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The Hungry Tide and Heart of Darkness: A Jungian Exploration of the Universalist Dimension as a Supplement to Time-Specific Approaches

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ABSTRACT

Common wisdom often prescribes locating the interpretation of literary works within the parameters of the time-specific phenomenon that characterizes the setting of the works including historical context and social setting. While this dictum has great utility, it simultaneously has the potential to draw attention away from the universal insights on offer that are applicable to all times and places, all epochs and all continents. Analytical Psychology, a school of psychology developed by C.G. Jung, coupled with the model of the monomyth developed by Joseph Campbell has the potential to shed light on this universalist dimension that underlies literary works. This universalist dimension can be construed through the lens of Jung's idea of archetypes and its manifold paradigms and manifests itself in thematic conflicts including the centuries-old gulf between mythology and science and the tussle between archaism and modernism. *The Hungry Tide* by Amitav Ghosh and *Heart of Darkness* are two novels that provide illuminating case studies that showcase the existence of this universalist dimension. Ultimately, by fusing together the localized and time-specific interpretation of these novels rooted in historical phenomenon such as colonialism and post-colonial environmentalism with the universalist paradigm offered by Analytical Psychology based on timeless psychic patterns and motifs, it is possible to arrive at a holistic interpretation that integrates both approaches—local and universal—to maximally illuminate the literary potential of both novels.

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IN THE NAME OF GOD, THE MOST MERCIFUL AND THE MOST BENEVOLENT.

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1. Introduction:

The interpretation of literary works is a realm that is saturated by an endless number of diverse approaches and ideas—indeed, the long history of literary criticism is a testament to this. Each approach brings with it its own set of heuristics that signify and indicate what those approaches regard as ultimately meaningful within a literary work. For instance, a feminist approach to a text would regard implicit gender disparities and inequities within a text as far more significant than other elements of the very same text. In other words, every literary approach to a text has its own set of priorities based on which it creates an inventory of concepts that matter. What sometimes gets forgotten is the fact that preferring one approach over another also comes with a cost: in diving into a particular interpretive framework, the insights that may be on display from other approaches may fade away completely from view. This is exactly the dilemma one runs into when it comes to interpreting literary works that overtly seem to present themselves as nuanced explorations of a time-specific phenomenon such as slavery, colonialism, or environmentalism, for instance. The universality of the issues being implicitly or explicitly explored on the collective springboard of humanity is made to funnel into phenomenon that are understood as historically unique occurrences or even as aberrations. In other words, the universality of issues that concern humanity such as the nature of evil is filtered through the lens of historical phenomenon such as colonialism.

For instance, according to Peter Mallios, the renowned critic of orientalist Edward Said's commentary on Joseph Conrad's work, including *Heart of Darkness*, revolved around "objective and subjective processes of Eurocentric imperialist ideology which those books unsparingly critique but to which they are nevertheless limited" (181). It is this attitude of the books being "nevertheless limited" to a time-specific phenomenon such as "Eurocentric imperialist ideology" that Deprives the novels of their inherent universality. This loss of universality, while at times incredibly illuminating, also greatly limits the scope of the ideas in question by wandering away from the universal concerns of mankind and how the problems being explored have always, in one form or another, confronted the human species. For instance, it is easy to appreciate the loss in the realm of interpretation if William Shakespeare's *Romeo & Juliet* was read as merely a tale about the simmering tensions between the elites of Verona and the harm suffered by those that fall outside the societal fabric of the elites. Two novels that demonstrate this tendency for interpretive impoverishment as a result of overlooking the universal remarkably well are *The*

Hungry Tide and *Heart of Darkness*. *The Hungry Tide* revolves around a cetologist named Piyali Roy's journey to the Indian Sundarbans in a bid to conduct a survey on dolphins, only for her to run into a cast of characters that ultimately present questions centered around the tension between animal wildlife and the local populations. *Heart of Darkness,* on the other hand, revolves around Marlow's foray as an ivory transporter into the African wilderness, specifically the Congo, in a bid to locate the infamous Kurtz, an ivory trader who is said to have gone rogue after having been sent to run the Company's Inner Station.

Emelie Jonsson, her paper entitled "*Heart of Darkness*: Joseph Conrad's Confrontation with Amoral Nature," laments this time-specific focus on *Heart of Darkness*, arguing that Conrad did not "impos[e] human morality on the natural world" (344). She refers to the universal aspect of the book as the "cosmic level" and the time-specific perspective as "political," arguing that "Political discussions of novels that are not openly political can in theory be illuminating, but the political interpretations of *Heart of Darkness* have tended to bypass its meaning" (348). Jonsson goes further, arguing that these political interpretations have the tendency to be simplistic, noting that "politically motivated scholars have placed Conrad with the angels or devils in a perceived historical progression toward justice—and made the type of certain moral judgment about him that Marlow cannot make about Kurtz" (348). This simplistic tendency to draw out a dichotomy where complexity clearly is the predominant exemplifies a major problem with bringing to bear only a time-specific interpretation to *Heart of Darkness*. One of the reasons this is the case is because such interpretations tend to be centered around a presupposed end as an axiomatic truth. For instance, any time-specific interpretation of *Heart of Darkness* would usually start by considering colonialism as an unequivocally reprehensible and condemned historical phenomenon and the erasure of colonialism in its traditional and novel forms as a self-evident end. While this presumption and moral sensibility is certainly one that will likely meet with unanimous agreement, one must still contend with the fact that the interpretation that follows this axiomatic presumption is reliant on a preempted moral leaning and subscription, even if it is a virtually unanimous one.

On the other hand, an interpretation that is centered on the framework of Analytical Psychology as proposed by Carl Gustav Jung bypasses the need for any presupposed moral allegiance or sensibility; rather, it yields an insightful and descriptive interpretation without standing on one side of the dichotomous battle of moral absolutes. It achieves this by centering

the interpretation not on the external, but on the internal subject. In other words, it espouses a character-centric approach and understands the external world to be a manifestation of the dilemmas besieging the protagonist. As a matter of fact, even the craft of storytelling always presupposes the external world to be a mirror to the inner turmoil of the main character. John Truby, in his seminal book *The Anatomy of Story,* echoes this sentiment, noting that "in good stories, the characters come first, and the writer designs the world to be an infinitely detailed manifestation of those characters" (162). This is precisely what we find in Analytical Psychology. George Hogenson, a Jungian analyst, notes that Analytical Psychology is "distinguished by a focus on the role of symbolic and spiritual experiences in human life, and rests on Jung's theory of archetypes and the existence of a deep psychic space or collective unconscious." (Hogenson "Analytical Psychology"). In other words, Analytical Psychology is character-centric in that it revolves around the subjectivity of the characters. Carl Jung further propounds the idea of archetypes, structures and patterns of thought that are common to human beings from all times and all places—which are instantly recognizable when we see them projected in stories. The idea of archetypes turns every story from being directed towards the external world and directs it to show how the protagonist changes because of dynamic interactions with the archetypes. The end point of the story, therefore, shifts from a presupposed moral inclination to the protagonist undergoing the process of individuation to grow closer to the self-archetype. As Hogenson notes:

> The goal of Jungian analysis is what Jung referred to as individuation. Individuation should not be confused with simple individuality, or eccentricity. Rather, individuation refers to the achievement of a greater awareness of the factors influencing how a person relates to the totality of his or her psychological, interpersonal, and cultural experiences. (Analytical Psychology)

While time-specific interpretations have their value and place, what a Jungian interpretation ultimately offers is the opportunity to witness a character transformation and see how that transformation fits into the larger picture of the human species as we encounter intergenerationally recurrent problems. In this vein, *The Hungry Tide*, rather than just being understood as an attempt to draw attention to the plight of the locals inhabiting the Sundarbans, can also be expanded to capture the timeless relationship between human beings and the natural

world as a repository of projected unconscious contents. Jungian psychology achieves this universalist dimension by axiomatically presupposing nature not to be matter but "also spirit." Jung lamented that '"the word 'matter' remains a dry, inhuman, and purely intellectual concept'" (Jung et al. *Nature, Technology & Modern Life* 2). Where more politically time-specific interpretations of books like *The Hungry Tide* tend to regard nature as a passive materialistic entity, a Jungian interpretation allows us to regard nature as a "spirit." Jung further notes, "How different was the former image of matter—the Great Mother—that could encompass and express the profound emotional meaning of the Great Mother" (2). In *The Hungry Tide*, this "Great Mother" vision of nature is embodied in the local mythological narratives about Bon Bibi. For instance, in the novel, tigers are described as "Bon Bibi's messengers" (Ghosh 271) and Bon Bibi is described as the "the forest's protectress" (Ghosh 309). Another example of Bon Bibi exemplifying Jung's "Great Mother" can also be found when Horen Fokir's guardian and father-figure, tells Nilima, Nirmal's wife who serves as a maternal presence in Lusibari in the novel, that "Bon Bibi granted [him] enough honey to fill two bottles. [He] came here to sell them" (Ghosh 32). Likewise, in *Heart of Darkness*, we see such a mythological substructure in the biblical allusions that are constantly evoked by Marlow. For instance, Marlow alludes to the city of Brussels as a "whited sepulchre" (Conrad 9). This is an allusion to the Book of Mathew. Not only that, Conrad also alludes to Greek and Roman mythology. The mythological modality also makes itself known in the locals' worship of Kurtz. This leads into a universal theme that can be plumbed: the conflict between a science-based enlightenment understanding of the natural world versus a mythology-based traditional understanding of the natural world and how the tension between these two modalities has existed across centuries, if not millennia. Exploration of such themes, regrettably, is comparatively seldom undertaken.

The mythological modality pervades both *The Hungry Tide* and *Heart of Darkness*, but despite this, the significance of the mythological interpretive framework has gone largely unnoticed. A Jungian interpretation of the two novels allows us to address this shortcoming without taking away from the insights offered by a more politically focused interpretation that delves into environmentalism, colonialism, or post-colonialism. A Jungian interpretation can allow us to follow the trail of the hero's journey created by both Piyali Roy and Marlow as both venture into an unknown world full of dangers at the heart of which may lie a treasure worth pursuing; it can allow us to glean from the interaction with the trove of archetypal figures from

the trickster to the wise old man the universalist insights and truth that ultimately paves the road to individuation not just for Piyali Roy and Marlow, but also for the reader as well, by proxy, in some infinitesimal way. Furthermore, a Jungian approach also allows us to see that the conflict between Enlightenment-based scientific view of the world and mythology-inspired map of the world is not as strictly dichotomous as it may at first appear—rather, the two share a number of similarities which are ultimately rooted in the human condition.

One way to conceptualize the universalist dimension that Jungian theory offers is through Joseph Campbell's idea of the monomyth. Joseph Campbell, having studied myths from all across the world, distills the pattern of individuation he observes across all of them in his hero's journey or the monomyth. His monomyth can also be understood as a more detailed and explicit exposition of Jung's idea of individuation. Liam Butchart writes about how the study of myths can lead to self-knowledge and he also talks about the compatibility between Jung's and Campbell's respective conceptual formulations:

> In *The Hero with a Thousand Faces*, Campbell presents what he considers to be the universal quest, upon which we can transpose many different stories and myths. Even though Campbell's stage oriented model seems to lend itself to other stage theories, his reliance on archetypes and the circularity of the monomyth, I think, allow the monomyth to interlace with Jung's individuation process effectively. (202)

In short, although the time-specific interpretations of *The Hungry Tide* and *Heart of Darkness* centered around colonialism and post-colonial environmentalism respectively have their own respective merits in illuminating the true significance of the texts, a Jungian interpretive framework renders possible an interpretation of the two texts that is not only detached from a preempted moral judgement or outcome on the part of the reader, but also maintains universality across time and location by evoking fundamental constituents of the human phenomenological experience in the form of archetypes and the monomyth—constituents that are evident in the preponderance of the mythological modality within both texts—that ultimately elevate the text into an exploration of problems such as the darkness within the human heart and humanity's two-faced relationship with nature that have always besieged humanity and shall continue to do so no matter the epoch or the continent. This ultimately results in a character-first and character-centric interpretive approach that imbues interpretation within an in-built universality by centering the

narrative around the individuation-centered journey of a single individual, a quest resulting in a universality that a Jungian interpretive framework by its very design delineates within any literary text. Not only that, a Jungian and archetypal analysis of the novel provides an opportunity to widen the scope of this problem to encompass the collective and global plane of mankind as a conflict between rapid scientific development and repressed mythological self-knowledge. What is more, A Jungian approach also undermines a strict either-or dichotomy of the mythological and scientific mode of apprehension and shows how the two are not as dissimilar as they may look. Ultimately, by combining a Jungian framework with time-specific frameworks like colonialism and environmentalism, we end up with a holistic approach that integrates both the general and the specific, universal and localized, and pedagogical and critical.

This thesis will delve into the concepts and terms that characterize Analytical/Jungian Psychology, along with Joseph Campbell's monomyth, in the second chapter. Then the focus will shift in the third chapter, in which an individuation-centric approach to the two texts shall be explored along with the necessity and pre-condition of individuation that are implicit within the central characters of *The Hungry Tide* and *Heart of Darkness*. However, the considerable disparity in relation to the word count of the two chosen novels inevitably leads to *The Hungry Tide* furnishing more content for analysis compared to *Heart of Darkness*, creating an asymmetry between the analysis of the two novels within some chapters. In the fourth chapter, the spotlight will turn to the concept of archetypes and the correspondences that exist between Jungian descriptions of specific archetypes and the descriptions of various characters within the novels. The fifth chapter along with the sixth chapter then delves into the significance of archetypes in relation to six dimensions: instincts, recurring motifs and images, the mythological mind, nature, modern man and modernity, and morality with the fifth chapter addressing the first three dimensions while the sixth addresses the last three. Lastly, the seventh chapter then reconciles a Jungian interpretation with colonialism and environmentalism by construing them as constituents of a holistic interpretation that sheds greater light on the novels than any of them do by themselves.

2. An Overview of Jungian Theory and the Monomyth

This chapter will give an introduction of the fundamental concepts of Jung's Analytical Psychology that will be utilized throughout the thesis. From the shadow to the anima, Carl Gustav Jung introduced a wide number of psychological concepts into the Western lexicon that have gone on to deeply transform the way the study of the mind is undertaken. For one, he presents a model of the human psyche that diverges in multifarious ways from that of Freud, arguing that the human psyche's complexity cannot be reduced to personal complexes. Simply put, Jung discovers extra "dimensions" of the psyche that had eluded his former friend and mentor. It is these extra "dimensions" to Jung's thinking that form the interpretive richness that characterizes the school of Analytical Psychology.

2.1 The Basics of Analytical Psychology

At the onset of the twentieth century, Sigmund Freud transformed the landscape of psychology with the publication of his seminal work entitled *The Interpretation of Dreams* in 1900. Before this publication, the field of psychology had been dominated by the notion of the conscious mind being synonymous with the psyche. However, Freud was among the first to propose the revolutionary notion that the human psyche consisted not only of a conscious layer, but also of a sub-conscious layer. He conceptualized this sub-conscious layer as a repository of all the contents that had been repressed by the conscious mind. Freud's model of the psyche consists of three elements: the id, the ego, and the superego. The id is best conceptualized as the primitive and animalistic aspect of the psyche and the Superego as the moral arbiter instilled by society that seeks to tame and discipline the subject. The Ego serves as a mediator between the ID and the superego, constantly attempting to strike a balance.

In 1907, a young Carl Gustav Jung encountered Freud for the very first time because of the latter's reading of and being impressed by Jung's work on schizophrenia. It is reported that when they first met, they conversed for thirteen hours straight without interruption. This initial correspondence snowballed into a full-fledged friendship over time, with Jung becoming something of a protégé to Freud. However, eventually their relationship suffered massively as Jung began to disagree with an increasing number of Freud's conclusions. For instance, Jung began to disagree with the notion that the subconscious can be reduced to a repository of

repressed contents of the psyche. Freud did not take the disagreement well, regarding it as dissent and eventually severing his friendship with Jung in 1913. This severance led to a period of great disorientation and anxiety for Jung. It was during this time that Jung began to experiment with his own unconscious, finding novel ways of interacting with it. He called this phase of his life "Encounter with the Unconscious," and it was during these encounters that he began developing the concepts that would lay the groundwork for Analytical Psychology, a school of psychology that would set itself apart for Psychoanalysis.

The first of the concepts that Jung developed was that of the collective unconscious. Unlike Freud, who viewed the unconscious mind as a repository of repressed content, Jung conceptualized the unconscious mind as consisting of two layers: the personal unconscious and the collective unconscious. For Jung, it is the personal unconscious to which all consciously repressed psychic contents are relegated. However, Jung argues that there is a second, deeper layer of the unconscious, which he conceptualized as a common inheritance of all mankind, and which contains ideas and motifs found universally across cultures and nations. As Jung writes, "[W]e have to distinguish in the unconscious a layer which we may call the personal unconscious" (Jung et al.7: 4265). He further details the personal unconscious, saying, "The materials contained in this layer are of a personal nature in so far as they have the character partly of acquisitions derived from the individual's life and partly of psychological factors which could just as well be conscious. It can readily be understood that incompatible psychological elements are liable to repression and therefore become unconscious" (7: 4266). Jung then goes onto define the collective unconscious, saying, "But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious" (9i: 5584). Jung then goes on to explain his choice of the adjective "collective," saying, '"I have chosen the term 'collective' because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a super personal nature which is present in every one of us"' (9i: 5585).

This naturally begs the question: what kind of contents are to be found in the collective unconscious? Jung answers this by proposing the idea of archetypes, saying, "Whereas the contents of the personal unconscious are acquired during the individual's lifetime, the contents of

the collective unconscious are invariably archetypes that were present from the beginning" (9ii: 6363). Jung and Freud also diverged in their ethical disposition toward the unconscious. Freud tended to regard the unconscious in a relatively unfavorable and hostile light while Jung regarded it as relatively neutral, saying, "The unconscious is not a demoniacal monster, but a natural entity which, as far as moral sense, aesthetic taste, and intellectual judgment go, is completely neutral" (16: 12237).

2.2 Jungian Archetypes

Some of the most common archetypes that Jung delves into are the shadow, the anima, and the animus. To begin with, for Jung, the shadow archetype is the personification of the personal unconscious. In other words, the shadow archetype represents everything that the conscious ego rejects and represses about itself, and these are often traits that individuals are ashamed of admitting to, such as tendency for violence, for instance. The shadow roughly corresponds to the Freudian id. However, Jung places great importance on one's encounter with the shadow as a fundamental problem, saying, "The shadow is a moral problem that challenges the whole ego personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge" (9ii: 6363). Not only does Jung place great significance on the shadow as a prerequisite for self-knowledge, but Jung also denies the notion that the shadow can be rationally controlled, noting that "The shadow is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness" (9i: 5607).

Then we turn to the concept of the anima. Jung first defines the anima as a "personification of the unconscious in general, and have taken it as a bridge to the unconscious, in other words, as a function of relationship to the unconscious" (13: 9830). In other words, while the shadow personified the personal unconscious, the anima represents the unconscious in general. However, while one's shadow is the same sex as the individual, the same is not the case for the anima. Jung explains the anima archetype:

> Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definite feminine image. This image is

> fundamentally unconscious, a hereditary factor of primordial origin engraved in the living organic system of the man, an imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by a woman—in short, an inherited system of psychic adaptation. Even if no woman existed, it would still be possible, at any given time, to deduce from this unconscious image exactly how a woman would have to be constituted psychically. The same is true of the woman: she too has her inborn image of man. Actually, we know from experience that it would be more accurate to describe it as an image of men, whereas in the case of the man it is rather the image of woman. Since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion. I have called this image the "anima". (17: 12884)

While this idea of gender as a consecrated a priori category of the psyche is at odds with modern conceptions of gender that regard it as socially constructed, it is important to understand that Jung conceptualizes these gendered concepts of "anima" and "animus" as archetypes that are inescapable in our perception of the world. The books in question, *The Hungry Tide* and *Heart of Darkness*, feature characters that are clearly gendered in a dichotomous fashion, and thus these Jungian archetypal categories come in handy when addressing the relationship between men and women within the two novels, such as the relationship between Marlow and Kurtz's fiancée or the one between Piyali Roy and Fokir. In other words, seeing male characters like Fokir as psychic projections of central characters like Piyali Roy helps us in understanding the depth of Piyali's character and all that she represents.

However, Analytical Psychology does not limit itself to the archetypes of the shadow, the anima, and the animus. Other noteworthy archetypes include the persona and the self. The persona archetype entails the socially adapted exterior that we display to the world as a matter of practicality. As Jung writes, "The persona is a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual" (7: 4341). The archetype of the self, on the other hand, personifies the realized potential that lurks within an individual and is often personified through figures such as the wise old man. This archetype can materialize in many different guises, with Jung saying that the "The

wise old man appears in dreams in the guise of a magician, doctor, priest, teacher, professor, grandfather, or any person possessing authority" (9i: 5846). Another way to conceptualize this archetype is as personifications of the self-archetype, fundamentally representing the images of the man or woman who has truly realized the self. As such, the appearance of the wise old man archetype marks a character's or individual's higher self-coming into contact with them to guide them forward.

Not only does Jung break down the psyche into its constituents, but Jung also discusses the symbolism that often characterizes the realm of the unconscious. One of these symbols is that of water. As Jung writes, "Water is the commonest symbol for the unconscious" (9i: 5604). This is based on the idea that while any body of water has a visible surface, it simultaneously has a vastly spacious depth to it that could be concealing unimaginably diverse contents. On the other hand, the archetype of the self-entails an idealized and transcendent version of the personality—in other words, the end point of the development of the personality. In the biblical narrative, for instance, Christ represents the self-archetype. Another way to conceptualize the self-archetype is as the embodiment of the personality if it can be thought to fulfill the totality of its potential. As Jung writes, "the Self…embraces ego-consciousness, shadow, anima, and collective unconscious in indeterminable extension. As a totality, the self is a coincidentia oppositorum; it is therefore bright and dark and yet neither" (14: 11626).

2.3 Individuation

For Jung, the goal of the development of the personality is to undergo a process he referred to as individuation. In order to understand the idea of individuation, we must first understand the nature of the relationship between the conscious and unconscious subdivisions of the human psyche according to Jung. For Jung, the psyche is a self-regulating system that attempts to maintain equilibrium by compensating for any imbalances to restore balance. In Analytical Psychology, the unconscious compensates for the one-sidedness of the conscious ego. As Jung notes, "the unconscious is in a compensatory relation to consciousness" (McGuire and Hull. 319). The process of individuation can also be understood in relation to the archetype of the "self." As Jung notes, "The goal of the individuation process is the synthesis of the self" (Jung et al.9i: 5782). For Jung, the archetype of the self, symbolized by the Mandela, can be realized

through the integration of the shadow archetype along with the anima. Once that is done, the conscious ego will have synthesized the self and the individual will have become individuated. As a matter of fact, Jung defines the process of individuation in terms of a synthesis between the conscious and the unconscious, saying, '"The task consists in integrating the unconscious, in bringing together 'conscious' and 'unconscious.' I have called this the individuation process"' (5: 2678). Simply put, the process of individuation is a series of moral hurdles beginning with the encounter with the shadow. For instance, the story of Christ fasting for forty days on a mountain while being tempted by Satan forms a symbolic representation that embodies a crucial stage in the individuation process. As Jung notes, "[T]he devil is a preliminary stage of individuation" (Jung et al. *Children's dreams* 372). Another goal that Jung attributes to the process of individuation is that of stripping away the influence of both the persona and power of primordial images. Jung says, "The aim of individuation is nothing less than to divest the self of the false wrappings of the persona on the one hand, and of the suggestive power of primordial images on the other" (Jung et al.7: 4317).

In other words, by not undertaking the journey of individuation, one becomes receptive to the intoxicating influence of "primordial images" along with overidentifying with the persona, rather than outgrowing it in order to develop a new independent and authentic identity. Another point of note is that Jung does not regard logic as a useful tool, but rather symbols. He argues that it is symbols "which make the irrational union of opposites possible" (11: 8375). For Jung, the structure of most hero myths in which a character has to venture forth into an unknown, hostile world is equivalent to the process of individuation that attempts to resolve the tension between the conscious and the unconscious mind. The encounter with a dragon that needs to be slayed tends to become a symbolic representation of the internal conflict between the conscious and the unconscious mind.

Another concept central to Jungian Psychology is that of a complex. To understand the conception of a complex, we must first realize that before Psychoanalysis, psychology regarded consciousness as unified and unitary. However, Psychoanalysis threw this assumption into doubt. Carl Jung follows suit, saying, '"The existence of complexes throws serious doubt on the naïve assumption of the unity of consciousness, which is equated with 'psyche,' and on the supremacy of the will"' (8: 4809). The conception of the complex is a byproduct of this doubt on the unity of consciousness. As Jung writes, "Where the realm of the complexes begins the freedom of the

ego comes to an end, for complexes are psychic agencies whose deepest nature is still unfathomed" (8: 4820). For Jung, complexes are byproducts of the splitting off of consciousness due to emotionally traumatic events. In other words, emotionally destabilizing experiences fragment the psyche, leading to a state of being against oneself that greatly limits the "freedom of the ego" (8: 4820). Jung goes further, defining the complexes as the "focal or nodal points of psychic life which we would not wish to do without; indeed, they should not be missing, for otherwise psychic activity would come to a fatal standstill" (Jung et al. 6: 3903). As a matter of fact, what explains this indispensability of the complex is the fact that Jung regards even consciousness as a kind of complex. This is evident in his frequent use of the term "ego-complex" (14: 10705) when referring to the ego that characterizes consciousness.

