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## THE EMERGENCE OF 'SYNDROME OF DECAY' IN THE INSTRUMENTS OF POWER, THE MASSES AND THE DESPOT IN *THE CITY AND THE RIVER*

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**Abstract:-** There is an emergence of the syndrome of decay in *The City and the River* as the worst sufferers of the Grand Master's exercise of absolute power are the instruments of the power itself, which along with the masses, lose their own identity and suffer the worst kind of alienation, that is, alienation from their own selves. The attempts of the Grand Master to transform the objective reality according to his Great Mother structure/The Power Unconscious or the idea of power create a feeling of smallness and helplessness among the common people, the middle classes and those who attempt to resist it. The Grand Master's moves and maneuverings plunge those surrounding him into what Erich Fromm would call, a state of "unbearable anxiety" and "panic".

**Keywords:** *The Syndrome of Decay, The Syndrome of Growth, The Great Mother Structure, Power, Collective Unconscious, Helplessness.*

### INTRODUCTION:

There is an emergence of the syndrome of decay in *The City and the River* as the worst sufferers of the Grand Master's exercise of absolute power are the instruments of the power itself, which along with the masses, lose their own identity and suffer the worst kind of alienation, that is, alienation from their own selves. The attempts of the Grand Master to transform the objective reality according to his Great Mother structure/The Power Unconscious or the idea of power create a feeling of smallness and helplessness among the common people, the middle classes and those who attempt to resist it. The Grand Master's moves and maneuverings plunge those surrounding him into what Erich Fromm would call, a state of "unbearable anxiety" and "panic" (Fromm, *Fear of Freedom* 121). This is a state which involves "complete surrender of individuality and the integrity of self", and is characterized by its compulsive character like every escape from threatening panic. Erich Fromm elaborates that such characters pay the price for survival with "happiness and positive freedom" and choose a life which consists only of "automatic or compulsive activities." In a Fascist system such individuals develop escape mechanisms of three kinds of "authoritarianism," "destructiveness" and "automation conformity" (Fromm, *Fear of Freedom* 121). These psychological traits show up as characteristics of those who are associated with power and feel threatened or panic from it. In *The City and the River* the declaration of the Era of Ultimate Greatness fills the Council of the Grand Master "with fear and foreboding" (Joshi, *The City* 23). The Master of Rallies, the Minister of Trade, the Education Adviser and the Police Commissioner display the authoritarian traits in which an individual, as Erich Fromm points out, "admires authority and tends to submit to it, but at the same time he wants to be an authority in himself and have others submit to him" (Fromm, *Fear of Freedom* 141). Here individuals seek "secondary strength where genuine strength is lacking" (Fromm, *Fear of Freedom* 139) and in a set up of absolute power such character traits are the expression of the inability of the individual to stand alone and live. They involve a "symbiosis" of "sadism and masochism" (Fromm, *Fear of Freedom* 136). The Grand Master's power-seeking reduces his instruments of power into authoritarian characters as they seek authority in submitting to him and by making others submit to them at the

