
International Multidisciplinary Research Journal

Golden Research Thoughts

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RNI MAHMUL/2011/38595

ISSN No.2231-5063

Golden Research Thoughts 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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**LIVING WITH A DEAD 'ALBATROSS': THE DUAL SELF
IN THE APPRENTICE**



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ABSTRACT:

The duality of self in *The Apprentice* is like living with the lost paradise of one's being which one lost in order to pursue materialistic success and survive in the hard and degenerative realities of post-independent India in which it appeared as if one was "sailing about in a confused society without norms, without direction, without even, perhaps, a purpose". In spite of all his prosperity and successful career, Ratan lives in perpetual agony of having lost his soul. His

dual self is an agonising state in which he has landed himself by having "pawned" his soul 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".

KEYWORDS

Dual Self, Lost Soul, Success, Career, Politician, Businessmen, Deals, Pawn, Self, Paradise, Hell.

Article Indexed in :

DOAJ Google Scholar DRJI
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INTRODUCTION :

The duality of self in *The Apprentice* is like living with the lost paradise of one's being which one lost in order to pursue materialistic success and survive in the hard and degenerative realities of post-independent India in which it appeared as if one was "sailing about in a confused society without norms, without direction, without even, perhaps, a purpose" (Joshi, *The Apprentice* 74). In spite of all his prosperity and successful career Ratan lives in perpetual agony of having lost his soul. His dual self is an agonising state in which he has landed himself by having "pawned" his soul 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, *The 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 dual self a living entity is his very fall which he himself engineers and later 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 has been forced to abandon them. His suffering is no less than that of Satan who tasted the joys of heaven and to be away from them was a 'very hell' to him. Ratan's "confessional monologue" itself is an instrument to the duality of his self as it lays bare to him "the horrors harbouring his soul" (Guruprasad 162), especially it brings out an awareness of the chasm between his ideals and his redemption. Ratan's dual self involves a constant interplay of his deeper self with his empirical self or of 'the manifest' and 'the unmanifest.' In the beginning Ratan is able to suppress his deeper self, or unconscious as 'the unmanifest' discourse and goes on sinking "like a stone" in the pleasures of the world till the deeper self asserts itself apocalyptically and Ratan feels "a terrible sensation" (Joshi, *The Apprentice* 140) which is an awareness born out of "the realization that one's life has been a total waste, a great mistake; without purpose, without results. There are many sorrows in the world, but there is nothing in the three worlds to match the sorrows of a wasted life. All else, thoughts of revenge, of pleasure, of pain, pale before it, are made pointless" (Joshi, *The Apprentice* 140). This awareness is a movement of turning away from what Eric Fromm calls the "Syndrome of Decay" to the "Syndrome of Growth" involving a metamorphosis from "having" mode of living to a "being" mode.

Ratan's confessional review of his own life is further punctuated by the constant reminders from his deeper self or 'the unmanifest' discourse while he had been engineering his own spiritual fall. The torture of dual self gains its momentum with the interplay of his empirical and deeper self. If in Lacanian term empirical self is a discourse with the unconscious and is formed as an 'inscription' of the unconscious than unconscious, according to Lacan, is in itself a 'discourse' and, therefore, we have two or dual 'inscriptions.' In Ratan's case the two inscriptions i.e. his self and deeper self or 'inscription' of the unconscious and unconscious itself as a 'discourse,' though an 'unmanifest' one, battle, punctuate and overpower each other, creating new consciousnesses or "vision" (Joshi, *The Apprentice* 21) as

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Ratan calls them, in him. This battle begins with the 'having' mode of living resulting in, what D.H. Lawrence calls, the "consummation of reduction" or deadening of self igniting a quest for 'The Real Thing' or 'The Consummation of Union' as one wants badly to come out of 'the state of funk' and create meaning or living environment as opposed to its deadening objectification, by drawing meaning in life from one's own depths. This happens when the empirical or 'the manifest' discourse realizes the proddings, knockings, restlessness and sometimes the apocalyptic power of the 'unmanifest' or the unconscious itself as a discourse.