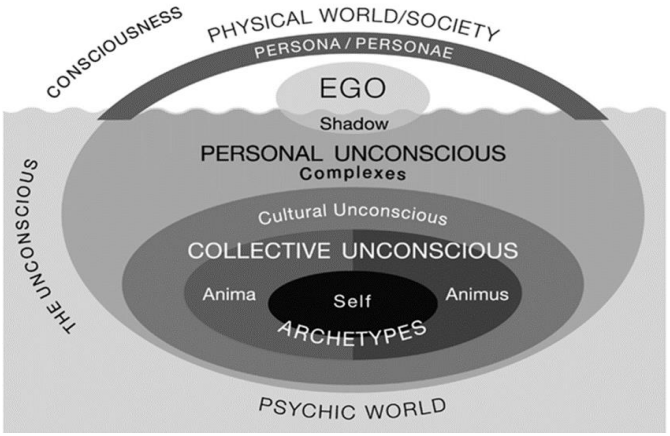

Fig. 1. Source: https://www.structural-learning.com/post/carl-jungs-archetypes

2.4. Joseph Campbell and the Hero's Journey

After perusing the myths and legends that pervaded the different cultures that inhabit the globe, Joseph Campbell, following in Jung's footsteps, extracted further similarities and crystallized them into a model called the Monomyth or the Hero's Journey. He went on to write a book on this idea entitled *The Hero with a Thousand Faces*. In the book, Campbell argues that all the hero stories in the world are centered around a protagonist who is ensconced within the bounds of what he calls the ordinary world, which is defined by comfort and familiarity. However, the protagonist is not completely content—they often express some dissatisfaction with their world, which comes to the surface during what Campbell calls the Call to Adventure, when a sagacious figure, usually embodying the archetype of the Wise Old Man, approaches the protagonist before

offering them passage to a new world, where trouble is brewing and order needs to be restored. As Campbell writes, “The usual hero adventure begins with someone from whom something has been taken, or who feels there is something lacking in the normal experience available or permitted to the members of society” (Campbell and Moyers 157). Initially, according to Campbell, the hero refuses the call, overwhelmed by the enormousness of the task and reluctant to face his deepest fears. However, the hero eventually relents, agreeing to the passage to the new world.

Once there, the hero spends time training in anticipation of a battle with the dreaded monster. Eventually, when the confrontation with the antagonist finally takes place, the hero triumphs, but at the cost of a massive sacrifice. Eventually, the hero returns to his ordinary world having changed. As may be noted, the monomyth or the hero’s journey is essentially circular in nature since it starts and ends at the same point—the ordinary world. This circular journey is essential to the hero evolving. As Campbell writes, “The problem of the hero is to pierce himself (and therewith his world) precisely through that point; to shatter and annihilate that key knot of his limited existence” (Campbell 135). This “limited existence” entails the existence dominated by fears. Following is a list of the steps that constitute Campbell’s conception of the monomyth as he outlines *The Hero with a Thousand Faces*:

1. The Call to Adventure: Ensconced in the comfort and stability of his ordinary world, the hero lives life with a dormant sense of discontent, only for an event or encounter to offer adventure.

2. Refusal of the Call: The hero, not yet impelled by the prospect of adventure and confronting deeply held fears, initially refuses the call to adventure. This refusal symbolizes the human tendency to stick to certainty rather than embrace the chaos-infused world of adventure.

3. Supernatural Aid: Once the hero comes to accept the call to adventure, after their initial refusal, the hero finds a helper to aid them on their quest. This helper usually takes the form of an old man.

4. The Crossing of the First Threshold: After having embraced the aid of a supernatural helper, the hero spatially moves into a new world with dangers lurking just under the surface.

5. Belly of the Whale: This stage symbolizes the hero’s birth and rebirth with the image of being in the belly of the whale serving as its quintessential symbol.

6. The Road of Trials: In this stage, the hero undergoes a sequence of trials and tribulations aided by their supernatural helper.

7. The Meeting with the Goddess: These various trials and tribulations are often followed by the hero's marriage or union with a figure of the opposite sex.

8. Woman as the Temptress: The hero then encounters a contra-sexual figure that attempts to seduce him or her into straying from his quest.

9. Atonement with the Father: Next comes the hero's encounter with a father figure that is feared and intimidating. The conflict of the father echoes the primal father-child strife that Freud captured in his idea of the Oedipal complex. The hero must either reconcile or vanquish the father.

10. Apotheosis: This stage represents the hero's acquisition of hard-won enlightenment after grueling trials and tribulations. This stage is often construed as a divine state infused with enlightenment. For instance, in Buddha's story, this Apotheosis is when Buddha finally achieves Nirvana under the Banyan tree.

11. The Ultimate Boon: This stage marks the hero's transformation into a higher being that is now well adapted to the new world and being able to maneuver within it in manifold ways.

12. Refusal of the Return: Once the hero has reached this higher state, they become reluctant to go back to the original world to disseminate their new-found wisdom.

13. The Magic Flight: In this stage, as the hero begins to make their way toward their original world. They are pursued by those wishing to exact vengeance or demand accountability.

14. Rescue from Without: In this stage, the hero seeks and receives the help of a helper in order to make their way back to the original world.

15. The Crossing of the Return Threshold: The hero crosses the barrier to the original world in order to share all that he has learned with it. In a lot of classical dragon stories, this stage would be symbolized by the hero returning home with financial rewards to his town after having defeated the chaos-inducing dragon.

16. Master of the Two Worlds: Once back, the hero achieves a balance between the ordinary world and the world from which he has just returned, often symbolizing a necessary balance in personality with one of their feed in the ordinary world while the other is in the "extraordinary" world.

17. Freedom to Live: After having finished his journey, the hero has now achieved a new equilibrium and is now free from the fears that once used to plague him and besiege his existence.

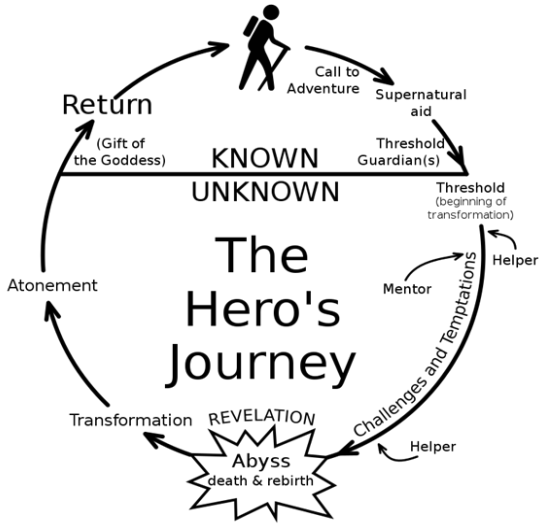

Fig. 2. Source: https://en.wikipedia.org/wiki/Hero%27s_journey#/media/File:Heroesjourney.svg

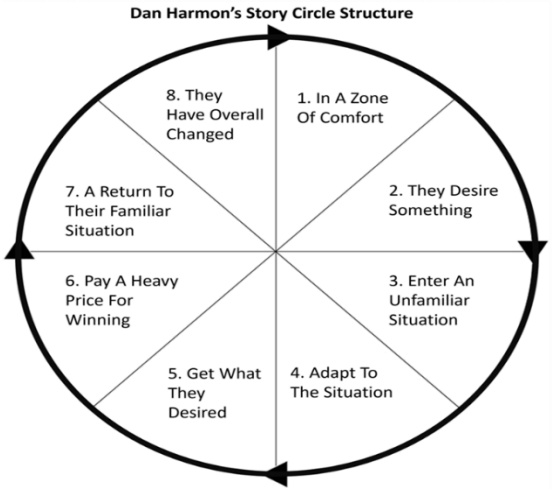

Fig. 3. Source: https://industrialscripts.com/dan-harmons-story-circle/

All these various stages in their totality constitute a journey, in Jungian terms, from the conscious to the unconscious mind and all the archetypes contained therein. The ordinary world symbolizes the hero's conscious ego wherein things are stable though stifling. The descent into a new world through the aid of a supernatural helper symbolizes a journey into the unconscious mind wherein the hero has to adapt in order to thrive. It is no coincidence that the hero encounters archetypal figures within Campbell's mono-myth, suggesting that the journey is not only an external one, but corresponds to an inner psychological one as well. For instance, the

supernatural helper/aid often corresponds to the Jungian archetype of the Wise Old Man. A stark cinematic realization of this archetype is found, for instance, in the character of Obi Wan Kenobi from the famous Star Wars franchise. Obi Wan Kenobi serves as the supernatural helper to Luke Skywalker, helping him adapt to the force and preparing him for his trials leading up to his encounter with Darth Vader, who embodies the shadow archetype. All of this is to say that the mono-myth in its barest essence is the heroic code distilled down to its very essentials that has defined humanity's attempts to reconcile and optimize its relationship with its unconscious.

While other derivatives of the mono-myth template are now rampant, Dan Harmon, an American screenwriter, show-runner and film producer, for instance, proposes conception of the Story Circle, a simplified narrative structure extracted from Joseph Campbell's hero's journey model that distills Campbell's model into eight steps (Fig. 3). Campbell's idea of the mono-myth has endured and continues to resonate while inspiring screenwriters and psychologists alike, speaking to its universal appeal and applicability. However, it is also equally significant when it comes to illuminating narratives that, at least overtly, present themselves to be centered around external issues and problems, helping us navigate the corresponding internal psychological dynamics that underlie the narrative. As a matter of fact, Campbell's conception of the hero is centered around the idea of transcendence of the local in pursuit of the universal. As Campbell writes, "The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms" (18). Every story, no matter how stringently it aims to focus on external issues that may seem to have very little with the human condition, still has to leverage the transformational power embedded within the mono-myth to communicate its messages.

3. Individuation in The Hungry Tide & Heart of Darkness

Many narrative structures, by virtue of their very nature, tend to begin with a character who is permeated by a sense of inner fragmentation —after all, it is this implicit deficiency that propels them into a new world and underlies their evolution. In Jungian terms, this feeling of incompleteness is a defining feature of the conscious ego. This incompleteness can be understood in terms of the conscious ego being laden with neuroses, fears, and traumas. In the case of Piyali Roy from *The Hungry Tide*, whose return to India from the U.S. comes about under the auspices of wanting to study rare dolphins in the Sundarbans, the conscious ego is characterized in the form of her linguistic unfamiliarity within what is supposed to be her ancestral homeland. In Jungian terms, this can be conceived of as a psychic divide between the east and the west and the incompatibilities inherent in that dichotomy. In other words, her alienation from her roots through linguistic alienation is how Ghosh presents Piyali's initial state of incompleteness that the events of the story will build on. This alienation takes other forms as well, from her convictions regarding ecological preservation to her acrimony with governmental authorities. Marlow, on the other hand, descends into the Congo and the African Wilderness in hopes of meeting Kurtz, a shadow-like figure. For Marlow, idealism constitutes his initial state, only for the encounter with Kurtz to complicate the root of Marlow's idealism and disillusion him to a degree. This idealism can be regarded as an incompleteness and deficiency because it marks the naivete that comes without an encounter with the shadow, which Jung regards as the first step on the journey of individuation. In the section we will lay out the different aspects of how Piyali Roy's and Marlow's individuation processes are at the very heart of *The Hungry Tide* and *Heart of Darkness*. Ultimately, when we find correspondences between Jungian archetypes and specific characters in *The Hungry Tide* and *Heart of Darkness*, the characters morph from one-time human participants lodged within a particular historical context into representatives of timeless aspects of the human psyche, allowing us to then use these characters as means of asking more profound questions about humanity and its ultimate concerns such as the role of human evil and repression and the ever-changing relationship of humanity to nature.

3.1 Piyali Roy & The Process of Individuation in *The Hungry Tide*

When it comes to Piyali Roy's individuation, we must recognize that for Jung, the process of individuation involves stripping oneself of "the false wrappings of the persona" (Jung et al.7: 4317). Not only that, one is also required to develop a resistance to "the suggestive power of primordial images" (7: 4317). For Piyali specifically, her persona lies in the Americanized outer face she presents to Kanai from the beginning of the book and the primordial image that drives her very profession can be found in the form of the search for the "marine mammals of the Sundarbans" (Ghosh 18). The fact that her professional thrust is in the direction of exploring the creatures that reside underwater (a very potent symbol within Analytical Psychology) is also extremely telling, suggesting that Piyali's search for these relatively rare marine mammals simultaneously corresponds to an inner search that involves delving into her own unconscious. As Jung writes, "Animals generally signify the instinctive forces of the unconscious" (Jung et al.9i: 6099). In the case of *The Hungry Tide*, these "instinctive forces of the unconscious" signify the fact that within Analytical Psychology, animals are seen as representing psychic contents as well as having an objective, external existence. For example, Jung recounts the symbol of the horse from the dreams of many of his patients and interprets it to represent personifications of instincts, or "union with the animal soul" (Jung et al. *CG Jung Letters II* 145). This is why the motif of animals is so prevalent in dreams and in mythology—it is not because these motifs are meant to be objective accounts of zoological encounters, but rather they are present as a way for the unconscious to symbolize certain parts of the psyche. It must also be noted that other human beings, inasmuch as they correspond to Jungian archetypes, also signify the "forces of the unconscious" (Jung et al. 9i: 6099). This suggests that we must not only interpret Piyali's search for the Sundarbans' marine mammals merely literally, but should also be willing to entertain the symbolic significance of such a search.

What, then, is the significance of this symbolism? Jung argues that as individuals, we are heavily reliant on symbols to orient ourselves toward the road to individuation, which, by its very nature, involves the reconciliation of opposites. As Jung writes, "one is dependent on *symbols* which make the irrational union of opposites possible" (Jung et al.11: 8375). Jung explicitly ties the reconciliation of opposites to the notion of individuation, noting, "We can see today that the entire alchemical procedure for uniting the opposites … could just as well represent the individuation process of a single individual" (14: 11259). Not only that, Jung sees

the conflict between opposites as a deadlock-like condition from which we as human beings naturally seek an escape. As Jung writes, "[I]ndividuation is a natural phenomenon, and in a way an inescapable goal, which we have reason to call good for us, because it liberates us from the otherwise insoluble conflict of opposites" (18: 13954). This is because, for Jung, it is the unresolved conflict of opposites that produces the fragmentation that characterizes neuroses in an individual. Therefore, the way to resolve the neuroses and draw closer to the self lies in finding a solution to the problem of the conflict of opposites. Until that happens, the psyche remains in a deadlock-like standstill in which forward movement is not possible or is greatly impeded. Conflict of opposites is similar to a tug of war in which the movement of the rope in any one direction is greatly limited because of the forces being exerted in the opposite direction.

Naturally enough, the question then turns to what exactly are the opposites that Piyali seeks to reconcile unconsciously through the symbol of the Sundarbans' marine mammals? The first hints of this lie in Piyali's dual identity as ancestrally Indian and culturally American. In other words, her Indian and American identities are the first pair of opposites that the narrative seeks to reconcile through her journey of individuation. As a matter of fact, even Piyali's meeting with Kanai at the beginning of the novel can also be interpreted as a conflict of opposites, with Kanai representing linguistic competence and being entrenched within the Indian cultural landscape, while Piyali represents quite the opposite in the form of cultural, linguistic and ancestral alienation from the Indian subcontinent. One of the clearest characteristics Ghosh attributes to the character of Piyali Roy from the onset of the book is her alienation from the cultural heritage of her ancestors. An example of this can be found early in the book when the narrator notes, "There was no bindi on her forehead and her arms were free of bangles and bracelets" (11). "Bindi" (11) and "bangles" (11) are culturally specific and saturated images and evoke the idea of Indian heritage, and the fact that Piyali's forehead and arms are "free"(11) of these indicates that Piyali maintains considerable distance from her cultural heritage, at least in appearance. This is further accentuated by her posture, which stands in sharp contrast to how a woman in the Indian subcontinent would be expected to stand. As the narrator notes, "she was a foreigner; it was stamped in her posture, in the way she stood, balancing on her heels like a flyweight boxer, with her feet planted apart" (11).

To further add to this sense of cultural alienation, Ghosh also goes on to signal her distance from the dichotomous gender roles and perceptions that characterize the cultural

landscape of the Indian subcontinent. As the narrator notes when describing Piyali Roy, "the neatly composed androgyny of her appearance seemed out of place, almost exotic" (Ghosh 11). The use of the adjective "exotic" (11) has connotations of fascination and foreignness while the use of the word "androgyny" (11) has connotations of blurred gender boundaries, suggesting that Piyali's Roy's very appearance flaunts the cultural expectations in relation to gender within the Indian subcontinent. This notion of blurred gender boundaries is also further developed through the mention of Piyali's physical strength, with the narrator noting that "there was a strength in her limbs that belied her diminutive size and wispy build" (12). To drive home the point of Piyali Roy's nominal Indian status, the narrator notes while speaking of Piyali Roy, "she was not Indian, except by descent" (11). To further elucidate and reinforce Piyali Roy's alienation from her own cultural heritage, Ghosh goes even further than Piyali's appearance and posture, exposing her linguistic alienation as well. For example, the narrator, when describing Piyali's interaction with an Indian speaking Bengali, notes, "the explanation was in Bengali and it was lost on her" (12). Moreover, to further evoke this sense of alienation in relation to Piyali Roy, Ghosh goes even further and evokes the idea of Piyali lacking a spatial nucleus, in the form of travelling through a drove of countries for her research ambition rather than having one spatial location where the entirety of her research work takes place. As the narrator notes, "the foreign girl was not without some experience in travel" (12). However, Piyali is not seen as taking pride in this cultural alienation. On the contrary, from the very onset of the book, Piyali instead seems to be warming up to her cultural heritage. For instance, the narrator notes when speaking of Piyali, "she had developed an unexpected affinity for milky, overboiled tea served in earthenware cups" (16). The image of "earthenware cups" (16) evokes the idea of a fundamental contrast in relation to Piyali's western upbringing, with "earthenware cups" serving as a sharp contrast to the ceramic cups that pervade the west. The use of the adjective "unexpected"(16) further adds to the sense of Piyali's cultural receptivity being an unforeseen and unanticipated sentiment.

In short, Piyali Roy's cultural alienation is accentuated through her lack of cultural signifiers such as "bindi" (11) and "bangles," (11) her perceived androgyny, her anomalous posture, her linguistic unfamiliarity, her experience travelling, and her unexpected physical strength that defies her appearance, along with her increasing receptivity to elements of her culture such as the specific form of tea on offer on the Indian subcontinent. In Jungian terms,

then, one of the first pairs of opposites that are implicit within the text itself is exactly this tension between Piyali's cultural heritage and her Westernized and Americanized upbringing, and as such, the return of the self, at the very least, is meant to unify and synthesize these opposites in a compelling way so as to bring about Piyali Roy's transformation as a character in *The Hungry Tide*. Divya Anand explores the material and metaphorical significance of water within Amitav Ghosh's *The Hungry Tide* and how it not only communicates the flattening of social hierarchies but also the criticism of the human rights' violation being undertaken under the banner of conservation. She points out, "Piya's positioning as a First World ecologist" (40) and her "appropriations of … seemingly eco-friendly concepts" (40) can be "susceptible to be used by global corporate structure" (40) for exploitative means. In other words, Piyali is a character at risk of engaging in "neo-imperialism, in the form of homogenous conservation policies and increasing commodification of the natural world, resulting in loss of territory for indigenous peoples, loss of biodiversity and conservationist limitations, [which] is an increasingly common postcolonial condition of most ecosystems, including the Sundarbans" (Anand 29). This is an extreme that sets her apart from her Indian heritage, which would stand in direct antithesis to this. This shortcoming of Piyali as a character is accentuated through her contrast with the character of Kanai, someone who is not only linguistically familiar with his fellow Indians and their idiosyncrasies, but is also extraordinarily competent in his knowledge of the local culture and its nuances. Ghosh describes Kanai as someone for whom "Language was both his livelihood and his addiction" (Ghosh 11). In contrast, Piyali fails to decipher an "explanation [that] was in Bengali and it was lost on her" (12). Through this characterological contrast, Ghosh establishes Piyali's initial state of cultural and linguistic isolation and alienation, making her a protagonist thrust into an unfamiliar world. This bypasses Campbell's initial phase of the monomyth, where the hero is seen ensconced within their ordinary world. Ghosh, instead, opts to briefly mention Piyali's ordinary world in passing within a fleeting piece of dialogue, saying that she "grew up in Seattle" (19) and was "little when [she] left India" (19). Soon thereafter, Piyali hints at her first trial to come in the form of the permit she would require to undertake her research. The stakes for this trial are established through the mention of a "team here last year" (18) whose "permits were withdrawn at the last minute" (18) despite extensive preparation. As readers, we unconsciously anticipate the difficulty that awaits Piyali even though this fiasco is mentioned in the second chapter of the book.

One of the first ways in which Ghosh characterizes Kanai, the translator making his way to Lusibari in order to sift through the manuscripts left by Nirmal after his death, which had been recently rediscovered, is as someone with influence and perceived standing within the Indian subcontinent, a direct antithesis to Piyali Roy. For instance, in the beginning of the novel, the man on the train inconvenienced by Kanai thinks that "this was clearly someone with a long reach, someone who might be on familiar terms with policemen, politicians and others of importance. Why court trouble?" (Ghosh13). Not only that, but Kanai is seen as willing to exploit and benefit from this perceived privilege. As the narrator notes, "Kanai was pleased to have achieved his end without a fuss" (13). Furthermore, Kanai is also portrayed as someone who takes his position on the hierarchical ladder of Indian society seriously. For instance, as the narrator notes from Piyali Roy's perspective, "she had been struck by the self-satisfied tilt of his head and the unabashed way in which he stared at everyone around him, taking them in, sizing them up, sorting them all into their places" (16). The use of the phrases "sorting them" (16) and "their places" (16) conjures up the idea of Kanai reflexively perceiving others on the train not as fellow travelers, but rather identifying them based on their status on the hierarchical ladder of Indian society, indicating Kanai's eagerness to perceive himself and others on the basis of such sociological identity markers rather than based on pure individuality, another trait that sets him in direct contrast to Piyali, who judges individuals such as Fokir not by their station in life, but by their individuality. This is further reinforced by Kanai's pridefulness. As the narrator notes when talking about Kanai's response to having been disposed of by a former lover, "This had come as a considerable blow to his pride, and in the aftermath, he had tried to plunge himself into a short affair of the kind that might serve to suture the wound suffered by his vanity: that is to say, he had sought, without success, a liaison where it would fall to him to decide both the beginning and the end" (22). The phrase "blow to his pride" (22) presupposes an inflated sense of self and the mention of the "liaison" (22) where "it would fall to him to decide both the beginning and the end" (22) conjures up the idea of Kanai's compulsive need for control and dominance. Furthermore, the character of Kanai is also shown to be a rulebreaker from the onset of the narrative. This is clear when he recalls when talking to Piyali being "sent off to stay with [his] aunt and uncle in Lusibari" (21) as a result of being rusticated. This aunt and uncle, Nilima and Nirmal respectively, serve as surrogate parents for Kanai and Kanai's actual family is rarely mentioned.

The character of Kanai serves a three-fold purpose by simultaneously embodying the archetype of the Animus, the guide, and the trickster. The fact that he is competent in the very aspects in which Piyali is not points to his being a compensatory representation in relation to the character of Piyali. His antics of "humiliating a teacher" (Ghosh 21) and being "rusticated" (21) as a result point to his being a subversive and trickster-like character, in sharp contrast to the character of Fokir, Piyali's guide through the Sundarbans after she refuses to go back with the forest authorities and opts instead to conduct her research work on his boat. This trickster-like element is also manifested in his motives, especially his willingness to "savor whatever pleasures might be on offer" (22) in relation to Piyali. This receptivity to an ulterior motive further sets up the contrast between Fokir and Kanai that will take on increased significance archetypically as the story proceeds forward.

In other words, Ghosh employs sharp characterological contrast from the onset of the book in order to set up archetypal correspondences that are ultimately facilitated by sharp delineation of not only character traits but also the contrasts between character traits. The significance of this lies in the fact that the process of Individuation within Analytical Psychology presupposes a series of encounters with archetypal figures in which each adds to the journey of the hero and complements them in one way or several. One way of conceptualizing this is to consider that the hero, far from meeting individuals with lives disconnected from their own, comes to encounter various unknown figures that reside in the hero's own unconscious. As such, all of Piyali's encounters, from Kanai to Fokir, fall under this framework: these encounters simultaneously signify both objective events in the course of the narrative and also the collision of figures within Piyali's unconscious. This is because while within the objective story world of *The Hungry Tide*, Fokir exists as an objective human being, he also occupies a more archetypal and symbolic role within the subjective world of Piyali's phenomenological experience. In other words, there exist two Fokirs in the narrative: an objective one who exists as a living, breathing human being, and an archetypal and symbolic figure within the world of Piyali's subjective experience as a psychic observer. This is because of the phenomenon of projection—this phenomenon, in other words, transforms the objective world into an arena enveloped in subjectivity: "Projections change the world into the replica of one's own unknown face" (Jung et al.9i: 6365). In the case of *The Hungry Tide*, the world of the Sundarbans, to one degree or another, by virtue of Piyali being the central character, turns into a replica of her unknown face, part of which is constituted by Fokir.

Even the character of Moyna, Fokir's wife, serves as a foil character to Piyali, representing her very antithesis: whereas Piyali Roy grew up relatively privileged and has moved around the world for her profession, only to end up in the Sundarbans, Moyna's trajectory represents a converse journey, with her having been born to the local region within the landscape of the Sundarbans with ambitions to move out into the world. As the narrator notes, recounting Nilima's words about Moyna, "Moyna was both ambitious and bright … Through her own efforts, with no encouragement from her family, she had managed to give herself an education" (Ghosh 119). This is in sharp contrast to Piyali, whose education was a foregone conclusion because of her having been raised in Seattle. This contrast goes even further, with Moyna's ambitions having been shunned by her family, whose members try "to thwart her plans[and] had insisted she get married" (119). Piyali, on the other hand, has not had to contend with any familial pressure when it comes to marriage. In other words, the character of Moyna stands on Piyali's road to individuation by making her confront her very own mode of adaptation centered around personal education-centered ambition and making her question whether there might be more to her destiny than just her persona. This is because Moyna, despite the perceived disadvantage of having been born in a rural population center where education is not the highest priority, is determined and driven when it comes to following her own educational ambitions by working at Nilima's hospital and planning to move to a bigger city to pursue her career ambitions. Piyali Roy, similarly, is following her own career ambitions in coming to the Sundarbans to study dolphins and hoping to contribute in her field. By making Piyali confront a character like Moyna, who is driven by a similar education-centered and career-centered ambition as she, Ghosh allows Piyali to encounter virtually her own reflection, and thus prompts her to reflect on whether the values that have driven her life so far will remain her ultimate values.