cost of the integrity of their individual selves. The Master of Rallies feels "Peace has fled my heart and only God can restore it" (Joshi, *The City* 76). He sums up his entire career as "what is the use, what is the use." He tells Vasu, "And now, journalist, I must gather rallies not only for the Grand Master but his son as well. The city must now face its final humiliation and I must be an instrument to it" (Joshi, *The City* 76). The Commissioner, who wants a "violent clean up" of the city with "guns" (Joshi, *The City* 82) and is busy designing new hand cuffs, ends up receiving orders from the new Grand Master or the Minister of Trade and sees his entire identity as a "pawn in the whole game" (Joshi, *The City* 220), and his "office", as a bad "joke" (Joshi, *The City* 219). The Commissioner ends up in the jail dubbed as "conspirator" (Joshi, *The City* 236) charged with imagined "treason" (Joshi, *The City* 235). The Education Adviser and the Minister of Trade both nurture the ambition of becoming "the next Grand Master" (Joshi, *The City* 63, 113). They enter into a "Deed of National Partnership" (Joshi, *The City* 181) to share the "shock brigades" and city's "cash flows", and help each other. The Minister of Trade enters into a second Deed of National partnership between the army and himself. The army is represented by the General Starch and his deputy. In this deed also, city's "cash flows", "a war every five years" and suppression of any "uprising that might occur" (Joshi, *The City* 195-196) are promised to each other. These deeds give these authoritarian characters a sense of power over people but they end up in elevating the Grand Master to the position of the king and turning themselves into renewed instruments of the king's power in his Supreme Council. The Commissioner falls from the grace of power and lands himself in jail for his alleged inapt handling of the uprising while the Master of Rallies cannot bear the shock of losing power, and instead of going to prison, he hangs himself "from a hook in the ceiling" (Joshi, *The City* 110). In his place the son of the Grand Master automatically finds a place in the Council. The son and the Captain of the Flying Patrol are the two characters who become totally destructive in the sense that they express their anxiety in not dominating the object but through its "elimination" (Fromm, *Fear of Freedom* 154) to remove the threat from the outside. They are thwarting life both in themselves and in their surroundings. Their use of sophisticated gadgets, "gunboat," "machine gun" "canons" (Joshi, *The City* 239), "helicopter" (Joshi, *The City* 241) and commandos in destroying the rose farm of the Grand Father and reducing it into a "heap of burning rubble" (Joshi, *The City* 247) amply demonstrates this. The destructive characters, in contrast to the authoritarian ones, are shown to have no feelings either for themselves or for their surroundings at all. If the authoritarian characters reflect the narcissistic, incestuous side of the Grand Master in sustaining power through objects, then the destructive characters display the necrophilic impact of the Grand Master's search for power as atomized individuals destroy the objective reality, when they cannot control. In this novel Arun Joshi has been accused of portraying not live characters but portraits, in fact it is the persistent search for power by the Grand Master which reduces individuals into authoritarian or destructive character traits. However, we can find a breathing space of individual sensitivity in individuals who are reduced to automatons by the Grand Master's juggernaut of power. Characters, like Dharma, his father and his colleagues, succumb to "automaton conformity" (Fromm, *Fear of Freedom* 159). This is a state which involves "loss of identity" and compulsion "to confirm" and to seek "identity by continuous approval and recognition by others" (Fromm, *Fear of Freedom* 177-78). Dharma's father and his colleagues, who are the instruments of the Grand Master's power, suffer from an "epidemic" called the "Three Truths Syndrome" comprising of "stasis of the soul," "Atrophy of the brain and loco motor functions" (Joshi, *The City* 135), which means that these people have turned, as Dharma's father admits, into "robots" (135). He also admits "my insides are rotting. I too am just vanishing: (Joshi, *The City* 133). His mind is turning "blank" and his will is being reduced to "zero." The loss of identity is such that he cannot see his reflection in the mirror. What can take him out of this state of automation conformity is an "exercise of soul" as his doctor tells him "Take it for walks. Let it speak when it wants to speak. Let it rip" (Joshi, *The City* 134). Dharma finds himself being turned into an automaton, mechanically arresting people at midnight and filling their forms for the prison. But the arrest of the Professor leaves Dharma in a state of absolute stillness, as he is "able neither to speak nor to breathe properly" (Joshi, *The City* 131). The massacre at the "Great River Boats" by the Captain leaves Dharma "tired" and "totally blank" (Joshi, *The City* 186). He saves himself from the disease of his father by joining his Grand Father at his farm where he starts wearing loin cloth like the boatmen and joins the resistance against the powerful regressive mechanism of the Grand Master. The General Starch is an interesting automaton, who agrees to serve the Minister for Trade as well as the Grand Master as a king. He is inducted as a member of the Supreme Council and cannot understand the reminders of his lost parrot, "it is time now" (Joshi, *The City* 248). He goes down with the structures of the city being washed by the Great River. Thus the incestuous narcissistic regression of the Grand Master's ego has reduced the entire city into a 'consummation of reduction,' or mass neurosis turning speedily into mass psychosis.

