



Jungian Archetypes and the Confluence of Anima and Animus in *Heart of Darkness*ⁱ

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Abstract

This paper discusses Carl Jung's theory of individuation by exploring the archetypes of anima and animus as portrayed in Conrad's *Heart of Darkness*. Individuation is a process of integrating the unconscious contents of the psyche into the conscious. This is symbolized by Marlow's encounter with the enigmatic Kurtz and the two women related to him. Marlow's development from confronting his shadow, symbolized in Kurtz, to wrestling with his anima, embodied in Kurtz's mistress and the white Intended, explains the complex interaction between the two halves of his psyche—the conscious and the unconscious. Through the framework of Jungian analytical psychology, we dig into how Marlow's psychological development reflects the confluence of anima and animus, underscoring the transformative influence of internalizing these archetypal forces.

Keywords: *Heart of Darkness*; anima; animus; shadow; individuation; Jung

Introduction

Heart of Darkness has long captivated psychologists and literary critics alike for its relevance to the exploration of the psyche and the unconscious mind. Jung's concept of individuation is central to understanding the psychological intricacies of the narrative—a process through which humans integrate the unconscious elements into their psyche and their conscious personality for self-realization. Our paper examines how Conrad's depiction of Marlow, and his interactions with the anima and animus archetypes, personified in Kurtz and his two women, actually symbolize Jung's theory of individuation.ⁱⁱ

Heart of Darkness unfolds as a travelⁱⁱⁱ into the heart of Dark Africa, which is both a physical and psychological expedition for Marlow, who is also the narrator of the story. His mission to find Kurtz, an ivory trader revered and feared by the local inhabitants, mirrors a descent into the depths of the unconscious. Central here is Jung's concept of the shadow—the dark and hidden aspects of personality that we must confront to achieve wholeness and personal growth. The initial fascination of Marlow with Kurtz and the ensuing disillusionment as he discovers Kurtz's moral deprivation goes parallel with Jung's idea of integration of the shadow into consciousness. Marlow's journey shows the precarious balance between savagery and civilization, pointing to broader psychological and existential themes of the human condition.

Jungian psychology centers around the concept of archetypes, which are universal, symbolic patterns embedded in the collective unconscious of all people. Included in these archetypes are the anima^{iv} and animus^v, representing the feminine and masculine elements of the psyche, respectively. The anima, usually appearing as a female figure in a man's unconscious, acts as a bridge to the unconscious and aids in personal development. On the other hand, the animus, often manifesting as a male figure in a woman's unconscious, symbolizes the rational and assertive traits essential for psychological harmony.



In *Heart of Darkness*, Marlow's interactions with Kurtz's black mistress and white Intended highlight his journey through the anima archetype. Kurtz's mistress, representing raw and instinctual femininity, symbolizes the primal and untamed sides of the anima. Marlow is captivated by her enigmatic presence but remains cautious of her influence. This encounter signifies his initial confrontation with unconscious forces that challenge his rational, conscious self. Conversely, Kurtz's Intended embodies the romanticized and idealized feminine, reflecting societal norms and Marlow's conscious ideals in life. She represents the anima as an exalted spiritual guide, mirroring Marlow's desire for purity and perfection amidst the darkness he has experienced.

Jung argues that individuation involves facing and incorporating these archetypal forces, which frequently appear as projections onto other people (Jung, 1966). For Marlow, his journey into the Congo and interactions with Kurtz, his mistress, and his European Intended symbolize steps in this individuation process. His initial captivation with Kurtz reflects a confrontation with his shadow self, forcing him to recognize his capacity for darkness. Kurtz, with his magnetic personality and descent into evil insanity, represents the seductive nature of power and the harmful potential of uncontrolled desires, serving as a vivid reminder of the shadow's impact.

Additionally, Marlow's encounters with the two women—Kurtz's mistress and his Intended—reveal different aspects of the anima archetype. Each woman symbolizes a different phase of Marlow's psychological journey, ranging from primal instinct to perfect purity of the spirit. Jung posited that embracing these anima elements is vital for attaining psychological equilibrium and personal development. Marlow's shifting feelings of fascination and embitterment with these women reflect the complexities of exploring the unconscious mind and harmonizing conflicting dimensions of the self.

Conrad's narrative style, marked by its layered narration and inherent vagueness, encourages readers to explore the psychological intricacies of the themes and characters in the novel. Marlow's storytelling not only narrates his physical travel but also uncovers the psychological terrains he navigates. His meditative musings and disjointed narrative reflect the fragmented nature of the psyche itself, where conscious and unconscious elements intertwine in a complex dance.