Even the character of Kusum, Fokir's mother, serves as an interesting foil not only to Piyali, but also to Moyna. For instance, Nilima, Kanai's aunt and Nirmal's wife, notes that "Kusum had grown into a sturdy, brighteyed young woman" (112) who, just like Piyali, has a strained relationship with her father's memory. Whereas Piyali's encounters with Fokir remind her of his father's Indian heritage-related features, Kusum's loss of her father also becomes a predominant factor for her character, with Kusum saying that "the day my father died. I saw it all, it happened in front of me, and I called [Bon Bibi] again and again" (100). At the same time, Piyali and Kusum are contrasted through their respective interpretive frameworks of the world,

with Piyali subscribing to a scientific one and Kusum subscribing to a more mythological paradigm. This places Moyna in the middle, with one foot in each paradigm as a nurse, yet belonging to the world of Lusibari. In conclusion, Kusum is a projection of what Piyali would be if she had not had the advantage of an American upbringing and an education, while Moyna is a projection of what Piyali would be if she had not had the advantage of an American upbringing but only a limited education. In other words, for Piyali, Kusum represents a version of herself deprived of the privileges that comes with being an American while Moyna represents a version of Piyali who, instead of having grown up in America, instead grows up in the rural outskirts of India. To put it simply, Moyna and Kusum both serve as variations on Piyali Roy herself as means of showing her the alternative life trajectories available to her in terms of the possibilities of realization of personality development.

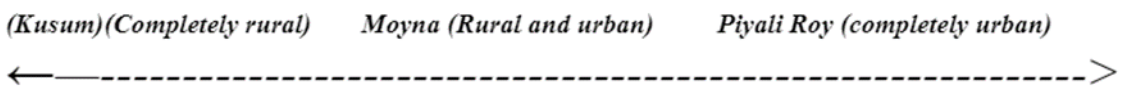

Fig.4. Spectrum of young female characters in *The Hungry Tide* and their variations connected to Fokir as mother, wife, and love-interest.

What further adds credence to the notion of the Sundarbans being a realm of the unconscious symbolically is the domination and prevalence of mythology and mythic figures throughout the area. One example of this is the mythological figure of Bon Bibi, who, according to Nilima, is the "goddess of the forest" who people "believe . . . rules over all the animals of the jungle" (Ghosh 32). The unconscious, for Jung, is infused with mythological imagery and archetypes: "[T]he unconscious functions according to the archetypes" (Jung et al. *Children's dreams* 133). As a matter of fact, Jung likens mythological language to the language of the unconscious: "The language of the unconscious is particularly rich in images, as our dreams prove" (Jung et al.8: 4871).

When it comes to the setting of *The Hungry Tide*, mythology and literalism are likewise intertwined, with the setting strongly reminiscent of the pre-cosmogonic chaos that characterizes the earth in many creation myths. A good indication of this can be found in the first chapter of the novel, in which Nirmal describes the Sundarbans as the "rivers' restitution, the offerings through which they return to the earth what they have taken from it, but in such a form as to assert their permanent dominion over their gift" (Ghosh14). By personifying and ascribing

agency to the river, Ghosh's description of the Sundarbans parallels many creation myths with deities having agency in a similar fashion. There is a deity-like element to the river in Ghosh's description since, much like a pantheon of gods one may find in the mythological tradition of a past civilization such as Ancient Greece, the river insists on "assert[ing] their permanent dominion over their gift" (14). Not only that, but the fact that the river is described as having to "return to the earth what they have taken from it" (14) points to the river, in its deity-like status, as beholden to certain laws of reciprocation and co-existence. This mythic quality of the river and the setting as a whole is further accentuated when Nirmal, Kanai's uncle, describes how the islands create a terrain "where the boundaries between land and water are always mutating, always unpredictable" (Ghosh14). This dynamism ascribed to the boundaries between land and water evokes the idea of the boundaries between the human world and the natural world always remaining precipitous since land has connotations of human habitation while water has connotations of the natural world. Ghosh continues to deify the setting, writing regarding the Sundarbans: "At no moment can human beings have any doubt of the terrain's hostility to their presence, of its cunning and resourcefulness, of its determination to destroy or expel them" (14). Qualities of "cunning" (14) and "resourcefulness" (14) are strongly reminiscent of the qualities ascribed to gods within a pantheon, suggesting that the terrain has a personified presence that is determined to "destroy or expel" (14) human beings. This hostility is later further reinforced in the description of Lusibari as a place where "hunger and catastrophe were a way of life," and where "the land had still not been wholly leached of its salt" (77). The hostility of this terrain also extends to the circulation of dangerous predators. As Nirmal tells Kanai when speaking of the state of the terrain before human habitation, "everywhere you looked there were predators — tigers, crocodiles, sharks, leopards" (52).

There is irony in the fact that Nirmal, a self-described materialist as far as his ideological commitments are concerned, chooses to describe the Sundarbans in this mythology-infused manner. As a matter of fact, he even refers to actual mythology from the Indian subcontinent to further consolidate this tendency, saying, "In our legends it is said that the goddess Ganga's descent from the heavens would have split the earth had Lord Shiva not tamed her torrent by tying it into his ash-smeared locks" (Ghosh 13). Detailing this mythology-based strand,we can recognize this mythological connection. As Anand notes, "The Sundarbans is also mentioned in Indian epics such as the Ramayana and the Mahabharata, but it has been a relatively forsaken

area with regard to human inhabitation and colonial historiography, precisely due to the hostile terrain" (28). This autonomous nature of the river is further reinforced by Anand when she writes, "The river in the novel is also projected as a potent and formidable entity, charting its own course, gathering all that comes its way, creating and decimating land in its journey to the sea" (28). As such, not only Piyali's return to the Indian subcontinent, but also her insistence on visiting the Sundarbans to conduct her dolphin-related survey mark a return to the pre-cosmogonic chaos that is symbolized by the Sundarbans and its dichotomy between the islands and water. Jung, speaking of the significance of water, writes, '"only in the region of danger (watery abyss, cavern, forest, island, castle, etc.) can one find 'the treasure hard to attain' (jewel, virgin, life potion, victory over death)'" (Jung et al.12: 9298). Considering this, it would not be far-fetched to entertain the idea that Piyali's journey to the Sundarbans under the declared motive of conducting a dolphin-related survey can also be interpreted as a search for a treasure, a notion that finds credence later in the story when, in the presence of Fokir, Piyali does end up finding her metaphorical treasure. As a matter of fact, the idea of Piyali's search being one for "the treasure hard to attain" is reinforced by the mention of the team that had attempted to conduct the same survey prior to Piyali. As a matter of fact, Piyali is said to have visited India for her work only after having moved through a trove of countries prior to it, further cementing the idea of the narrative as a journey to the self since Piyali, by virtue of her vocation, is constantly hopping from one world to another in a way quite similar to how in the monomyth, a hero hops from the familiar world to the unfamiliar world. As Jung writes, "In sterquiliniis invenitur (it is found in cesspools)." (Jung 10690)

3.2 Marlow and Individuation via Shadow Encounter

Ali Taghizadeh, conducting an archetypal analysis of *Heart of Darkness*, argues that the archetypal images that Conrad weaves together in his novel represent "the deepest inclinations of the universal man as well as his unconscious desires like the desire for quest, for growth, for truth, and for self-recognition" (1206). He also argues that Conrad has purposefully woven together a number of archetypal images in order to "create a modern myth." These inclinations point to the process of individuation wherein, according to Jung, the encounter with the shadow, Kurtz, in the case of *Heart of Darkness*, expand the scope of the ego and the conscious mind, bringing it closer to the

self, the ultimate goal of individuation. This raises the question: how exactly does the character of Kurtz as a shadow figure aid in Marlow's individuation?

Marlow from *Heart of Darkness* is another character who at first glance appears to be a mere transmitter of a narrative that outlines the horrors of colonialism. However, Marlow's anticipatory build-up to the encounter with Kurtz serves as another attempt at individuation. This is largely communicated through the larger-than-life impression of Kurtz's antics that gets spread around through word of mouth and renders him someone who is regarded as a "universal genius" (Conrad 28) and someone who has a talent for persuading others of his larger-than-life stature. In order to understand how Marlow's encounter with Kurtz serves as a roadway to individuation, we must reiterate the idea that the shadow is the first problem one encounters on the road to individuation, and it is in this vein that Kurtz must be understood as a shadow figure to Marlow. While Marlow himself assumes and is treated with a relatively down-to-earth reception, Kurtz has a loftier and more elevated status that is anything but down-to-earth.

Throughout the novel, Kurtz is identified with qualities that are, much like the Freudian id, typically associated with the shadow archetype such as animalistic aggression and barbarity. For instance, Marlow learns "that it was Kurtz who had ordered the attack to be made on the steamer" (Conrad 63). This unprovoked offense from Kurtz imbues him with the quality of senselessness in relation to violence. As a matter of fact, Kurtz is even referred to directly as the shadow: "I did not betray Mr. Kurtz—it was ordered I should never betray him—it was written I should be loyal to the nightmare of my choice. I was anxious to deal with this shadow by myself alone" (64). Not only this, but the sense of self-aggrandizing megalomania is also captured within the observation that "his soul was mad" (66). Kurtz is even referred to as a "phenomenon!" (63), evoking the idea of his perceived elevation from a mere mortal into something larger and loftier.

Jung argues that one of the pitfalls of denying the shadow or attempting to repress it is that one becomes dangerously susceptible to its influence and one can, in fact, become possessed by it as a result of this. Jung writes, "whatever comes from behind comes from the shadow, from the darkness of the unconscious, and because you have no eyes there, and because you wear no neck amulet to ward off evil influences, that thing gets at you, possesses and obsesses you. It sits on top of you" (Jung et al. *Nietzsche's Zarathustra* 1938). We see this kind of possessive overpowering overtake Marlow as well, with him saying that "I became in an instant as much of

a pretence as the rest of the bewitched pilgrims" (Conrad 27). Not only that, but Jung also notes that the shadow archetype has a habit of manifesting itself during dreams as an antagonistic figure. We see Marlow also acknowledge this dream-like quality when describing Kurtz. As Marlow notes, "It seems to me I am trying to tell you a dream—making a vain attempt, because no relation of a dream can convey the dream-sensation, that commingling of absurdity, surprise, and bewilderment in a tremor of struggling revolt, that notion of being captured by the incredible which is the very essence of dreams" (27). Even the phrase "captured by" (27) has similar, if not the same, connotations of possessive overpowering that Jung ascribes to the shadow archetype. This "commingling of absurdity" (27) parallels another feature that Jung ascribes to the shadow. As Jung writes, "Confrontation with the shadow produces at first a dead balance, a standstill that hampers moral decisions and makes convictions ineffective or even impossible. Everything becomes doubtful" (Jung et al.14: 11187).

As a matter of fact, Jung argues that the shadow can be "realized only through a relation to a partner" (9ii: 6381), proving the necessity for Marlow to find a "partner" (9ii: 6381) in Kurtz for the realization of the shadow. Marlow acknowledges as much, saying, "Mind, I am not trying to excuse or even explain—I am trying to account to myself for—for—Mr. Kurtz—for the shade of Mr. Kurtz. This initiated wraith from the back of Nowhere honoured me with its amazing confidence before it vanished altogether. This was because it could speak English to me" (Conrad 49). The parallels between Conrad's descriptions of Kurtz and Jung's descriptions of the shadow archetype and shadow figure suggest that Kurtz is meant to personify the shadow in *Heart of Darkness* not only to Marlow, but also the collective shadow of humanity considering the scope of his barbarity. This is not to say that Conrad consciously intended to use Jungian concepts, but that Jungian concepts such as the shadow are by their very nature bound to crop up in any artist's work since from the Jungian paradigm, they are seen as inextricable parts of the psyche. From the Jungian paradigm, a work of art such as a novel is not a mere byproduct of an author's conscious choices, but is rather a means for larger psychic forces to express themselves on the canvas. As Jung writes, "Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purpose through him" (Jung et al. 15: 11912). Therefore, any parallels found in Jung's description of a particular archetype and Conrad's description of a particular character are not to be understood as causal, but rather as instances of both Conrad and

Jung pointing in the direction of a particular character type that is deeply entrenched in the human psyche, and which has a great role to play in raising profound questions about humanity. In other words, finding these parallels between Conrad's characters and Jungian archetypes allows one to universalize those characters such that they become springboards for the audience to ask deep metaphysical questions pertaining to humanity and the human psyche, with Kurtz and the shadow archetype he embodies representing metaphysical questions about the dormant barbarity of the supposedly civilized human being. Furthermore, because encounter with the shadow is a necessary step on the road to individuation, it is clear that the ultimate focus of *Heart of Darkness* lies in Marlow's journey toward individuation, even if it ultimately proves underhanded or unsuccessful.

Ali Taghizadeh repeats this sentiment, noting that "'to become a self or a whole personality, Marlow needs "to see" Kurtz as the shadow of his own soul. For this hero, the effect of his encounter with Kurtz is not obscure, because he knows that it has something to do with the expansion of his vision and the truth of his life'" (1208). We can understand the significance of Kurtz as a shadow figure by resorting to a biographical interpretation of *Heart of Darkness*. During Conrad's time, it was Darwinian Evolution that presented the greatest threat to the kind of moral idealism that had always more or less characterized human civilization from the very beginning. As Emelie Jonsson writes, "The core challenge of Darwinian evolution is that it reveals the natural world as amoral—lacking in humanlike intentions, and not operating according to human conceptions of justice" (344). This axiomatic precept of Darwinian evolution—that of making the natural world appear "amoral"—mirrors the Jungian concept of the shadow archetype perfectly since Jung also believes that the unconscious of human beings in general is neutral and amoral, rather than morally committed in any way. As Jung writes, "the shadow is merely somewhat inferior, primitive, unadapted, and awkward; not wholly bad. It even contains childish or primitive qualities which would in a way vitalize and embellish human existence, but convention forbids!" (Jung et al.12: 7910). This is because Jung sees the unconscious mind as an element that compensates for the one-sidedness of the conscious attitude.

As for the question of whether Marlow properly integrates the shadow at all, we must return to consider whether the naivete-laced optimism that Marlow possesses at the beginning of his tale finds any synthesis and resolution by the end of the narrative or whether, instead, we end

up with a reinforced form of the very same sense of paralysis and suspension that the narrative more or less began with. As for the question of whether Marlow's attempt at individuation is a successful one, we must first ask the question of whether the resolution of the narrative of *Heart of Darkness* also marks the unequivocal resolution of Marlow's struggle to reconcile his idealism with the reality of Kurtz as he comes to learn of it. The answer to this is a resounding no, since Marlow at the end of the novella, rather than acknowledging the shadow or attempting some integration with it, ends ups up just foregoing the reality of the shadow altogether, as we see Marlow lie to Kurtz's fiancée rather than acknowledge the reality of the shadow. As Emelie Jonsson argues, "scholars have appealed to ideology for explanation" (343) when it comes to Conrad's moral disposition. She argues, however, that Conrad's moral inclinations cannot be explained away by his "cultural environment" (342). It is in light of this regard for the dimension of Conrad that transcends his particular time and place that she writes, "Marlow is permanently suspended between the rotten idealism of Kurtz and the illusory idealism of Kurtz's fiancée" (354). This state of philosophical paralysis negates the very idea of integration and individuation since that would require contending with the shadow rather than trying to veil it off from the eyes of other individuals and achieving a synthesis that reconciles this pair of opposites. That Kurtz represents Marlow's shadow becomes even more clear in the fact that he symbolizes the very opposite of Marlow's idealism: "Kurtz represents the fundamental unreliability of that capacity for faith—because, as Conrad saw it, moral emotions lack any cosmic purpose, and altruistic enthusiasm is inadequate as a guide for behavior" (Jonsson 350). As a matter of fact, the notion of Marlow's individuation is complicated by the fact that Conrad portrays Marlow as an observer more than a hero in the traditional sense of the word. As Jonsson writes, "Marlow is a personification of Conrad's idea of cosmic observation" (354). If anything, Marlow's attempt at individuation ends with disillusionment rather than integration. Disillusionment connotes a great awareness while integration connotes the production of a synthesis of the pair of opposites—idealism and self-serving domination—a synthesis that Marlow never arrives at, but that only reinforces his identity as a "cosmic observ[er]" (354). Now that we have established how individuation is at the root of the protagonists of both *The Hungry Tide* and *Heart of Darkness*, the next question naturally will revolve around the precise elements of the hero's journey (which exemplifies the individuation process) and how they work together to elevate the novels far above time-specific and era-specific readings.

4. Archetypes in The Hungry Tide & Heart of Darkness

Now that we have established the Jungian framework centered around archetypes as our hermeneutic interpretive framework when approaching *The Hungry Tide* and *Heart of Darkness*, it is only natural to attempt to find matching characteristics between the characters that fill the pages of these two novels and the archetypes that Jung laid out in detail in his work, along with trying to decipher the ultimate significance of such correspondences, which will allow us to establish the characters not as some arbitrary creations, but as manifestations of deeper psychic structures. It must be noted, however, that since *The Hungry Tide* is a far longer worker in relation to *Heart of Darkness*, naturally it will have more to offer in the way of content to be analyzed, creating an imbalance. To put it simply, archetypal correspondences of characters allow the characters to serve as actors in larger timeless human conflicts and depict themes that have pervaded the realm of mythology for centuries, if not millennia. For example, the archetypal conflict between certain characters such as Fokir and Kanai serves as a conflict between different epistemologies, such as the one between a mythological view of the world and a more scientific and materialist view of the world. By pitting such characters against each other, Ghosh presents not only narrative conflict, but conflict that stretches deep into the very perception of the world at large in relation to competing epistemologies. In other words, the scope of characters extends from a time-specific geographical context into a global context wherein the universal themes of the human experience get explored. Construing the characters of the novels as archetypal also provides another additional benefit: because archetypes in Analytical Psychology are seen as similar to instincts, the conflict between archetypal characters such as Fokir and Kanai, for instance, turns into a conflict of seemingly incompatible instincts, some of which have their most recent expression in time-specific phenomena such as the enlightenment and modernism. As Nicholas Lewin, a psychotherapist and Jungian analyst, writes in his book entitled *Jung on War, Politics and Nazi Germany* while speaking of Jung's idea of archetypes, "the entity [Jung] was describing came very close to an idea of instincts" (183). In other words, while archetypes represent timeless instincts, such instincts find their tangible expression in specific historical phenomenon such as the enlightenment. I shall begin with The Hungry Tide and consider how the various characters fit the mold of certain Jungian archetypes. I shall start by considering how Fokir exudes archetypal characteristics throughout the novel,

beginning with the instant rapport and recognition that he develops in relation to Piyali Roy before moving on to other lines of evidence such as the effect that he exerts over Piyali along with how relates to Piyali's persona and represents her animus. Thereafter, I delve into how archetypal manifestations in *The Hungry Tide* stretch beyond the central characters within mythological figures like Bon Bibi. This is followed by my analysis proceeding to break down the various characterological inadequacies that necessitate Piyali's encounter with archetypal figures in the first place since such encounters must be understood within the larger context of Piyali's individuation. I follow that up by moving to the epitome of this encounter by analyzing the tree-trunk scene from *The Hungry Tide,* in which the Piyali-Fokir relationship hits its climatic crescendo. Thereafter, I explore how the character of Kanai is tied to the archetype of the shadow and the air of superiority tied to the archetype. Following this, I proceed to the question of how the character of Kurtz from *Heart of Darkness* represents the archetype of the trickster, and then how Kurtz's fiancée, in contrast, represents the Anima archetype. I then dissect the deeper significance of Marlow's loyalty to the former at the expense of the latter. I thence proceed by examining the pros of an archetypal approach in relation to characters, arguing that such an approach elevates the significance of the archetypal characters to a degree where the needs and inadequacies of the modern individual can be addressed from multiple perspectives. These inadequacies, far from representing actual individuals' inadequacies, instead characterize those individuals in general who grow up under and adhere to the auspices of Western enlightenment ideal of the individual.

4.1. Archetypes in The Hungry Tide

The presence of Fokir and his relationship to Piyali Roy has an undercurrent of recognition typical of archetypes. As Ghosh writes when describing the uncanny recognition that joins Fokir and Piyali, "where had this recognition come from? He had probably never met anyone like her before, any more than she had ever met anyone like him" (Ghosh 71). This suggests that this underlying sense of recognition is not based on personal conscious experience, but on something that transcends the bounds of a single existence. Jung acknowledges this transcendent aspect of archetypes, writing, '"The archetype is, so to speak, an 'eternal' presence, and it is only a question of whether it is perceived by the conscious mind or not"' (Jung et al.12: 9173). Furthermore, and more specifically, Fokir corresponds with the Jungian notion of the Animus

archetype and the archetype of the guide. We see evidence of Fokir representing the Animus archetype in the fact that Piyali associates the smell of Fokir's apparel with that of her father. Jung noted that the "animus corresponds to the paternal Logos" (12: 9173). This is to say that Fokir, by virtue of the fact that he is identified with Piyali's father, represents the animus archetype. The significance of this lies in the fact that because Fokir represents the animus archetype, his interactions with Piyali have to be understood as attempts of Piyali's psyche to reconcile with the logos represented by her father; this reconciliation is necessary because of the fact that Piyali holds a strained relationship with her father. In other words, the figure of Fokir is tied to the spiritual aspect of Piyali's personality that the father represent. As Peter L. De Rose, writes in a section entitled "Wise Old Man/Woman, Various Motifs" in *Archetypes and Motifs in Folklore and Literature: A Handbook*, where he lists the distinguishing features of the motif of the Wise Old Man: "Psychologically, the figure of the wise old man or woman … represents the spiritual function of the personality welling up from the unconscious" (462). In this way, Fokir's role as an archetypal figure within the course of the narrative becomes clearer: he is an embodiment of the paternal logos with which Piyali must rekindle a new bond that had previously remained strained when her father was the one who bore the projection of the animus archetype.

Not only that, but the character of Fokir is further complicated by being compared to a child multiple times in the book: "He can't help himself. He's like a child" (Ghosh 141). This is no coincidence—in Jungian psychology, the archetype of the child and that of the guide are closely linked. Jung claims that this child motif "means something evolving towards independence. This it cannot do without detaching itself from its origins: abandonment is therefore a necessary condition, not just a concomitant symptom" (Jung et al.9i: 5787). This independence is evident in Fokir in Moyna's criticism of him: "Whatever other people do, he does just the opposite. The other fishermen … tie their boats together in midstream so they won't be defenseless if they're attacked. But Fokir won't do that; he'll be off on his own somewhere without another human being in sight" (Ghosh 141). Jung also says, '"The 'eternal' child in man is an indescribable experience, an incongruity, a handicap, and a divine prerogative; an imponderable that determines the ultimate worth or worthlessness of a personality"' (9i 5801). In other words, Fokir's childishness is to be understood as the mark of a quality that renders him ripe for defying the societal dictates and the common sense of his world. This quality of

childishness can also be understood as Fokir's willingness to forgo practicality in favor of what catches his immediate attention, and thus renders him suitable as Piyali's companion in undertaking her research work, which would otherwise appear inconsequential and impractical to a local living in the Sundarbans. Ultimately this childishness ascribed to Fokir renders him multidimensional since, rather than just being limited to representing the paternal logos, he also represents the childlike, independent, adventurous spirit needed to chart new epistemological territory embodied in his intimate knowledge of the movement of dolphins.

We also see Fokir's archetype-like effect on Piyali in the way he recognizes and reacts to her presence: "he had thought to create a space for her; it was as if he had … found a way to let her know that despite the inescapable muteness of their exchanges, she was a person to him and not … a faceless, tongueless foreigner" (Ghosh 71). This sharply contrasts with a recognition based on linguistic acknowledgement such as the one granted by Kanai and the guards previously. Fokir's recognition of her appears different and more meaningful. Fokir also literally has a reviving effect on Piyali, something ascribed to archetypes in Jungian psychology, when we see him resuscitating Piyali after her plunge into the water: "Throwing a leg across her hips, he weighed her down with his body and fastened his mouth on hers, sucking the water from her throat and pumping air into her lungs" (56). Other than this revivification, Piyali also plunges into a child-like frame of mind in the presence of Fokir's cooking: "it was as though she were a child again, standing on tiptoe to look at a clutch of stainless-steel containers lying arrayed on the counter beside the stove; it was her mother's hands" (91). In other words, by virtue of the way Fokir reacts to Piyali's presence, their mutual childishness can rear its head and lay the groundwork for inevitable intimacy. Campbell identifies a fascination that exists in relation to the figure of a guide, which explains why Piyali and Fokir have a rapport from the onset of their meeting despite their language barrier:

> Whether dream or myth, in these adventures there is an atmosphere of irresistible fascination about the figure that appears suddenly as guide, marking a new period, a new stage, in the biography. That which has to be faced, and is somehow profoundly familiar to the unconscious—though unknown, surprising, and even frightening to the conscious personality—makes itself known; and what formerly was meaningful may become

> strangely emptied of value: like the world of the king's child, with the sudden disappearance into the well of the golden ball. (Campbell 51)

It is this "fascination about the figure that appears suddenly as guide" (51) that we see in Piyali's rapid faith and trust in Fokir and his intentions. Not only that, this fascination complements the idea that Fokir, far from representing an ordinary human being, instead represents an archetypal figure that feels "profoundly familiar" (51) to Piyali's unconscious mind.

