Chapter - 1

INTRODUCTION

Human Typology

Between the true artists of any time,

There is, I believe, an unconscious community.

- T.S. Eliot

'Comparative Literature' (Ulrich Weisstein 1973 : 9) is basically a study of literatures in relation to one another. It enables us to savour the richness of the literatures within national boundaries and also helps us to go beyond those boundaries. It has a character that is fluid, dynamic and noncongealed in the ever-changing social, political, economic and intellectual images of the world. As a 'method', it has democratized literary criticism to the extent of transcending geographical, cultural and linguistic barriers in its analysis of literature / literary texts to see the hitherto 'unseen' relationships between them. Paul Van Tieghem of France defines comparative literature as a study of mutual relations between literatures of two countries. Rene Etiemble, a famous French scholar, one of the exponents of comparative literature with several decades of research in that field, defines it as, "a form of humanism' and that the literature of various nations should be regarded as the common spiritual wealth of all mankind and an interdependent entity" (Subha Dasgupta 1989 : 20). Rene Wellek views it as "a genre of literary research without boundaries of language, ethics and politics
which aims at studying all genres of literature from an international angle because all creative writings and experiences have an aspect of unity" (Subha Das Gupta 1989: 21).

While the French School of comparative literature encourages influential studies on authors having historical contacts, the American school of comparative literature encourages authors even accidentally connected and brings into the fold of comparative literature analogical studies of authors having no historical connections. The American comparatists like H.H. Remak even extended the domain of comparative literature from literature to other disciplines. For example, he suggested that it would be better if comparative literature explored the relationship between literature on the one hand and other disciplines like psychology, philosophy, religion and sociology on the other. Whether the monistic stand of the French school with its emphasis on 'influence' or the pluralistic stance of the American school with its stress on 'confluence', the aim of comparative literary criticism is to see a rapprochement (thematic or generic) between authors of diverse cultures at a deeper level.

Thematic studies in comparative literature will therefore become really fruitful and interesting when they go beyond the vertical study of the birth and growth of themes in specific cultures and juxtapose explorations of similar themes in writers of diverse cultures. Of course, the writers should elicit a comparative response from us spontaneously. This dissertation is the result of my fortuitous comparative response to the stray remarks of the English novelist Joseph Conrad (1857
- 1924) and those of the Tamil novelist Mu. Varadarasan (1912-1974), endearingly called Mu.Va. in the Tamil speaking world, on the use of education.

The trained captain, James, in Lord Jim fails, whereas, the untrained Singleton in Typhoon succeeds, in saving their respective ships at the time of peril. When asked what would happen if Singleton were given education, Conrad replied that he would also fail. The name Singleton is symbolic, for, it implies his possession of a singleness of intention which is the secret of his success/happiness. On the contrary, Jim is a split personality unable to take decisions in critical situations. This 'singleness of intention' is one of few simple ideas Conrad holds responsible for the happiness of man. In Mu.Va's Nēncil Oru Mul (A Thorn in the Heart), Vaṭivu is worried over the lack of this quality in her and like Conrad, she blames her education for her divided consciousness. She explores the cause of her unhappiness comparing her state with that of her uneducated maid-servant, Ellammā, who is always successful and hence happy. She realises that it is due to her education that her consciousness is divided, the result of which is her inability to take decisions. Whereas, Ellammā not distracted by education turns out to be single-minded and thus is able to control her life. The obvious link between these two different incidents has emboldened me to venture upon a study of the two novelists, who are surprisingly preoccupied with the disintegrated consciousness of modern man in their fiction.
We see an unconscious rapprochement—a spiritual affinity—between Conrad and Mu.Va. in their modern meditations on man/woman in their fiction. They were very much influenced by the rationalistic thinkers of the world and quite surprisingly some authors who influenced Conrad had also influenced Mu.Va. Also their thinking on man/woman has a wide range of reference to areas like politics, psychology, philosophy, religion and art. The key for such a widespread interest and influence lies in their profoundly modern way of looking at the perennial problems of humanity in their fiction. In their life, they were quite fascinated with and awed before the mystery of man/woman and they consider them a riddle to be pondered over time and again in order to arrive at the true nature of humanity and its conduct on earth.