This state of disturbance or a heightened 'syndrome of decay' in collective consciousness is created by the Grand Master by the imposition of his ego on the objective reality which has made 'the positioning' of self by the individuals in inter-personal relationships to be completely dominated by his drive for power. This has resulted in the spontaneous and complete Repression or mental functioning due to the lack of possibility of individual integrity, authenticity and productive engagement in life. In this situation, as 'schizoanalysts' would suggest Lacanian repression or the discourse between the "manifest" and the 'unmanifest' is replaced by "oppression" i.e. oppression of 'the 'unmanifest' and consequently disturbances in the individual and the collective consciousness. The Grand Master's psychotic imposition of his 'Uroboric' ego on the city turns it into a chaos where chaos is "piled upon

chaos" (Joshi, *The City* 180), where no "shame" (Joshi, *The City* 187) is left, where people are generally "subdued and not normal" (Joshi, *The City* 96), where "Nothing is sacred . . .", where boat people on a slightest outlet for their suppressed mental state turn destructive and join the shock-brigades of the Education Advisor much against the advice of the teacher or Bhoma. This is because Grand Master's machinations have reduced their lives to a "strange sorry tale" (Joshi, *The City* 10) comprising "pointless episodes" (Joshi, *The City* 16).

It has become a "meaningless sterile world, where people blatantly violate all natural laws and are grossly egoistic. . . ." The feeling of inauthenticity in the form of lack of "productive expression" and "loss of individuality" is felt by even those people who are waging a war for sanity and justice against the megalomaniac search for self through power by the Grand Master. These people, like the Professor, the Grand Father and the Hermit, represent the verbal construction of the archetype of meaning and the wise old man. Bhumiputra or the teacher and the Head of the boatman signify the archetype of the magician and the saviour by virtue of their mystical association with the river and the mysterious melody of the boatman, which rises from the river, reaches up to the stars, gives life to the roses in the Grand Father's garden, disturbs the Grand Master and "jams" his satellites. For all his wisdom, the Professor is feeling "weary and tired" (Joshi, *The City* 87) of the world. He feels "I have spent my life in sleep. My life has been a joke . . ." (163). Bhoma feels "very alone" (Joshi, *The City* 157) in his exposition that the "king is naked" (Joshi, *The City* 154). In his fight against the might of Grand Master's ego he has a feeling of "wandering through a desert land" (Joshi, *The City* 176). He is appreciated by the common people but not understood by them as in their reaction to the Grand Master's suppression, they also become destructive and desert Bhoma in his attempt to enlighten them about the reality of the Grand Master's narcissistic, incestuous state of regressive Uroboric ego which creates such conditions for the inauthenticity and the meaninglessness of being.

These disturbances or the 'syndromes of decay' in the collective consciousness are caused by the Grand Master's pursuit of power by confusing power with "domination" rather than "potency" (Fromm, *Fear of Freedom* 139). Its two fold meaning of power is defined by Erich Fromm as "one is the possession of power over somebody, the ability to dominate him; the other meaning is the possession of power to do something, to be able, to be potent" (Fromm, *Fear of Freedom* 139). Lawrence also discusses power as the ability to "live" instead of exerting one's will as "Will is no more than an attribute of the ego" (Inglis 506) while "living consists in doing what you really, vitally want to do: what the life in you wants to do not what