One way to understand the Piyali-Fokir exchanges in *The Hungry Tide* is as an interaction between Piyali's persona and her animus. This is evident when Piyali finds it difficult to assess Fokir precisely: "She had thought that she had seen a muscular quality of innocence in him, a likable kind of naïveté, but now, listening to this song, she began to ask herself whether it was she who was naïve" (Ghosh 93). In other words, because interactions with Fokir make Piyali doubt herself and consider whether she is projecting her own naiveté onto Fokir, along with eliciting self-consciousness in her, Piyali is struggling with a set of competing self-perceptions in the presence of Fokir. This suggests that Piyali is attempting to grasp the nature of her persona better by comparing it to the characteristics she finds manifested in the character of Fokir. The character of Fokir being an archetype is further supported by the notion that the feel of his cloth reminds her of "exactly the texture of her saris her mother had worn at home in Seattle" (71). This suggests that Fokir's apparel directly ties back to her memory of her mother, an association that suggests that Fokir is at the very least symbolically connected to her parentage. This is not surprising since, because Fokir represents Supernatural aid in relation to the monomyth, the character of the guide is a nurturing one:

> What such a figure represents is the benign, protecting power of destiny. The fantasy is a reassurance—a promise that the peace of Paradise, which was known first within the mother's womb, is not to be lost; that it supports the present and stands in the future as well as in the past (is omega as well as alpha); that though omnipotence may seem to be endangered by the threshold passages and life awakenings, protective power is always and ever present within the sanctuary of the heart and even immanent within, or just behind, the unfamiliar features of the world. One has only to know and trust, and the ageless guardians will appear. (Campbell 66)

While this association seemingly feminizes Fokir, it must be understood that because Piyali's persona already exhibits masculine qualities, her animus shall as a result possess some corresponding feminine qualities as compensation for the persona's attitude.

Ghosh further clarifies the nature of Piyali's persona in relation to her mother, saying that the saris "had been a great grievance for her once" (Ghosh 71) as it was "impossible to bring friends to a home where the mother was dressed in something that looked like an old bedsheet" (71). In other words, Piyali in her past has had feelings of embarrassment tied to all that her mother represented. However, Fokir does not just get associated in Piyali's mind with her mother, but also with her father. When Piyali sees the towel that Fokir leaves her, she "recalled where it was that she had seen a towel like this before: it was tied to the doorknob of her father's wardrobe," and remembers that during her adolescence, "the fabric had grown old and tattered and she would have thrown it away but for her father's protests" (84). Ghosh characterizes the father as someone who tries to "expunge" (84) memories of "the old country" (84) instead of preserving them. Even Piyali's recollection of her first physical interaction with Fokir has an element of initial skepticism and suspicion before a surge of trust: "She remembered the moment when his hand had touched her in the water and how violently she had tried to fight it off until she understood it was not a predator that had touched her but a human being, someone she could trust, someone who would not hurt her" (103). This increasing comfort and trust marks Piyali's persona growing comfortable with its interaction with Piyali's animus as she is overridden by the conviction that he "would not hurt her." In other words, even Piyali's very first interaction with Fokir shows a rapid transformation of attitude from skepticism to trust which marks this interaction as fundamentally extraordinary right from the onset. Not only that Fokir's charitable attitude towards Piyali right from the onset of the novel also brings about the possibility of such charity within Piyali herself: "Apart from wisdom, the old man or woman often embodies a moral dimension as well: he or she will test a character and then reward or punish that character. Kindness and charity are rewarded while churlishness and selfishness are punished" (Rose 461). It is this "moral dimension" (461) belonging to Fokir that makes him serve as moral guide for Piyali, rewarding all her virtues in an amplified manner. For instance, Fokir rewards her willingness to trust him by helping her locate the dolphins she came to the Sundarbans to study.

Archetypes are characterized by their almost instant effect on the conscious mind—this is evident in the fact that the impossibility of "personal entanglement" (Ghosh 104) is in the back

of Piyali's mind soon after meeting Fokir, and it is the thought of the "risk of betraying her vocation" (104) and the fact that "he had a child and was married" (Ghosh 104) that deter her. Fokir's guide-like qualities, which further imbue him with the quality of archetype, are on display when Piyali is "baffled" (105) by Fokir's awareness of the presence of dolphins and asks herself, "how could he have known that they would run into a group of Orcaella right then and right in that place? It was possible, of course, that dolphins frequented this stretch of water, but even so, how could he have known that they would be there on that day, at that time?" (105). In other words, another element that makes Fokir particularly intriguing is his seemingly special powers, which defy expectation and elevate his character further.

Fokir also aligns with Campbell's notion of "Supernatural Aid" (34). As Campbell writes, "For those who have not refused the call, the first encounter of the hero-journey is with a protective figure" (63). Fokir's being a protective figure is evidenced by the fact that during their very first meeting, he leaps into the water to protect her. As a matter of fact, Fokir's simple and rural nature also fits in line with the nature that is frequently assigned to the supernatural helper: "Not infrequently, the supernatural helper is masculine in form. In fairy lore it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require" (Campbell 66). A sense of interpersonal harmony transcending language also characterizes the interaction between Piyali and Fokir soon after their meeting: "it had proved possible for two such different people to pursue their own ends simultaneously — people who could not exchange a word with each other and had no idea of what was going on in one another's heads — was far more than surprising: it seemed almost miraculous … when her glance happened accidentally to cross Fokir's, she saw something in his expression that told her that he too was amazed by the seamless intertwining of their pleasures and their purposes" (Ghosh 129). Piyali's infatuation-like reverence for Fokir becomes even more clear when she, looking at Moyna, feels "a twinge of envy at the thought of [Moyna] going back to Fokir and Tutul while she returned to the absence upstairs" (176), and that this "embarrassed her." This envy betrays how Piyali is smitten with Fokir's nature and his effect on her.

4.1.1. Archetypes Beyond Central Characters

The archetypes in the story are not just limited to the characters, but also apply to the mythological figures surrounding the characters. In Analytical Psychology, one of the arenas in which archetypes manifest themselves is in the realm of storytelling and mythology. Therefore, one of the clearest expressions of an archetypal figure is likely to be found in the mythological tales surrounding the inhabitants of the Sundarbans. The figure of Bon Bibi corresponds with Jung's archetype of the holy mother. It is to this archetypal figure that the child-like pleas for help of the inhabitants are directed. This suggests that Bon Bibi symbolizes a superhuman figure that transcends the characters of the book, and one that informs their collective psyches since we see characters from Horen to Kusum to Fokir calling on Bon Bibi in times of strife.

Throughout the narrative of *The Hungry Tide*, the relationship between Piyali Roy and Fokir constantly flirts with the possibility of an amorous union, which archetypally represents the potential union between Piyali Roy and the animus archetype as represented by Fokir. For instance, Piyali's "other hand had slid down to his bare skin," making her "paralyzed with embarrassment." Not only that, as soon as Tutul laughs "at her discomfiture, in childish delight," Fokir too laughs, but "not in a way that seemed unkind," as he seems to be "amused more by her surprise at the depth of the mud than her fall" (Ghosh 138). We also see Piyali feel "stung" (186) when she witnesses Fokir's coerced presence at his house and his looking "beaten and afraid." We also see Piyali feel a sense of kinship with Fokir in the fact that he too has no siblings: "Well, that's one thing we have in common then,"(196) she thinks. The amorous undercurrents between Fokir and Piyali become especially clear during the scene sequence in which the two have to endure a violent storm together at the climax of the narrative. For instance, the narrator describes them as sitting "unmoving, like animals who had been paralyzed by the intensity of their awareness of each other" (308). In the very same scene, Fokir "reach[es] for her hand and h[olds] it between his" (308). In the very same scene, we also see the symbol of the "sari" used to "tie them both to the tree trunk" (329) in an effort to withstand the storm. Intimacy between the two is evident from their very first meeting. After Fokir resuscitates Piyali back to life after her plunge into the water, she hears him "spitting the water and knew he was cleaning the taste of her vomit from his mouth" (56). Though unhygienic on a factual level, Fokir's being willing to imbibe Piyali's vomit for the sake of bringing her back to life constitutes an intimate act since it has connotations of kinship and protective concern, suggesting that from the very beginning,

Fokir feels some level of affinity for Piyali which eventually blooms into amorous feelings later in the narrative. Later on, when it is time to compensate Fokir for his efforts, "her sense of justice rebelled" (187), and before giving the money to Moyna, "she could not treat him as if he didn't exist" (Ghosh 187). Then, after Piyali proposes a return to the water, Piyali notices "a grin on his face" and she feels "it was enough that she had been able to offer him something that mattered, whatever it was" (189). Her relief at having been able to provide Fokir with a seemingly much-needed escape has connotations of intimate concern that seems to be borne of genuine affection rather than a work-related indifference.

Later, while stuck in the middle of the storm, "everywhere their bodies met, their skin was joined by a thin membrane of sweat" (Ghosh 332). This is an echo of the earlier scene in the novel in which the two share vomit—this time, however, we encounter a more intimate connection based not on just liquids, but on the fluid emanating from their respective bodies. Fokir uses his body as protective shield, a heroic act of intimacy, and "their bodies were so close, so finely merged, that she could feel the impact of everything hitting him, she could sense the blows raining down on his back" (338). This scene evokes the idea of Piyali and Fokir sharing mutual sense perceptions as a result of their bodies being tied together. It almost appears as if Fokir is a physical and bodily extension of Piyali in the scene. Ghosh's descriptions continue to reinforce this notion: "She could feel the bones of his cheeks as if they had been superimposed on her own; it was as if the storm had given them what life could not; it had fused them together and made them one" (338). Ghosh's use of the phrase "made them one" (338) evokes notions of a sexual and amorous union— one that had hitherto been eluded as a result of a lack of a common language between Fokir and Piyali. This marks the height of intimacy—bodily fusion into one whole. Furthermore, the storm is also seen as an entity that instigates this union, giving Piyali and Fokir "what life could not" (338). This bodily union also makes more sense when one considers it to be a psychological union—as Piyali's union with the archetype represented by Fokir. In other words, their physical union marks Piyali's psychological union with the archetypal qualities associated with Fokir—from his keen sense of dolphins based on intuition and instinct to his submersion into his local culture. In other words, Fokir serves as a counterbalancing figure to everything Piyali stands for, from her Westernized upbringing to her scientific methods of investigation. As such, Fokir is a compensating figure for all that her "conscious ego" lacks and also serves as a protective force that keeps her afloat. Not only that, if

we interpret Fokir as supernatural aid, that also falls in line with the hypothesis that Fokir is an extension of Piyali herself, and thus a projection of her psyche that is meant to help her orient herself in the Sundarbans.

To establish Fokir as the animus archetype, we must delineate Piyali Roy's inadequacies since it is these inadequacies, or this "one-sidedness," (Jung et al.7: 4185) that the animus archetype seeks to compensate for. One of the first inadequacies we see in Piyali Roy's character lies in her lack of awareness in matters pertaining to which the women of the subcontinent would typically be aware. For instance, when Fokir "motioned to her to go in" (70) and "draped the sari over the mouth of the shelter," (70) it takes Piyali a bit of time to realize that Fokir "had created an enclosure to give her the privacy to change out of her wet clothes" (71). However, once she realizes this, she feels "a little embarrassed" (71) about the fact that "it was he rather than she who had been the first to pay heed to the matter of modesty" (71). In other words, Piyali is characterized as unaware when it comes to the "matter of modesty," (71) and Fokir's sensitivity to it serves to compensate for this deficiency. Another inadequacy that characterizes Piyali at the onset of the novel is "being on her own in out-of-the way places, with only strangers for company" (63). Furthermore, her not being "given to displays of affection" (64) would constitute another "one-sidedness." Moreover, another inadequacy lies in the fact that Piyali "was used to being dwarfed by her contemporaries" (73). An additional "one-sidedness" in Piyali's character can be found in her attitude to the Bengali language because "it was in that language that [Piyali's parents] fought" (89). Another "one-sidedness" in Piyali's character lies in the limited and reductive heuristics she uses to communicate. This becomes painfully clear when, while drawing a sketch to show Fokir, she is "brought short by an unanticipated misgiving" in the fact that "she had always used a triangular skirt to distinguish her stick women from her men," but that this drawing heuristic "didn't quite make sense in a situation where the man was in a lungi and the woman in pants" (127). Another "one-sidedness" that characterizes Piyali Roy becomes clear when she compares herself to the ambitious Moyna and notes that "she'd never had much ambition" and that she, unlike Moyna, "never had to battle her circumstances in order to get her education" (177).

4.1.2. Symbolism of Fokir and Piyali Tied to the Trunk of the Tree:

In the climax of *The Hungry Tide*, in which Piyali and Fokir find themselves in the midst of a violent storm, the chaos of nature envelops the entire landscape of the Sundarbans, prompting

Piyali and Fokir to seek shelter as quickly as possible. Fokir "took hold of Piya's arm and led her deeper into the island" (329) and soon finds a mangrove tree that is "unusually tall and thick-trunked" (Ghosh 329). They climb up the tree and Fokir, after choosing a sturdy branch, "motioned to her to sit astride it, facing the trunk" (329). Seating himself behind her, Fokir asks her for the "rolled-up sari tied around her waist" (329) before tying its "ends in a tight knot" (329) around them so as to tether them to the tree trunk.

Two fundamental symbols pervade the scene: 1. The tree trunk 2. The sari. To begin with, Carl Jung wrote extensively on the symbolism of the tree, writing, "Trees in particular were mysterious and seemed to me direct embodiments of the incomprehensible meaning of life" (Jung et al. *Memories, Dreams and Reflections* 90). He elaborates elsewhere, saying in one of his letters that "sometimes a tree tells you more than can be read in books…" (Jung et al. *CG Jung Letters I* 479). For Jung, the tree symbolizes the self, individuation, and androgyny. This is because trees are an embodiment of the resolution of the conflict of opposites, with roots that descend into the earth and branches and stems that extend outward into the world. In light of this, Piyali and Fokir tying themselves to the tree would symbolize the two of them tying themselves in a united manner in Piyali's quest for individuation against the chaos inflicted by the natural world. The second symbol, the sari, has connotations of cultural roots. We first encounter this symbol when Fokir, after Piyali's plunge into water during their first meeting, "pulled out a length of folded fabric … Piyali saw it was a cheap printed sari" (Ghosh 70). Thus, the first connotation that becomes associated with the sari is that of an offering from Fokir's side to help her fight off the effects of her plunge into water. Fokir then "draped the sari over the mouth of the shelter," (70) creating an "enclosure to give her the privacy to change out of her wet clothes" (70-71). Thus, the sari becomes tied to notions of modesty. After that, the sari also becomes reminiscent of Piyali's mother and her cultural adherence: "This was exactly the texture of the saris her mother had worn at home in Seattle" (71). These saris worn by her mother "had been a great grievance" and made it "impossible to bring friends" (71). Thus, the sari also takes on the meaning of the embarrassment Piyali felt about her Indian heritage, along with a reminder of her mother. However, the sari also becomes a stifling object when "the sari that had seemed like a godsend before now became an anchor tethering them to the riverbed" (333). Considering all these instances, it is clear that the sari ultimately symbolizes not only Piyali's connection with

Fokir, but also the modesty-infused sensibilities from Fokir's side, along with recollection-addled flashbacks to her mother and her relationship to her Indian heritage.

Considering this symbolic significance of the sari and the tree, Piyali and Fokir being tied to the tree using the sari symbolizes how Piyali's self, her individuation and the unity between the persona and the animus (a combination of her female outer self and her masculine self as projected onto Fokir) is all possible when she is tied to her individuation through the aid of the values represented by the sari, be it Fokir's aid or her recollections of her mother's apparel. In other words, this scene can be interpreted as a foreshadowing of the fact that Piyali's individuation, far from lying in America or someplace else, lies in remaining tied to the Indian heritage and values represented by Fokir. This becomes evident in the eventual ending of the novel, which has Piyali staying in Lusibari even after Fokir's death. To put it simply, the archetypal significance of Fokir's character becomes all too clear since his death serves as a transformative force for Piyali's eventual fate and leads her to a greater appreciation of the ways of the inhabitants of the Sundarbans and their residents. What makes the archetypal significance of Fokir's character even more clear is the act he performs preceding his death: shielding Piyali using his own body. As Ghosh writes, "Where she had had the tree trunk to shelter her before, now there was only Fokir's body" (Ghosh 338). In other words, Fokir's body serves as Piyali's shield within the environmentally demanding and sometimes tumultuous world of the Sundarbans, with Fokir having served as Piyali's guide inside this world that was initially unfamiliar to her. This ultimately marks Fokir's archetypal significance as a guide and Piyali's animus.

4.1.3. The Shadow's Influence & Hamartia: Kanai and the Luciferian intellect

We see shadow-like qualities manifested by a few characters in *The Hungry Tide*. Some of the first, aside from Kanai, are the guards that escort Piyali. For instance, one of them "gesticulated in the direction of his tongue and his crotch. She looked away quickly, frowning, puzzled as to the meaning of this bizarre coda" (Ghosh 37). She later realizes that this "pairing of the organs of language and sex" (37) was in fact a comment on their difference of language and gender. However, it is also safe to assume that such gestures are borne not of naivete about the discomfort they would cause Piyali, but are undertaken in spite of it or because of it. The guards, throughout their interaction with Piyali, never once show any sensitivity towards her, instead

insisting on exerting any ounce of power they can brandish. Once recovered from the water by Fokir, Piyali muses in relation to the Forest Department that "if she placed herself in their power now, she would be marked as an acquiescent victim" (57). This reflection on the part of Piyali implies horrific antecedents when it comes to foreigners' experience with the Forest authorities. After stealing Piyali's Walkman, one of the guards escorting her even makes a lude gesture: "Then, to celebrate his theft, he began to make lurid gestures, pumping his pelvis and milking his finger with his fist" (58). This "milking" (58) with the fist has connotations of masturbatory ejaculation, suggesting that the guard attempts to reinforce the gender difference in relation to Piyali to exert power on the plane of gender. In fact, the Forest Department itself is seen as a "hazard" (51) that "treats the area as its own kingdom" (51).

The character of Kanai demonstrates qualities of the shadow archetype right from the get-go. Not only does he prove an antithesis to Piyali in many ways—in his linguistic competence, for instance—he also carries himself with a "self-satisfied tilt of his head" (Ghosh 16). He even scoffs at the notion of any fallibilism on his part when speaking to Piyali Roy: '"I didn't guess," he said. "I *knew*"' (17). Even Piyali's initial impression is that Kanai was "much too full of himself" (20). This is echoed once again later in the story when Piyali notices a "condescension in Kanai's voice as he was speaking to Fokir" (188), comparing it with a tone "in which someone might address a dimwitted waiter, at once jocular and hectoring" (188). This condescension and air of superiority is one of the key features of the shadow archetype, which tends to be very self-assured and entrenched in its own attitudes about individuals. Treating Fokir like a "dimwitted waiter" (188) also goes to show how highly Kanai values the advantages that come with his education and "metropolitan affluence" (12) and how little he thinks of the rural way of life as embodied by Fokir. His amusement at Horen's invocation of Bon Bibi earlier in the story is also a case in point, showing Kanai's tendency to place his own intellect and rationally-based education on a pedestal while extending nothing but condescension to those with an inclination toward the more mythological mode of perusal of the world. While the Eastern and Western worlds may have great differences, they both recognize such pride that seeks to undermine religious sentiment as a serious vice that as ultimately demeaning to worshippers. As Judith Neaman writes when she delves into the motif of pride being opposed as a means of instilling humility: "Pride is usually condemned by both Eastern and Western religions, principally because it

mocks the ultimate superiority of a deity or deities and signores the relative insignificance of their mortal worshipers." (406)

The character of Kanai is part of the amorous triangle, with Piyali and Fokir constituting the other two corners of it. From the very beginning of the narrative, we encounter an explicit intention from Kanai's side about a romantic entanglement with Piyali. For instance, the narrator notes that Kanai "liked to think he had the true connoisseur's ability to both praise and appraise women" (Ghosh 11), and he thinks of the meeting with Piyali on the train as a "perfectly crafted situation" (22) when considering the control he would get to exert in the dynamic. These qualities run antithetical to the character of Fokir, who is shown to be far more concerned with reciprocity and mutual caring without any apparent ulterior motives. From his jump into the water to save Piyali to his furnishing her with privacy, Fokir is perpetually less concerned with himself than with her. This distinction continues further as Kanai flirts with Piyali on multiple occasions while Fokir maintains his distance. As Kanai blunty says to Piyali, "A fling, as we used to say. But as for anything more lasting — no. I'd say someone like you would be much more to my taste" (197-98). Kanai is even seen employing such tactics against Moyna, Fokir's wife, asking her, "Tell me, Moyna, don't you ever wonder what it would be like to be with a different kind of man? Aren't you ever curious?" (231). Moyna calls him out on this, telling him, "I may be a village girl, Kanaibabu, but I'm not so foolish as to answer a question like that. I can see that you play this game with every woman who crosses your path" (231). Fokir, on the other hand, is not characterized as playing any such "games" (231), but rather as someone who is "like a child" (Ghosh 141). Not only that, Kanai also projects his own ulterior motive-driven "game" (231) onto Fokir: "There was something about Fokir's expression that convinced Kanai he was playing a game with him, perhaps unconsciously, and the thought of this amused him" (282). This "amusement" has connotations of rivalry, as if Kanai found the notion of Fokir competing with him at his own "game" (231) entertaining.

Another aspect that characterizes the rivalry between Kanai and Fokir is in relation to amorously pursuing Piyali Roy. While Fokir never voices any explicit intent of romantic desire for Piyali Roy, we learn of his amorous inclinations through the concerns of his wife Moyna. We first see this when Moyna tells Kanai that a romantic union between Kanai and the "American" will be "better for all of [them] that way" (Ghosh 231). Before the ominous warning, Moyna reveals Fokir's inclinations even further when she tells Kanai that she is glad of his presence

between Piyali and Fokir since "they won't be alone" (229-30), and that "maybe [he] could explain to [Fokir] that [Piyali]'s only here for a few days — that she's going to be gone soon" (229-30). Not only that, but Moyna's reason for choosing Kanai as the intermediator between Fokir and Piyali goes even further: "Kanaibabu, there's no one else who knows how to speak to both of them — to her and to him. It's you who stands between them: whatever they say to each other will go through your ears and your lips" (230). After Moyna explains her concern, saying that "[Piyali]'s a woman, Kanaibabu," and that Fokir "is a man" (230), the very possibility of being rejected in favor of Fokir irks Kanai, prompting him to tell Moya that he is "a man too" (230), and to ask her rhetorically, "if [Piyali] had to choose between [him] and Fokir, who do you think it would be?" When Moyna claims ignorance about "what [Piyali] has in her heart," Kanai retaliates, as "her hesitation provoked Kanai" (230), asking her, "And you, Moyna? Whom would you choose, if you could?" (230). We see here that even being compared with Fokir as a potential amorous rival hurts Kanai's pride, and that he does not regard Fokir as a worthy adversary. We see this sensitivity later as well, when, after Piyali asks Kanai if he would be okay on a boat with Fokir, Kanai "was affronted to think [Piyali] had the impression that he was somehow in competition with Fokir" (279). This cystallizes in an explicit manner when, after Piyali asks Kanai about Moyna's concerns regarding her and Fokir, Kanai tells her, "[Moyna] believes you're in love with Fokir" (294). His amorous designs on Piyali after meeting with her on the train at the onset of the novel prompt Nilima to label Kanai one of the "predators … that pass for human beings" (217).

Kanai's anxiety about Fokir dominating him in his courtship of Piyali becomes even clearer when Kanai, after listening to Piyali praise Fokir for his "incredible instinct" (Ghosh 237), asks her whether she thinks she is "going to go on working with [Fokir]?" When Piyali indicates that she "hopes [Fokir] will work with [her] again," Kanai further observes that she has "got some kind of long-term plan" (237). Soon after Piyali affirms her intentions of extending her stay in India, Kanai asks her if there is "anyone else [she] could work with," seemingly looking for an opening. When Piyali tells Kanai that the "last few days" with Fokir were "one of the most exciting adventures of [her] life," Kanai feels a "sudden stab of envy" (238), prompting Kanai to retaliate in a "flat, harsh voice" (238), saying that she "shouldn't deceive [herself]," and that "there wasn't anything in common between [them] then and there isn't now" (238), and to further add insult to injury, Kanai "burst out laughing" at the notion of "Fokir walking down the

aisle of a jet in his lungi and vest" (238). Later, these anxieties further crystallize in the form of a dream Kanai has in which "he had a vision of Fokir travelling to Seattle with Piya" (281), "saw the two of them walking onto the plane, she in her jeans and he in his lungi and worn T-shirt," and "shook his head to rid himself of this discomfiting vision" (281).

Kanai's inherent sense of superiority is also reinforced through his conviction in the perceived universality of his values. Piyali Roy notices this tendency in Kanai's perception of Moyna. She notices how "for Kanai there was a certain reassurance in meeting a woman like Moyna in such a place as Lusibari: it was as if her very existence were a validation of the choices he had made in his own life" (Ghosh 197). This is because it is "important for [Kanai] to believe" that the values that define his existence were "egalitarian, liberal, meritocratic" (197). Piyali acknowledges to herself that within this narrow criterion that is defined by modern values such as egalitarianism and liberalism, Fokir could only be "a rapidly diminishing presence" (197) and a "ghost from the perpetual past that was Lusibari" (197) as far as Kanai is concerned. It is this exact sense of assumed superiority that is challenged when Fokir and Kanai spend time together on the boat, and how when they step into Garjontola, "the authority of their positions had been reversed" (285). Fokir tells Kanai that his mother used to tell him that "in Garjontola, Bon Bibi would show you whatever you wanted to know" (283-84).