So, most of the titles of Conrad and Mu.Va. named after human beings bear witness to this fact. Conrad's Almayer's Folly (1895), An Outcast of the Islands (1896), The Nigger of the Narcissus (1897), Karaim: A Memory (1898), The Idiots (1898), Lord Jim (1900), Amy Foster (1903), Falk (1903), Nostromo (1904), The Secret Agent (1901), Gaspar Ruiz (1908), The Informer (1903), An Anarchist (1908), Under Western Eyes (1911), The Secret Sharer (1912), Freya of Seven Isles (1912), The Planter of Malta (1915), The Partner (1915), The Shadow Line: A Confession (1917), The Rover (1923), The Warrior's Soul (1925), Prince Roman (1925), and The Black Mate (1925) directly refer to man and some of the remaining titles, An Outpost of Progress (1898), The Return (1898), The Lagoon (1898), Heart of Darkness (1902),
The End of the Tether (1902), Typhoon (1903), The Brute (1908), The Duel (1908), A Smile of Fortune (1912), Chance (1913), Victory (1915), The Inn of the Two Witches (1915), Because of the Dollars (1915), The Arrow of Gold (1919), The Rescue (1920), Suspense (1925) and The Tale (1925) – indirectly refer to man.


Joseph Teodor Konrad Nelecz Korzeniowski belongs to the slavonic race of Eastern Europe and shares its fundamental features. He was born in the Russianized Poland on December 3, 1857 and died in England as a British citizen on August 3, 1924 and yet his grave bears the polish name. Conrad had a bitter childhood in Russia, suffering along with his exiled parents and losing them one by one and then he turned into a seaman on various seas of the world for more than two decades. In fact, it was an opportunity for him to come across different continents, people, their cultures and to study man/woman in different hostile surroundings.
Conrad was greatly fascinated and impressed by the authors — Homer, Hugo, Dante, Cervantes, Shakespeare, Gothe, Balzac and Flaubert. He made his debut as a writer with his Almayer's Folly in 1895. When in 1905, Conrad published his Russian novel Under Western Eyes with the avowed intention of depicting the psychology of Russia, his name was immediately spoken of in association with Dostoevsky. Whenever critics expressed his indebtedness to Dostoevsky, he got irritated and stoutly denied any trace of his race, of Russia and of Dostoevsky. He more and more alienated himself from whatever was Russian and allied himself with the western tradition. But at the same time it cannot be denied that the evils of Russian Autocracy has been imprinted in the psyche of Conrad right from his childhood. Edward Crankshaw rightly observes: “there is nothing new in the idea that the origin of Conrad’s conception of evil may be traced to his childhood memories of Russian Rule” (1976 : 75).

Conrad was temperamentally marked by his restiveness, reflected in his being afflicted with nervous disorders and mental depressions like despondency, despair, melancholy, apathy, boredom and above all suicidal mania. He was also suspected of epilepsy though it was not confirmed. Conrad once attempted suicide by shooting himself in Merseilles as a boy of eighteen when he had squandered all his money. As a matter of fact, as many as fifteen actual suicides take place in his fictions. All his criminal heroes share this excruciating experience of entering into the very territory of death.
Conrad suffered from fits of depression and nervous break-down throughout his life, mainly after his attempted suicide. The following excerpts from his letters written to his friends at various times reveal that the precarious state of his mind had become an existential reality for him:

I have long fits of depression, that in a lunatic asylum would be called madness. I do not know what it is. It springs from nothing. It is ghastly. It lasts an hour or a day; and when it departs it leaves a tear.... I feel suicidal .... An extreme weariness oppresses me .... It seems to me I am disintegrating slowly. Cold shadows stand around .... I can't rope in a complete thought; I am exhausted mentally and very depressed .... I feel like a man returned from hell and look upon the very world of the living with dread (Cox 1974 : 3).