In essence, Conrad's *Heart of Darkness* provides a gripping examination of Jungian individuation through Marlow's journey into the Congo and his interactions with the anima and animus archetypes there. Marlow's encounters with Kurtz, the mistress, and the Intended portray the transformative journey of facing the shadow, incorporating the anima, and reaching psychological completeness. This paper will further explore these themes, analyzing how the narrative techniques and character portrayals of Conrad relate to Jung's theories, particularly the anima-animus dichotomy, offering new perspectives on both the novel and psychological literature.

Literature Review

Joseph Conrad's *Heart of Darkness* has been extensively discussed and analyzed from multiple critical perspectives, resulting in a rich and diverse body of critical heritage. This eventful novel in English literature has been examined through feminist, postcolonial, psychoanalytic, and historical frameworks. Central to our study of the novel is the exploration of Jung's anima and animus archetypes, which represent the feminine aspects lurking within the male psyche and the masculine aspects residing within the female psyche. These archetypes are intricately woven into



the characters and narrative of Conrad's work, offering a profound examination of colonialism in particular, and the human condition in general.

Chinua Achebe in his seminal critique, *An Image of Africa*, argues that Conrad's portrayal of Africa and its people is inherently racist, urging readers to reconsider the ideological underpinnings of the text (Achebe, 1977). Achebe asserts that Conrad's narrative reduces Africans to mere stereotypes and dehumanizes them, positioning them as secondary to the psychological struggles of European characters. This perspective forces a reevaluation of Conrad's work, questioning its status as a purely literary masterpiece and instead viewing it through the lens of racial representation and imperialism. Edward Said, in *Culture and Imperialism*, broadens this critique by placing Conrad's work within the larger framework of imperialist literature. Said highlights the ambivalence and contradictions inherent in colonial discourse, arguing that *Heart of Darkness* is "the discourse of resurgent empire (Said, 1994, p. 26.)" which both critiques and reinforces the imperialist mindset. This duality reflects the complexities of colonial narratives, where condemnation of exploitation is often intertwined with a fascination for the exotic and the unknown. Said's analysis underscores the importance of understanding the historical and ideological context in which Conrad wrote, revealing the underlying tensions between criticism of imperialism and its implicit justification.

These perspectives are essential for comprehending the intricate interplay of psychological and sociological themes in *Heart of Darkness*. The novel is not only a critique of imperialism but also an exploration of the human psyche, delving into the darkness within both the colonizers and the colonized. The intersection of these themes provides a rich ground for analysis, revealing the multifaceted nature of the novel.

Psychoanalytic readings of *Heart of Darkness* often employ Freud's theories of the unconscious and Jung's archetypal psychology to explore the deeper psychological layers within the narrative. In *Joseph Conrad: Identity and Betrayal*, Robert Hampson delves into the psychological intricacies of Conrad's characters, highlighting their struggles with identity, notions of otherness, and the workings of the subconscious (Hampson, 1992). Hampson suggests that the travel into the Congo represents a dive into the unconscious, where characters face their most profound desires and fears. This interpretation is supported by Daniel R. Schwarz's *Conrad: Almayer's Folly to Under Western Eyes*, which explores the psychological and symbolic layers of Conrad's story. Schwarz argues that Conrad's narratives frequently portray a conflict between the conscious and the unconscious selves that loom large (Schwarz, 1980).

Feminist critiques, like those by Susan Jones in *Conrad and Women*, explore the gender-based undercurrents in Conrad's works, highlighting how women are represented and how masculine and feminine forces interact (Jones, 1999). According to Jones, the limited female characters in *Heart of Darkness* symbolize civilization and morality, serving as a counterpoint to the male characters' descent into barbarism (Jones, 1999). These perspectives are essential for understanding the anima and animus archetypes in *Heart of Darkness*, as they reveal the underlying gendered tensions and their implications for the characters' psychological development.

The act of lying in *Heart of Darkness* is particularly significant in this context. Marlow's beautiful but unscrupulous lie to Kurtz's Intended mirrors Europe's imperialistic exploitation of Africa. Gurko asserts that this lie, much like imperialism, embodies a fundamental evil, yet both are "redeemed" through what he describes as a "benevolent and idealistic motivation" (Gurko, 1979, p. 151). This duality reflects the moral ambiguity that permeates Conrad's narrative.