Ratan's torment from his dual self is unique in Arun Joshi because Ratan is aware of this battle from the very beginning. However, the dynamics of this battle are spelt out and crystallized only through the dialectical growth of Ratan's selves. A constant awareness of the ideal and falling from it till "the fear of madness" (Joshi, *The Apprentice* 129) out of "the spectacle of horror" in one's own soul is based on a "duality in the scheme of things which enlighten the novelist's views on the psychological, moral and mythical aspects of life." There is a "built-in-tension" (Abraham 219) in human corruption as Ratan's search signifies but also a built in awareness in the movement of his empirical self. The search of Ratan Rathor for the meaning of his self is revealed as he recalls darker areas of his own past; "his recollections and reminiscences illuminate both the past and present together" (Abraham 212). The dynamics of his selves can be seen as a "journey from innocence to experience and also from self-love to self remorse" (Abraham 216). In fact this search of Ratan signifies a Blakean 'burning' of selfhood and movement of self further towards a state of 'higher innocence,' a state where creature becomes a creator or self reaches to the depths of ones being to evolve a transformed higher consciousness.

The necessity for a higher state of being in Ratan Rathor's dual self becomes a quest of individuation from the Great Mother or the matrix of his unconscious which is experienced by "the emerging ego as the matrix to which it is related and from which it is distinguishing itself" (Neumann qtd in Smithson 227). This search for individuation takes place in four phases in Ratan's life, "the phase of youth and idealism, the phase of adulthood and coming up in life the hard way, the phase of disillusionment and guilt, and finally the phase of repentance and atonement."

The phase one in Ratan's life involves the formation of Ratan's unconscious with duality. This phase marks the structuring of his unconscious as a 'discourse' with a deep stamp of the idealism of his father along with a feeling of intense insecurity, which such a self-sacrificing life-style of his father has unwittingly created for the family. At the age of ten Ratan is living with his tubercular mother, which is like "Living with Death" (Joshi, *The Apprentice* 9). His father does not find time for his practice as "he did not care" about "the processions" and "there was no money, and every night my mother spat blood. Every night, night after night" (Joshi, *The Apprentice* 9). Ratan inherits the idealism of his father along with the struggle for survival of his mother. He is a witness to "this difference," as his father having found "Mahatma" to be a "man of suffering," "abandoned his practice, given away most of his wealth; that, in short, we had no means of living" (Joshi, *The Apprentice* 9). Ratan's admiration for the sacrifice and values of his father has been coupled with an involuntary reflex action for survival. He remembers with pride how in the processions of his father "in those days men did not bring their politics to the streets as they brought their souls and their lives" (Joshi, *The Apprentice* 11). He remembers his father facing the British might with all his boldness and courage, "My father stood facing the crowd, his arms raised. He was shouting and gesticulating in a voice that once might have been heard before at the gates of Ranthambor" (Joshi, *The Apprentice* 12). At the age of ten his impressionable mind structures