Munusamy Varadarasan, fondly called as Mu.Va., was born in a small village called Vēlam in North Arcot District of Tamil Nadu, India on April 25, 1912 and died on October 10, 1974. Unlike Conrad, he had a pleasant Childhood with his parents, friends, relatives and teachers. He had a sound education and was greatly influenced by the writings and lives of great Indians like Mahatma Gandhi, Thiru.Vi.Kalyānasundaranār, Rāmatīrttar, Rāmalinka Swāmikal, Thirunāvukkarasar, Swamy Vīvēkānanda, Rama Krishnar,
Manickavāsakar, Nammālvār, Rabindranath Tagore and Gandekar. He was also exposed to the Western authors like Bernard Shaw, Shakespeare, Somerset Maugham, and H.G.Wells. Though he was born in the imperialistic British India, in no way was he affected by it. In fact, his grandfather was widely respected and highly influential with the British rulers. His influence was such that he was capable of changing the course of a railway line without affecting their fertile land. Mu.Va used to say proudly that "the curve of the railway line is to be seen even today" (Mu.Va.1966 : 25-26).

Unlike Conrad, Mu.Va. had a brilliant academic career. Whatever knowledge Conrad acquired in his sea-faring life over twenty years, Mu.Va. acquired them in his academic capacity over forty years. In other words, Conrad was an unlettered, self-educated genius and Mu.Va. an academically transformed genius. He started his academic career as a school teacher in 1935. In 1938, he became a lecturer in Oriental Languages at Pachaiappa's college, Madras. In 1945, he became the Head of the Department of Tamil in the same college. In 1948, he got his Ph.D. at Madras University and subsequently became the Head of the Department of Tamil in the same University and continued there till 1971. In 1971, he became the Vice-Chancellor of Madurai University and served there till his retirement due to illness in 1974. He had participated in innumerable conferences all over the world and presided over scores of seminars all over the country. The college of Wooster, U.S.A., honoured him with a D.Litt. He was also honoured by the Government of India
with the prestigious Sahitya Academy Award for his novel Akalviñakku in 1962. His three important creations, Kaññō? Kāviamō?, Aṟamum Arasiyalum and Viṭutalaiyā? won the Tamil Nadu Government prizes for their superior eminence and subtle craftsmanship.

Mu.Va. had acted as a senate member of the Madras, Sri Venkateshwara and Annamalai Universities. He had also acted as the member of the syllabus committee of the Kerala, Mysore, Osmania, Bangalore, Andhra, Delhi, Madurai and Cambridge Universities. Delhi Sahitya Academy, Baratya Gnanapeetam, Text Book Society of India, The Language Committee of India, Tamil - English Translation Committee of Madras University, Folk songs and Folk Dance Research Committee of Madras University, had extensively made use of his services both as a member and convenor. His exemplary services are remembered and appreciated even today by the Text Book Society of Tamil Nadu, Official Language Committee, Official Language Law Committee, Tamil Development Corporation, Tamil Associations and World Tamil Research Centre. Mu.Va. was a multi-lingual genius proficient in Tamil, English, Telugu, Malayalam, Kannada and Hindi languages. He was the first Tamil scholar to visit many foreign countries like Russia, Malaysia, Singapore, Sri Lanka, England, France, Japan, Germany, Italy, Egypt and America.

Like Conrad, Mu.Va. had to overcome so many physical problems throughout his life. Even at the age of sixteen, he had been suffering from 'asthma'. His chronic stomach disorder gave him innumerable problems. In one of his travel books he says, "this body has
endured so many diseases" (Mu.Va.1971 : 80). Like Conrad, if at all he had been worrying about one thing in his life, it was his inability to continue his writing due to frequent illness. In one of his speeches Mu.Va. says, "if at all I don't want to retire from one field, it is my writing. It has permeated into my blood and soul. I shall be writing something as long as I live" (1974 : Mu.Va. Speeches).