Jacques Berthoud observes that the darkness Marlow encounters in his travel is deeply intertwined with the darkness that resides within him (Berthoud, 1993). However, this Marlow, who has proven himself through the challenges of the sea, contrasts sharply with the representatives of the exploitative company he meets in the Congo. As the captain of the river steamer, Marlow has not yet faced the trials and tests of the jungle, which leaves him as distanced and uninformed as the others. This suggests that the journey into Africa is also a voyage into Marlow's psyche, revealing the inherent darkness within.

The European colonizers' inability to grasp the values they claim, and are meant to uphold, results in their perception of foreign customs as lawless deviations from their own established norms. Berthoud contends that the society supporting the Europeans is not only distinct from but also more powerful than the tribal communities they encounter. This superiority, however, removes any external constraints and allows the Europeans to view the native populations as mere resources to be exploited, deemed of far less intrinsic value than the ivory they pursue (Berthoud, 1993). Similarly, Marlow notes that the white colonizers have forfeited their sense of control, becoming driven by a cruel and relentless devil of madness and folly. Berthoud further argues that viewed in this way, the challenges of the jungle are parallel to those of the sea, drawing a clear distinction between Marlow and his disheartened colleagues—much as maritime duties contrast with self-serving behavior on land (Berthoud, 1993).

Joseph Conrad once shared a revealing insight with his friend Edward Garnett, stating, "Before the Congo, I was only a simple animal" (Aubry, 1926). This reflects the profound impact that Conrad's experiences in the Congo had on him. Before his expedition into the heart of Africa, Conrad saw himself as a more basic, perhaps unrefined, individual. The Congo, with its harsh realities and complex human interactions, significantly deepened his understanding of the world and human nature. This transformative experience is vividly captured in *Heart of Darkness*, where the darkness of the jungle symbolizes the deeper, often unsettling truths about human existence that Conrad encountered. The Congo deeply shaped his imagination, as reflected in *Heart of Darkness*, and has come to represent "the dominant image of Africa" (Clark, 1986) as perceived by the western eye. The portrayal of Africa in "*Heart of Darkness*" is filtered through a European perspective, echoing how the continent was viewed and understood by Europeans a century ago. This depiction reflects the attitudes, stereotypes, and limited understanding of Africa prevalent during that time, highlighting the colonial mindset and the lens through which European explorers and colonizers perceived the African landscape and its people. David Carroll (1980) comments that Conrad presents Africa as the epitome of European misconceptions, portraying it as a stark, exotic stereotype. He fully utilizes this portrayal, using the continent as a canvas upon which his characters project their internal uncertainties and feelings of estrangement (Carroll, 1980).

In *Heart of Darkness*, Marlow narrates his perilous voyage to the dark continent, offering a profound critique of imperialism. Conrad described the colonial venture as "the vilest scramble for loot (Conrad, 1928)", which he believed had deeply marred both the ethical fabric of humanity and the history of exploration. This scathing critique highlights the moral bankruptcy of the imperial mission, contrasting the purported civilizing efforts with the reality of exploitation and brutality.

Reflecting on the experiences Marlow had in the Central Station during his Congo expedition, Marlow says that he has a strong aversion to lies, not because he sees himself as morally superior, but because they make him feel "like biting something rotten would do (Conrad,



2006).”^{vi} This aversion to lies underscores Marlow's internal struggle with the hypocrisy of imperialism.

Conrad insists that the essence of the story is based on true events, stating that he lacks the skill to fabricate an elaborate lie (Conrad, 1923). In 1957, when Albert J. Guerard shared the novel with one of Roger Casement's consular successors in the Congo, the successor remarked that Conrad had a genuine understanding of the country (Conrad, 1958). This comment underscores Conrad's ability to accurately depict the Congo's atmosphere and cultural nuances, despite the story's fictional elements. Likewise, Benita Parry describes the landscape in *Heart of Darkness* as mythic, with surreal scenery and grotesque circumstances (Perry, 1983). This portrayal highlights the otherworldly and nightmarish atmosphere of the Congo as depicted in the novel. Parry's description emphasizes how the environment in Conrad's story transcends reality, creating a surreal and haunting setting that reflects the psychological and moral decay experienced by the characters.