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the life, sacrifice and death of his father within it as something to be admired, followed and feared at the same time. He recalls further, "Ah, my kind, it is not easy to see your father beaten" (Joshi, *The Apprentice* 13) and when the sergeant pulls out his revolver, the moment gets "frozen as a moment of great silence" (Joshi, *The Apprentice* 13) in his "mind", "There seemed only the three of us – my father, the sergeant, and I – the three of us surrounded by a great silence. They stood staring at each other and said nothing" (Joshi, *The Apprentice* 13). This moment is an all shattering moment for a child of ten. He is dazed, shocked and pained with the each shot which his father receives. Fatherless at the age of ten, he suffers from a deep feeling of insecurity. To him the world, in his young college days, "appeared as a bundle of mirrors, tempting and somehow held together, but on the brink always, of falling apart" (Joshi, *The Apprentice* 18). While in contrast to him, the Brigadier "was no brooder" (Joshi, *The Apprentice* 15) and Ratan perceives him, after his joining the army, taking life as a "beautiful whore – to be assaulted and taken" (Joshi, *The Apprentice* 18). Ratan's childhood hardships, the struggle of his mother and his father's death give him an unconscious, which makes him feel "like a boat managed by incompetent hands, a boat that could any moment overturn and drown his riders" (Joshi, *The Apprentice* 18). His self as an emerging ego is shaken and feels shaky in handling the present and is haunted by "the unknown ominous future" (Joshi, *The Apprentice* 19). The deprivations of childhood, and struggle of the present condition, the emergence of his self as a conscious being and his emerging self or ego as a 'child' displays a desire on its part to be pleasurably 'protected' by the maternal depths." He cannot join the army for "diffidence" while "no one cared for teachers" and "yes, if I had the money then, I would have become a doctor" (Joshi, *The Apprentice* 19) he recalls. He cannot take plunge into life because he has to find his being which has got regressive and does not let him enjoy "all the ingredients of a happy youth" which "appeared" to him "veined with a secret doom that, like a time bomb could any moment reduce them all to dust, just as within seconds it had reduced my father to dust" (Joshi, *The Apprentice* 19). His father's self sacrificing life and death has done more harm to Ratan's emerging self than his idealism has done good to it. The value of the idealism, he would discover later as an undeveloped ego is incapable of differentiation and it experiences the depth of its unconscious or archetype as ambivalent – as being simultaneously 'good' and evil, friendly and 'terrible.' This first phase of Ratan's duality of self can be described as the stage of uroboric incest which characterizes the infantile ego's continuous re-entry into the Great Mother in order to be "dissolved and absorbed" (Neumann qtd in Smithson 241). Ratan wants to "lay the foundation of a glorious future" (Joshi, *The Apprentice* 21) by finding courage "to do what I always wanted to do" (Joshi, *The Apprentice* 21). He also feels "the elevation that we feel when something within us, some vital essence, manages to break out and lose itself in objects that are bigger and beyond us" (Joshi, *The Apprentice* 22). He feels he is ready "to sacrifice all without promise of reward or of success" (Joshi, *The Apprentice* 22) but he fails to join the Army of Subhash Bose because "the tide that had carried me for two days collapsed, like so much froth" (Joshi, *The Apprentice* 22). The emergence of the ego to the surface is marked by 'psychic gravitation' or lapsing in the Uroboric Sea, the one following the other in a continuous movement. The Great Mother/Unconscious in Ratan not only signifies a fear or insecurity but is also a by-product of philosophy of survival which is revealed to him as "a vision" (Joshi, *The Apprentice* 21) by his mother who tells him, "one thought of what one did not have. . . Man without money was a man without worth. Many things were great in life, but the greatest of them all was money" (Joshi, *The Apprentice* 20). What is being revealed to him is also what his emerging self encounters in its struggle with the objective reality in its 'social positioning,' "It was not patriotism but

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money, she said, that brought respect and bought security. Money made friends. Money succeeded where all else failed. There were many laws, she said, but money was law unto itself" (Joshi, *The Apprentice* 20). Ratan is "stunned into silence" (Joshi, *The Apprentice* 20). It appears as if not his mother but the Great Mother or the collective unconscious was revealing its structurality, or a post independent India's version of Lord Krishna in his Virat Roop was revealing to Arjuna the mystery and the laws of universe. Ratan has heard the oracle revealing to him "the mystery of the universe" (Joshi, *The Apprentice* 21) and he feels "as though I had lost all control over my destiny which from then on would be governed not by what I worked for or how good I was but by some intricate laws of money of which I had no knowledge" (Joshi, *The Apprentice* 21).

Ratan here feels helpless about his destiny because his ego wants to remain protected in the Great Mother structure which his own mother had spelt so vividly. Ratan's deeper self is suppressed in the unconscious. It shows itself as a desire or dream but is buried deep in the hard practicality of life. He is being pushed into a 'having mode' of life which would strengthen the incestuous and narcissistic orientation of his emerging self, involving him in a 'syndrome of decay'. Ratan comes to the city to "make a mark on the world, a mark as visible and striking as my father's" (Joshi, *The Apprentice* 24). But what Ratan experiences is a "collapse of faith" (Joshi, *The Apprentice* 24) and the "end of hope" (26) which does "things" in him that are "corrosive and irreversible" (Joshi, *The Apprentice* 26). He feels an inevitable gravitation into the Great Mother structure haunted by a fear that "I, who was the most educated of them all, would soon be on the streets, a failure, an incompetent, penniless fool" (Joshi, *The Apprentice* 26). His days in the inn, along with his other companions, constitute a nightmare for his self. His "struggles . . . acquired the form of a frenzy" (Joshi, *The Apprentice* 26). The six weeks of walking on "hot asphalt" and "starving" turn him, "without quite knowing" into a "master faker," a "hypocrite and liar" (Joshi, *The Apprentice* 28) at the age of twenty one. This 'uroboric' lapse, in the first stage, of his idealism and youth has started a hardening process of his emerging self as the people, for whom his father had squandered away his life, only teach him a "pattern to the transactions of the world" (Joshi, *The Apprentice* 29) which is the "ancient doctrine of quid pro quo" that is, "If you seek a favour, you must have something to offer in return. If not immediately, at least in the future. In short, you must possess credit as a giver of favours. Needless to say I had neither" (Joshi, *The Apprentice* 29). His deconstructive awareness of post-Independence India is accompanied at this stage not by action but helplessness. In this 'having mode' of living Ratan begins to feel insignificant "nothing special" about himself and that "there was something decidedly wrong" (Joshi, *The Apprentice* 29) with him.