your ego imagines you want to do" (Inglis 507). For living "what must be broken is the egocentric absolute of the individual" (Inglis 469) as for the growth of one's self, "consciousness should be a flow from within outwards. The organic necessity of the human being should flow into spontaneous action and spontaneous awareness, consciousness" (Inglis 469) but the Grand Master lives according to the picture of himself, which he has received from his Great Mother structure of power. This, according to Lawrence, is "the reversal of life" in living "from without inwards," and this is how we live. We spend all our time over the picture. All our education is but the elaborating of the picture" (Inglis 469). The Grand Master spends his time in elaborating his idea of power and in suppressing the "music" or "melody", which tried to open him up to his 'unmanifest' depths, to the realities beyond him in the sky. In the process of his narcissistic regression into the incestuous structure of his Great Mother, he also turns necrophilic as he delights in the use of gadgets or dead objects to suppress this music. He uses "lasers" on the blockading boats as he is disturbed more by their "music" than their blockade, "the melody rose and filled the air below the helicopter. It rose higher subduing the noise of propellers filling the air of the city" (Joshi, *The City* 48). The powerful lasers in five seconds reduce "every musical instrument" to "ashes" (Joshi, *The City* 49). The 'syndrome of decay,' in which the Grand Master has landed himself, finds expression in his psychotic repression of his 'unmanifest' depths and the realities outside him in the city. In this 'syndrome of decay' the Grand Master sustains his narcissism by entertaining his idea of being the future king of the city. This is how he has interpreted his dream and reacted to the boatman, and also to the site of all those roses in the Grand Father's farm, which "had filled the Grand Master with a sweet sadness" (Joshi, *The City* 55). These roses are no ordinary roses, they "are set to dance to the sound of music" (Joshi, *The City* 23). They represent the blooming of life receiving its vitality from the 'unmanifest' depths and harmony in the city but the Grand Master, instead of thinking for the cause of the "dead rose bush" in the prime of youth due to his psychotic imposition of his ego on the city, tries to find the cure in his becoming the king. He suppresses the real reason by rationalizing that "There was in the city, he thought, an ancient blight that permitted nothing to change, no new idea to survive. If he were the king of the city, the city itself would benefit, but nothing was moving in the right direction or, if anything was, it moved at a snail's pace" (Joshi, *The City* 55). He is really reversing the flow of life from outside to his 'Uroboric' ego. In this he is trying to live according to his picture of "men of destiny who change the face of the earth, the course of its history" (Joshi, *The City* 57). The Astrologer, who acts as his Great Mother Elementary, also inflates and restricts his ego at the 'Uroboric' level by concurring "that the sacred and the mysterious had chosen the Grand Master to lead his nation to a new promised land beyond anything that had been conceived before" (Joshi, *The City* 57). The Grand Master displays all the three regressive character traits of 'the syndrome of decay' i.e. narcissism 'incestuous' and 'necrophilic'. In their extreme state these are characterized by a love of darkness akin to the darkness of womb as opposed to the light of the reality beyond oneself, "the darkness soothed the Grand Master's nerves and also helped him think" (Joshi, *The City* 55). It is in this darkness that the Grand Master plunges the entire city. Like a true narcissist he does not want to arrest Bhoma till the end because as Erich Fromm points out a sadistic