Both Conrad and Mu.Va. were thus afflicted by the misery of life, though in Conrad it had gone to the extreme of compelling him to attempt suicide. This experiential contact with life has revealed its basic contradictions to them and they seem to have converted their experience into a philosophy dealing with the duality of life, for, both of them have not only perceived and accepted this duality but also made use of them in their fiction. They are secular in so far as they search for a natural/instinctual morality in place of a religious one for the conduct of man/woman on earth. Both their fictional worlds abound in crimes - professional in Conrad and sexual in Mu.Va. What is crime in one culture may not be so in another. We cannot/need not equate Conradian crimes with the Mu.Vavian, for they are in no way identical. But what we propose to compare here is their portrayal of the conditions of the human mind leading to and affected by crime. To identify the moral nature of man, they analyse the dialectical contents of his psyche. Conrad calls this nether depth of the psyche, 'Darkness' and Mu.Va., 'Kayamai' (treachery) which is riven with a contradiction particularly in that the centripetal crime
(self-assertive) instinct and the centrifugal punishment (self-effacing) instinct continue a moral dialectic, from which their protagonists are unable to escape. The dialectic of crime and punishment is thus more psychological than social/legal in their fiction. And for both Conrad and Mu.Va. it is rooted in the elemental warfare between the body and mind of man. In an extremity, the claims of the body eclipse those of the mind and concomitantly the claims of the mind also counter those of the body — man is caught quite inevitably and inescapably in his own dialectics. Almost all the protagonists of Conrad and Mu.Va. are in the grip of these physio — psycho — moral forces. So, Conrad’s insistence is not on the "events" as such but their "effect" upon the persons because " the moral significance of any act interferes with the nature of things " (O1 : 3). Mu.Va. also unravels the moral breakdown of domestic/sexual transgressors, for most of his protagonists "suffer a lot because of guilt feelings". Hence, the region of the mind contributing to and affected by crime is the area of exploration in their fiction.

Both the authors thus make a diagnostic study of the atmosphere of the human psyche with its fusion of heaven and earth to arrive at the inner law that governs human nature. In both their fictions man/woman is turned inside out and the contents are poured out. Apropos, their fiction deals with their moral stratification of humanity into three types — "tragic", "infra" and "supra." Conrad’s alter ego Marlow in Heart of Darkness says:
Of course you may be too much of a fool to go wrong - too
dull even to know you are being assaulted by the powers of
darkness. I take it, no fool ever made a bargain for his soul with
the devil: the fool is too much of a fool, or the devil too much
of a devil - I don't know which. Or you may be such a
thunderingly exalted creature as to be altogether deaf and blind
to anything but heavenly sights and sounds. Then the earth
for you is only a standing place - and whether to be like this is
your loss or your gain I won't pretend to say. But most of us
are neither one nor the other. The earth for us is a place to
live in, where we must put up with sights, with sounds, with
smells, too, by Jove! - breathe dead hippo, so to speak, and
not be contaminated (HOD:206-7).

Similarly, Mu.Va's mouthpiece Aṟavāḷi in Nēncil Oru Mul says:

Some people are too careful to commit a crime so that they
won't be pricked by the thorn of guilt. Some people learn to
walk rightly only after being pricked. Some people are too
numb to realise whether they are pricked or not (NOM: 520).

