

**THE IDIPAL NATURE OF THE HUMAN CONSCIOUSNESS:  
 EXPLORING THE NOTION OF THE CONRADIAN DOUBLE IN ZAFON'S  
 WRITINGS**

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**Abstract:**

In the human psyche, do “Contrary impulses *exist side by side, without cancelling each other out. ... There is nothing in the id that could be compared with negation ... nothing in the id which corresponds to the idea of time.*” – (Reading Freud: Psychoanalysis as Cultural Theory, Tony Thwaites)

The id is the part of the mind in which innate instinctive impulses and primary processes are manifest. It is “*the conflict between the drives of the id and the demands of the cultural superego*” that gives shape to the human psyche. The id represents the disorganized part of the personality structure that contains a human's basic, instinctual drives while containing the libido- the primary source of instinctual force that is unresponsive to the demands of reality. The id acts according to the “*pleasure principle*”—the psychic force that motivates the tendency to seek immediate gratification of any impulse—defined as seeking to avoid pain. Alongside the life instincts came the death instincts—the death drive which Freud articulated relatively late in his career in “*the hypothesis of a death instinct, the task of which is to lead organic life back into the inanimate state.*” For Freud, “*the death instinct would thus seem to express itself—though probably only in part—as an instinct of destruction directed against the external world and other organisms*” through aggression. Freud considered that “*the id, the whole person ... originally includes all the instinctual impulses ... the destructive instinct as well*”, as eros or the life instincts.

According to Freud the id is unconscious by definition: “*It is the dark, inaccessible part of our personality, what little we know of it we have learned from our study of the dreamwork and of course the construction of neurotic symptoms, and most of that is of a negative character and can be described only as a contrast to the ego. We approach the id with analogies: we call it a chaos, a cauldron full of seething excitations. ... It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle.*” The id “*knows no judgements of value: no good and evil, no morality. ... Instinctual cathexes seeking discharge—that, in our view, is all there is in the id.*” Regarded as “*the great reservoir of libido*”, the instinctive drive to create—the life instincts that are crucial to pleasurable survival, the id manifests the repressed desires and drives while acting from the substrata of the human psyche. It may thus be equated with the notion of the Conradian double where the “shadow” acts as the elusive doppelgänger that is, but the latent half of human consciousness. The id becomes a necessary projection in the doppelgänger to overcome the polished embargoes laid by society over man and his mind. This paper attempts to expound the dominant overshadow of the concept of the Conradian double in most of Zafon's major works, tracing the roots of the doppelgängers as manifestations of the id of their protagonists. The term “Idipal” is hereby coined to refer to the notion of the double in the human psyche as a deviatory from the suppressed id in man.

**Keywords:** Spanish Literature, Alterego, Id, Doppelgänger, Conrad, Freud, Carlos Ruiz Zafon.

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I. INTRODUCTION:

The word 'doppelgänger', a loanword from the German *Doppelgänger*, consisting of the two substantives 'Doppel' (double) 'Gänger' (walker or goer). It was first used by Jean Paul in the novel *Siebenkäs* (1796), and readily absorbed into mainstream literature, enriched and modified by Dostoevsky, Dante Gabriel Rossetti's *How They Met Themselves* (1864) to Conrad and Zafon.