In Marlow's perspective, Kurtz embodies the essence of a true devil, capable of invoking genuine horror. This starkly contrasts with the Manager, who, despite being obeyed, fails to elicit love, fear, or even respect from those around him. Instead, “He inspired uneasiness” (Conrad, 2006). Kurtz, on the other hand, consciously embraces evil and remains steadfast in his choice. This decisiveness aligns with Leo Tolstoy's sentiment in *Anna Karenina*: “I’ll be bad; but anyway not a liar, a cheat” (Tolstoy, 2000, p. 209). Kurtz's adherence to his chosen path, despite its immorality, marks a distinct difference from the Manager's ambiguous and uninspiring presence. This honesty and human trait in Kurtz provide Marlow with a form of relief. Therefore, Marlow considers Kurtz's nightmare more significant than that of other colonial employees. Here, T.S. Eliot's (1951) observation aptly fits that as humans, our actions must fall into the categories of either good or evil. Acting in one of these ways signifies our humanity. In a sense, it might be better to commit evil than to do nothing at all, because it means we are at least actively engaging with our existence. While it’s true that human greatness lies in our ability to seek redemption, it is equally true that our potential for downfall is also a significant aspect of our nature. (Eliot, 1951)

Marlow initially believed that his encounter with Kurtz was the most troubling and significant moment of his journey. However, Goonetilleke contends that Marlow's true "culminating point" differs from what Marlow himself perceives (Goonetilleke, 1991). According to Goonetilleke, this pivotal moment does not occur in the Kurtz episode, which serves as the peak of Conrad's whole narrative, but rather in the closing scene in which he encounters Kurtz's mourning. Throughout his travels in the Congo, Marlow becomes increasingly aware of the brutal realities of imperialism. He ultimately understands that maintaining illusions is essential for survival. Contrary to what he tells Kurtz's Intended, Kurtz's final words were not her name, but the haunting phrase, “The horror! The horror!” David M. Martin mentions that Marlow is unmistakably reliving his voyage to Kurtz during his meeting with Kurtz's Intended (Martin, 1974). Ian Watt portrays Marlow's narrative as a profound self-examination. According to Watt, *Heart of Darkness* is not merely the tale of a raconteur but the introspective reflection of a man who ventured into an underworld many years earlier and survived to disclose its secrets. Eventually, the right occasion emerged, characterized by a specific time and place that provided both a powerfully evocative environment and the stimulus of an listeners. This audience shared enough commonality in language and experience with Marlow, motivating him to finally confront



and articulate some of his most pressing and unresolved moral dilemmas by narrating his story (Watt, 1979).

George Cheatham emphasizes that a key aspect of *Heart of Darkness* is not merely Marlow's recognition of evil at Kurtz's death but also what he fails to see during his conversation with the Intended—God or any real and transcendent good to balance the evil (Cheatham, 1986). Cheatham contends that Marlow undertakes more than one journey and that the understanding he acquires in the jungle is not conclusive. On his first journey in the Congo, Marlow, alongside Kurtz, plunges into an abyss and confronts the evil at the “heart” of darkness. On his second journey, in the sepulchral city, Marlow once again identifies evil, but this time, it is the evil at the heart of light (Cheatham, 1986). This duality highlights the ongoing nature of Marlow's introspection and his struggle to reconcile the darkness he witnessed with the moral complexities of the world he returns to.

This literature review underscores the diverse and rich scholarly engagement with *Heart of Darkness*, providing a foundation for our focus on the anima and animus integration. By synthesizing these critical perspectives, our paper aims to offer a nuanced analysis that enhances our comprehension of Conrad's masterpiece, exploring the profound psychological and sociological implications of the narrative and its enduring relevance in contemporary discourse on imperialism and human identity.

Research Methodology

In our study, we venture to analyze the confluence of anima and animus in Joseph Conrad's *Heart of Darkness* from a Jungian point of view. We focus on key passages where Marlow interacts with Kurtz and the women in his life—Kurtz's native mistress and his Intended in Europe. Through close textual analysis, we draw on Jungian archetypal theory to interpret these interactions as symbolic of Marlow's progression towards anima-animus integration.

Discussion

In Joseph Conrad's *Heart of Darkness*, the integration of anima and animus is crucial in the psychological development of the protagonist, Marlow, and is significantly influenced by his interactions with Kurtz. Jungian psychology describes individuation as the ongoing process of integrating unconscious elements into conscious awareness, which enhances overall self-understanding. This continual journey towards psychological wholeness and self-realization is mirrored in Marlow's evolving awareness as he engages with and reflects on his experiences with Kurtz.