If we consider Kanai's anxieties over Piyali's possible romantic entanglement with Fokir, it becomes clear that it of course goes far deeper than just competition. Fokir's very existence seems like an affront to Kanai, something to which he regards himself as axiomatically superior. If we broaden our horizons to the archetypal level, we can consider this triangular arrangement between Piyali, Fokir, and Kanai in terms of the opposition between the archetype of the trickster and adversary (Kanai) with that of the guide (Fokir), with Piyali representing the conscious ego that has to interact with and balance her interactions with both. It also represents the modern set of values (rational thinking, enlightenment-led rationality, material affluence) in conflict with the archaic values (belief in mythological figures, having a deep connection with nature based on instinct and intuition), as this romantic rivalry serves as a means for Piyali to navigate this set of opposing values. Even Kanai, at one point in the story, experiences the latter set of values when in Grojontola, when he "could not bring himself to look around the clearing" (289), and it suddenly appeared that his mind has "emptied itself of language" (289), the words for things being "replaced by the thing itself," with this being "an artifact of pure intuition" (289).

Ultimately, it is Fokir's values toward which Piyali ends up inclining, which is clear in her rejection of Kanai. Piyali tells Kanai that she is not a suitable match for him and she wishes him well when it comes to finding the right woman for him. Another additional implication of Fokir's ultimate triumph in the romantic rivalry between himself and Kanai is the fact that it signifies the idea that for Piyali Roy's individuation, far from needing the figure of Kanai, who reflects many of the values that she grew up with since she had an Americanized upbringing, she instead needs the utterly different figure of Fokir, whose traits compensate for the ones she lacks, such as a deep connection to intuition and an epistemology centered around mythology since he belongs to the seemingly foreign world of the Sundarbans. To the degree that Piyali Roy as a character herself represents the modern individual, the book prescribes interactions with archetypal forces that rely on alternate methods of knowledge such as intuition and mythology as a means of drawing closer to individuation. In this way, Piyali's journey takes on a universal touch that characterizes the modern individual trained to put the Western discourse of rationality at the helm. The modern individual would be better served by Fokir than by Kanai, and their rivalry over Piyali is simultaneously a rivalry for the soul of the modern individual.

4.2. Archetypes in Heart of Darkness

4.2.1. Kurtz: The Savage Disillusioned Trickster

The character of Kurtz from Joseph Conrad's *Heart of Darkness* presents an interesting case study in Jung's notion of the trickster archetype. Kurtz as a character is rife with manipulative tendencies that are typically associated with the Trickster archetype. According to Ilona Błocian in her article in which she outlines Jung's conception of the trickster archetype, for Jung, the trickster is a "compensation for the high demands connected with man's relation to the *sacrum*" (233). In other words, the trickster can be seen as a compensatory reaction to the challenges of moral development. The trickster has a two-fold nature, "both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness" (235). This description fits Kurtz perfectly since not only is he sub-human because of his resignation to his base urges, but he is also seen as superhuman by virtue of the Africans' worship of him. As a matter of fact, Jung associates the trickster archetype with "certain pre-figurations or the first forms of the figure of a savior" (236). As Jung writes that qualities that

characterize the trickster archetype include “his fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half animal, half divine, his exposure to all kinds of tortures, and — last but not least — his approximation to the figure of a savior” (Jung et al.9i: 5893). We see this very same dynamic with Kurtz, who is first sent to the Congo not to dominate it, but as a savior-like figure. Kurtz’s willingness to exert power rather than to carry out his moral duty encapsulates how, much like a trickster, he has a compensatory reaction against the need for moral and spiritual growth. Kurtz’s character can be interpreted in this light as someone who represents how the ignorance of the animalistic side of human beings under the auspices of enlightenment-driven moral ideals leads to psychic possession.

Jung further echoes the notion of the trickster archetype as embodying a step above the animalistic level. As Jung writes, “In his clearest manifestation, the trickster reflects an undifferentiated human consciousness, akin to a psyche barely transcending the animal level” (9i: 5899). This explains the barbarism that Conrad characterologically associates with the character of Kurtz. Not only that, just as Conrad emphasizes how the civilized world has lost track of primeval animalistic instincts, Jung also reiterates the idea that the modern human being has lost connection with the trickster archetype: “The so-called civilized man has forgotten the trickster” (9i: 5907). Conrad’s descriptions of Kurtz further echo his animal-like nature: “The wilderness had patted him on the head” (Conrad 48). Kurtz is also described as being a “gifted creature” (47) and as having “the gift of expression” (47). He is also described as someone who “lacked restraint in the gratification of his various lusts” (57), a lack of self-restraint that is also redolent more of animals than of human beings. Just as Jung asserts that the trickster is important to self-knowledge and having a relationship with the unconscious, Marlow, too, confronts Kurtz and his paradoxical ways in order to gain traction with the unconscious part of his psyche. As far as Jungian psychology is concerned, this traction with the unconscious part of the psyche can only be achieved through a confrontation with the archetypes—in this case, the trickster archetype whose moral depravity has to be dealt with by the consciousness of Marlow as an observer.

4.2.2. Kurtz’s Belgian Fiancée: the Shielded Anima

According to Jung, it is important that in one’s journey toward individuation, one not only integrate their shadow, but also their anima. As Jung writes, ‘“the encounter with the shadow is

the 'apprentice-piece' in the individual's development... that with the anima is the 'masterpiece'" (Jung et al.9i: 5618). However, by their very nature, the shadow and the anima are bound to come into conflict since the anima is a personification of a man's unconscious and assumes a contra-sexual nature while the shadow shares the same sex as the conscious psyche. Jung describes the anima, writing, "There is [in man] an imago not only of the mother but of the daughter, the sister, the beloved, the heavenly goddess, and the chthonic Baubo. Every mother and every beloved is forced to become the carrier and embodiment of this omnipresent and ageless image, which corresponds to the deepest reality in a man" (9ii: 6369). Jung further describes the compensatory nature of the anima and its effects, noting, "The tyrant tormented by bad dreams, gloomy forebodings, and inner fears is a typical figure. Outwardly ruthless, harsh, and unapproachable, he jumps inwardly at every shadow, is at the mercy of every mood, as though he were the feeblest and most impressionable of men" (6: 3828). The fact that Marlow has to encounter Kurtz's fiancée after corresponding with Kurtz expresses the idea that Marlow has to confront the anima following his encounter with the shadow; in other words, Marlow has to now reconcile all that he gleaned from the shadow and enrich his relationship with the anima archetype as a result.

The fact that Marlow lies to the anima figure for the benefit of the shadow poses an intriguing question: is Marlow just ensuring the bliss associated with ignorance for his anima? Is he defending the shadow? Why is he upholding this noble lie? One way to understand this is as a form of intimacy with the shadow embodied in the figure of Kurtz. As Andrew Michael Roberts writes while speaking of the bond shared by Marlow and Kurtz based on the former's knowledge of the latter's participation in taboo practices, "This realization creates, at least in the mind of the story-teller, an enduring intimacy with the other man, despite his death, an intimacy involving the sharing of a disgraceful yet exciting knowledge from which the dead man's fiancée must be protected" (460). From a Jungian standpoint, concealing knowledge from the anima figure further validates his relationship with the shadow figure of Kurtz—in other words, concealing the truth from Kurtz's fiancée becomes a resounding expression of Marlow's intimate bond with the shadow figure Kurtz. Seen in this light, we can interpret Marlow's deception as an attempt to create a hierarchy within his psyche where the shadow is afforded higher significance than the anima.

4.3. The Application of Archetypes and its Utility

The recognition of Jungian archetypes and how they correspond to the characters inhabiting the worlds of *The Hungry Tide* and *Heart of Darkness* allows us to ask more thematically centered questions about all that a particular character represents. For instance, by regarding the Fokir-Kanai amorous rivalry as a rivalry between the guide and the trickster archetypes respectively, we can ask which of these archetypes may prove more useful to and serve better the idiosyncrasies and shortcomings of the modern individual, who, much like Piyali Roy, may also have a blend of the West and the East in them. Another example of the kind of question that becomes possible because of regarding these characters as archetypal representations is that we can also ask whether it is the rationality-fueled worldview of Kanai or the mythology-fueled worldview of Fokir that is more conducive to progress in relation to environmental sustainability ambitions, or how the two can work together in harmony. Not only that, an archetypal reading of the Fokir-Kanai amorous rivalry also becomes more illuminating because the guide-trickster rivalry also has countless antecedents in mythological traditions, so referring back to those instances of the very same rivalry in the archetypal sense may prove illuminating to finding deeper insights to *The Hungry Tide*.

When it comes to *Heart of Darkness*, an archetypal reading allows us to see a deeper meaning to the alienation of other civilizations that characterized the colonial project. This is because an archetypal approach allows for a psychological breakdown of the overpowering and possessive power suddenly gained by the shadow archetype because of the repressive nature of Europe and European civilization in general. Kurtz succumbs to this possessive power while Marlow is compelled by it to such an elevated degree that the relationship with the anima (represented by Kurtz's fiancée) is willfully compromised or downright neglected, creating an imbalance that stands in the way of Marlow's individuation with attempted integration (and the characterological intimacy entailed by it) with one archetypal figure (namely, the shadow) compromising his integration with another archetypal figure (the anima). In other words, a close relationship with the Shadow archetype come at the expense of a battered relationship with the Anima archetype for Marlow. Ultimately, this reading serves as a warning to European civilization to steer clear of the allure of the shadow. We can even understand the world wars of the twentieth century that, it must be noted, originated in Europe, as a vindication of this warning about the increasing allure of the shadow archetype, which later found expression in ideologies

like Nazism. In other words, Marlow's failed individuation represents Europe's failed individuation, which ultimately bore horrific consequences. Seen in this way, an archetypal reading of *Heart of Darkness* highlights the prophetic element of Conrad's artistic thinking, along with showcasing how an archetypal reading has the potential to foresee or at least comprehend historical phenomena as a developing series of changes in the collective psyche of humanity.

5. The Significance of Archetypes- Manifold Paradigms to Understanding Archetypes

5.1. Archetypes as Instincts

The idea of the unconscious is no stranger to controversy. Many during Jung's time and some in ours continue to reject the notion of it altogether. However, because of the revolutionary nature of Freud's work preceding Jung, the idea of the unconscious mind has gained more traction in fields ranging from advertising to criminal psychology throughout the twentieth and twenty-first century. One of the ideas that makes the hypothesis of the unconscious more palatable and dismisses the notion that conscious experience is the end-all and be-all of the human psyche is the existence of instincts. One of the earliest psychologists in history, Wilhelm Wundt, according to Robin Robertson, who traces the history of the conception of archetypes along with its antecedents, "realized that his rejection of the unconscious also implied a rejection of instinctual behavior" (Robertson 84). As a result, despite the early experimental psychologists' wanting the human psyche "reduced to consciousness and consciousness reduced to tiny little elements that could be experimentally introspected" (85), they were reluctant to accept the hypothesis of the unconscious, which would introduce a great deal of bewildering complexity. However, clinical psychologists such as Carl Jung took a different view, arguing that subjective experiences and the complexities inherent in them could be key to understanding and even curing the ailments that plague the human psyche. This approach can be traced back to Sigmund Freud's "talking cure," which involves a patient expounding on their condition by talking incessantly in front of an analyst, which led to the development of psychoanalysis in the first place, centered around the idea that an active exploration of unconscious contents on the part of a patient could lead to alleviation of their mental distress.

When he proposed his hypothesis of archetypes, Carl Jung used many different descriptions to make the idea intelligible to his audiences. In one of these descriptions, Jung describes the archetype "as an image of instinct as a spiritual goal toward which the whole nature of man strives" (Jung et al.8: 4952) and compares it to "the sea to which all rivers wend their way, the prize which the hero wrests from the fight with the dragon" (8: 4952). Jung also refers to archetypes as "a formative principle of instinctual power" (8: 4953). At another point in his work, Jung refers to the archetype as "the instinct's perception of itself, or as the self portrait of the instinct, in exactly the same way as consciousness is an inward perception of the objective

life process" (8: 4859). In order to clarify this further, Jung draws a dichotomy between "conscious apprehension" (8: 4859) and "unconscious apprehension" (8: 4859) with the former "giv[ing] our actions form and direction" (8: 4859) and the latter "determin[ing] the form and direction of instinct" (8: 4859). From these descriptions, it is clear that Jung regards archetypes and instincts as fundamentally intertwined concepts. Regarding archetypes in this light makes it possible to spot the archetype-like characteristics of literary characters since one can point to tangible instincts manifested by certain characters. This makes it easier to not only identify the archetypal nature of characters, but also to fathom the ultimate significance of the characters' possessing such instincts that point to archetypal correspondence. As such, in this section we will regard characters largely as embodied instinct(s), and therefore pinpoint their archetypal nature and archetypal significance.

5.1.1. Instincts in *The Hungry Tide:*

Across the narrative fabric of *The Hungry Tide*, the character of Fokir is presented as someone who, far from being animated by rational conscious thought, is instead driven by the instincts that govern his being. An example of this lies in Fokir's prompt plunge into the waters to save Piyali Roy from drowning after she falls off the boat occupied by the forest authorities. Fokir does not hesitate, nor does he reflect on this decision before undertaking it. This is in keeping with Fokir's archetypal nature since one of the ways to construe the notion of archetypes in the first place is as instincts that are codified in the form of recognizable characters. However, what is the larger significance of Fokir's archetypal nature? The significance of Fokir lies in his serving as representation of an instinct that Piyali Roy must not only encounter but integrate in her journey for individuation. What renders this encounter necessary is the fact that the instinct Fokir represents archetypally—the instinct of plunging into action without conscious forethought—is one Piyali is not likely to have encountered growing up in Seattle since the western world by and large has an overt preference for epistemology predicated on Enlightenment rationality rather than an archaic and instinctual mode of ethics. In other words, plunging into action without forethought is something that serves as an antithesis to the Enlightenment-style thinking that prizes rational forethought above all else, suggesting that Fokir's very introduction establishes him as someone for whom rationality or conscious forethought is not the highest virtue.

As such, Fokir becomes part of Piyali's unknown face, and through interactions with Fokir, Piyali advances closer to a psychic wholeness that is meant to strike an ideal balance between rationality and intuition. Consequently, if we understand their relationship through the lens of the monomyth, Fokir represents Supernormal aid since "for those who have not refused the call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass" (Campbell 63). In the case of *The Hungry Tide*, we see Fokir as a protective figure who provides Piyali with a refuge from the forest authorities. The fact that the protective figure in the case of Piyali is a male is not surprising since "not infrequently, the supernatural helper is masculine in form" (Campbell 66). If seen more broadly, the relationship and interactions between Piyali and Fokir can be construed as an interaction of two opposing instincts and the possibility of harmonic co-existence between the two. Consequently, the interpretation of the narrative then goes from the exploration of the time-specific phenomenon of environmentalism and indigenous populations to the conflict between modes of apprehension that have always occupied the realm of the human psyche—between intuition and rationality. When discussing Fokir with Kanai, Piyali notes to Kanai, "It's like he's always watching the water — even without being aware of it. I've worked with many experienced fishermen before but I've never met anyone with such an incredible instinct. It's as if he can see right into the river's heart" (Ghosh 237). This simile evokes the idea that Fokir possesses an intimate relationship with the water, a form of relationship that someone like Piyali herself lacks. In other words, Fokir's instinct-based relationship with nature possesses a quality that Piyali's scientific acumen does not, and Piyali characterizes this difference in terms of intimacy as she witnesses with awe Fokir's harmonious relationship with nature. In fact, it is this perceived intimacy possessed by Fokir that prompts Piyali to consider a long-term collaboration with him: "Yes, I do, actually. I'm thinking of a project that could keep me here for many years" (237). This implies that Piyali hopes to have a collaboration with Fokir that will also impart the element of intuition and intimacy that he possesses in his relationship with nature, thus cementing her individuation journey and Fokir as an integral, if not central, element of it. Jung affirms this type of alternative means of apprehension, noting, "I say that intuition is a sort of perception that does not go exactly by the senses, but it goes via the unconscious" (Jung et al.18: 13019). In other words, Jung regards intuition as an alternative means of perception that does not rely on the conscious

mind, but on the unconscious. Furthermore, instincts are usually understood as the interface between the natural world and human consciousness. Tuomas Huttunen argues that Piyali's and Fokir's journey along the Sundarbans rivers evolves into a dissection of the human mind itself and the role of language and its function in relation to one's perception of the world. Huttunen contends that it is Fokir whose role "seems to be that of a mediator between man and nature" (128). When it comes to Piyali, he plays this role by helping her "understand the value of cooperation and attain a closer relationship to nature, previously blocked by her scientific worldview and solitary working methods" (128-29). In other words, the instinct-driven Fokir serves as a presence that plays an instinct-like role for Piyali as well.

5.1.2. Instincts in Heart of Darkness

When it comes to instincts in *Heart of Darkness*, the character of Kurtz occupies a central role. His descent into the wilderness of the Congo can indeed be interpreted as being increasingly possessed by the brutish and savage instincts that ultimately define Kurtz in the narrative. In this vein, Marlow recounts his feeling that "some inland post … the savagery. The utter savagery had closed round him" (Conrad 6). It is clear that the spatial transition from Europe to the African wilderness corresponds to a psychological transition from civilizational self-restraint to unfettered savagery. The question then becomes why the set of brutish instincts that end up defining Kurtz become unleashed and what the significance of such instincts is in the larger context of the thematic structure of the novel. For instance, Marlow, upon reflecting on the European imperial project, notes, "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much" (7). This suggests that during the narrative, Marlow becomes conscious of the ultimate absurdity of the colonial project and recognizes the ultimate irrationality of the instincts driving it.

Carl Jung conceptualizes a transition to being overpowered by instincts in terms of possession, arguing that the conscious ego is perpetually susceptible to possession by archetypes and complexes from the collective unconscious: "If there is already a predisposition to psychosis, it may even happen that the archetypal figures, which are endowed with a certain autonomy anyway on account of their natural numinosity, will escape from conscious control altogether and become completely independent, thus producing the phenomena of possession" (Jung et al. 9i:

5631). Jung further defines possession as "identity of the ego-personality with a complex" (9i: 5732). Kurtz's transformation into a self-aggrandizing individual whom "powers of darkness claimed … for their own" (Conrad 48), and who identifies as a deity-like figure, can be construed as Kurtz's possession by the shadow archetype. Jung ascribes "a sort of inflation" (Jung et al. 9i: 6030) to the phenomenon of "*identification with the archetype"* (9i: 6030). Marlow echoes this sentiment, noting that Kurtz "had taken a high seat amongst the devils of the land" (Conrad 49). This explains why possession by the shadow archetype and identification with it lead Kurtz to glorify himself in an inflated manner. Jung was well aware of the dangers of such identification, arguing that "identification with the unconscious brings a weakening of consciousness, and herein lies the danger" (Jung et al.9i: 6030-31). However, it must be noted that Jung does not regard such an identification as something that is under the dominion of the conscious mind: "you experience your identity with the archetype in an unconscious way and so are possessed by it" (9i: 6031). This becomes perfectly evident in the fact that Marlow says that he "wasn't arguing with a lunatic either" (Conrad 66), and that Kurtz's "intelligence was perfectly clear" (66). This suggests that Kurtz's mind, far from losing its capacity for rationality and clear thinking, is instead overridden by the instincts associated with intelligence being "concentrated … upon [one]self with horrible intensity" (66). Marlow personifies these overriding instincts by drawing a contrast between "intelligence" (66) and "mad[ness]" (66), arguing that while the former had remained intact, it had, however, been superseded by Kurtz's soul going "mad" (66) as a result of "being alone in the wilderness" and "look[ing] within itself" (66). Conrad's use of the word "mad" when he has Marlow describe Kurtz's soul has connotations of possession and domination, suggesting that this conception of madness corresponds to the Jungian notion of archetypes possessing the conscious ego as a result of identification. In other words, the instincts, driven by identification and associated with the possessive power of archetypes, supersede the conscious mind and the "intelligence" associated with it.

Oliver Harenda outlines Jung's attitude towards colonialism, along with delineating Jung's view of cross-cultural encounters as shown in the psychologist's travels, with a focus on the relationship between colonizer and the colonized, arguing that the Western mind is overtly always attempting to assume the position of power rather than that of submission: "The journey of Western man has not yet ended for he is driven by the promises of progress and eternal

conquests. It is easier for him to give authoritarian orders in the field of battle as well as at home" (Harenda 36). As a result of this desire and tendency to be "driven by promises of progress and eternal conquests," Jung identifies the Western individual as incomplete and argues that the inhabitants of Africa possess something that the Western individual lacks. Jung argues that the European mind perceives the inhabitants of Africa as a disruptive presence that brings into question the integrity of the European psyche; however, Jung himself sees Africa as an appreciation-worthy sight while seeing Europeans as lacking:

> In other words, the supposedly unconscious Africa crept into and compromised the integrity of the European outsider. However, Jung appreciated the mystique of Africa and its inhabitants. Their culture, rituals and the semi-religious cultivation of light by the indigenous people led Jung to conclude that the European is, in fact, a figure tainted by a sense of Incompleteness (Harenda 32).

This raises a pertinent question: what is the ultimate significance of archetypal possession within the interpretive fabric of *Heart of Darkness*? First, the word "possession" has connotations of loss of control and agency, hijacking of one's senses and thinking, and being manipulated. If we construe Kurtz's transformation as an archetypal possession rather than a strict conscious choice on his part, then the thrust of our interpretation shifts from the morality (or lack thereof) of Kurtz and the colonialism he represents to a universal susceptibility to archetypal possession to which all human beings from all civilizations are susceptible. This has the effect of universalizing Kurtz's character arc into something that anyone is capable of undergoing under the right circumstances. As such, the more thematically pertinent questions of the book then become wholly different: What moral weaknesses render Kurtz especially susceptible to archetypal possession? Inasmuch as Kurtz represents European civilization at large, what does Kurtz's archetypal possession suggest about the moral fortitude (or lack thereof) of European civilization as a whole? By centering our interpretive attempts on such questions, the book acquires a more universal aspect while also ensuring that it acknowledges the time-specific peculiarities (such as the existence of European civilization as a hegemon). One possible way of interpreting *Heart of Darkness*, then, becomes as follows: Kurtz's rapid moral deterioration and self-aggrandizement in the setting of the African wilderness reveals the "civilized" (Jung et al. 9i: 5907) mind's underdeveloped relationship with the unconscious part of the psyche as a result of a one-sided

focus on enlightenment and materialistic and scientific advancement, which renders it ripe for archetypal possession once it is far removed from the spatial constraints of civilization. Thus, *Heart of Darkness* becomes a cautionary tale about the dangers of not cultivating a healthy relationship with the unconscious part of the psyche while existing in the constraints of civilization—suggesting that failing to address a deteriorating relationship with the unconscious part of the psyche leads to the corruption of one's instincts in the form of archetypal possession.

5.2. Archetypes as Recurring Motifs and Images

Within the realm of Jungian psychology, "primordial images" (Jung et al.7: 4177) are regarded as the "'most ancient and the most universal 'thought-forms' of humanity'" (7: 4177). However, such primordial images are not seen as productions of the unconscious mind, but rather as autonomous entities that "lead their own independent life rather in the manner of part-souls" (7: 4177) and are understood as originating "from the perception of the relative autonomy of the archetypes" (7: 4177). Speaking of the poetic imagination, Jung argues against "reduc[ing] … the vision to a personal experience" because it "makes it something unreal and unauthentic—a mere substitute" (15: 11901). In other words, for Jung, the interpretation of an artistic work should transcend the author's life. Because the literary work is not a mere byproduct of the poet's conscious ego, but a production of his unconscious mind, images have to be interpreted not just through the author's specific biographical details, but according to the antecedents that exist with regard to that image in the treasure trove of mythological images that have existed across millennia for the course of human history. In this light, the author's unique circumstances assume less importance while the power of the image on its own takes on great significance. Both *The Hungry Tide* and *Heart of Darkness* are rich when it comes to archetypal images. When attempting to interpret these images, we must likewise regard such images not only from the perspective of the significance of the image within the text itself, but also in terms of the lineage of that image tracing back to its earliest uses in mythology all across the world. When we do so, the literary work and its interpretation take on further universal aspects that expand it into something that deals with the timeless issues that beset humanity time after time and generation after generation.

5.2.1. Archetypal Images in The Hungry Tide

Within the narrative fabric of *The Hungry Tide*, the setting is dotted with archetypal imagery since the narrative, far from taking place in an urban metropolitan population center, instead takes place in a rural location that brings our characters into direct confrontation with nature as such. As a result, the imagery that defines the Sundarbans is archetypal by the very fact that it is fraught with the symbols that the human psyche has discerned since time immemorial. Everything from trees, islands, raging water, storms, and animals like tigers falls within the purview of archetypal imagery. For instance, within Jungian psychology, water is often seen as symbolizing the unconscious: "Water is the commonest symbol for the unconscious" (9i: 5604). Consequently, Piyali's plunge into the water before being saved by Fokir speaks to Fokir's role as a rescuer for Piyali Roy within the terrain of the unconscious. Similarly, in Jungian psychology, the island is seen as both beautiful and dangerous. We see this in the fact that the island of Garjontola provides a sense of primal danger when Fokir asks Kanai about feeling the presence of a tiger and a source of transcendent knowledge when Kanai fails to rely on his linguistic apparatus to keep his ego anchored. Since Fokir associates the island with Bon Bibi and her worship, the archetypal symbolism of the tigers in Jungian psychology seems to correspond to this: "The anima also has affinities with animals, which symbolize her characteristics. Thus she can appear as a snake or a tiger or a bird" (9i: 5828). Elisabeth Ryland uses a Jungian framework to understand the discrepancy between concern and action in relation to environmental consciousness, arguing that environmental consciousness can be understood in terms of a reactivation of the Mother Earth archetype, and that deep ecology is the environmental counterpart of individuation. The mother archetype itself is associated with such entities: "The Mother archetype can be represented by things that arouse devotion or feelings of awe, such as the earth, the woods, and the sea" (Ryland 392). In other words, the presence of the tigers at Garjontola is an extension of the archetypal presence of Bon Bibi herself. This is further reinforced in the fact that in Kanai's recollections, Bon Bibi is referred to as the "tiger-goddess" (Luo 159). We observe the motif of the tiger during the climax of the book, when Fokir and Piyali attempt to shelter themselves during the storm, when they "are in the same situation as the tiger they see squatting in a tree: at the mercy of nature without language" (Huttunen129). In other words, tigers also archetypally represent affinity with human beings in relation to bearing the brunt of nature's violence, perhaps suggesting that the unconscious layer of the psyche,

despite often being symbolized by external events such as storms, can at the same time also be its very own victim.