His struggle for survival makes him cling to the structure of the Great Mother Elementary/Unconscious where he merges the search for his self with the search for his job and survival. He realizes in the office of the Superintendent which he joins as a temporary clerk through the contacts of his inmate the steno that "the moment comes" when we "only remember what best grinds our axe" (Joshi, *The Apprentice* 33). Whatever 'inscriptions' or jerks from the deeper self or 'the unmanifest' there were, he abandons them for "Careers and bourgeois filth" which his "father used to mock" (Joshi, *The Apprentice* 33). The superintendent acts on him as another verbal construct of the Great Mother. He appears to Ratan, "the kind who keep the country running" (Joshi, *The Apprentice* 34). To Ratan he is "the high priest of an exclusive creed of whose mystery he was at once an inheritor and trustee" (Joshi, *The Apprentice* 34). Ratan looks towards him "to initiate him into the secrets of the cult" (Joshi, *The Apprentice* 34). Ratan's instinct for survival makes him discover his own "obedience" and "docility" as something natural "like breathing" (Joshi, *The Apprentice* 35). Ratan develops

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"reflexes which had cumulatively acquired the compulsion of instinct" (Joshi, *The Apprentice* 34). The "one single driving force" in him becomes "his" desire to please my superiors" ironically just as completely effortless and "natural as my father's rebellion" (Joshi, *The Apprentice* 36). One facial expression of the Superintendent makes Ratan change his lodgings to one "appropriate for his class" (Joshi, *The Apprentice* 22). Ratan does not visit the inn again and avoids the contact of the steno through whom he got the job. He works hard to "live" and how "living" is to be "made except through careers" (Joshi, *The Apprentice* 41). Ratan's father found career as something which "chained" one's self to "bourgeois filth" (Joshi, *The Apprentice* 37) but Ratan's newly acquired instincts force him to get himself absorbed in the Great Mother structure. He wants "to move up in life" (Joshi, *The Apprentice* 40) and "die" is "cast" (Joshi, *The Apprentice* 41) when he ditches his colleagues to his superiors for his "career," which sounds like a "magic word" (Joshi, *The Apprentice* 40) to him.

Ratan's narcissism is to be protected in the Great Mother structure/Unconscious and it makes him move away from his deeper self. His ideals had been the people who stood for "truth" "public service" and suffered "endless privation, even death" and who "in the face of world's indifference had chosen to expand their lives in the pursuit of goodness." Their pursuits have inspired Ratan but now Ratan, in the pursuit of his career, turns "a thick skin" in whom "the turbulence always died until it ceased to erupt altogether" (Joshi, *The Apprentice* 41). In the Great Mother structure/Unconscious, his emerging ego gets hardened the wrong way, and incapable of differentiation, it merges itself in the 'roundity' or the envelope of the Great Mother so well that the messages from the deeper self or the depth of the unconscious can only disturb him temporarily, "There have been moments in my life when I saw nothing but filth around me. At such times my head would explode with violent, rebellious thoughts" (Joshi, *The Apprentice* 41). Ratan's self in the Great Mother wants to move to the surface however, the insecurity of his childhood makes him suppress it and, instead, hold on to the Great Mother. A "mystique" or "craft" (Joshi, *The Apprentice* 43) is "transmitted" into Ratan from the Superintendent in which "No morals" are "involved" but a "skill in manoeuvre" which "was an end in itself" (Joshi, *The Apprentice* 43). Ratan as a clerk discovers his power of the words as "power of a gospel" before which "the highest would freeze" (Joshi, *The Apprentice* 43). He cannot forget how "a noting of mine nearly drove a contractor bankrupt" (Joshi, *The Apprentice* 43). Ratan is both a "product and victim of the decadent social values that gave a fillip to his ambition and rendered him deaf to the voice of his conscience" (Prasad 205). He is both pleased and disturbed at the same time by the absurd "servility of the world with which it was willing to turn about and worship the very men whom it had earlier thought nothing sort of annihilating" (Joshi, *The Apprentice* 44). 'The manifest' in his self and 'the unmanifest' from his depth spar constantly.

