A PSYCHOANALYTICAL APPROACH TO JOSEPH CONRAD'S NOVELS

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Abstract: The present study intends to approach Conrad's works from an psychoanalyitical point of view. I have been trying to interpret a few Conradian novels and novellas psychoanalitically: Heart of Darkness, Lord Jim, The Secret Agent, Almayer's Folly, Nostromo,Chance and The Nigger of the Narcissus. I will refer in this study to Sigmund Freud and Carl Gustav Jung, by identifying instances of the theories belonging to them as applicable to Conrad's novels.

Keywords: complex, superego-ego-id, dream, archetype

Jere Paul Surber's study *Psychoanalysis and the Critique of Culture* can be applied to a large number of characters and narrative elements in Conrad's novels. What makes the psychoanalysis of Conradian novels a complicated and iterative but attractive study work is that one character or narrative element can be analysed in the light of various different psychoanalytical theories. I will refer in this study to Sigmund Freud and Carl Gustav Jung, by identifying instances of the theories belonging to them as applicable to Conrad's novels.

Since organising this study alongside the enumerated theories above would make it too lengthy and iterative, I will structure it by refence to the novels I have mentioned, trying to identify the applicability of the psychoanalysis according to these theories in the respective novels, by specifying the references to the few key psychanalysts I have mentioned.

1. Sigmund Freud

1.1.The Superego, the Ego, the Id

Heart of Darkness: Baudelaire's line"The bitter knowledge that one gains from travel" (apud G. Jean-Aubry) could work as a subtitle to Conrad's *Congo Diary* and *Heart of Darkness*. Actually, the journey that Conrad had on the Congo in 1890 followed an itinerary like a catheter into the heart of Africa. Marlow's journey to Kurtz was to follow the same route. In *Heart of Darkness*, Kurtz's and Marlow's trips up the Congo are similar to each other and also to the Roman conquerors' travel up the Thames. Upriver journeys signify in a Freudian analysis travels from the superego to the id and downriver ones stand for returns from the id to the superego. In a Jungian analysis they are the Hero archetype's journeys of initiation and of salvation of another character in the story. Fog signifies in the Lacanian analysis the limitation of language in perceiving and expressing reality. Europe (Belgium, Christianity) stands for the superego, Africa (the 'Darkness') is the id.This novel opens with Marlow noting that England was once one of the dark places of the earth.This means that Marlow's Africa has the same spirituality as ancient Britain, that defeated Britons are comparable to Africans, that whatever Belgian or British conquerors are doing now, in terms of either cruelty inflicting or light bringing, the Romans did to them before. (also Jung - Archetypes- the Hero)

In *Modernism and the Idea of Modernity*, Adina Ciugureanu remarks that "Marlow's journey up the Congo is compared to "travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings", an image that would usually send to the idea of "fecundity, of purity and richness. Yet Conrad instantly subverts the image wrongly formed making the reader realize that it was only an illusion, by describing the actual scenery that Marlow saw as empty, impenetrable, and gloomy,"(Ciugureanu 150) and she quotes the following contradictory image made up of several pairs of opposites to illustrate this idea:

> "An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted, into the gloom of overshadowed distances. On the silvery sandbanks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against the shoals, trying to find a channel, till you thought yourself bewitched and cut off for ever from everything you had known once - somewhere - far away - in another existence perhaps."(*HD* 29)

The idea of nature that Conrad conveys is far from the idyllic beauty of the usual description of a virgin jungle. Far from being inviting, it is rather disquieting, intriguing, cryptic. It has nothing of the exotic beauty of Douanier-Rousseau's jungle landscape. It rather has something of Thoreau's definition of the sublime in his description of Mount Ktaadn:"Nature was here something savage and aweful, though beautiful. This was that Earth of which we have heard, made out of Chaos and Old Night." (Thoreau 66) "Land in a swamp, march through the woods, and in some inner post feel the savagery, the utter savagery, had closed round him - all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men. "(*HD* 25) Any white man entering this jungle sucumbs to its fascination and spell. Kurtz is not dying only because he is sick, he has been enthralled and enslaved by the Congo, which has lured him into "devilish initiation" and "entered his veins" and "consumed his flesh" (also Freud- Id)

The Nigerian writer Chinua Achebe has claimed that *Heart of Darkness* is an “offensive and deplorable book” that “sets Africa up as a foil to Europe, as a place of negations at once remote and vaguely familiar, in comparison with which Europe’s own state of spiritual grace will be manifest.”(Achebe 365)Both Marlow and Kurtz are faced with a conflict between their images of themselves as “civilized” individuals and the temptation to abandon moral bonds completely once they leave European society.