narcissist needs “the object” (Fromm, *Fear of Freedom* 137) of its domination to sustain his narcissism. The Grand Master tells the Astrologer about Bhoma “that assassin or not this man will not be touched” (Joshi, *The City* 59). Bhoma or Bhumiputra for all his exposition of the king’s nakedness is turned into the cause of oppression of the masses and thereby an instrument to achieve power by the Grand Master “. . . under a flash of lightning, the future had suddenly opened up. In that moment of light the Grand Master had suddenly seen that it was Bhumiputra who was the key – not only to his own dream but also to the hidden secrecies of his councilors who must one day, each one of them, play their hand before the game was finally over” (Joshi, *The City* 55). The Grand Master’s oppression increases with the increase in his power of domination and also increases the number of makeshift prisons for men whose eyes had become “too bold” or tongue “too free.” While waging protest, the headman’s eyes are pierced “with long pointed needles” and acid poured “into the perforations” (Joshi, *The City* 164). The Professor loses his life in the prison protesting these cruelties but the Grand Master perceives Professor’s death as an “opportunity” to “wash his hands of all the ugliness” (Joshi, *The City* 168). In order to boost his image he issues a new decree that all prisoners “shall be told their crimes, or set free” (Joshi, *The City* 167-168). This is the height of narcissistic and necrophilic regression as he asks the frightened Astrologer for “issuing of a decree” but the astrologer, does not mean its “immediate implementation” (Joshi, *The City* 168). The Astrologer also boosts his narcissism by concluding publicly, “what has happened has happened . . . the Grand Master must now behave with magnanimity, like our kings of old ,who placed Dharma above all else” (Joshi, *The City* 169). But with the increase in king’s incestuous narcissism, the king’s nakedness also increases in his oppression, and Bhumiputra or Bhoma’s recitals of the king’s story speak of a “darkness that spreads farther each day, swallowing the city, the river, the sky itself” (Joshi, *The City* 175). The recital momentarily breaks the hold of the king’s narcissistic incestuous “shadow . . . but soon its grip is back on every heart. Even if the king is naked, the parable tells them, nothing, nothing whatsoever, can be done about it . . .” (Joshi, *The City* 176). Indeed the city plunges into more darkness where “chaos is piled upon chaos” (Joshi, *The City* 180), the ‘syndrome of decay’ or the ‘consummation of reduction’ is enacted objectively in the destruction of the city by the shock brigades and the boatmen, all being driven by the various treaties for power being executed by the Education Adviser, the Minister for Trade and General Starch. The city passes from the state of police oppression to that of oppression by the armed forces. The Grand Master ensures the support of the army from General Starch and announces his new advisory council as the Supreme Council. In this Supreme Council military is given the priority and the Police Commissioner is dropped, and General Starch and Dy. Chief of Staff are made full members to tackle a “grave crisis” which has “overtaken our city” (Joshi, *The City* 210). Now to the king “Starch is as much the city . . .” (Joshi, *The City* 235). The Supreme Council chooses the Grand Master as the king of the city in the interest of the “elites,” “against the masses” (Joshi, *The City* 215). The Grand Master has achieved his ultimate objective i.e. of becoming the king, now he can say “I certainly have no use for Bhoma or his like” (Joshi, *The City* 215). But before this ultimate regression, the king has faced and suppressed the signals from his ‘unmanifest’ depths to open himself to realities beyond himself. In the pyramids among the remains of his ancestors, for the last time before becoming the king, the Grand Master hears this music “It comes from a far, from a space ship, perhaps, or a dying star. In disturbs me, and yet I am drawn to it – I who hate music. How strange . . . and now it grows louder . . . and louder . . . and louder . . .” (Joshi, *The City* 203). The king knows it has a “message” as within this music he hears the echoes of a mocking laugh, he concentrates on “the prophecy” that promises the coming of a king” (Joshi, *The City* 203) and he escapes the relentless music by coming out of the underground chamber. It is, as if symbolically, he has lost the dragon fight in his own depths and his desire to know “the meaning of the melody” (Joshi, *The City* 204) has been lost permanently in his own depths. The music had ceased as the “air proof doors were swung shut and locked” (Joshi, *The City* 204). He has lost an opportunity to gain real power from his own depths to have or the power to live spontaneously as against the power which the Grand Master is trying to gain by dominating others according to his narcissistic idea of power. For him the idea of God as the king, by perceiving God as truth, is “not a very practical notion” (Joshi, *The City* 202). He is more concerned about the perpetuation of power in his son: “will he succeed us” is his next concern (Joshi, *The City* 202). Having realized his idea of power, he boasts “And god – what is God? Where is he? Does he even exist” (Joshi, *The City* 219)? Erich Fromm says in the state of extreme regression all the three traits of the syndrome of decay merge (Fromm, *Fear of Freedom* 113). The king also turns necrophilic as now he can afford to eliminate the objects which are a threat to his inflated state of incestuous narcissism, “What are you afraid of? The boatmen? The Councilors? God? The boatmen shall soon rue the day, they refused their allegiance to me; the fangs of the Councilors have also been extracted” (Joshi, *The City* 219). He indulges in celebrations which inflate his ego. These celebrations use the laser light and modern technology to create an impression of a “Link, direct and all embracing between the palace and the farthest reaches of the sky” (Joshi, *The City* 231). While the crown of the king displays “an authority all its own” (Joshi, *The City* 232). These celebrations are unlike periodic celebrations and cut off from their “contextual roots” in the city they appear as the “outpourings of the heated imaginations of the Astrologer and the Grand Master: (Joshi, *The City* 231). They turn the sky into a “golden carapace as vast as the city” (Joshi, *The City* 231) while the river gets filled up with the bunched up charred corpses holding hands, in the aftermath of massacres for mass suppression. The King’s absolute power is reflected in the extreme necrophilic in his son who wants to “personally coordinate” (Joshi, *The City* 238) a mock-epical joint attack by the Air Force, the Navy and the Army on the Grand Father’s farm to capture Bhoma with