The novel's depiction of Marlow's encounters in the African jungle, particularly at the Inner Station, reflects the integration of the shadow archetype which is no less than “the taming of the monster” as Khan and Khattak (2020) put it—a critical phase in his individuation process. Marlow's dealings with Kurtz, who embodies his shadow, are emblematic of this integration process. Kurtz's character represents the repressed and darker aspects of Marlow's psyche. Despite the challenges posed by Kurtz's obstinacy and the moral decay he signifies, Marlow's interaction with him catalyzes his psychological growth. By confronting Kurtz, Marlow sheds his superficial persona, gaining deeper insights into his true nature and the world around him. This mirrors the Jungian concept where the ego learns to manage its inner darkness by engaging with the shadow.



Prior to meeting Kurtz, Marlow is entrenched in European sociability, prioritizing intellect over emotion and dismissing the value of common humanity and women. When Marlow approaches his aunt for a job, he feels somewhat bad and insulted, as caught up in his masculine persona, he does not and cannot make space for the feminine—his anima. “Then— would you believe it—I tried the women. I, Charlie Marlow, set the women to work—to get a job! Heavens!” (Conrad, 2006, 8). This detachment is evident in his disdain for lies, even when the truth is harsh. However, his experiences with Kurtz led to a significant shift. He reclaims the psychic energy he previously ignored, perceiving the world with newfound clarity and understanding. This transformation allows Marlow to navigate complex human interactions with greater wisdom, using lies judiciously when necessary and employing a more flexible approach to conflict resolution.

Following his confrontation with Kurtz, Marlow is prepared to integrate his anima, the feminine aspect of his psyche. Jungian theory posits that the anima can manifest in various forms, such as a love for nature, art, and moodiness (Jung, 1964, 177). In "*Heart of Darkness*," Kurtz's relationship with his native Mistress symbolizes the anima. This relationship, deemed unnatural and illicit, reflects Kurtz's misguided aspirations and unrealistic desires, paralleling Marlow's evolving understanding of his anima through Kurtz's experiences.

Conrad presents the anima archetype through two female characters: the native African Mistress and Kurtz's European fiancée, whom he calls “My Intended.” These women, although not directly related to Marlow, influence him indirectly through their connections with Kurtz. The native Mistress represents the untamed and passionate aspects of the anima, while the Intended symbolizes the idealized and pure aspects. Marlow's interactions with these characters, and his observations of their relationships with Kurtz, facilitate his anima integration.

At the Inner Station, Marlow's encounter with Kurtz's native Mistress is particularly telling. Her vivid description, marked by a blend of barbaric splendor and ominous presence, evokes mixed emotions in Marlow, highlighting the dual nature of the anima.

She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments.... She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress (Conrad, 2006, p. 60).

The Mistress embodies both allure and menace, reflecting Kurtz's conflicted feelings towards the wilderness and, by extension, Marlow's own inner conflict. This dynamic is akin to real-life struggles, such as those faced by individuals grappling with addiction, where desire and revulsion coexist.

The Mistress's powerful influence over Kurtz, symbolizing the negative anima, is contrasted with the Russian's efforts to rescue Kurtz, representing the Self.^{vii} The Russian's disdain for the Mistress underscores the tension between the anima and the Self, with the former seeking to dominate and the latter aiming to restore balance. This interplay mirrors Jungian concepts where the negative anima attempts to thwart the individual's progress towards self-realization, while the Self strives to integrate the unconscious content into the conscious mind.

Kurtz's relationship with the Mistress and his Intended further exemplifies the dual nature of the anima. The Mistress's seductive power and the Intended's idealized love represent the contrasting aspects of Kurtz's psyche. His oscillation between the two women symbolizes his inner turmoil and his struggle to reconcile these conflicting desires. This dynamic is also reflected in Shakespeare's sonnet No: 144 explores this theme (Shakespeare & Burrow, 2002, p. 669, lines 1-



8), where the speaker is torn between two loves, one representing moral goodness and the other symbolizing base lust.

Two loves I have of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man right fair,
The worser spirit a woman colour'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooring his purity with her foul pride (1-8).

The narrative illustrates how the negative anima can lead to a person's downfall, as seen in Kurtz's degeneration under the Mistress's influence. His failure to integrate his anima results in a descent into primal instincts and depravity. In contrast, Marlow learns from Kurtz's fate, gaining insight into the dangers of succumbing to the unconscious without proper integration. This awareness allows Marlow to navigate his own psychological development more effectively.