We can equate Conrad's "thunderingly exalted creature" with Mu.Va's
"too careful people"; Conrad's "fools" with Mu.Va's "numb people";
and Conrad's "most of us who are neither one nor the other and who
breathe dead hippo without being contaminated" with Mu.Va's "some
people who learn to walk rightly only after being pricked by the thorn
of guilt".
Examples can be had for all these categories in their fiction. Conrad's Kurtz, Almayer, Willems, Jim, Nostromo, Mr. Verloc, Razumov and Heyst and Mu. Va's Ānavar, Chandran, Tānappān, Cuppurattiṇam, Vaṭīvu, Mohan and Nirmalā Devi come under the tragic category. Conrad's Mrs. Almayer, Lakamba, Babalatchi, the Company's Chief Accountant, the Manager, the Brick-Maker, the German Skipper, the Chief Engineer, Cornelius, Brown, Sotillo, Jones, Martin Ricardo and Pedro and Mu. Va's Vacikaram, Saralambal, Kaṇakaliṅkam, Kiritarasamy, Mohana, Kaṇakā, Syamala, Vachiranātān, Kesavarāyaṇ, Manivannan, Kaṇcanai and Nākanātān come under the infra category. Conrad's Marlow, the Language Teacher and Tom Lingard and Mu. Va.'s Aravāli, Meykantār, Murugaiah, Celvanāyaṇakam and Kamalakkannar come under the supra category. Conrad's famous doubles, like Marlow-Jim, Marlow-Kurtz, Jim-Brown, Heyst-Jones are paralleled in Mu. Va: Muttaiah-Aṇṇāmalai, Menmolī-Vacikaram, Nallayyan-Ānavar, Vēlu-Chandran, Meyyappan-Kesavarāyaṇ, Kulantaivēl-Tānappān etc.

For Conrad the source of evil is not obviously sex, though his novels are now psycho-sexually interpreted. Most of his heroes are professional men and their crime is the violation of the ethics of their profession. They are found out not in a crime but in a more than criminal weakness. They are "one of us". Marlow generalizes:
Nothing is more awful than to watch a man who has been found out, not in a crime but in a more than criminal weakness. The commonest sort of fortitude prevents us from becoming criminals in a legal sense; it is from weakness unknown, but perhaps suspected, as in some parts of the world you suspect a deadly snake in every bush — from weakness that may lie hidden, watched or unwatched, prayed against or manfully scorned, repressed or may be ignored more than half a lifetime, not one of us is safe (L.J : 32).

This ontological weakness surfaces in a crisis as a violation of the received moral/professional code. So, "the real significance of crime" claims Marlow, "is in its being a breach of faith with the community of mankind" (L.J : 38). But it is realised only after the deed of betrayal is done: In An Outcast of the Islands, Willems steals money; in Lord Jim, Jim, the chiefmate of the ship abandons it at the time of peril; in Nostromo, Nostromo betrays not only his mother -like Teresa but also the English by stealing their silver; in The Secret Agent Mr. Verloc victimizes his brother-in-law, Stevie; in Under Western Eyes Razumov betrays the revolutionary Haldin to the autocracy. All of them are caught in a moral situation from which they are unable to escape.

Mu.Va's protagonists are also trapped in a moral situation but in a different way. His concept of man seems to be coloured by Freud's libidinal psychology. One of his major characters, Mohan, in Karittunțu (A piece of charcoal) echoes Mu.Va's mind when he says,
"sexual instincts are the foundations of human nature" (KT:120). Almost all the major characters of Mu.Va. are involved in sexual misdemeanours which amount to a breach of faith: in Neñcil Oru Mul, Vatūvul loses herself to her former lover in quite unavoidable circumstances; in Malarviḷi, Aṇṇāmalai is tempted by a housewife to have intercourse with her, so he says that he "lives as a prostitute in his heart" (MV : 63); his co-brother, Nākanāṭana has illegal relationship with his step-mother, Kaṇcanaṇi whose husband, Cēlaṇāyaṇam is himself a fallen man; in Pēṟṟamaṇām (Maternal Heart), Manivannan often falls a victim to his sexual instincts; in Akalviḷakkku (Mud Lamp), Chandran leads an illegal sexual life; and in Alli (Lotus), Cēppurattiṇam lives sexually an immoral life. All these sexual criminals suffer a lot because of their guilty conscience.