"The horror! The horror!"(*HD* 63) whispered cry expressing Kurtz's revelation at the moment of his death is probably caused by his insight of the similarity of the civilizing superego and of the savage id as universal evil. The blind-folded woman holding a torch in Kurtz's painting may be the superego, the civilization too blind to see the truth, but pretending to bring light to the savages. The common heart of darkness is the linking similitude, "the horror", the terrible truth equating the whites and the blacks in a common race, which exploits the Congo and the jungle antinaturally. One cannot get rid of the disquieting truth by a nazi-like solution of the extermination type ("Exterminate all the brutes!"), therefore Marlow does not leave the cruel discomforting postscriptum to Kurtz's report. Also, it would be too pitiless to try to explain the truth about Kurtz's death to the idealistic Intended, so Marlow invents a white lie.

Ecocriticism views colonialism and racial division as an unnatural, antinatural social system. Marlow feels an unpleasant disquieting sense of kinship between himself and the savages along the river banks. He ironically calls the colonialists "pilgrims". All the pilgrims

have caricature portraits, whereas the cannibal crew actually prove to be quite reasonable people, therefore they are superior to the whites in their behaviour of restraint, hunger endurance and hard-working. By throwing the dead helmsman overboard, Marlow saves him from being eaten by the cannibals and also saves him from the hypocrisy of a Christian burial by the 'pilgrims'. To Marlow, Kurtz offers "a choice of nightmares." The alternatives of which he speaks are either society's hypocrisy and cruelty or the awareness that any individual's soul is empty and capable of depravity. Marlow suggests that Africa is the source of Kurtz's condition. Having abandoned European society, Kurtz has been obliged to introspection, and this has driven him mad. Despite the hypocrisy latent in European social environment, its norms provide a framework of security within which an individual can preserve his sanity. In Freudian terms, Kurtz has lost his superego, and it is freedom with no surveillance or punishment that leads to madness. Kurtz knows he is capable of any evil. Marlow claims that his own recognition of this capacity forces him to look into Kurtz's soul, and that his coming face-to-face with Kurtz is his own punishment. Marlow finds Kurtz crawling on all fours. The incident may be indicative of Kurtz's madness caused by his absorption in the darkness of savagery, but it can also be an indicative of a shamanistic practice. Marlow seems to stand both physically and metaphorically between Kurtz and the latter's final fall into madness and depravity.

In this light, the Congo and the jungle, as animistic powers endowed with the intelligence of matter, consider the whites coming into the wilderness sinful intruders and they punish them by disease, madness and death. (See Kurtz's disease, also Marlow's disease). In an animistic view, Nature (as an animistic religion) is opposed to Culture (as the western ethics and religion). Garrard's book *Ecocriticism* contains a clarification of the notion of 'animism' by exemplification."These entities possessed a consciousness, reason and volition, no less intense and complete than a human being's. The Earth itself, the sky, the winds, rocks, streams, trees, insects birds and all other animals therefore had personalities and were thus as fully persons as other beings"(Callicott 243)

Lord Jim: The unnatural, impossible situation in the boat recalls the death-in-life and life-in-death ghosts in Coleridge's *Rime of the Ancient Mariner*. Conrad mentions the "madness in a boat at sea":"Trust a boat to bring out the irrational that lurks at the bottom of every thought"(*LJ* 132) (- also the Freudian id).He is not the only one to react abnormally after the collective crime of abandoning the pilgrims to death. The chief engineer (who will subsequently go mad) has a hysteria crisis in the boat.(128) No one in the boat has a normal reaction.Their own nature has started to punish them. Killing a fellow being means suicide because a murderer kills his own sanity. Jim has animal manifestations of fear and suffering: "Feeling of a nightmare, hoping to wake up from it, he felt like howling like an animal!"(128)"Solidarity" is the pre-requisite of the navy code of honour. Solidarity is what this type of culture needs in order to oppose the hostile nature of the sea. When Jim jumps into the boat, he breaks the code of honour of the navy, he abandons the passengers to death. But by jumping into the boat, he joins the deserting crew, who improvise a fake story and have their own would-be code of honour to observe, which he seems to obey passively, but actually breaks. The French officer that Marlow meets understands "the fear": "Man is born a coward"(151) Jim's punishment to be held prisoner in the mud for three days can be viewed as an execution by drowning the ego into the id.

