi, *The Apprentice* 66) but what he neglected consciously comes up as an unconscious disturbance in his psyche. His restlessness is replaced by an “apathy” or an indifference which “grew”, “Upon me. Inside me. Like a boil. Like leprosy” (Joshi, *The Apprentice* 66). Ratan starts “slouching”, “slumping” and “yawning” (Joshi, *The Apprentice* 67) in his office. He feels “physically rundown” and as he tells the doctor “I felt used up” who has no cure “for feeling used up” and tells him “when you felt used up, you were used up” (Joshi, *The Apprentice* 67). ‘Bombay’ has led Ratan to a stage where Ratan’s problem becomes a spiritual problem, it cannot be explained at this stage in Freudian terms of ‘pleasure principle’ or Adlerian ‘drive for power.’ It is a religious problem as Ratan wants to find a meaning for his self. That is why it is not, as Jung points out, clinical psychology without psyche but a “psychology of the spirit” which provides meaning and “it is only the meaning that sets us free” (Jung, *Modern Man* 259). This meaning is sought by a restless self or an emerging ego both consciously and unconsciously, “disturbances in the sphere of the unconscious drives are not primary but secondary phenomena . . . the supposed causes of the neurosis were always present, but had no pathological effect until a disturbance of the conscious attitude set in and led to a neurotic upset” (Jung, *Modern Man* 269). This state provides a rhythm of emergence in Ratan’s ego although there is a psychic gravitation still present, Ratan takes to” Flattery and cunning” (Joshi, *The Apprentice* 69), he becomes a “scoundrel” and participates in “the humiliation of a good and decent man” (Joshi, *The Apprentice* 70), a young idealistic officer and “it had suddenly struck me that it was really like a young man that I had wanted to be” (Joshi, *The Apprentice* 72). He is mistaken in thinking that “we think we can sit by fires and not catch the heat” (72). His wife’s discontentment is the result of his own disturbed psyche and it creates in him, “the nagging feeling that our

lives had been robbed of an essential substance, that I have somehow failed her” (Joshi, *The Apprentice* 72). Ratan’s ‘Struggler’ phase in the Great Mother is about to be over. He is to come out from that stage where he felt “we were a chosen people . . . immune to defeat and humiliation” (Joshi, *The Apprentice* 73). He in fact feels himself to be “A NOBODY” and “deep down” he is convinced that he has “lost significance” as an “official”, as “a citizen” and as “a man” (Joshi, *The Apprentice* 73). Even his “actions” (Joshi, *The Apprentice* 73) lose significance in his own eyes, “What significance was there in steering a boat that had no destination or watering a tree that would never bear fruit” (Joshi, *The Apprentice* 74). He realizes he has become a pawn in the hands of “THEY”, and “all the time I have had to lick THEIR boots, put on smiles for THEIR pleasure” (Joshi, *The Apprentice* 74). He is aware of his suppression of his deeper self “how far we had travelled: my dead father and I!” (Joshi, *The Apprentice* 70). His ego is turning inwards towards his depths or ‘The unmanifest’ discourse, “Oh how I have hated THEM at times. And hated myself . . . How, all these years, I have been alone, so horribly alone in my anger, in my failures, carrying them in secret, like a thief, close to my heart, until their blazes have turned upon me and turned me to ashes” (Joshi, *The Apprentice* 74-75). The protective covering of his ego is removed and what he hates are the obstacles to attaining his self. Now his ego prepares itself to descend into its depth or the unconscious with an awareness of its ‘shadow’ side, now he is aware of the “filth,” “inside” him, “but how much can you tuck away, sooner or later it begins to show, pour out of your ears” (Joshi, *The Apprentice* 75). Bombay has precipitated Ratan's duality for pleasure and soul. He stands uncovered to himself from where dark encounters with one's dark side can begin, and meaning or soul is not far to be found. Bombay has shown him like a catalyst that how all his pleasure-seeking leads him to nothingness and farther from his soul, and soul is not to be found outside but in the dark recesses of one's self.

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