In their moral stratification of humanity Conrad and Mu.Va are not original because they inevitably concur with the human typologies provided by their ancestors and contemporaries. But their originality lies in providing modern settings in their fiction to dramatize the moral dialectic of crime and punishment without mystifying in terms of religion. If we see their moral shelving of humanity against intellectual milieus, we can understand how they have put several thousand years of religious, ethical, philosophical and psychological experiences of humanity into their fiction. Paradoxically Conrad a Westerner is influenced by the idealistic eastern philosophy and Mu.Va. an Easterner, by the most pragmatic western philosophy. It is, however, an inexhaustible pleasure to make a comparative study of these two authors with reference to their portrayal of "Here's God's plenty".
In both Western and Eastern religions, humanity is divided into good and bad – the former represented by God and the latter by the Devil, which needs no corroboration. And this is extended to the make up of humanity too. Among the ancient thinkers, Greek philosophers, led by Socrates (496-399 BC), were pre-eminent in advancing the study of man. In fact, it was Socrates who called for self-analysis, which led the way to modern psychoanalysis. Plato (428-348 BC) is surprised to find that man is a slave to greed and luxury:

Men are not content with a simple life; they are acquisitive, ambitious, competitive and jealous; they soon tire of what they have, and pine for what they have not; and they seldom desire anything unless it belongs to others (Republic: 423).

Subsequently, Plato divides human behaviour into three groups that flow from three main sources, namely – desire, emotion and knowledge:

Desire, appetite, impulse, instinct - these are one; emotion, spirit, ambition, courage - these are one; knowledge, thought, intellect, reason - these are one. Desire has its seat in the loins; it is a bursting reservoir of energy, fundamentally sexual. Emotion has its seat in the heart, in the flow and force of blood; it is the organic resonance of experience and desire. Knowledge has its seat in the head; it is the eye of desire, and can become the pilot of the soul (Republic: 425).
So, Plato's first category of people are absorbed in material quests and quarrels who burn with the lust for luxuries and sex, absolutely unconcerned with conscience and moral principles and act on the 'pleasure principle' alone. The people of his second category are men of feeling and courage whose pride is in power rather than in possession. They are pugnacious, conscientious and lovers of the battlefield, dominated by ego and act on the 'reality principle'. The third category of people are only a few who delight in meditation and understanding. They are men of wisdom and truth, dominated by the super ego and act completely on the 'moral principle'. Plato, taking into account the moral requirements of the community, recommends a religious process to moderate man's greed, control his passion and make him morally a sound human being.

Aristotle declares that "man is a rational animal". In other words, the only difference he finds between man and animal is the former's thinking power. He goes on to say that man is equipped at birth with the weapon of intelligence and therefore endowed with destructive potentials and if he is isolated and his intelligence is not channelized properly, he will become the most unholy savage of all animals, full of gluttony and lust. Aristotle suggests a purgatory process to sluice away the accumulated emotion under the pressure of social restraints, periodically, to keep man a normal being and thereby persuades the proper use of the gifted power of thought and live a life of reason to attain happiness.
Voltaire in his famous short story "Candide" observes that men have always been liars, cheats, traitors, ingrates, brigands, idiots, thieves, scoundrels, gluttons, drunkards, misers, envious, ambitious, bloody minded, calumniators, debauchees, fanatics, hypocrites and fools. He uses as many as nineteen epithets to project the fact that man is in no way better than an animal. Voltaire implies that the animal qualities of man remain the same even after centuries of civilization. Man seems to be inseparable from his evolutionary partner, the ape. In other words, man remains an animal and he is destined to be so.

Like the Western philosophers, the Eastern philosophers have also made elaborate studies on man. The very essence of the Eastern philosophy, including the teachings of Upanisads and Vedic Literature, is that the ultimate goal of life is salvation; ethical and religious experiences are the means of attaining that goal. Man's happiness on earth depends on the doctrine of 'Karma' and 'Dharma':

We are saved not by creeds but by gnosis, jnana; or spiritual wisdom. This is the result of the remaking of man. Logical knowledge is comparable to a finger which points to the object and disappears when the object is seen. True knowledge is awareness, a perception of the identity with the Supreme, a clear sighted intuition, a dawning of insight into that which logic infers and scriptures teach. An austere life turns knowledge into wisdom, a pundit into a prophet" (Radhakrishnan 1969:24).