What disturbs Ratan is the absurdity in the structure of the society in which his self awareness makes him see his deeper self having no place in it. The superintendent can only further compound his search for truth and meaning in life with his practical concept of God. He tells Ratan, "that there was no point in looking for truths apart from the truth of God. Money in the world always changed hands. God was only concerned what one did with the money. Did a man, for example, use it for good purposes" (Joshi, *The Apprentice* 45). Ratan wonders whether "graft in His eyes" is "the same as any other money?" (45) and whether "consequence" and "character" was just a "myth" (Joshi, *The Apprentice* 45). His father did not give "much thought to God" (Joshi, *The Apprentice* 45). But Ratan is not surprised at the Superintendent's logic of "what I have seen of my countrymen" (Joshi, *The Apprentice* 45). In such moments of assimilation into the Great Mother, it appears to Ratan that his father's "reality

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had probably consisted of stepping up to a revolver and getting shot in the chest" (Joshi, *The Apprentice* 45). The Superintendent's logic and such argument may seem "strange" (Joshi, *The Apprentice* 45) to him but he recalls, "Judging by what happened to me, I had probably come to accept them myself" (Joshi, *The Apprentice* 46). If the first stage depicts 'uroboric' stage of ego and then the second stage, when Ratan has merged his search for his self with the building of his career, displays the uroboric stage with 'rhythms of emergence.' Ratan's ego as 'child' merges itself in the Great Mother yet his deconstructive awareness of the difference from the deeper self or ideals of his father makes a 'rupture' from his cultural matrix in his consciousness. It leaves a scope for his emerging self in a rising and falling rhythm to turn towards the surface from the unconscious or the cultural matrix of the post-independent India in his psyche or the Great Mother Elementary. This movement or rhythm of self emergence is expressed in his deconstructive and, therefore, ironic perception of the road to success. Ratan views his new concept of post-independence Indian God as of someone who sees "all" but having seen goes His way, twirling His walking stick" (Joshi, *The Apprentice* 46). He also does not "judge" and even if his judgment "comes at all" it "can be influenced with a lump-sum. All you need is the wherewithal and a broker" (Joshi, *The Apprentice* 46). This is a significant development as his ego has started differentiation with the Great Mother Elementary while being in it. Alienation from the Great Mother and differentiation from it would lead Ratan to a stage when he would be able to say no to the 'terrible' part of the Great Mother. Ratan might think that he suppressed the turbulence of his deeper self, yet in his emerging ego, "things spring up like a jack in the box, as soon as you put down your guard, as soon as the thumb on the lid weakens" (Joshi, *The Apprentice* 50). The rhythm of emergence of his self or the knockings of his deeper self or of the unconscious as a 'discourse' on his empirical self are more than directly proportionate to his seeking security in the Great Mother through career and material success.

The duality of self is an awareness of his own actions and their consequences. For the sake of his career Ratan agrees to marry the Superintendent's niece but a deep "void" (Joshi, *The Apprentice* 50) takes over him. This "void" has "harassed" him "many a times, since" (Joshi, *The Apprentice* 51) then and Ratan experiences alienation not from the Great Mother but from himself. He asks himself, "But how had I, Ratan Rathor, made the grade? . . . Had I not whored?" (Joshi, *The Apprentice* 51). His colleagues incidental remark "Ratan is a whore" (Joshi, *The Apprentice* 50) scratches the surface of his self which gets into the act of differentiation from the cultural matrix governing it. Ratan's consciousness begins to move away from the Great Mother Elementary as Ratan experiences, "nights of humiliation, nights when you are ashamed of something, ashamed of yourself, when the darkness is full of insults, pointing fingers and mocking laughter" (Joshi, *The Apprentice* 49). Ratan's face gets flushed with "shame" and "anger." However the Superintendent as a verbal construct of the Great Mother prevails over his emerging self and Ratan turns "normal" by recalling his advice of keeping his "ears open" and not taking "things to heart" (Joshi, *The Apprentice* 50) as an executive.