From the standpoint of the monomyth, Piyali's encounter with the myth of Bon Bibi corresponds to the stage that Campbell calls "The Meeting with the Goddess," which involves the cosmos taking on traditionally feminine attributes:

> The mythological figure of the Universal Mother imputes to the cosmos the feminine attributes of the first, nourishing and protecting presence. The fantasy is primarily spontaneous; for there exists a close and obvious correspondence between the attitude of the young child toward its mother and that of the adult toward the surrounding material world. But there has been also, in numerous religious traditions, a consciously controlled pedagogical utilization of this archetypal image for the purpose of the purging, balancing, and initiation of the mind into the nature of the visible world (Campbell 103-04).

In other words, one central aspect of the hero's journey and the process of individuation itself is an encounter with the image of the "Universal Mother." The relationship of the hero with the world around them eventually gets filtered through the lens of this "nourishing and protecting presence." The utility of this image lies in the fact that this image serves a "pedagogical function" in helping initiate the human mind into the "nature of the visible world" (Campbell 104). This implies that integrating this archetypal image is significant in relation to Piyali's quest to develop a proper relationship with the world around her. This ultimately suggests that this element from the monomyth, in the form of the archetypal image of the "Universal Mother," is a significant component in the universalist dimension that a holistic interpretation of the novel would have.

The violence at Morijhappi, too, serves to illuminate the violent aspect of the islands. We even see the autonomous and possibly violent nature of the islands within Nirmal's description of them: "They number in the thousands, these islands. Some are immense and some no larger than sandbars; some have lasted through recorded history while others were washed into being just a year or two ago. These islands are the rivers' restitution, the offerings through which they return to the earth what they have taken from it, but in such a form as to assert their permanent dominion over their gift" (Ghosh 13-15). In other words, the islands that belong to the river, which symbolizes the unconscious in Jungian psychology, often exact restitution through which

it asserts its dominance. The archetypal imagery of the dolphin is one that has different meanings depending on the subjectivity of the characters. Shao-Pin Luo points out the intertextuality that characterizes *The Hungry Tide* and how different characters and their "plurality of narrative voices" (140) are represented in the novel: "In these waters of the Bay of Bengal, what Kusum sees as the messengers of the tiger goddess Bon Bibi, Piya sees as dolphins, the object of her scientific study, while Nirmal sees them as the incarnation of his beloved poet" (152). Not only that, but the archetypal imagery of dolphins also serves as a commentary on the inadequacies of human language: "For dolphins, seeing, communicating, and existing are parts of a single action. The human language does not fare too well as a communicative tool. It is compared to a bag of deceiving tricks that backs up the illusion of ontology" (Huttunen 125). As such, the image of the dolphins and that of tigers are connected. Lou Ratté explores the value that Ghosh's novels have for a historian of colonialism; she argues that Piyali's foundations in relation to the Sundarbans are unstable and tentative since she is a foreigner, noting that "Piya's love of dolphins extends to an abstract love for the tigers that inhabit the Sundarbans" (22). The island of Garjontola itself also has an archetypal significance since it "has the role of a magical and religious place in the narrative, where people may attain contact with a dimension beyond language" (Huttunen 126). Stephen Larsen and Robin Larsen note that Campbell understands this "dimension beyond language" in spiritual terms:

> Campbell understands this "dimension beyond language" in spiritual terms:
> What Campbell sought to elucidate in his books and in all of his teaching was a spiritual method for the West, one equivalent to the great Eastern paradigm of spiritual awakening, a model through which to comprehend and integrate the realizations that come through experience. Its focus should not be simply to attain to the transcendent, but to glimpse its presence ever and again (transparently, as it were) among the ordinarily opaque realities of our daily lives. This is how we come to recognize the monomyth that renders our separate journeys comparable, and resonant with each other's—the hero with "a thousand faces" (Larsen 271).

We then turn to the question of why all of this archetypal imagery matters when it comes to interpreting *The Hungry Tide*. The answer lies in the fact that by deciphering the archetypal nature of the images that fill the novel, the setting itself becomes a reflection of the subjective world, the psyches of the characters in it. Instead of Garjontola being a tract of land with the

appearance of an island, it becomes the source whereby the ego comes to transcend itself, as it does in the case of Kanai. In other words, the sphere of projection of the characters' psyche broadens from other characters and goes on to encompass the totality of the setting. The larger significance of this fusion between the spatial and the symbolic also lies in the fact that the sharp line that divides the external physical world and the internal subjective world is blurred, leading us to consider questions of the role subjectivity has to play in the shaping of the world around us and how the world around us, far from merely consisting of a series of atoms, instead also serves as an iterating archetypal presence meant to elicit experiences that bring us in contact with our own psyches in novel ways, much as it does for Kanai in *The Hungry Tide*. In other words, this fusion subverts the ubiquitous perspective that the realm of the subjective and the objective are entirely separate with no bridge in between, and instead argues that the objective informs the subjective and vice versa. This can also be interpreted as an affront to materialism and scientific materialism more specifically, which does not ascribe any symbolic significance to the material world, and instead treats it as a disinterested entity that does not have any stake in human affairs.

5.2.2. Archetypal Images in Heart of Darkness

One of the central archetypal images in *Heart of Darkness* is that of the jungle and the wilderness. Within Jungian psychology, the jungle and wilderness can symbolize a number of things, one of which is the unconscious depths of the psyche dotted with dangers. Just as a jungle presents an endless barrage of overt and covert threats that can strike at any time, so, too, does the unconscious part of the psyche contain unsuspected dangers such as neuroses, archetypal figures, and complexes. As Jung writes, "The jungle is in us, in our unconscious, and we have succeeded in projecting it into the outside world" (Jung et al. *CG Jung Letters II* 609). Since the jungle represents the unconscious mind and its countless dangers, the descent into the jungle-like setting within the narrative fabric of *Heart of Darkness* thus simultaneously represents a psychic descent into the unconscious. In other words, the setting of the novel is to be understood as reflecting not only an objective location on the globe, but also simultaneously an externalization of the dark depths of the human psyche. It is thus in the latter interpretation that the significance of time-specific phenomena such as European Colonialism is relegated to the background while the universal exploration of the problem of evil arising from the depths of the human unconscious takes center stage.

Another archetypal image that we encounter within the narrative world of *Heart of Darkness* is that of the Congo River as a snake. As Marlow writes while describing the Congo River, "there was in it one river especially, a mighty big river, that you could see on the map, resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land" (Conrad 8). This comparison is reinforced later: when he describes the river as "dead in the center" (10), Marlow notes, "the river was there—fascinating—deadly—like a snake" (10). Within Jungian psychology and mythological traditions in the world, the image of the snake is associated with rising to consciousness and entering forbidden realms. This significance is easy to see considering the role of the serpent in the biblical tale of the Garden of Eden, with the serpent enticing the two into eating of the fruit of the Tree of Knowledge and thus becoming self-conscious. As Jung writes, "The serpent shows the way to hidden things and expresses the introverting libido, which leads man to go beyond the point of safety, and beyond the limits of consciousness, as expressed by the deep crater" (Jung et al., *Notes of the Seminar on Analytical Psychology* 102). In other words, the snake is associated with the expansion of consciousness by means of exiting zones of comfort. Thus Marlow's descent down the Congo River can be construed as a consciousness-expanding descent down into the heart of all that consciousness finds terrifying in the form of primal urges of savagery and barbarism.

Additionally, the archetypal image of the jungle is imparted with a number of qualities. One of these qualities is impenetrability. As Marlow notes, "I had also judged the jungle of both banks quite impenetrable" (Conrad 42), and continues further that "yet eyes were in it, eyes that had seen us" (42). The juxtaposition of the jungle having the quality of impenetrability and having eyes simultaneously suggests that the jungle corresponds to the Jungian unconscious since the unconscious is opaque by its very nature and presents severe challenges to the conscious mind by presenting compensatory elements lacking in its conscious attitude towards the world. This is further reinforced later on, when Marlow notes when talking about the jungle that it appeared to him "so impenetrable to human thought" (55) and "so pitiless to human weakness" (55). In other words, the jungle represents aspects of the unconscious that are not only opaque to the conscious ego, but also indifferent to its shortcomings. As a result, the meaning of the setting of *Heart of Darkness* further becomes a more overtly subjective one, and Marlow's descent into the African wilderness becomes a clear journey into the deepest recesses of the

human psyche, which contains elements that are overtly antithetical to human consciousness and its inherent flaws. Ultimately, this adds to the subjective nature of the story world of *Heart of Darkness*.

5.3. Archetypes and the Mythological Mind:

According to Carl Jung, the mythological mind is very similar to the logical mind in many ways, but it starts from very different premises. Jung avoids denigrating the mythological mind, but rather attempts to understand what premises exactly underlie the conclusions reached by the pre-logical mind, which seems rather outrageous to the modern mind. Jung also claims that the modern individual is no more logical than the "primitive" when seen in this light—rather, the divergence in their respective views can be chalked up to the variance in their initial axioms. The mythological mind, according to Jung, operates more on subjectivity with projection as a fundamental constituent of reality. The mythological mind can also be understood in terms of psychology: "Mythology, in other words, is psychology misread as biography, history, and cosmology" (Campbell 237). Without conscious apprehension, the mythological mind projects the contents of the unconscious onto the natural world, and thus develops a relationship with the world around it. The logical mind, on the other hand, operates on objectivity and the dissolution of all projections, and regards the material world as detached from the self and subjectivity. As Jung writes, "With primitives, waking life and dream life are less divided than with us—so little, in fact, that it is often difficult to find out whether what a primitive tells you was real or a dream" (Jung et al.18: 13723). However, Jung does not see the two modes of apprehension of the world as being at odds, but rather as complementary: "Rationalism and superstition are complementary" (18: 13424). To reiterate, the mythological mind blends the subjective and the objective world while the modern, logical mind attempts to detach the objective from the subjective.

5.3.1. Mythological Mind in The Hungry Tide

When it comes to *The Hungry Tide*, the figure of the deity Bon Bibi looms large. From a Jungian perspective, Bon Bibi represents the Great Mother archetype. To this archetype, Jung attributes many qualities: 1. "All animals belong to the Great Mother" (5: 2708). 2. "the killing of any wild

animal is a transgression against the mother" (5: 2708). We see parallels to this in descriptions of Bob Bibi in *The Hungry Tide*. For instance, Fokir describes the dolphins as being "Bon Bibi's messengers," something that his mother, Kusum, relayed to him when he was five. In other words, Bon Bibi, representing the Great Mother archetype, is seen as being the ultimate authority to which the animals of the Sundarbans submit. The formation of this mother archetype can be understood, according to Robin Robertson's consideration of the archetypal significance of the mother, as "a collective, archetypal memory of the complex relationship between child and mother" (Robertson 180), and serves as an archetypal comparison considering which the complex relationship between man and nature is understood. This begs the question: what is the ultimate significance of this archetypal understanding and personification of nature as a maternal figure is if we compare it to, say, the scientific paradigm, which regards nature in a more materialistic light? One of the central features of a child-mother relationship is the expectation of being nurtured, along with a sense of comfort and home, while the scientific view offers no such intimate dispensations, but rather regards nature objectively. Speaking of the inherent power of such images as the mother, Jung wrote, "The golden haze of childhood memories arises not so much from the objective facts as from the admixture of magical images which are more intuited than actually conscious" (5: 2801). Jung also points out this tendency to conflate the objective and subjective within the pre-rational mind: "When the primitive 'thinks,' he literally has visions, whose reality is so great that he constantly mistakes the psychic for the real'" (6: 3269). In other words, characters like Fokir and Horen, a father-figure for Fokir, project the subjective maternal ideal of Bon Bibi onto the objective natural world. However, this is not to be understood as a conscious decision, for projection "is usually an unconscious process not under conscious control" (6: 3597), and is merely "the expulsion of a subjective content into an object" (6: 3807). The distinction between an archetypal and scientific view of nature, therefore, boils down to the presence (and lack, respectively) of personalized feelings emanating from subjectivity.

In order to understand the significance of Bon Bibi, we must also consider the concept of double descent. As Jung writes, "when a child begins to separate himself subjectively from his parents, fantasies of substitute parents arise, and these fantasies are almost always transferred to real people" (7: 4711). Considering this, we can regard Bon Bibi in light of a substitute parent who has taken on archetypal proportions. This would further be reinforced by the fact that Fokir

lost his mother at an early age, which would make him more susceptible to seeking out a substitute parental figure in the archetype of the Great Mother. This is one way in which Fokir's aptitude when it comes to deciphering the movements of dolphins can be understood: as a byproduct of his special identification with the mother archetype in the form of Bon Bibi, whose messengers are dolphins. This knowledge is based on a mythological substrate as "indigenous environmental knowledge for solutions to old problems" (Ratté 27). Jung reiterates the significance of such knowledge when it comes to the modern world. First off, the nucleus of change in the world is not to be found in the masses, but in individuals such as Piyali Roy as they undergo their journey toward individuation. Referring to the problem of "psychic evolutions" (Jung et al.9i: 6027) not keeping up with the "tempo of intellectual developments" (9i: 6028), Jung writes "This problem cannot be solved collectively, because the masses are not changed unless the individual changes" (9i: 6028). Secondly, Jung refers to "the problem of individuation" (9i: 6029), or of "becoming whole" (9i: 6029), as the "answer to the great question of our day" (9i: 6029). Jung articulates this question as follows: "How can consciousness, our most recent acquisition, which has bounded ahead, be linked up again with the oldest, the unconscious, which has lagged behind?" (9i: 6029).

In other words, for Jung, the fundamental problem that confronts modern civilization is that of a disconnect within the respective paces with which humanity's psychic evolution and scientific achievements are progressing, and he argues that the latter have greatly outrun the former. In this light, the centrality of the process of individuation within the lives of individuals begins to make more sense: after all, without individuals embarking upon their quest for individuation, the masses are not likely to follow suit, further exacerbating the problem. On the narrative plane of *The Hungry Tide*, this individuation lies in the form of the scientifically-minded Piyali Roy coming up against the mythologically- and instinct-driven Fokir, and their romance, in the final analysis, points to a necessary union between those two paradigms of knowledge and understanding of the environmental world and the world at large. Jung echoes a similar sentiment, referring to "mythic statements" as ones that will be fulfilled when we have a world view that "explains the meaning of human existence in the cosmos, a view which springs from our psychic wholeness, from the co-operation between the conscious and the unconscious" (Jung et al. *Memories, Dreams and Reflections* 408). He further echoes the indispensability of both of these paradigms of the world (scientific and mythic): "No science will ever replace myth,

and a myth cannot be made out of any science" (408). The function of mythology can be understood in term of its ability to furnish necessary symbols: "It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those constant human fantasies that tend to tie it back" (Campbell 10). This echoes Horen's declaration to Nirmal after Nirmal attempts to refute Horen's mythological paradigm when Horen attributes a storm to "the doing of Dokkhin Rai and his demons" (Ghosh 135). Nirmal retorts with a scientific interpretation, saying "Horen! A storm is an atmospheric disturbance. It has neither intention nor motive" (135). Instead of combatting this objection, Horen offers a middle conciliatory route between the scientific and mythological, saying, "let us leave each other to our beliefs and see what the future holds" (135). The combative approach is precisely a problem that characterizes the modern world:

> The psychological dangers through which earlier generations were guided by the symbols and spiritual exercises of their mythological and religious inheritance, we today (in so far as we are unbelievers, or, if believers, in so far as our inherited beliefs fail to represent the real problems of contemporary life) must face alone, or, at best with only tentative, impromptu, and not often very effective guidance. This is our problem as modern, "enlightened" individuals, for whom all gods and devils have been rationalized out of existence (Campbell 96).

In fact, Campbell identifies this mythology-science division as causing a schism in the human psyche: "The lines of communication between the conscious and the unconscious zones of the human psyche have all been cut, and we have been split in two" (Campbell 359). In other words, the ultimate thrust of *The Hungry Tide* in characterological oppositions such as the ones between Horen and Kanai, Horen and Nirmal, Piyali and Fokir, and Fokir and Kanai is that of finding a unity between mythological and scientific worldviews in relation to the Sundarbans. A Jungian and archetypal analysis of the novel offers to broaden the scope of this problem to the collective and global plane of mankind as a tension between rapid scientific development and repressed mythological self-knowledge. This allows the interpretation of *The Hungry Tide* to assume a broader scope than the time-specific phenomenon of environmentalism by adding a universalist dimension in the form of a centuries-old conflict between rational and mythological thinking,

which also has antecedents, for instance, in the conflict between the Enlightenment and Romanticism.

We can also understand the dichotomy between the mythological mind and the scientific mind in their respective attitudes toward dreams. The mythological mindset regards dreams in a far more favorable and elevated light than the scientific mind, which tends to regard dreams as relatively random occurrences without any overarching meaning. Jung writes that the mythological mind regards the dream as a "divine voice and messenger" (Jung et al.11: 7842). In other words, for the mythological mind, the dream holds a lofty place in terms of epistemology and the paradigm of the natural world. This of course explains the locals' affinity for the mythological figure of Bon Bibi in *The Hungry Tide*. The archetypal figures that feature in the dreams of the mythological mind tend to inform the paradigm with which the mythological mindset perceives the world around itself. However, the scientific mindset does not base its paradigm on dream-inspired reveries involving archetypal characters, but on a rationalistic process of trial and error whereby hypotheses are cut off from instincts by design since instincts are not considered a reliable tool for formulation of abstract scientific ideas. The latter is evident in many scientific hypotheses being counter-intuitive such as the heliocentric model of the solar system. It is in this detachment from fundamental instincts that the deficiency of the scientific mindset lies—it fails to regard how human instincts have to be integrated into an epistemological paradigm of the world. The outward manifestation of this discrepancy manifests itself in *The Hungry Tide* as the willingness to preserve tigers on the reservation rather than furnishing the human beings there with domicile and inhabitance. It is the human being as a primal creature or representation of instinct that is wholly barred from the world created by scientifically minded environmentalism. The mythological mindset can be understood as a reaction and a necessary counterweight to this tendency to disregard all that is human within our fundamental epistemological systems, which go on to inspire systems of politics and economics.

5.3.2 Mythological Mind in Heart of Darkness

Within the narrative world of *Heart of Darkness*, the mythological mind is presented in the figure of the native Africans who elevate Kurtz as a deity-like figure. This manifests itself in the mention of Kurtz's "ascendency" (Conrad 58) and the "ceremonies used when approaching Mr. Kurtz" (Conrad 58). His dominion over the "natives" is evident in the fact that "they would not

stir till Mr. Kurtz gave the word" (Conrad 58). The fact that a European such as Marlow and the natives both have reverence for Kurtz, albeit in overtly different ways, points to a convergence of the psyche. However, it is the difference in their respective forms of reverence that points to the sharp divide between the mythological and scientific minds. Pericles Lewis outlines Marlow's internal struggle between universality and diversity, arguing that while Europeans such as Marlow seek confirmation and "universal validity of the values he embraces and associates with England, he also suspects that these values merely seem universal from a particular idiosyncratic worldview that is itself the product of historical accident" (Lewis 220). In other words, Marlow, far from successfully encountering a confirmation of the validity of his values, instead confronts the possibility of the Enlightenment-fueled, rationality-centered discourse that defines European civilization being one among many epistemological paradigms of the world.

It is important to note, however, that the lines dividing the scientific and mythological mindsets are not as sharp as one may at first imagine. In *Heart of Darkness*, we see this manifested in the fact that despite Marlow wanting to take a "skeptical, objective stance" (Lewis 234), his "scientific credentials [are] undermined by his evident emotional need to participate in the national myth" (234-35). This suggests that inasmuch as Marlow is a representative of European civilization built atop Enlightenment values such as objectivity and rationality, he represents the underlying emotional need that cannot be detached from one's experience of the world. Such emotional needs, in their very extreme, lead to the emergence of figures like Kurtz, who are virtually possessed by such needs and serve, according to Bernard J. Paris, who notes Marlow's interaction with the "veneer of civilization" (Paris 140), as an "extreme example of the primitive behavior of which Europeans are capable" (140). This suggests that Europeans themselves are not detached from the grips of the archetype:

> The British colonisers sought to extend the influence of their Empire in quite an archetypal way, which pushed them to undertake journeys into the unknown and implement their own, enlightened order. Their arrival in the African and Indian regions undoubtedly initiated a disturbance, or even a state of chaos, among the natives (Harenda 38).

Conrad even goes so far as to suggest the possibility that the customs of the Africans "originate in the same impulse" (Lewis 236) as European civilization when he compares the meaning underlying "the tremor of far-off drums" (Conrad 20) with the one that underlies "the sound of

bells in a Christian country" (20). This further echoes Jung's sentiment that "the fundamental difference between [the moderns and primitives] is not a difference in mental functioning, but rather in the premises upon which the functioning is based" (Jung et al.18: 13730), and that the "primitive is far from being illogical" (18: 13730). It is because of the common humanity that underlies such diverging premises that Marlow sees "the hidden truth that lies beneath the veneer of civilization" (Paris 140). In other words, it is by focusing not on the ostensible differences between the scientific and mythological mind, but rather on a common humanity that underlies them that Marlow is able to advance closer to deeper understanding.

This mutuality suggests that the binary between the scientific and the archetypal mindsets is not a strictly perfect one and should be abandoned in favor of a more nuanced view that integrates the two. This insight, ultimately, characterizes both *The Hungry Tide* and *Heart of Darkness* since both have characters that embody this dichotomy and the relationship between the characters is to be understood as an attempt at reconciling this dichotomy in a harmonious way such that the goals of environmentalism and post-colonial global prosperity can be achieved optimally.

6. The Significance of Archetypes: Nature, Modern Man, and Morality

6.1. Archetypes and Nature

Much like most of our surroundings, there are two ways of construing nature and its elements: either as an objective reality with very little to do with human perception or as a reflection of the human psyche's internal contents submerged in subjectivity. However, as reiterated in earlier sections, these two views, far from being mutually exclusive, are instead complimentary since when we combine them, we elevate the net significance of nature as a whole. One way to reconcile the two views is to consider the fact that for any observation in the world, there are two concurrent realities: its existence objectively independent of perception and what the subjectivity of an observer perceives it as—in other words, everything can be said to have a concurrent objective and phenomenological existence. Psychological phenomena such as inattentional blindness (the tendency to ignore everything outside of what is at the center of conscious focus) have already delineated the limitations of perception. Daniel Simons describes the phenomenon of inattentional blindness in terms of the mistaken assumption that that which is important will be retained and perceived: "We think important objects and events in our world will automatically grab our attention, but they often don't, particularly when our attention is focused on something else" (332). As such, the unspoken decisions about what to pay attention to are prefigured by our subjective experience of the world, along with the values that we hold dear. In other words, while things do possess an objective existence, perception always necessarily filters things through the lens of lived experience, and thus subjectivity cannot be avoided. This disparity between the objective world as such and the limited attention that can be paid to it, created by the limitations of perception, underlies the phenomenon of psychological projection. That is to say that something having an objective existence and being a psychic projection is not mutually exclusive; in fact, something can possess both of these qualities simultaneously. This is because every objective fact is always necessarily filtered through the mold of subjectivity. Given this two-pronged approach to nature, it is only natural to turn to the relationship between archetypes and nature. We have established how archetypes manifest themselves in personified form, such as when characters other than the protagonist serve as projections of the protagonist's psyche. Much as peripheral characters (characters other than the protagonist) can serve as externalizations of the archetypes residing within the protagonist's unconscious, elements of

nature such as rivers, forests, and sky, too, can serve as projections of the protagonist's unconscious psyche and the archetypes that reside therein. When we consider not only characters, but nature, too, as part of the inter-subjective archetypal drama that underlies the world of both *The Hungry Tide* and *Heart of Darkness*, the interpretation of the two novels can begin to consider questions that have to do with the concept of the ultimate unity of the human psychic world and the objective external world.

6.1.1. Nature in *The Hungry Tide*

When it comes to *The Hungry Tide*, the theme of alienation of human beings from nature is a recurring one. Carl Jung lamented the alienation of human beings from nature, arguing that the rise of Scientific Materialism led to the rupture in the human connection to nature: "'As scientific understanding has grown, so our world has become dehumanized. Man feels himself isolated in the cosmos, because he is no longer involved in nature and has lost his emotional 'unconscious identity' with natural phenomena'" (Jung et al. *Man and His Symbols* 95). Not only that, Jung regards scientific understanding as an "ephemeral attempt to explain facts and not an everlasting truth in itself" (92). When it comes to characters that embody this theme, "Piya and Kanai are the most obvious representatives of the alienation of humans from nature in the novel" (Huttunen 128). Both of these characters undergo dramatic shifts in the way they perceive nature. When it comes to Kanai, his change of perception comes about as a result of "the exposition of Kanai to the other in the forms of Fokir and the nature and tiger on Garjontola" (128). This exposition helps Kanai understand the limitations of language as a means of connecting with the world, that there is "more to the world than the meanings learned, mastered, and created into social codes of worldviews through language" (128). In other words, Kanai's "whole metaphysics" that is predicated on his linguistic acumen is "broken by experiences on the island" (128).