1.2.The Oedipal and Electra Complexes

*The Secret Agent :*In the subchapter *The Negative Maternal Complex* of the chapter *The Mother Archetype*, Jung states that the *Mother* archetype can sometimes be symbolized by Hecate. In a Jungian analysis, Winnie Verloc is a "Mother" figure to her idiotic brother. In a Freudian analysis, Winnie Verloc, the revengeful wife in *The Secret Agent*, has an Electra complex, only the object of her revenge is not an Aegistus-like stepfather, but her own criminal husband. Ossipon, the young Russian anarchist she appeals to for her own escape is an Orestes figure to her. However, he is a fake Orestes, as he steals her money and abandons her to her disastrous flight and drowning. (also Freud- Thanatos; Jung's archetypes)

*Almayer's Folly:*Almayer's obsession with gold makes his native wife despise and leave him. He dies a lonely opium addict. He sets fire to all his possessions to destroy his false dreams, his folly. His end is a slow suicide, at the realisation of the falseness of his ideals and of the solitude after being deserted by his native wife and daughter)

1.3.Words and the Interpretation of Dreams

Lord Jim: Representations of violence can be interpreted through the Freudian psychoanalytical perspective, according to which language (even body language) and dreams are an expression of our unconscious. The chief engineer is Jim's double. He suffers in insanity (the "pink toads" delirium) what Jim's suffers in a sanity state. Jim has the psychical power to live his tragedy in full awareness. The engineer collapses into hysteria in the boat from the very beginning, and later he remains a delirious wreck. His delirium is in Freudian's terms a day-dreaming, which he expresses by his words. Both the engineer and Jim suffer immensely and pay with their lives for the same crime. The multiple homicide against the pilgrims is a crime against culture - a breach of honour, the "honour" that the French officer angrily mentions repeatedly, the officer's duty, and a crime against the natural order. The trial and the cancellation of Jim's mate certificate are not sufficient punishment. Jim has to pay by the natural law, an eye for an eye, so he is conscious that he cannot escape death, and he searches his death. (Freud-Thanatos; Jung- the principle of equivalence)

1.4.Eros and Thanatos

Lord Jim: the hero's defining trait is a chronical sense of guilt. He searches atonement by self-punishment in a self-imposed exile in Patusan. Jim has committed a failed genocide, therefore he has broken the laws of nature and of culture (ethics and religion) and he must pay for redemption by heroic deeds and self-sacrifice, but nothing is enough and he is aware that his life price is his only atonement. His end is suicidal, although it is inflicted by Doramin with the pistols from Stein at the sight of Stein' s ring. The ring falling from Dain Waris to Jim's feet closes his cycle of punishment: what should have been his credentials becomes his death trigger. The cycle closes viciously, not in honour, but in execution. Jim's death is caused by his confidence in Brown's word, bringing about tragedy upon Patusan, a hell built on good intentions becoming Jim's second crime. Jim causes Dain Waris's and his own death by being too naïve. Brown proves to be deterministically the fittest one because he survives and Jim the weaker one because he is killed. Darwin was right about the predictable ending of tragedies of this kind in the natural world. Determinism can cynically consider Chester and Brown to be survivors, but Jim not fit. (Jung- the principle of equivalence; the principle of opposites)

Almayer's Folly: Almayer's "folly" is his house, the symbol of his unnatural dreams of richness and grandour.At his failing end, when he is abandoned, he sets fire to all his valuables gathered in a pile in the house in a 'death drive', then dies as a recluse in the ruined house.

The Nigger of the Narcissus : Wait's attitude is a disordered mingle of Thanatos and Eroscalls addressed to his crew mates. This contradictory presence disturbs the Superego of the crew, generates in the id-s of the members of the crew negative energies, conflicting feelings of pity and hate leading to aggression. (Freud- aggression; Jung- the principle of opposites).