The Prophet, Ramakrishna Paramahamsa, like Plato, divides human beings into three categories according to their behaviour.
He illustrates his point with a parable, as quoted by Brodov:

When a fisherman draws in his net, some of the fish try to escape by rending the net, that is, they struggle for freedom and only a few escape... Most of the fish, however, fall into the net and have not the sense to know that they are going to die there. They make no effort to get out of the net, but go deeper and deeper into the mud... There are some fish, however, that are naturally cautious and never fall into the net who remain eternally free (1984: 201).

Ramakrishna Paramahamsa means to say that the first category of people are freedom lovers and they are likely to be caught in the web of crimes when they exercise their freedom. The second category of people remain fools for ever and the third category, men of wisdom, never involve themselves in any controversies/crimes.

Like the great philosophers, eminent psychologists have also contributed immensely to the study of man. Whether it is the Psychoanalysis of Freud or the Analytical Psychology of Jung or the Individual Psychology of Adler, basically these authors and their different methods are man-centred. Each theory describes the mind, psyche or personality of man in terms of both the conscious and the unconscious states taking into account the real source of motivation. They all succeed in exhuming and exposing the unconscious factors.

According to Freud, the mental apparatus of a human being is composed of i) The Id, ii) The Ego, and iii) The Super Ego. The
Id works on the pleasure principle, the ego works on the reality principle and the super ego works on the perfection principle. Accordingly, Freud divides the entire humanity into three categories – the first category acts on the pleasure principle, the second on the reality principle and the third on the perfection principle.

According to Jung every human being has got two sides – the conscious and the unconscious. The unconscious is called the shadow and it is the inferior being in ourselves. The shadow is the primitive, the uncontrolled and the animal part of ourselves. It is expressed as a devil, a witch or a something similar. Jung says that it is, in fact, in the nature of things that there should be light and dark, sun and shadow. The shadow is unavoidable and man is incomplete without it. Jung believes that the individual’s mental and physical health depends on his control over the shadow. At the same time it is impossible to have complete control over the shadow. If the shadow is repressed beyond a level, it tends to acquire strength and grow in vigour so that it takes alarming proportions of destructive power and the individual behaves in the most appallingly savage and destructive manner.

Ultimately, like the great philosophers, Jung also recommends man to turn towards religion to be in peace with his shadow. He also observes that man possesses a 'natural religious function' and that his psychic health and stability depend on the proper expressions of this, just as much as on the expression of instincts. Man needs to experience the god-image within himself and to feel its correspondence with the forms that his religion gives to it. If this does not happen, there
is a split in his nature and he may be outwardly civilized but inwardly a barbarian ruled by a devil.

Both philosophers and psychologists suggest the religious medium to achieve the salvation of man. The purgatory process to redeem man need not be through religion alone. Conrad and Mu.Va. point to the other means which can also, equally and effectively, bring about the salvation of man – secular morality. This natural/instinctual morality is developed and exemplified in their fiction for the conduct of man/woman on this earth. In the hierarchy of human typology as projected and preferred, both Conrad and Mu.Va. believe in the evolutionary theory of man that man cannot be separated from his animal partner and he is irretrievably bound to live with that shadow throughout his life. In otherwords, they share the view that man is a complex mixture of both good and evil which stem from the same root – a modern orientation.

So, a rapid survey of Western and Eastern stratification of humanity confirms the serious modern concern of Conrad and Mu.Va. for the conduct of man/woman in life. Though they deal with the tragic, the infra and the supra varieties in their fiction, they seem to be more preoccupied with the complex tragic category who, though succumb to the devil within them are concomitantly disturbed by their moral consciousness. The second chapter is, therefore, devoted to analysing their tragic humanity. And the third and fourth chapters will study the infra and the supra humanity respectively – the former precipitating/aggravating and the latter defusing the tragic action.