Ratan's relapse into the Great Mother or suppression of his deeper self or consciousness displays a conflict of dual inscription i.e. of his unconscious as a discourse though an 'unmanifest' one and of the 'inscription' of his unconscious which forms his empirical self. This conflict would lead his ego to completely alienate itself from the Great Mother Elementary and 'Terrible', but in the present, "without my knowledge a new vision of life was forged for me, a vision that was to dog me for years to come. I have yet to rub it out of my eyes. It is there, like dirt caught in a storm" (Joshi, *The Apprentice* 51). The vision which is forged for Rathor is an ironic perception of the road to survival and success.

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What Ratan discovers is a terrible deconstructive awareness of post-independent Indian materialism, introducing Derridian 'uncertainty' in the wholeness of his success, "Deals, deals, deals . . . that is what the world runs on, what it is all about. It is not atom or the sun or God or sex that lies at the heart of the universe: it is deals, DEALS. It is a bit like my mother's prophecy about money" (Joshi, *The Apprentice* 51). Ratan finds the deals to be "simply there, like air" (Joshi, *The Apprentice* 51), whether one liked them or not. This vision of the universe makes Ratan discover "success, that elusive x" which demands that "you set up equations first, one after the other, one on top of the other" (Joshi, *The Apprentice* 52). Ratan's new perception of the structure of the universe is another dimension to his clinging to the Great Mother yet it has an implicit sense of loss of innocence, an awareness which makes him feel "ashamed and, in a way, frightened: of the future, of men like those clerks, of myself, that part of myself which kept pushing me, making these strange bargains with the world" (Joshi, *The Apprentice* 52).

Ratan's ego has begun to differentiate from his ego's uroboric entry into the Great Mother and also from the Great Mother in his conscious self. There is a consciousness of "hardening within" (Joshi, *The Apprentice* 52), of neglecting the good in the Great Mother or of suppression of his deeper self, "I felt as though some tender surface beneath my skin was congealing, hardening into cartilage and bone, forming the shell against which all future messages, advice or recrimination, well-meaning or foolish, would merely bounce off leaving me untouched, free to pursue my ends without distraction" (Joshi, *The Apprentice* 52). But Ratan is wrong to assume that "Only what suited my ends would be allowed to penetrate" (Joshi, *The Apprentice* 52). What will suit him will also disturb him and cause in himself self-alienation which is in fact a distance from the hardened self or an awareness of the suppression of something meaningful which prevents him from entering a 'being' mode of life. There is a built-in irony or differentiation in the relapse into the Great Mother. The deeper is the relapse, the greater is the awareness of it and resulting in greater movement of the self towards the surface or vice versa. He works on the young listener, "Watch out when you begin to think you are getting ahead" because "we sink and we think we are swimming" (Joshi, *The Apprentice* 53).

The second stage in the emergence of Ratan's self establishes a rhythm of emergence and Ratan's ego with its capacity to differentiate from the Great Mother becomes an 'adolescent' ego, which is a development from the 'uroboric' stage, yet this self of Ratan is also not able to find its meaning, and with all its consciousness of itself, it re-enters the Great Mother in "the death ecstasy of sexual incest" (Neumann qtd in Smithson 241). This is a characteristic of the ego as 'son lover' and points to a desire to participate or indulge in this sort of regressive ecstasy. These stages of the emergence of ego include both regression and progression. They overlap and interpenetrate each other but their characteristic is an unmistakable flow in the emergence of ego. "The most striking change" (Joshi, *The Apprentice* 77) in Ratan is his "sudden interest" (Joshi, *The Apprentice* 77) in wine and women. Until now Ratan has cared for his career only. Initially, he had been "afraid" because "it was my career that my life had been all about" (Joshi, *The Apprentice* 75) and he had kept his "desires" to himself because he had "lacked the courage to give them vent" (Joshi, *The Apprentice* 77). Until now he had been in the protective stage of 'Uroboric incest.' The ego had felt it insecure to venture outside and indulge in its desires and ecstasy but as the ego feels itself capable of differentiating itself from the Great Mother Elementary, it seeks pleasure for itself in willfully re-entering the Great Mother in an ecstasy which does not impart meaning to the emerging ego rather takes away something from it. Ratan feels the change to have come over him "almost overnight," "I felt bold, unfettered. I stared at them, the women openly, Wilfully. To the point of "rudeness" (Joshi, *The Apprentice* 77), he feels