2. Carl Gustav Jung

2.1.The *Persona* and the *Shadow* Archetypes

Heart of Darkness : The facts Marlow witnesses here are devoid of meaning: for example, he watches a man try to extinguish a fire using a bucket with a hole in it. The manager and the brickmaker, the men in charge, are described as hollow, “papier-mâché”HD 22) figures, whose exterior conceals only a void. The roughness of “Mistah Kurtz—he dead”(*HD* 62) contrasts with Kurtz’s whispered last words voicing his state of horror. This might be why T. S. Eliot chose the servant’s words as the motto to his poem “The Hollow Men.” Marlow speaks about the white colonialists with the ironic term 'the pilgrims' and presents them as double-faced characters acting both as a Persona and a Shadow. Marlow’s companions aboard the steamer are equally paradoxical. The “pilgrims” are rough and violent men. The cannibals, on the other hand, conduct themselves with quiet dignity: although they are hungry, they perform their jobs without complaint. The combination of humane cannibals and bloodthirsty pilgrims, with a scheming manager, creates an absurd atmosphere, in an interweaving play of Persona and Shadow roles.Kurtz is a charismatic Persona for the Intended and the Russian. The natives perceive him as a god and think that his guns are lightning bolts, not weapons. According to the Russian, one does not talk to Kurtz but listens to him. The trader credits Kurtz for having “enlarged his mind”(*HD* 48) by the poems he wrote and recited, he is a guru, a spiritual Father. Marlow also will learn from the Intended and the cousin in Bruxelles that Kurtz was a great classical musician, an artistic "prodigy". Marlow and the cousin ponder Kurtz’s multiple talents and decide that he was a “universal genius.”(*HD* 23) Marlow’s series of talks in Brussels with Kurtz’s former acquaintances and relatives makes him question the truth of his own memories of Kurtz. Kurtz seems to have been a lot of things to many people—someone who has changed their life and now symbolically presides over their existence. In *Heart of Darkness*, Marlow mentions a superstition of the savages, who believe that their tribe will die if their respective god dies. Since Kurtz is such a self-proclaimed god, his survival is precious to the tribe he manipulates, and he avails himself of the tribe's superstition. The destiny of this "prodigy" as he is considered by other people at the Stations, is to a certain point comparable to Rimbaud's African trading years, when he turned from a poet into a colonial tradesman of ivory and leader of tribes.(also Jung- archetypes: the Father).

Nostromo: In *Nostromo,* the main character is a Persona by day and a Shadow by night. Dark in the Placido Gulf in *Nostromo* is described as the ideal time to commit any crimes. Dark is the time of his 'shadow' and light is the time of his 'persona' social mask**.** Nostromo is socially successful and a ladykiller, the object of two sisters' rivalry, his lifestyle is locally envied. Nostromo changes his character and name throughout his career in order to acquire a new public

identity. He is duplicitary, wearing a 'mask' like a Jungian archetypal character, behind which there is a 'shadow' of systematic theft. He pays with his life for the attempted theft of the silver treasure. His accidental death at the end of the novel is actually a punishment inflicted on him by the land for stealing its precious silver treasure. His tragedy cannot be avoided, because he is obsessed, totally enthralled by the spell of the silver treasure hidden in the island of the Great Isabel, exerting on him an odd mixture of overwhelming desire and fear. "He earned to clasp, embrace, absorb, subjugate, in unquestioned possession this treasure, whose tyranny had weighed upon his mind, his actions, his very sleep."(*N* 433)

2.2.The *Mother* and the *Child* (*Infans*) Archetypes; the *Father* Archetype

Jung's *Mother* archetype is symbolized by the primordial mother or "earth mother" of mythology or by less personal symbols like the ocean. According to Jung, someone whose own mother failed to satisfy the demands of the archetype will spend his/her life in meditating upon the figure of Mary, or in life at sea. A mother-orphaned son like Conrad would very naturally choose a life at sea, and so would his heroes Powell (*Chance*) or Marlow (*Lord Jim, Heart of Darkness*).

Heart of Darkness: Jung discusses the pathology of the Mother archetype, mentioning the ambivalent archetypal characters of the Parces. He also speaks about the *Terrible Mother* and the *Changing Woman*, as negative variants of the archetype, present in the two parces (the women guarding the entrance to the Brussels office in *Heart of Darkness*). The scenery of Brussels is premonitory, the headquarters building speaks of death, it is a "whited sepulchre"(*HD* 7) lacking human presence, inhabited by two mute automata symbolically knitting yarns of death. Winnie of The Secret Agent and Susan of "The Idiots" become terrible mothers, too.