Not only that, Ghosh also utilizes the geographic motif of Garjontola to represent a "magical and religious place … where people may attain contact with a dimension beyond language" (Huttunen 126). Archetypes, in Jungian psychology, are seen as an important means of transformation since interaction with and integration of archetypes plays a central role in the individuation journey of individuals. Within *The Hungry Tide*, nature is ascribed this transformative quality: "transformation is the rule of life: rivers stray from week to week, and

islands are made and unmade in days" (Ghosh 201). In other words, the natural setting of the Sundarbans in *The Hungry Tide* is meant to represent a locus of transformation. Consequently, both nature and archetypes share the power to instigate transformation. However, nature is not defined only by transformation within *The Hungry Tide*; it is also portrayed as a force that is fundamentally averse to human beings. We see this, for instance, in the fact that "in Lusibari hunger and catastrophe were a way of life" (77). Not only that, the land has not even "been wholly leached of its salt" (77), with the soil bearing "poor crops" and being incapable of "being farmed all year around" (77). Human life is not easy to maintain, with "most families subsist[ing] on a single daily meal" (77). In other words, while nature serves as a transformative force in *The Hungry Tide*, it also simultaneously proves to be extremely averse to human existence. This suggests that Piyali's transformation, along with the transformation of other characters like Kanai, is optimally achieved not in an economically prosperous and safe environment, but in one of extreme privation and fraught with danger, where basic luxuries are hard to come by, and where "many died of drowning, and many more were picked off by crocodiles and estuarine sharks" (77). This suggests that within *The Hungry Tide*, the setting serves as an extension of the privation-induced external world that is optimally suited to Piyali Roy's individuation journey. Seen this way, the setting becomes a product of Piyali's psychic needs, rather than the converse, suggesting that the relationship between the subjective and the objective is not as necessarily skewed toward subjectivity or objectivity, but combines both. As Jung writes, "We should not pretend to understand the world only by the intellect; we apprehend it just as much by feeling" (Jung et al.6: 3862).

6.1.2. Nature in *Heart of Darkness*

One of the central ways nature is presented in *Heart of Darkness,* other than through the symbols of the Congo River and the Congo Jungle, is through the symbol of ivory. Ivory within the narrative fabric of *Heart of Darkness* has several connotations. The symbol of the ivory externalizes the inhumane subjugation of the native population. As a matter of fact, it is ivory that constitutes the pretext on which the European colonial project within the story is predicated. The symbol of the ivory also simultaneously represents the brutality perpetrated against animals as well, since it cannot be procured otherwise. In other words, the symbolic strands of ivory lie in the savagery inflicted against both the natives and animals alike. While describing the men who

work for the Company, Marlow notes, “The word ‘ivory’ rang in the air, was whispered, was sighed. You would think they were praying to it” (Conrad 23). Conrad’s use of the word “praying” has connotations of extreme reverence and lofty expectations, suggesting that the men of the Company, far from treating ivory as just one among many commodities, invest a great deal of their hope and ambition in the ivory trade. In other words, their sense of social advancement and growth—indeed, the very trajectory of their economic life—seems bound up with ivory, elevating ivory from a mere commodity into a revered object with great power to help individuals transcend the life of mere employees: “The only real feeling was a desire to get appointed to a trading-post where ivory was to be had, so that they could earn percentages” (24). To reiterate, ivory as a symbol possesses a three-fold significance: 1. Subjugation of native Africans; 2. Subjugations of elephants and, by extension, nature; 3. Revered pathway to economic success and independence.

In fact, it is Kurtz’s acumen with regard to procuring ivory that imparts to him an aura of being extraordinary. Marlow also notes how he had been told “in all the tones of jealousy and admiration” that Kurtz had “collected, bartered, swindled, or stolen more ivory than all the other agents together” (Conrad 47) The juxtaposition of “jealousy” and “admiration” points to paradoxical feelings directed at Kurtz when it comes to his acumen in relation to procuring ivory by any and all means. However, it soon becomes clear that the quest for ivory has also consumed Kurtz in a profound way: “He was [ivory]’s spoiled and pampered favorite” (47). Marlow describes the absurd abundance of ivory possessed by Kurtz, noting that there were “heaps of it, stacks of it. The old mud shanty was bursting with it” (47). This overwhelming abundance suggests that rather than Kurtz being in control of his greed for ivory, he is instead possessed by this desire. Marlow echoes this sentiment by noting that “everything belong[ing] to [Kurtz] … was a trifle” (47), and that the thing to know was “what [Kurtz] belonged to, how many powers of darkness claimed him for their own” (47). In other words, the overwhelming greed for ivory is a possessive force that exerts control over Kurtz, rather than the converse. This implies that nature, inasmuch as it is represented through the symbol of the ivory, far from being a hapless victim at the hands of European colonialism, is instead an active tantalizing force possessing the minds of Europeans such as Kurtz in an overwhelming manner. Furthermore, Marlow alludes to the reaction of the “wilderness” (47) in relation to Kurtz’s hyperbolic claims of possession, noting that he expected to hear “the wilderness burst into a prodigious peal of laughter that

would shake the fixed stars in their places" (47). In other words, Marlow expects a reaction of utter amusement from nature as if Kurtz's lofty claims of expansive possession were utterly absurd. This empowers nature and presents it as a judge.

The image of the steamer with natural imagery in the backdrop also forms an interesting juxtaposition. According to John G. Peters, who dissects the white fog incident in the novella, the water represents "the shifting nature of the world around those on the steamer" (Peters 42), as the steamer becomes a "natural construct" and "an imposition of civilization on the wilderness" (42). This further consolidates the sense that nature is the vast, all-encompassing presence, and that the presence of the human beings is rather a blip on nature's radar. By juxtaposing such massive size-based differences between the steamer and the vast natural landscape, Conrad establishes how the colossal status being ascribed to Kurtz is a result not of an objective, worldly domination, but rather that of psychic inflation. In other words, the vast presence of nature and natural elements all around the human drama persistently reinforces the idea that the significance of human affairs, far from being driven by any objective sense of importance, is instead driven by a subjective and intersubjective sense of importance and inflation. This has implications for the interpretation of *Heart of Darkness* in that it establishes the centrality of subjectivity (specifically Marlow's and Kurtz's subjectivities) at the expense of the larger and broader colonial project whose scope would render impossible a focus on any individual's subjectivity. The centrality of subjectivity is, in fact, a pattern found within Conrad's narrators. Edward Said argues that the imperial attitude is captured well in Conrad's *Heart of Darkness* and attempts to map the imperialist attitudes as they remain extant in the U.S. and Europe even after the downfall of "formal colonialism". He further notes that Conrad's narrators are "not average unreflecting witnesses of European imperialism" (Said 15). Both Kurtz and Marlow thus further become witnesses not just to the overt phenomenon of European imperialism, but also to a deeper underlying reality: they become those who are "'ahead of their time in understanding that what they call 'the darkness' has an autonomy of its own, and can reinvade and reclaim what imperialism had taken for *its* own'" (15-16). In other words, the focus on Marlow and Kurtz's subjectivity becomes an authorial choice that allows for the recognition of the autonomous nature of evil, which is not tied inextricably to a colonial context. To reiterate, the vastness of nature and natural elements draws attention to the objective puniness of the steamer, and thus its own subjects, prompting us to consider how subjectivity acts as the inflation-inducing force since

objectively the steamer occupies negligible space considering the vastness of the river, and yet Kurtz's ego and sense of self-importance is extremely high as a result of a descent into his subjectivity. This allows Conrad to explore how a focus on subjectivity allows for discernment of evil *per se,* rather than evil embodied exclusively in relation to a colonial context.

6.2. Archetypes and the Modern Man

One of Carl Jung's grievances against the modern world that is defined by Enlightenment rationality and industrialization was the active rejection of all that belonged to our pre-modern past—everything from mythology to intuition. For instance, while the modern world, defined by the triumph of science, regards only things with a verifiable objective existence as real, Jung upheld the reality of subjectivity and ideas belonging to subjectivity, noting that "It is precisely the most subjective ideas which, being closest to nature and to the living being, deserve to be called the truest" (Jung et al.4: 2096). The modern dismissal of such ideas is perhaps best reflected in the fact that Jung himself was "accused of mysticism" (4: 2103). However, Jung retorts by arguing that he does not hold himself responsible "for the fact that man has, everywhere and always, spontaneously developed religious forms of expression, and that the human psyche from time immemorial has been shot through with religious feelings and ideas" (4: 2103), and that the people that choose to ignore this "aspect of the human psyche [are] blind" and that whoever attempts to "explain it away … has no sense of reality" (4: 2103). In other words, for Jung denying the significance of subjectivity is a massive blunder when it comes to fathoming the world around us. Jung also speaks of the dangers posed by a single-minded focus on reason and logic. For instance, Jung notes, "Seeking revenge for the violence his reason has done to her, outraged Nature only awaits the moment when the partition falls so as to overwhelm the conscious life with destruction" (11: 8219-20). Jung further notes that one of the losses suffered by modern man is that "Modern man has lost all the metaphysical certainties of his medieval brother, and set up in their place the ideals of material security, general welfare and humanitarianism" (10: 6998). In other words, metaphysical certainties have been sacrificed at the altar of material certainty, something to which Jung ascribes a great number of psychic problems. For instance, Jung argues that as a result of the loss of metaphysical certainties, the modern psyche "has suffered damage" as a result of which "patients force the psychotherapist into the

role of a priest and expect and demand of him that he shall free them from their suffering" (11: 8220).

In other words, the psychic needs of modern man remain the same; however, in the absence of a strict spiritual foundation, he attempts to find answers to his spiritual suffering in modern equivalents such as psychotherapy instead of the confessional. This suggests that within the course of stories, too, characters that subscribe to a modern outlook would possess a hankering for the very same metaphysical certainties that characterize their more archaic counterparts. When we recognize certain characters as embodiments of this modern attitude toward the complexity of the psyche that stretches back to our pre-modern past, our interpretation of the story can integrate another strand of inquiry: to what degree does the story concern itself with portraying the deficiencies of the modern attitudes toward the psyche, and how do other characters serve as a means of correcting such one-sided ideas? In other words, instead of narrowing the focus of our interpretation in relation to time-specific phenomena such as colonialism, we have the opportunities to regard characterological oppositions as means of resolving the gulf that characterizes the modern and pre-modern modes of apprehension and grasp how the latter is always looked down upon by the former. This can be done by delineating all the shortcomings suffered by characters that subscribe to modern ideas about the functioning of the natural world and ultimately results in a psyche-centered interpretation, for it is the human psyche that remains an unwavering constant across the entire course of human history.

6.2.1 Depiction of modernity in *The Hungry Tide*

Through the characterological contrast between Fokir and Kanai, Ghosh also establishes modern attitudes toward ideas that appear archaic. As such, Kanai embodies the modern-day attitude to archetypal figures like Bon Bibi when he wonders how a grown man like Horen could possibly believe in the myth of Bon Bibi and is "unable to suppress the snort of laughter that rose to his lips" (Ghosh 32). This echoes Jung's criticism of the modern world in which the contents of the unconscious are repressed by being seen as unreal and as superstitions that have been defeated as a result of enlightenment. In fact, the validity of indigenous knowledge systems that are rooted in mythology is a central concern in *The Hungry Tide* since a great deal of the conflict in the book is rooted in this dichotomy. For instance, the conflict between Fokir and Kanai, with the latter assuming airs of condescension and superiority (Kanai talking to Fokir as if to a "dimwitted

waiter" [Ghosh 188], for instance) is a recurring narrative element. Another instance of this conflict is manifested when Kanai launches a volley of insults at Fokir on their stay at the Garjontola island, when "the blood rushed to Kanai's head and obscenities began to pour from his mouth" (Ghosh 286).

However, the integration of the archaic mind with the modern one is not an easy proposition. On the contrary, it is a "troublesome question" (Ratté 31) that Ghosh presents. If indigenous knowledge is embraced wholeheartedly, then it would be at odds with the modern worldview that "we will have to rethink all our categories to accommodate it" (31). The other possibility is that archaic and indigenous forms of knowledge as embodied in the figure of Fokir will be "vanished irretrievably" (31). However, it is Ghosh, the author himself, who stands at the nexus of these two possibilities as he "save[s] Bon Bibi's song and whatever secret information it can convey to Fokir's successors" (31). In other words, despite the wide gap that exists between the archaic and the modern, artists such as Ghosh will always serve as the necessary bridge and as an answer to the "troublesome question." This harmonious blend or bridge, so necessary to maintaining the integrity of the ego, can be conceptualized in terms of Campbell's sentiment when he defines a hero in terms of a synthesis between the local and the universal: "The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms" (Campbell 18).

The modern attitude, inasmuch as it is embodied in the figure of Kanai, is ultimately portrayed as dispensable within The Hungry Tide. After his transcendent experience in Garjantola, Kanai realizes that "although he thought he would be an indispensable part of the expedition, he is not very useful after all" (Luo 167). In other words, as a result of encountering the transcendent world beyond language, Kanai is humbled and realizes his own ultimate insignificance, telling Piyali that she could "manage perfectly well without a translator" (Ghosh 292). However, Ghosh proceeds to suggest that Kanai is not entirely insignificant. Because of the language barrier between Piyali and Fokir, Kanai ends up serving as the linguistic intermediary as he "offer[s] [Piyali] as a gift of Fokir's song" (Luo 167). This leads to conflict with Piyali's psyche as "the sound of the voice was Fokir's, the meaning was Kanai's, and in the depths of her heart she knew she would always be torn between the one and the other" (Ghosh 315). In other words, the prospect of Piyali's individuation does not lie entirely with Fokir alone; instead, it is a blend of Kanai's linguistic acumen and Fokir's tradition-fueled song, suggesting that Piyali's

individuation does not lie either with the modern or the archaic, but with both. Inasmuch as Piyali's individuation relies on the collaborative blend of the archaic and the modern, so it is for modern man as well. Jung echoes this sentiment, noting that the "ego keeps its integrity only if it does not identify with one of the opposites, and if it understands how to hold the balance between them" (Jung et al.8: 4961). Similarly, Piyali as the representative of the ego has to find a way avoid identifying entirely with either Fokir or Kanai; rather, she must find a harmonious blend of the in order to maintain the integrity of her ego in keeping with Campbell's aforementioned conception of a hero.

6.2.2. Depiction of modernity in *Heart of Darkness:*

The way modern attitudes driven by rationality are presented in the narrative fabric of *Heart of Darkness* is in the fascination of Western characters with the African natives. From what impulse does this fascination emerge? Marianna Torgovnick argues that the West suffers from a crisis of identity in relation to outsiders, arguing that the aforementioned fascination has its origin in the West's "own crisis in identity" and "with its own need to clearly demarcate the subject and object even while flirting with other ways of experiencing the universe" (Torgovnick 404). In other words, the attitude that characterizes modernity suffers an inherent contradiction—that it wishes to maintain the integrity of its epistemological divisions of the world while simultaneously regarding alternatives to itself as exotic fascinations. Why, then, we may ask, does this fascination exist in the first place? This fascination can be understood as a byproduct of psychic projection and how through projection, the "primitive becomes a convenient locale for the exploration of Western dullness or degeneracy, and of ways to transcend it" (401). In other words, the native Africans and the culture associated with them become a springboard of projection on which the Western imagination attempts to resolve its own crises and its own shortcomings. This inherent contradiction becomes palpable when Marlow describes how Kurtz "struggled with himself, too. I saw it – I heard it. I saw the inconceivable mystery of a soul that knew no restraint, no faith, and no fear, yet struggling blindly with itself" (Conrad 66). In other words, the freedom that the African wilderness allots to Kurtz, far from being liberating, also serves to lead Kurtz into a tug of war within his own psyche because it "it had looked within itself" and "had gone mad" (Conrad 66). To use a Jungian formulation, this projection turns the world of the African wilderness into a replica of the West's unknown face. As such, this adds

another dimension to our interpretation of *Heart of Darkness*, for now the narrative cannot be read exclusively as an account of the ravages of European colonialism, but has to instead be regarded as also being about a self-exploration undertaken by the European psyche. The story, then, acquires this subjective aspect—the aggregate subjectivity of Europe embodied within the characterological subjectivity of Marlow and Kurtz. *Heart of Darkness* ultimately becomes a self-revelation for the European psyche about all the baser instincts and urges that it had shoved into the deepest recesses of the psyche in upholding its scientific and materialistic pretensions and veneer of civility and civilization. As a result, the narrative of *Heart of Darkness* can be understood as an exposition of the contradictions inherent to the values that are held dear by the European mind.

6.3. Archetypes and Morality

While Jungian psychology is largely descriptive and does not overtly claim moral truths, there are some beliefs contained within it that pertain to the proper means of living life. Jungian psychology takes it as axiomatically true, for instance, that the means of redemption for an individual are to be found in the resolution of neuroses and conflict between opposites. Consequently, any action that is undertaken in the way of resolving neuroses and the conflict of opposites turns into a morally upright act while any action that is undertaken to stray away from such a resolution is then considered as deficient. In other words, the morality of Jungian psychology is crystallized within the process of individuation itself. When it comes to a literary context, the way we would go about judging a character from a moral perspective would necessarily have to be predicated on this fundamental criterion. This allows for an interpretation of literary works that, far from being focused on collective phenomena, instead localize morality within the bounds of individual characters and their shared inter-subjective world. Since characters, along with embodying individuals, also often embody archetypes, it stands to reason that along with individuals being a locus of morality through the process of individuation, the ever-changing relationship between archetypes serves as an additional component within the morality inherent in any literary work. For instance, an era defined by the rapid rise of Christianity may be understood as an era of the dominance of the archetype of the self that is represented by the figure of Christ in Jungian psychology. Jung notes that “Christ exemplifies the archetype of the self” and “represents a totality of a divine or heavenly kind, a glorified man …

unspotted by sin" (Jung et al.9ii: 6401-02). In contrast, the dominant strand of today, Jung argues, is "materialistic atheism with its utopian chimeras [which] forms the religion of all those rationalistic movements which delegate the freedom of personality to the masses and thereby extinguish it" (9ii: 6471). In other words, the shifting ages also entail a shifting relationship in how the archetypes relate to each other, and therefore even the moral conflicts between individuals in literary works also have to be read, at least in some measure, as conflicts between larger archetypal forces in the collective unconscious of humanity at large. Within Jungian psychology, the levers of real change for humanity at large turn at the level of the individual before snowballing into larger, sweeping changes. This is easy to grasp, for instance, when we consider that the genesis of the Christian movement lies in the figure of one man and his journey toward individuation. To put it simply, Jungian psychology has a preference for a level of analysis centered around the individual and then projects it outward towards the collective. As Jung writes, "Individuation does not shut one out from the world, but gathers the world to oneself" (8: 4970).

6.3.1. Morality in *The Hungry Tide:*

When it comes to morality in *The Hungry Tide*, the focal center lies with the character of Piyali Roy, for it is she who suffers a devasting loss at the climax of *The Hungry Tide,* during which Fokir meets his end. In the aftermath of Fokir's death, Piyali's "eyes brightened" (Ghosh 345-46) while talking to Nilima about the geographical trace left by Fokir on the "hand-held monitor" (345-46) that was "in [her] pocket" on the day of the storm and the "only piece of equipment that survived." The motif of this hand-held monitor is significant by virtue of the fact that "all the routes that Fokir showed [Piyali] are stored here" (345-46). These routes, in which Fokir took his boat "into every little creek and gully where he'd ever seen a dolphin," are significant not only because they "represent[ ] decades of work and volumes of knowledge," but also because they represent the progress that has been possible for Piyali's individuation as a result of her interaction with the animus archetype as represented by the figure of Fokir. It is this contribution from Fokir that Piyali cites as the reason to say that her project "should be named after him" (345-46). Morality, in other words, in *The Hungry Tide* consists of honoring the archetypal figure or the character representing an archetype in return for the knowledge reaped from it. *The Hungry Tide* puts the proper end of Piyali's journey not just in the establishment of her project,

but in the desire to honor Fokir. Piyali, instead of being paralyzed as a result of the trauma and the "guilt, the responsibility" (342) which she experiences while being "sheltered by Fokir's lifeless body" in the "last hours of the storm," instead sublimates her feelings into a research project that bears Fokir's name and would only be possible because of Fokir's aid. In other words, the moral orientation that Piyali adopts in the wake of Fokir's tragic death, instead of being centered only around mourning and lamentation, takes the form of crystallization of Fokir's influence in the form of her research project. In this way, *The Hungry Tide* implicitly argues that the proper moral orientation in relation to archetypes is that of consolidating and honoring their influence even in the face of tragedy. In this way, the universalist dimension of *The Hungry Tide* becomes a prescription encouraging a productive encounter with archetypes in the form of figures that embody those archetypes as a means of circumventing the one-sidedness that a lack of individuation breeds. Inasmuch as *The Hungry Tide* has a universalist dimension, it calls for the modern individual who is reared more by Western influence than by indigenous influence to seek wholeness by interacting with and integrating all that the latter has to offer in contradistinction to the science-fueled Western discourse. In this way, the conflict of opposites within the collective post-colonial psyche finds a potential resolution.

In addition to the trauma suffered by Piyali Roy during the climax of *The Hungry Tide*, there are moral imperatives that characterize Ghosh's novel. For instance, the relationship between Piyali Roy and Fokir is characterized by mutual reciprocity without an ulterior motive and this "profound affinity" between the two characters "is conveyed many times through a gift, a token, an offering, unexpected and rare, offered in the exchange between equal human beings without expectations of return or reward" (Luo 163). In other words, the morality that characterizes a proper relationship with archetypes and archetypal figures is that of pure reciprocity unmarred by the ravages of an ulterior motive. This is in sharp contrast with Kanai, who has his eyes on a romantic entanglement with Piyali from almost the onset of the novel. Furthermore, another concern of morality within the novel, according to Anshuman A. Mondal, who dissects Ghosh's literary oeuvre in extensive detail, is the problematic nature of the hegemonic status that the "Western way of looking at our relationship to the world"(Mondal 19) presents and the novel's contention that there are in fact "many other songs of the earth, sung by the many different peoples who live on it and claim some portion of it as their own; a plea that they do not go unheard, that they are not swamped by the hungry tides of either development or

environmentalism" (19). In other words, the moral thesis of the novel also embraces the necessity for "many other songs," which can be understood as diverse manifestations of archetypal contents that are universal to all humanity by virtue of the collective unconscious. That is to say, one of the dangers faced by the world is the predominance of one mode of archetypal expression over all others.

6.3.2. Morality in *Heart of Darkness:*

Since individuation lies at the heart of morality as far as Jungian psychology is concerned, it is only natural for any inquiries about the moral and ethical substructure of *Heart of Darkness* to be centered around Marlow's quest for individuation. As we have established earlier, the narrative thrust of *Heart of Darkness* lies in Marlow's encounter with the shadow archetype in the figure of Kurtz, and how, owing to the fascination and repulsion exerted by Kurtz simultaneously, Marlow is able to gain better insight into his own personality and human nature in general. One of the central moral issues that *Heart of Darkness* delves into is that of evil. Marlow, despite seeming to be atheistic, does acknowledge, according to Cedric Watts, a metaphysical origin of evil, a "supernatural evil" (Watts 28). The implications of Marlow's fascination with Kurtz are also fascinating: Marlow's admission that he is charmed by Kurtz is, according to Hans Ulrich Seeber, "a profoundly disconcerting and romantic one: he becomes attracted to evil itself" (Seeber 84). In Jungian terms, this fascination can be framed in terms of the conscious ego's fascination with the shadow archetype. Jung makes sense of this fascination by alluding to the compensatory relationship between the conscious mind and the shadow: "Although … the shadow can to some extent be assimilated into the conscious personality, experience shows that there are certain features which offer the most obstinate resistance to moral control and prove almost impossible to influence" (Jung et al.9ii: 6364). In other words, as far as Jung is concerned, there is a price to be paid for a single-minded quest for moral perfection in the form of a compensatory retaliation by the shadow. Seen in this light, Kurtz's descent into savagery becomes indicative not merely of a personal failing, but also of how European propriety and a disregard for integrating what are traditionally seen as morally problematic qualities leads to a violent pushback by the shadow. In other words, Kurtz's susceptibility to the shadow archetype can be understood as a failure of enlightenment and the world that has resulted from it. If interpreted in this way, *Heart of Darkness* morphs from a mere critique of colonialism into a

critique of the morality that guides Europe and its inherent deficiencies in the form of its repression of the shadow. In other words, by placing Europeans such as Kurtz and Marlow in a setting far removed from Europe, the true strength of European morality is laid out in stark detail since '"people's organic morality is tested when external constraints are removed and there is nothing but their 'innate strength'" (Paris 142). This test becomes evident in the novel when Marlow has to contend with a very unpleasant reality that the men who "howled and leaped, and spun, and made horrid faces" (Conrad 36) were a byproduct of the same humanity as Marlow himself, and that Marlow, along with everyone else, shared "remote kinship with this wild and passionate uproar" (36). This idea of true morality being revealed once consequences are expunged is echoed in ideas such as Glaucon's challenge—centered around the challenge of proving that justice is something that is not exclusively pursued for the sake of an end but rather for its own sake as well—along with the Ring of Gyges, a magical ring that grants its owner the power of invisibility. This thought experiment considers whether a rational human being would forego committing wrongful deeds even if the possibility of negative consequences and repercussions was eliminated. When it comes to *Heart of Darkness*, the equivalent of the Ring of Gyges can be understood in terms of the elimination of a European standard of morality once the European subject enters the African wilderness—the question being if a European subject would still abide by tenets of his morality once a European standard of morality is removed and relative moral impunity is granted. A Jungian critique of the morality inherent in *Heart of Darkness*, thus, may be formulated as follows: European strong pretensions of civilization lead to an immediate possession by the shadow once the constraints of Europe are removed, ultimately showcasing how this morality is hollow in its essence because it fails to recognize the fact that it will not lead people to "admit to [themselves] that there was in [them] just the faintest trace of a response to the terrible frankness of that noise … which you … could comprehend" (36). In other words, this morality leads to men disowning and refusing their connection to the shadow-like primal instincts that are symbolized by the native Africans within the narrative fabric of *Heart of Darkness*.