Kurtz's fiancée—the Intended—embodies the positive anima. Her idealized love for Kurtz, marked by profound admiration and blind adoration, reflects the anima's role in elevating a man's spirit. However, this idealization also signifies a lack of true understanding and integration. Marlow's reluctance to reveal Kurtz's last words to her underscores his recognition of the need to protect her idealized perception, even at the cost of complete honesty. Seen from this angle, we see that before going through the labyrinth of his anima and animus through his interaction with the two women, Marlow is not, as Virginia Woolf says, "a subtle, refined, and fastidious analyst" (Woolf, 1966). Now, however having come to terms with his feminine side, the anima, Marlow has the courage to tell sensible lies to save the beautiful world of the Intended.

The dual representation of the anima in *Heart of Darkness* highlights the complexity of its integration. The native Mistress and the Intended symbolize the negative and positive aspects of the anima, respectively. Marlow's journey involves reconciling these contrasting elements within his psyche. His experiences with Kurtz and the women connected to him serve as a mirror, reflecting his own psychological struggles and growth.

Jung's framework for anima development involves four distinct stages, starting with the native Mistress, who represents the primal, instinctive phase, and culminating in the Intended, who symbolizes a more transcendent and spiritual love. Kurtz's failure to reconcile these differing aspects results in his tragic fate, while Marlow, through his experiences with Kurtz, progresses towards a more harmonious synthesis. Essentially, Conrad's *Heart of Darkness* examines the integration of the anima and animus through Marlow's interactions with Kurtz and the female characters that embody various facets of the anima. The novel explores the difficulties and nuances of this integration, emphasizing the necessity of reconciling both the unconscious and conscious elements of the psyche. Marlow's journey illustrates the continuous course of individuation, showcasing the profound impact of confronting and assimilating the shadow and anima.

Conclusion

Conrad's *Heart of Darkness* delves into the complexities of the anima and animus archetypes, revealing their profound impact on shaping one's consciousness and ethical growth. As Marlow's expedition into Africa unfolds and he encounters Kurtz and the barbaric African



mistress, followed by his encounter with Kurtz's idealistic Intended when he is back in Europe, Conrad encourages readers to explore the integration of both feminine and masculine dimensions within the self. This exploration highlights the universal journey toward psychological completeness and self-discovery, aligning with Jung's concept of individuation. This study contributes to a deeper appreciation of Conrad's narrative as a psychological allegory, resonating with Jung's theories on the unconscious and the integration of archetypal forces in human experience.

Notes

ⁱ This paper is based on the unpublished PhD dissertation, *Conrad's Heart of Darkness: An Odyssey into the Self*, which I submitted to the University of Peshawar under the supervision of Professor Nasir Jamal Khattak.

ⁱⁱ Jung says: "Individuation means becoming a single, homogeneous being, and, insofar as 'individuality' embraces our innermost, lost, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization.'" For more details see "C. G. Jung, *The collected works of C. G. Jung, Volume 7: Two essays on analytical psychology* (2nd ed., R.F.C. Hull, Trans.). Princeton University Press (1966). (Original work published 1953), p. 173.

ⁱⁱⁱ We use terms like "travel," "journey," "expedition," and "voyage" to describe the movement from one place to another. To prevent repetition and add diversity to our writing, we alternate between these words.

^{iv} Jung calls it the inner woman or the woman within the psyche of a man. According to Jung:

The anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and—last but not the least—his relation to the unconscious (177).

For more details see—C.G Jung and et al, *Man and his Symbols*, (New York: Dell Publishing, 1964).

^v The potential man in a woman's psyche. It refers, according to Jung, to personification of the masculine qualities in a woman. (*Man and his Symbols*, 189). For more details see—C.G Jung and et al, *Man and his Symbols*, (New York: Dell Publishing, 1964).

^{vi} Joseph Conrad, *Heart of Darkness* (New York: W.W. Norton & Co, 2006). All subsequent references are to this edition, and are parenthetically incorporated into the text of this paper by the word, "Conrad" followed by Year of Publication i.e. 2006.

^{vii} In Jungian psychology, the Self with capital "S" refers to the archetype of wholeness and as well as regulating center of the psyche. For details see—Self, retrieved from the web on 25-6-2022, from <<http://frithluton.com/articles/self/>>

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