Lord Jim: Jim is an alter ego for Stein. Stein calls him "my young brother". Conversely, Jim finds a Father figure in him. Stein is a Jungian Father figure for Jim, but also the Other in Lacan's philosophy. Another Jungian Father figure is Doramin, seconded by his wife as a Mother figure for the people of Patusan, and also for Jim.

Almayer's Folly: In the subchapter *The Negative Maternal Complex* of the chapter *The Mother Archetype*, Jung states that the dark *Mother* archetype can sometimes be symbolized by her oriental counterpart Kali (Mrs. Almayer).

2.3.The *Anima* and *Animus* Archetypes

Lord Jim: Jewel is an Animus figure, vigilent to save Jim's life in a few occasions. Jim is vulnerable because of his credulity and naivety and thus appears here as an Anima figure.

2.4.The *Hero* and the *Maiden* Archetypes

Lord Jim: Jewel, Jim and Cornelius form an Oedipal triangle: Jim (= Oedipus), Jewel (= a motherly figure to whom he addresses his love), Cornelius (= an abhorred paternal figure) In a Jungian interpretation, Jim would be the Hero, Jewel the Maiden to be freed by him from the bondage of a tyrannical negative Father (Cornelius). The Rajah is a Persona (a dignitary in a position of confidence) and a Shadow (the executioner). (also Freud- Oedipus complex)

Chance: Flora de Barral is the Maiden, Captain Anthony is the Hero, and her father Barral is the Shadow from whose domination the Hero fights to rescue her.

2.5.The *Trickster*

Lord Jim: Both Chester and Robinson are variants of the Trickster archetype, whose role is to hinder the Hero's progress and to make trouble. Chester is an enterpriser without any scruples, and his companion Captain Robinson is a madman, a caricature, picked up by Chester for the merit of not having a guilty conscience of his past. Chester looks for Jim to employ him on a guano island. "No conscience" is the requirement, therefore he needs Jim because the latter has a stained reputation. Marlow does not agree "to let Jim rot on a sun beaten guano island as a gunman guarding forty coolies". In a Freudian interpretation, a guano island seems to be the right place for a man without conscience to rot on. (Jung- the principle of equivalence)

The Nigger of the Narcissus: In Jungian terms, Wait's presence is a source of actions following the principle of opposites and the principle of equivalence. In an archetypal analysis, he is the Trickster who is only apparently passive, but whose existence is intent on stopping the ship's journey, destroying its order, destroying the crew's solidarity, and finally the ship itself. This conflicting Eros -Thanatos, pity-hate, riot-order, positive-negative energy actually brings the ship to a dangerous halt, and only the physical getting rid of Wait's body can free the vessel and the crew from this impasse.

2.6.The *Animal*

Heart of Darkness: The cornucopians' obsession with ivory hunt and loot is a leitmotif in the novella. Ivory is a collective mania, a person's worth is measured by their comparative ivory trade efficiency. Elephants are not even mentioned. It goes without saying that they have to be overhunted, since they have become the main source of this economic asset. Nobody, white or black, seems to think about these animals' lives, about man's right to kill them. The colony's economy is a competition in murder, where Kurtz is the revered champion of the day. The accountant characterises him by the words: "Sends in as much ivory as all the others put together."(*HD* 14) This contradicts the ecological view that man is not superior to animals, and as such he is not allowed to massacre them.

> *Lord Jim:*Butterflies are a masterpiece of nature - Stein considers them perfect: "Marvellous!" he repeated, looking up at me. "Look! The beauty - but that is nothing - look at the accuracy, the harmony. And so fragile! And so strong! And so exact! This is Nature -the balance of colossal forces. Every star is so - and every blade of grass stands so - and the mighty Kosmos in perfect equilibrium produces - this. This wonder; this masterpiece of Nature - the great artist."(*LJ* 195)

Stein is an ecologist avant la lettre. His religious cult for butterflies leads him to deploring man's fatal imperfection in the human discontent with and lack of adaptation to the environment, which man continually tries too hard to conquer. Stein remarks that man has been a failed mad work of the Creator, because he desires to possess all the world and he disturbs the order and peace of nature: "Man is amazing, but he is not a masterpiece", he said, keeping his eyes fixed on the glass case. "Perhaps the artist was a

little mad. Eh? What do you think? Sometimes it seems to me that man is come where he is not wanted, here there is no place for him; for if not, why should he want all the place? Why should he run about here and there making a great noise about himself, talking about the stars, disturbing the blades of grass..."(200)