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confident that he had a “right to stare. Right even to do more than stare” if he gets “the chance” (Joshi, *The Apprentice* 77). His “cockiness” is “reflected” even in his “gait”, “I walked with a jaunty swagger that would have done credit to a general” (Joshi, *The Apprentice* 77). The sudden money makes him feel “As good as the best.” He has been rubbed on the wrong side by Himmat Singh or Sheikh. Himmat Singh acts as the Great Mother ‘Transformatary’ for Ratan with its duality of The Good and ‘The Terrible’ characteristics. He is responsible for the movement in Ratan’s ego whether it is from bad to worse and then to good in terms of its transformation or from the static stage of the ‘uroboric incest’ to that of ‘son lover’ and then to that of ‘heroic incest.’ He brings Ratan to Bombay to sign a deal and take a huge bribe for the supply of substandard war material. Like The Great Mother structure, he engulfs Ratan’s initial hesitation about accepting the bribe, “you are a fool, he said. He said, people like me thought there was a law book laid down by God which they must follow” (Joshi, *The Apprentice* 76). His arguments about God, society and money overwhelm Ratan. He tells Ratan “there was no such law book . . . What existed . . . was not written by God but by a silly society that would do anything for money, and in this society it is the getting caught and not the deeds themselves that we are really afraid of” (Joshi, *The Apprentice* 76). Himmat Singh with his “cigarette smoke”, with his dress, “dark glasses”, “his extraordinary cigarettes”, and a “demonic twist,” appears to Ratan to be “a man out of the ordinary” who “held” him and who “seemed to float” as he “talked” quite like a “messenger of another world” (Joshi, *The Apprentice* 76). In his indulgence in the death ecstasy of the ‘Son lover-incest,’ Ratan realizes that in “Money’s kingdom . . . only money is king. All others are slaves and none a greater slave than its proud possessor” (Joshi, *The Apprentice* 77). The sudden money makes him feel “cocky” (Joshi, *The Apprentice* 77) and he overlooks “Groups of army officers, exhausted and disheveled, returning probably from some far flung outpost . . .” (Joshi, *The Apprentice* 78) because his thoughts are “full of other thing” as besides the “women, I was engrossed in fantasies of pleasure that awaited me in Bombay” (Joshi, *The Apprentice* 78). Here indeed there is a change in Ratan’s emerging ego yet this change takes him into The Great Mother structure for pleasure and fogs the meaning of the unconscious or the deeper self for him. He even overlooks a vision of his ancestors who fought in “the wilderness” for their freedom and dignity. He suppresses the positive signals from his depth or his collective unconscious when “it suddenly struck me that I was a Rathor” and what his father had said “whatever else you may forget, my son, do not ever forget that you are a Rathor, A Rathor” (Joshi, *The Apprentice* 78). For his pleasure he draws a “shade” between himself and his “knowledge” as he “knew what they wanted. They wanted me to turn back” (Joshi, *The Apprentice* 79). Ratan overcomes this upsurge of meaning from his collective unconscious or the urgings of ‘the unmanifest’ discourse when he ignores “the strange feeling” that all his ancestors were waiting “for me down . . . watching me go by” when he “could hear the voices of their “spirits” (Joshi, *The Apprentice* 79). In ignoring these ‘refreshing spots of memory’, Ratan has “passed into swamps” (Joshi, *The Apprentice* 77). Even before he reached Bombay Ratan realizes, “it led from one thing to another and then to another and so on until you hardly knew where you stood” (Joshi, *The Apprentice* 77). Thus Ratan lands himself in a state of duality of self in which the greatest torture is from within, and in this state the constant self-awareness keeps one human but condemned to live with a dead ‘Albatross’ around one’s neck.

NOTES

- I. Guruprasad, Thakur. “The Lost Lonely Questers of Arun Joshi’s Fiction.” *The Fictional World of Arun Joshi*. Ed. R.K. Dhawan. New Delhi: Classical, 1986. p. 162. Print.

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- iv. Abraham, Joy. "Vision and Technique in *The Apprentice*." *The Fictional World of Arun Joshi*. Ed. R.K. Dhawan. New Delhi: Classical, 1986. P. 219. Print.
- v. Prasad, A. Rajendra. "'After the Fall': A Critique on Arun Joshi's *The Apprentice*." *Indian Literature Today. Vol.1: Drama and Fiction*. Ed. R.K. Dhawan. New Delhi: Prestige, 1994. p.205. Print.

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