inflated information about “their numbers, their armaments and fortifications, the communication system” (Joshi, *The City* 237). The shells that destroy Grand Father’s home ruin his rose garden, “had also blown away the embankment” (Joshi, *The City* 251). The river starts “spilling out into the city” while the Hermit hears the cosmic music, arising out of the depths of the collective unconscious “Now the melody was coming through clear and strong” (Joshi, *The City* 251). It came “from a far from across the clouds, from across the farthest reaches of the sky.” The psychotic imposition of his incestuous ego on the collective consciousness by the king has disturbed the collective unconscious. “There is a high wind as though a great god is rousing himself from sleep. The music, rising to a shattering volume fills the four quarters of the sky, the notes leap from one pole to the other, awesome yet playful. There is the sound of . . . dancing whirling feet and of laughter . . . a new rushing and roving as yard by yard the angry river takes the embankment by its roots and flings it like a pebble into the churning whirlpools” (Joshi, *The City* 251-252). This river was “not a river anymore.” It appears like the scourge of the collective unconscious “an ancient sea, like the sea that had first condensed on the whirling planet a billion years ago” (Joshi, *The City* 257). Here waves nearly as high as the building of the Grand Master shatter his building “floor by floor” and “frame by frame” (Joshi, *The City* 257). One last wave “uprooted the foundations and sent them flying into the sky” (257-258). The king has an apocalyptic realization of his own reality and the futility of his seeking meaning through power when he is surrounded by “churning whirlpools” reflecting the glow of the burning helicopter that had been their last chance of escape. In this moment he is not filled with dread but “amazement” (Joshi, *The City* 259), as he realizes the falsehood of his narcissistic incestuous clinging to his Great Mother structure of power, “And in the center of this fiery reflection, he thought, he saw his own shadow and the shadows of his father and grandfather, and he wondered if these shadows were all that time would permit him to leave behind” (Joshi, *The City* 259)? Here the deconstruction of the Grandmaster’s egoistic text is complete. The ‘rupture’ is not within the text but the entire text stands ruptured. The deconstructive self-awareness, symbolized by the “music” or “melody” (Joshi, *The City* 251), which the Grand Master has been suppressing till now, overwhelms him so much that there is a complete ‘reversal’ of the meaning of “the shadow” (Joshi, *The City* 259) and the power. Both are suddenly bereft of their domination and brooding over the city and reappear as a meaningless phantom of “Time” without the ‘potency’ to do things in a positive Lawrencean state of ‘consummation of union’. This is a sudden moment of knowledge or deconstructive awareness in which he does not graduate into wisdom but finds it in himself perhaps realizing what the great Hermit has been trying to teach Bhumi Putra “this city, this world, all this is the manifestation of the one and not the shadow of the Grand Master’s ego, as the Grand Master might imagine, and it is He, the One without a Second, who, secretly supports and guides all that you see, and what you do not see . . .” (Joshi, *The City* 156). The Grand Master, who has been casting his shadow over the city, suddenly finds his Great Mother structure of power being turned into a “shadow” by nature or the force of collective unconscious, as he disturbed it by trying to extend the narcissistic incestuous and necrophilic reality of the womb of his Great Mother structure to the objective reality of the City. His extreme regression, reflected in his extreme psychotic suppression of the objective reality, resulted in blasting the womb or his idea of power itself and in apocalyptic revelation of wisdom to him. The Grand Master’s knowledge of the hollowness of his search for powering terms of domination of the City, places him in the sight of the meaning, or the real power or “the maiden in distress” or the soul or the “treasure hard to attain.” But before he can marry ‘the maiden’ or assimilate the wisdom and become a ‘heroic’ ego by rising above its narcissistic uroboric state, i.e. by killing his own terrible side or the dragon who “ferociously guards” (Smithson 240) “the maiden” or meaning from the self, the sudden revelation of the reality beyond and superior to his ego, overwhelms him as much as the river or the forces of nature rising from the collective unconscious sweep him and the structures of his City by sending its “foundations . . . flying into the sky” (Joshi, *The City* 258). The Grand Master perishes along with the City without becoming a ‘heroic’ ego though very much in the knowledge of it.

In this moment of wisdom, when the Grand Master finds his idea of power to be a mere shadow of time, what is being demonstrated is what the Hermit had been trying to teach the Minister of Trade, that God is “the noblest thing each of us can imagine, each according to his light” and that “God is the highest truth as it is known to each of us” (Joshi, *The City* 70) therefore, it is “Truth” or God which gives us the real power instead of the false power, which comes out of domination. In the Grand Master’s case the conscious and consistent regression into his Great Mother Structure/ the Power Unconscious, blasts the Structure itself as its logical conclusion, to use N. Frye’s terms, the complete “Demonic” reveals the “Apocalyptic.”

The ultimate ‘syndrome of decay’ in the collective unconscious is the result of a ruthless exercise of an absolute power by a despot, which does not spare anyone including himself and his clan while his elite coterie and state apparatuses are reduced to a soulless instrumentality of power while the masses bear the direct brunt of power and suffer a mass loss of identity and purpose while the state itself gets washed away.

## NOTES

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