2.7.The Dynamics of the Psyche; the Principle of Equivalence; the Principle of Opposites

Heart of Darkness: Marlow's epiphany about the roots of Kurtz's madness in Kurtz's depravity mirrors his own potential depravity. According to Jung's *principle of equivalence*. For any amount of energy used for a good deed, there is a simultaneously equal amount of energy that may be used for an evil deed instead; all the times someone does good, their other side will go into a complex around the *shadow*, haunt them and generate nightmares about being a criminal; in time the complex may take over and lead to a multiple personality. Kurtz is a good example in the case. Each and every character in the book characterises him differently, because each perceives another facet of his disordered multiple personality. According to Jung's *principle of opposites*, every wish immediately suggests its opposite. A good thought, for example, cannot help generating the opposite bad thought, too. In order to have a concept of good, one must have a concept of evil, one cannot have 'white' without 'black'. Kurtz is again an example. Marlow considers himself a potential Kurtz, according to these two principles.

Lord Jim: According to the *principle of equivalence* mentioned above, if one denies it and suppresses it, the negative energy will go toward the development of a *complex*, as a pattern of suppressed thoughts and feelings that cluster around a theme provided by some archetype. If a man denies his emotional side, his emotionality might find its way into the *anima* archetype. Jung contends that if someone pretends that he is wholly only good, that he does not even have the capacity to do evil, then all the times he does good, his/her other side will go into a complex around the *Shadow*. Jim (*Lord Jim*) is also a good example in the case. In the wilderness of the sea, sailors are intruders violating the sea space. However, the Moslem pilgrims' presence aboard is considered a benediction. "How steady she goes!"(*LJ* 57). They can be compared to the albatross in Coleridge's "*The Rime of the Ancient Mariner"*. There is a sort of intelligence of the matter at work. Their criminal sacrifice is the origin of the tragedy for the crew, and for Jim in particular (like the killing of the albatross in Coleridge's poem). Jim searches for justifications for the necessary abandoning of the passengers. "Eight hundred people in seven boats! And no time!"(107) What scares him is the lack of time and the consequences of panic. "He was afraid of the emergency" .This logical motivation is a sort of foreboding of the tragedy of the Titanic, when the insufficient number of boats led to the death of two thirds of the passengers. Jim expresses an amazing clairvoyance here. Jung would have interpreted it as synchronicity. Therefore, apparently, by being perfectly logical, Jim is morally right. According to the "fight or flight" instinctual reaction dictated by nature, cowardice is a fully justified option. It is opposed to the code of honour, sailors' discipline, solidarity, all imposed by culture. He supports his motivation by an example of self-preservation instinct:"What would you do in case of an earthquake?"(121)He concludes that "There was not the thickness of a sheet of paper between the right and the wrong of this affair"(138) (Jung - the principle of equivalence; the principle of opposites; synchronicity)After jumping into the boat, Jim's feeling is despair and the awareness of the inevitability of the situation. "I had jumped into a well - into an everlasting hole"(125)

His state of mind is comparable to Raskolnikov's after the perpetration of the murder (*Crime and Punishment*)."It terrified me to see it still there", he said. That's what he said. What

terrified him was the thought that the drowning was not over yet. No doubt he wanted to be done with the abomination as quickly as possible"(126) His risk calculations have proved wrong, that is why he wishes the ship had drowned with eight hundred people, to show that he had not made the wrong choice. His antinatural thoughts are downright criminal, for fear of having committed a crime, in a vicious circle, like in Dostoevsky's character's mind. He wishes his crime would be successful for fear he might be proved wrong in his choice.

The animism of the scene is obvious: the rain, the wind and the dark, all the natural elements seem to cooperate to make the flight the logical option and to hide the saving of the Patna from the deserting crew. Nature mocks at the sailors, seemingly helps them, but actually only avenges the abandoned pilgrims. "We were like men walled up quick in a roomy grave"(*LJ1* 31) The pilgrims are "saved by a miracle". Nature, identified with God, avenges his virtual victims. He is a haunted man, stigmatised with shame, flying shame farther and farther eastwards, to find death in the end after a row of good deeds, whose sum total has not managed to atone for his crime. His death is mirrored by the chief engineer's punishment by madness: nature lets no criminal get away unpunished.