7. Archetypal Interpretation in Conjunction with Environmental and Colonial Readings

7.1. Ghosh, Archetypes, and Jung: The Intersection Between Environmental Sustainability and Appreciation of Archetype-Laden Mythology

Even Ghosh's motive for delving into the realm of literary fiction has to do with communicating what he calls "ecological archetypes." Animesh Roy discusses the relationship between humans, nature, and religion, along with their interconnections. He argues that for Ghosh, literary fiction is a tool that can help us integrating the wisdom of the past, writing, "Amitav Ghosh … advocates how literary fiction might best serve as a mediating tool in disseminating ecological wisdom and relevance … [and] argues that literary fiction with its mass appealing potential might help the latent ecological archetypes inherent in ancient religious mythological stories pass from our collective unconscious to our consciousness" (Roy110). The phrases "collective unconscious" and "archetypes" belong to Jungian terminology, suggesting that even the author himself conceived of his mission in Jungian terms. Western environmentalism is seen as a threat to this archetypal substructure that underlies the Sundarbans. Ghosh, according to Roy, explores the way in which "philosophies of Western environmentalism which for long has been regarded as the spiritual, philosophical and political vanguard of world environmentalism," have inflicted "undue damage" not only on the environmental landscape of the Sundarbans, but also on the "basic foundational matrix of the socio-cultural relationship existing between human and non humans" (117).

As a matter of fact, a good way to conceptualize Ghosh's motive in writing the book is to argue not only for the inherent importance of Sundarbans' unique mythological traditions, dotted with archetypal characters like Bon Bibi, but also show how such traditions can be leveraged as a means of "shaping values and ethics toward a more sustainable ecological future" (Roy 116), rather than a narrow-minded and simplistic devotion to "western environmentalism" (117). In fact, it is a "shallow understanding of the socio-cultural and ecological realities of the Sundarbans," along with "blindly applying the principles of American environmentalism taking it to be planetary," that has pitted humans and animals, "which otherwise had coexisted harmoniously," against one another in conflict (113). Such "socio-cultural and ecological realities" such as the belief in the mythological traditions and the conflict between humans and

tigers shape values and ethics by Bibi, "allow[ing] the islanders an understanding of their relatedness with the non-humans and forests of the Sundarbans" (116) and inculcating the sense that as inhabitants of the islands with each of them simultaneously "a member of the larger ecological matrix of the region and ha[ving] to obey the rules set forth by Bon Bibi" (Roy 116). This is where a Jungian interpretation can intersect with a more time-specific interpretation of *The Hungry Tide*, in this "synergy between local religious traditions such as the Bon Bibi and modern science and technology" (117).

In fact, Jung's purpose is not too different from Ghosh's when it comes to leveraging the archetypal for the environmental. For instance, Jung talks of the link between symbols and meaning in human existence, arguing that a mythological narrative "gives peace, when people feel that they are living the symbolic life, that they are actors in the divine drama. That gives the only meaning to human life; everything else is banal and you can dismiss it" (Jung et al.18: 13366). In fact, Jung believes that the conflict of opposites finds its resolution in symbol: the "mediating position between the opposites can be reached only by the symbol" (6: 3377). Ghosh thus recognizes this need for the symbolic that has traditionally been brushed off by Enlightenment-fueled Western discourse that has materialism at its very core without much regard for the metaphysical or the mythological. We see this demonstrated in the scene in *The Hungry Tide* in which Kanai, a character who has not only relied on his linguistic acumen but actively takes pride in it, comes into interaction with the world in a novel way after he gets onto the island of Garjontola with Fokir. After Kanai antagonizes Fokir and prompts the latter to abandon him on the island, he undergoes a transcendent experience in which his reliance on his linguistic acumen fails him. It is on this island that "he could not recall the word, not even the euphemisms Fokir had used" (Ghosh 289). The narrator uses the simile, "it was as if his mind, in its panic, had emptied itself of language" (289) in order to characterize this state of linguistic amnesia. These words that had always served as representations and substitutions for the real thing were now "replaced by the thing itself, except that without words it could not be apprehended and understood" (289) . The narrator explains that this "was an artifact of pure intuition, so real that the thing itself could not have dreamed of existing so intensely" (289). In other words, a rationality-driven character such as Kanai undergoes the experience that is all too familiar to the archaic mind that is in tune with the faculty for intuition. This intuition becomes potent as a result of "the sounds and signs that had served … as the sluices between his mind and

his senses … collapsing" (289). From this, we can infer that there is a transcendent element to the archaic and pre-logical experience of the world which the modern enlightenment- and language-driven experience of the world sorely lacks, much to its detriment. Through Kanai's overwhelming experience, Ghosh pinpoints the spiritual impoverishment that the modern world suffers as a result of its condescending disregard for any mode of apprehension other than the scientific and materialist one. The fact that he has Kanai undergo such an experience in an isolated island in the Sundarbans points to the necessity of such experiences when it comes to understanding humans' connection with nature in a more holistic and open-minded manner.

In recognition of this, Jung and Ghosh converge. Just as Ghosh delves into the lives of the rural inhabitants of the Sundarbans, Jung recounts his encounters with Pueblo Indians. These interactions show a great resemblance to the kind of symbolic rituals seen in *The Hungry Tide*. Jung uses the term "pre-logical" in his "Archaic Man" chapter (Jung et al. *Modern Man in Search of a Soul* 127) to describe the explanations that modern sensibilities deem "absolutely illogical" (127). In *The Hungry Tide*, we encounter this "pre-logical" state of mind in Horen's evocation of Bon Bibi, who praises her while talking to Nilima. Just like Ghosh, Jung, rather than lambasting or looking down on this "pre-logical" state of mind, understands it as coming "mainly from the fact that the primary assumptions … differ essentially from ours" (130). As a matter of fact, Jung goes so far as to say that this archaic mode of thinking and its adherents "cease[ ] to be a riddle when we have come to know our own presuppositions" (130). In other words, Jung acknowledges that the epistemological substructures of both modern individuals and more archaic ones, while different, are certainly valid in virtually equal measure. For instance, when looking at Bon Bibi, Jung may have said that "in the primitive world everything has psychic qualities" (145). Jung recounts an encounter with a Pueblo chief who, challenging Jung's more scientifically minded language, asserted that the sun "is our father" and "Even a man in the mountains who goes alone cannot make his fire without him" (146). This personification of the sun bears a striking resemblance to the nurturing qualities that Horen ascribes to Bon Bibi when he credits her for his catch for the day: "Bon Bibi granted me enough honey to fill two bottles. I came here to sell them" (Ghosh 32). Kanai and Nirmal both disparage this kind of thinking, with Nirmal calling it "the imaginary miracles of gods and saints" (95). We see another instance of this when, in response to Horen's attribution of storms to Dokkhin Rai, Nirmal retorts, "Horen! A storm is an atmospheric disturbance. It has neither intention nor motive" (135). It is this kind of

"pre-logical" thinking that both Jung and Ghosh regard as not only acceptable, but necessary for a better world: "Just like Jungian individuation leads the way out of the complex, so the deep integration of nature and psyche heals the pain of environmental angst and solves the problem of being torn by the double allegiance to the paradigms of money and the paradigm of life" (Ryland 394). This "deep integration of nature and psyche" can be understood in terms of deep ecology, which, according to Ryland, is the "environmental parallel to Jung's individuation" (Ryland 397) and takes an extremely "similar approach to healing by advocating the identification of humans with Gaia" (Ryland 397) by stretching further the human consciousness to integrate both humans' own "inner and outer 'natures'" (Ryland 397) Ryland reaffirms this intersection further, noting that "the Jungian interpretation of the environmental consciousness agrees with deep ecology in looking to Gaia or similar deeply felt personal mythogems for healing and harmony" (Ryland 397). We can also understand the rise of environmental consciousness under the Jungian framework as a byproduct of a psychological shift that has occurred from colonialism to postcolonialism. Not only that, the power dynamics that has now given indigenous groups the upper hand within the current postcolonial landscape following the dominance exerted by Europeans during colonialism also signals this psychological shift:

> after achieving independence, the colonised would cross the threshold and face their former master in the modern world on an equal footing. The Westerns as well as the Easterners form the composites of all the ancestral wisdom of their predecessors. In the colonial realm, the coloniser desired to spread his wisdom (both positive and negative) among the seemingly unknowing and truly unknowable natives; whereas, in the postcolonial reality, the indigenous people reproduced archetypal images in order to restore their own culture (Harenda 38)

To summarize, both Ghosh and Jung are more receptive to the "prelogical" epistemology that characterizes archetype-filled mythological narratives and the potency they possess in relation to giving meaning to the lives of their adherents. Both also acknowledge that it is important to recognize the simplistic nature of the western enlightenment-fueled materialistic discourse that disavows any and all that seemingly reeks of superstition. Jung writes, "A high regard for the unconscious psyche as a source of knowledge is by no means such a delusion as our Western rationalism likes to suppose" (Jung et al. *Modern Man in Search of a Soul* 185). This echoes

Nilima's sentiment when she tells Kanai, "Don't act like you know everything. You're not in Calcutta now" (Ghosh 32).

7.2. The Universality of Human Evil: The Intersection Between Colonial and Jungian Reading

As we have established, *Heart of Darkness* indubitably possesses a universalist dimension that renders the book a simultaneous exploration of human evil-- of the soul that "had gone mad" (Conrad 66) and of the "horror! The horror!" (69)—which becomes externalized by "penetrat[ing] deeper and deeper into the heart of darkness" (35) in the most general of ways. We have also established how focusing the spotlight on such a dimension helps the interpretation transcend any time-specific constraints or presupposed condemnation. This begs the question: what are the respective roles of a colonial interpretation and a Jungian interpretation in relation to each other? Jung himself was not subsumed by biases that may be expected of a European author:

> While it may be initially assumed that the aim of Jung's endeavour was to reaffirm European supremacy on the colonial frontiers, it actually threatened the convenient composite dichotomy of Africa/primitive/unconscious, on the one hand, and Europe/civilised/conscious, on the other. Jung sought in Africa evidence that would help him to reclaim the unconscious and primate aspects that were supposedly lost and forgotten by the European psyche (Harenda 29).

Jung's ideas, along with his encounters with the foreign world, open many gateways to understanding the "relationship between the coloniser and the colonized" (Harenda 37) with Jung unhesitatingly "point[ing] out the inadequacies of the colonised on the oriental frontiers" (38). This, according to Harenda, provides support to the idea that the condition underlying colonialism can indeed "be dismantled and reinterpreted by means of Analytical Psychology" (38). For one, a colonial reading makes the interpretation of literary works far more tangible and accessible by situating it in around clear-cut historical events. A Jungian interpretation, on the other hand, because of its disproportionate focus on the universalist dimension, quite frequently ends up formulating abstractions. However, Jonah Raskin argues the converse in relation to the claim that in books like *Heart of Darkness*, the universalist dimension is usually ignored—namely that "literary critics have neglected imperialism and have transformed the novella into a

timeless myth about the exploration of the human soul and the metaphysical power of evil" (Raskin 113). In other words, some have neglected an imperialist perspective in favor of a universalist dimension. Raskin uses T.S. Eliot as an example of someone who perceived *Heart of Darkness* as "a work about evil, life's bleak hopelessness, and moral emptiness" (Raskin 114). However, such a perspective fails to consider that even a strictly imperialist reading is implicitly built atop a universalist interpretation. For instance, if we look at *Heart of Darkness* from a biographical point of view, we see that Conrad's father, Apollo Korzeniowski, interpreted history as the "struggle between barbarism and civilization" (125), and that Conrad himself read history in "similar fashion" (125) and found the manifestation of this dichotomous conflict in "European politics" (125). In other words, the abstraction in the form of the dichotomous conflict between savagery and civilization precedes the specific example itself, suggesting that even a strictly imperialist interpretation relies on abstractions that are ultimately the hallmark of a universalist interpretation. Secondly, despite the fact that Conrad's biographical elements, such as his "indignation at being a white slave and exploited" (120), were channeled into his art, it does not invalidate the notion that *Heart of Darkness* possesses a universalist dimension since Conrad ultimately universalizes it by turning the novella into a "myth about the barbarism of colonialism" (120-21). As a matter of fact, it was Conrad's stay at the Congo from 12 June–4 December 1890 that eventually led to his "return[ing] gravely ill, never to regain fully his good health, disillusioned, with memories to be used later" in the creation of *Heart of Darkness* (Najder 250). In other words, Conrad uses his own experience with colonialism to universalize his literary exploration of colonialism as a whole, suggesting that Conrad moves from the specific to the general, from instantiation to the abstraction, which is precisely the transition that marks the universalist dimension since it also relies on discerning the universal within the particular. Therefore, it is not negligent on the part of any critic to focus on the timeless quality of the novella since the very existence of a universalist interpretation is implied and prefigured by the specifics of Conrad's life and literary intentions as an author. The "metaphysical power of evil" (Raskin 113), for instance, underpins the portrayal of the brutality of Belgian colonialism in particular. In other words, "although *Heart of Darkness* is rooted in autobiography it goes beyond it" (120). It is this "beyond" where a universalist dimension is not only possible but inevitable. Conrad even brings the hammer down on Belgian colonialism "on the basis of broad emotional feelings - portraying that colonialism as inhumanity to man and as a quest for wealth

which destroyed life" (121). In other words, even a criticism of a particular manifestation of colonialism must be predicated on a universalist attitude for it to be potent. Therefore, *Heart of Darkness*'s "poetry" (131) underpins any particularized reading of the novella despite Raskin's claim that Conrad's "moral condemnation of … colonialism" (131) should be at the forefront of interpretive focus. This also shows that a universalist and a particularized or time-specific interpretation, instead of being separate and exclusive of one another, as Raskin would seem to imply, are rather inextricably tied and mutually rely on each other in the much the same way that a concept and its example are inextricably reliant on one another. It is here that a nexus can potentially be carved between the two readings by considering how the two complement each other as a means of arriving a holistic interpretation that accounts for both the abstractions implicit in the human psyche and its instantiation in historical events.

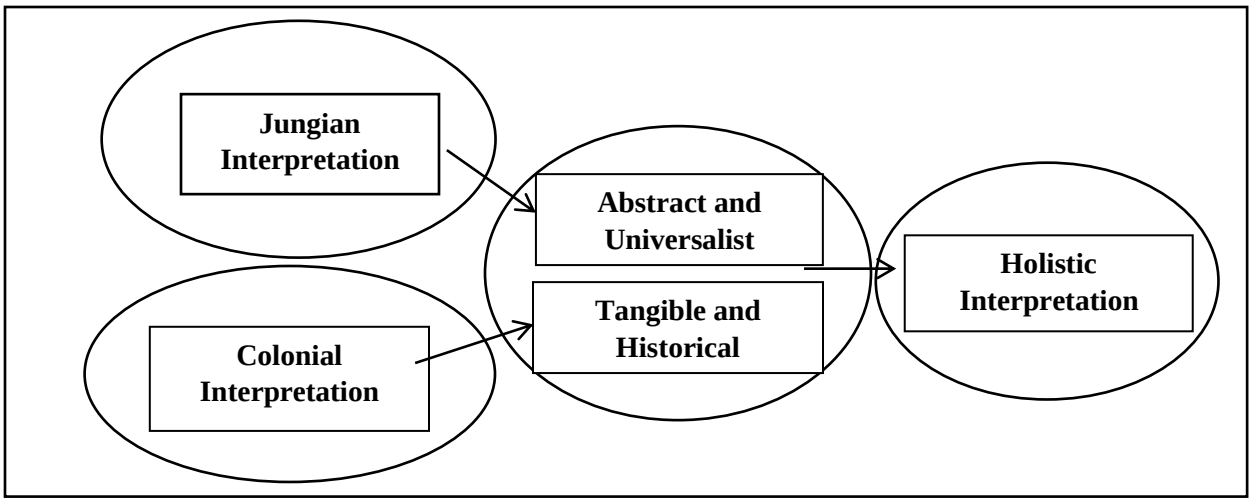

Fig. 5: Fusion of Jungian and Colonial Interpretation

What a holistic interpretation offers is the freedom to start with the universal and to then and only then to note how the abstract and universal trickle down into history in phenomena such as colonialism. For instance, when attempting to interpret Kurtz, the reader may start with an exploration of how Kurtz represents possession of the psyche by the shadow archetype. Thereafter, in order to render tangible this notion, the reader would then consider how the shadow archetype and its possessive powers manifested themselves within the European imperialist project and how such a possession speaks volumes about the latter's deficiencies. Then the reader would consider how possession by the shadow archetype is a timeless problem and what can be learned from this particular instantiation of it, so that future civilizations or global phenomena can guard themselves against such shortcomings and perpetual dangers.

8. Conclusion

To sum up, *The Hungry Tide and Heart of Darkness* are two works that serve as insightful case studies in demonstrating the holistic nexus offered by combining the universalist dimension offered by Jungian theory and the time-specific interpretations offered by colonial and environmental readings. The merits of Jungian/Analytical Psychology primarily lie in the fact it offers heuristics and fundamental concepts that lend themselves to universality. For instance, Jung's concept of archetypes serves as a characterological mold the instantiations of which can be found in not only literary works but even mythological traditions spanning the entirety of the globe. Joseph Campbell integrates such universalist elements, which emerge from Jungian psychology, into the form of a narrative structure called the monomyth that encapsulates the journey of a hero as they undertake the process of individuation by responding to a call to adventure, entering a new world wherein many trials and tribulations are faced, along with an encounter with various archetypal figures before the final battle, after which the hero returns to their original world having changed.

By utilizing a Jungian approach to characterological analysis within the chosen novels, the interpretation of the novels becomes centered around the individuation of the central characters. The goal of the characters becomes to resolve the conflict of opposites that keeps them in a state of stasis or inaction. In the case of The Hungry Tide, the conflict of opposites manifests itself in Piyali Roy's oscillation between her Indian and American identities. In the case of Heart of Darkness, the conflict of opposites presents itself in the form of Marlow's oscillation between Kurtz and his fiancée. Another important Jungian concept that plays a great role in characterological analysis under Jungian theory is that of projection, a phenomenon whereby the contents of the unconscious mind are projected onto external entities like other individuals. Under the paradigm of Jungian psychology, virtually all characters assume a two-fold existence: 1. As subjective projections of the protagonist's psyche 2. As objective entities with an autonomous existence. These two serve to render the story a subjective springboard whereon the individuation journey of the central character takes place while also acknowledging that other characters, too, may undergo their own inner transformations. By focusing interpretation on the transformative journeys of the characters, the eternal conflicts that have always characterized the human condition find an opportunity for a novel resolution, a synthesis, in the resolution of the conflict of opposites within the central characters. For instance, through

Piyali Roy's transformative journey, the eternal conflict between the rational and the mythological mind reaches an attempted resolution, with both proving significant to the environmental cause. In the case of Marlow, the eternal conflict between civilization and the collective shadow of humanity reaches an attempted resolution. In other words, focusing interpretation on the resolution of the conflict of opposites through the timeless process of individuation leads to the attempted resolution of temporally universal conflicts that have always besieged the human condition.

Moreover, tethering the characterological and thematic analysis of the novels to the conception of archetypes also offers a multitude of different perspectives through which the narrative could be construed. The first of these is to perceive archetype as manifestations of instincts. Seen this way, the interaction between and with archetypal characters then represents the central character's encounter with instincts, often instincts that are at odds with one another or instincts that need to be integrated into a harmonious whole. In the case of The Hungry Tide, this is seen in the form of the instinct-driven Fokir coming into direct contact with Piyali Roy, with the presence of instincts accentuated by the fact that they do not share a language for linguistic communication and therefore have to rely instead of instinctual modes of expression. In the case of Heart of Darkness, considering the centrality of instincts as manifestations of archetypes transforms Kurtz's fate into a natural inevitable byproduct of him being overpowered by the instincts of dominance and savagery often entailed by the archetype of the shadow, thus shifting the focus from Kurtz as a character to the phenomenon to which he falls victim and the implications of this archetypal possession. The second frame of reference lies in seeing archetypes in the form of imagery and motifs. Seen through this lens, the whole world of the story, including the setting and the characters, becomes a canvas for archetypal motifs and images, showing us how such images and motifs relate to one another.

Not only that, when construed through this lens, archetypal images inhabiting the literary work cease to become isolated pieces of imagery unique to a single literary work, but become continuations of a symbolic significance that can be traced back to its presence in myths all across the globe over the course of millennia. In the case of The Hungry Tide, the archetypal imagery ranges from tigers to the river. The archetypal nature of this imagery allows for all of these images to be seen as expressions of the human unconscious, and thus as constituents of the phenomenological make-up of the characters and the world of the story. In the case of Heart of

Darkness, the primary archetypal images range from the Congo river to the jungle. These images allow for Marlow's quest into the African wilderness to be construed as the ego's descent into the substratum that underlies consciousness and contains all that the conscious mind finds deeply objectionable and unsettling. The third lens lies in seeing the archetypes as manifestations of the mythological mind and shows how the mythological mind represents an archaic mode of apprehension, belief in which has been steadily lost over time with the rise of Enlightenment and scientific rationality. However, Jung sees the two modes of apprehension (the mythological and the scientific) as complementary rather than at odds, suggesting that the novels can be understood as representing a timeless conflict between these modes of construal of the world, with the mythological mind primarily relying on the process of projection to blend the boundaries between the subjective and objective worlds and the scientific mind relying on the dissolution of all such projections, meticulously disentangling the subjective world from the objective.

In the case of The Hungry Tide, we see the mythological mode of apprehension embodied in the character of Fokir and the prevalent myth of Bon Bibi, whose mythological presence looms large throughout the novel. The novel also offers a conciliatory route between the mythological and scientific minds in the character of Horen, who offers Nirmal the possibility of the co-existence of these two paradigms. In the case of Heart of Darkness, we see the tussle between the mythological and the rational minds in the internal conflict within the character of Marlow, who, despite being a part of European civilization, finds himself fascinated by the desire to participate in the mythological mystique that surrounds the character of Kurtz, suggesting that the binary between the mythological and rational mind is not as strong as it may first appear. The fourth lens lies in seeing archetypes in the form of nature how nature exerts its own autonomy in the form of storms and cyclones along with the experiences it offers on the island of Garjontola. When we construe nature through the archetypal lens, questions about the boundary between the intersubjective world of the human psyche and the objective external world are propelled to the forefront. In the case of The Hungry Tide, nature is presented as a transformative force as seen through the transcendent experience Kanai undergoes on the island of Garjontola. This suggests that the objective world exerts a transformative impact on the intersubjective world of the characters, thus blurring the lines between the objective external world and the inner subjective world of the characters inhabiting the story. In the case of Heart of

Darkness, we see nature as a means of accentuating the autonomous nature of evil by providing a contrast to the puniness of the steamer as the latter's puniness is compensated for by an inflation in the subjective importance of the characters within the novel.

The fifth lens lies in construing the idea of archetypes from the perspective of modernity and the modern mind, which tends to disregard such notions and beliefs in a materialist metaphysic and often disparagingly looks down on the mythological mind and the archaic mode of apprehension of the world. In the case of The Hungry Tide, the modern dismissive attitudes towards the concept of archetypes and the unconscious is embodied in the character of Kanai, and to some degree Nirmal, both of whom profess to find the mythological explanations of phenomenon absurd. Moreover, the mode of apprehension entailed by modernity is not seen as a problem, but as one that needs to be integrated with the mythological mode of apprehension in a harmonious union for Piyali's individuation to proceed properly. In the case of Heart of Darkness, modernity and modern attitudes are explored through the European mind's fascination with the African wilderness and African natives, which allot it the opportunity to explore the contradictions inherent in its own psyche—its alienation from the shadow as a result of the strict pretensions of civilization, for instance.

The last lens through which archetypes can be construed is through the dimension of morality and what the notion of archetypes entails in terms of proper conduct toward archetypal figures and the external entities whereon archetypes are projected. In the case of The Hungry Tide, we see the relationship between morality and archetype manifest itself in the way Piyali Roy culminates her relationship with Fokir after his sacrifice that ensures her survival. Piyali names the project that marks the continuation of her study of the dolphins after Fokir, suggesting that her cycle of individuation culminates with honoring the archetypal figure of Fokir. This highlights that the proper moral orientation toward archetypes is that of proper respect and honor. In the case of *Heart of Darkness*, we explore the relationship between morality and archetypes manifested in the Enlightenment's flagrant failure to integrate the shadow archetype because of which Europeans such as Kurtz easily succumb to its influence when removed spatially from Europe. All six of these lenses through which the notion of archetypes can be approached contribute to a more comprehensive view of the novels by shedding light on the universalist dimension brought to light by applying a Jungian framework of interpretation.

To put it simply, what a universalist dimension offers is the ability to consider any historical event not merely as a one-time autonomous instantiation, but as part of a larger pattern ensconced within the complexities of the human psyche. Consequently, while a colonial and environmental reading will meticulously lay out the specific dynamics of colonialism and post-colonial environmentalism and its role in the structure of narratives, a Jungian interpretation would integrate them onto a larger canvas that encompasses the whole of human history and human nature. As such, the combination of Jungian and environmental or Jungian and colonial interpretations provides the broadest perspective vis-à-vis the implications offered by any work of art. When it comes to *Heart of Darkness*, readers are offered the freedom to localize evil within the colonial project while also finding its universal counterpart, which has and will always exist in the human psyche as embodied in the archetype of the shadow. As such, the universalist dimension also morphs into a pedagogical dimension that has lessons for any future socio-political or socio-environmental endeavors. For instance, in The Hungry Tide, this pedagogical dimension lies in demonstrating the importance of reconciling or integrating an archaic mode of apprehension predicated on mythology with a scientific mode of apprehension predicated on scientific materialism in relation to nature. In the case of Heart of Darkness, this pedagogical dimension lies in the unpleasant truth that despite civilization's endless condemnation of the shadow, there exists a corresponding fascination with it as embodied in the character of Marlow. This pedagogical dimension is a byproduct of a holistic approach and would not be yielded by one interpretation alone. All in all, A Jungian approach, in conjunction with a colonial and environmental approach, ultimately yields a holistic interpretation that is simultaneously general and specific, universal and localized, and pedagogical and critical.

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