The Secret Agent: The money gained by Mr. Verloc, the secret agent, from espionnage and anarchist crime does not serve him, who is killed by his wife to revenge her handicapped brother's death. The cursed money does not serve her either, being swindled from her by Ossipon. Having stabbed her criminal husband on the revengeful spur of the moment makes her lose her balance of mind, flight for fear of the gallows (her "fourteen feet deep fall " obsessive thought) and eventually commit suicide for fear of getting hanged. Her qualms of conscience are more powerful than her survival instinct,and she drowns in the Channel.(Freud-Thanatos)

*Chance:*The whole story in the novel is a chain of actions following the principle of opposites and the principle of equivalence. Barral gets rich but is imprisoned. Flora is the victim of her governess and the latter's lover (Tricksters in Jung's Archetypes typology), but she is saved and caused to get happily married by Captain Antony's sister Mrs. Fyne (Jung's archetypal Mother). She is happy in her marriage to Anthony, but de Barral (Jung- negative Father) tries to kill him. The mast collapses, the broken window is replaced and Powell catches de Barral red-handed and thus saves Anthony's life and Flora's happiness. But Anthony dies in a shipwreck and Flora is again the victim of misfortune. Her being widowed enables Powell to marry her and make her happy again. Powell's luck and happiness has been twice based on the death of other two mate officers. Therefore, the whole 'chance' story is an illustration of opposites and equivalence at work.

2.8.The collective unconscious. Synchronicity

Heart of Darkness: What disturbs Marlow most about the native peoples he sees along the river, in his words, is “this suspicion of their not being inhuman”: in some deep way these “savages” are like Europeans, perhaps just like the English were when Britain was colonized by Rome. He is confused about what he sees. He wonders, for example, how his black fireman on the boat is any different from a poorly educated European doing the same job. He has the

intuition of the collective unconscious connecting all humans of different races, be they civilized or savage:

> It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it— the suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you—you so remote from the night of first ages—could comprehend. And why not?(*HD* 31)

*Chance:*Synchronicity is the occurrence of two events that are linked neither causally nor in a teleological way, yet are meaningfully related. People dream about something, and learn the next day that it has just happened. Most psychologists call these things coincidences, or try to show how they are reasonably likely to occur. Jung believed they were indications of how we are connected with our fellow humans and with nature in general, through collective unconscious. Flora de Barral's story in *Chance* and the stories of the two men in her life are the effects of syncronicity, or coincidence, or 'chance'. De Barral, the poisoner father-in-law of the ship commander commits suicide after being unmasked as a temptative murderer of Captain Anthony. All this happens due to chance alone: the mast falls and breaks the opaque window to the captain's cabin, which is replaced with a transparent one, which enables an officer (Charles Powell) to see de Barral at the moment when he is pouring poison into his son-in-law glass of wine. Upon Marlow's precipitous warning the captain about the temptative assassination, de Barral commits suicide and Flora's marriage to the captain is consumed. Later, Captain Anthony dies in a shipwreck, his vessel being rammed by a bigger ship. Flora, the puppet of luck for a second time, is widowed and marries the sailor who had saved Anthony's life years before. Coincidence plays a major role in Powell's life, too. He is given the position on the Ferndale because another officer has just died accidentally and there is hasty need of a replacement for his job as the ship had to set sail the following day.The action of the novel is resumed in its title: it is all about chance, coincidence, due to synchronicity.

2.9.Personality Typology: Introversion and Extroversion; the Functions

Heart of Darkness: As Marlow’s ability to captivate his listeners with his story suggests, his charisma may be his link with Kurtz. What the Russian trader says of Kurtz is true of Marlow too: he is a man to whom people listen. Thus, the darkness behind Kurtz's extroversion may repel Marlow mostly because it reflects his own psychic framework. (Freud-Id)

Lord Jim: Jung developed a personality typology that has become widely popular. It begins with the distinction between *introversion* and *extroversion*. Introverts are people who prefer their internal world of thoughts and feelings, while extroverts prefer the external world of people and activities. In *Lord Jim,* the main character is an introvert. Stein, his friend and fatherly figure, is an extrovert. Marlow is an extrovert, who communicates to exchange information about the main heroes of the novels. Jung contends there are four basic ways of

dealing with reality, or functions: *sensingthinking*; *intuiting; feeling.* Both Marlow and Stein have superior intuitive functions that enable them to deal successfully with the others and with intricate cases.

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