In Ancient Egyptian mythology, a 'ka' was a tangible 'spirit double' having the same memories and feelings as the person to whom the counterpart belongs. In one Egyptian myth entitled, *The Greek Princess*, an Egyptian view of the Trojan War, a ka of Helen was used to mislead Paris of Troy, helping to stop the war. In Norse mythology, a 'vardøger' is a ghostly double who precedes a living person and is seen performing their actions in advance. In Finnish mythology, this is called having an *etiäinen*, i.e., a 'firstcomer'. In Breton mythology as well as in Cornish and Norman French folklore, the *doppelgänger* is a version of the 'Ankou', a personification of death. In *Prometheus Unbound* by Percy Bysshe Shelley, the concept of a *doppelgänger* or double was described as a counterpart to the self. Edgar Allan Poe's story *William Wilson* (1839) describes the double with the sinister, demonic qualities of a pursuer or challenger of the real self's psychological equilibrium. George Gordon Byron used *doppelgänger* imagery to explore the duality of human nature. Dostoyevsky's novel *The Double* represents the *doppelgänger* as an opposite personality who exploits the character failings of the protagonist to take over his life. Charles Williams' *Descent Into Hell* (1939) has character Pauline Anstruther seeing her own *doppelgänger* all through her life. Clive Barker's story *Human Remains* in his *Books of Blood* is a *doppelgänger* tale. The *doppelgänger* motif is a staple of Gothic fiction, arguably its central expression of character while in contemporary literature, been widely used in a loop novels of Eugene Gagliovs's *Zertsalia*.

Izaak Walton claimed that John Donne, the English metaphysical poet, saw his wife's *doppelgänger* in 1612 in Paris, on the same night as the stillbirth of their daughter. Donne

recounts, “I have seen a dreadful Vision since I saw you: I have seen my dear wife pass twice by me through this room, with her hair hanging about her shoulders, and a dead child in her arms: this, I have seen since I saw you. I cannot be surer that I now live,; and am, as sure, that at her second appearing, she stopped, looked me in the face, and vanished.” This account first appears in the edition of *Life of Dr. John Donne* published in 1675

On July 8, 1822, the English romantic poet Percy Bysshe Shelley drowned in the Bay of Spezia near Lerici in Italy. On August 15, while staying at Pisa, Mary Shelley wrote a letter to Maria Gisborne in which she relayed Percy's claims to her that he had met his own doppelganger: “... He told me that he had had many visions lately — he had seen the figure of himself which met him as he walked on the terrace. Shelley had often seen these figures when ill; but the strangest thing is that Mrs. Williams saw him. She was standing one day, the day before I was taken ill, [June 15] at a window that looked on the Terrace with Trelawny — it was day — she saw as she thought Shelley pass by the window, as he often was then, without a coat or jacket — he passed again — now as he passed both times the same way — and as from the side towards which he went each time there was no way to get back except past the window again (except over a wall twenty feet from the ground) she was struck at seeing him pass twice thus & looked out & seeing him no more she cried — “Good God can Shelley have leapt from the wall?... Where can he be gone?” Shelley, said Trelawny — “No Shelley has past — What do you mean?” Trelawny says that she trembled exceedingly when she heard this & it proved indeed that Shelley had never been on the terrace & was far off at the time she saw him.”

Percy Shelley's drama Prometheus Unbound (1820) contains the following passage in Act I:

*Ere Babylon was dust,  
 The Magus Zoroaster, my dead child,  
 Met his own image walking in the garden.  
 That apparition, sole of men, he saw.  
 For know there are two worlds of life and death:  
 One that which thou beholdest; but the other  
 Is underneath the grave, where do inhabit  
 The shadows of all forms that think and live  
 Till death unite them and they part no more....*

Near the end of Book XI of his autobiography, Dichtung und Wahrheit (Poetry and Truth) (1811-1833), Goethe wrote, almost in passing: “I saw, not with the eyes of the body, but with those of the mind, my own figure coming toward me, on horseback, and on the same road, attired in a dress which I had never worn, — it was pike-gray [hecht-grau], with somewhat of gold. As soon as I shook myself out of this dream, the figure had entirely disappeared. It is strange, however, that, eight years afterward, I found myself on the very road, to pay one more visit to Frederica, in the dress of which I had dreamed, and which I wore, not from choice, but by accident.”

## II. THE CONCEPT OF THE DOUBLE

According to Freud, the human psyche is fragmented into the conscious and the unconscious of which the former depicts reason and order while the latter as the reservoir of the primitive unconscious and the repressed desire as well as untamed passion and instinct stands for chaos and disorder. The ego, self, or ‘I’ with which man normally identifies himself, is not exclusively a depiction of the conscious psyche but perceivable as a Beziehungszentrum

a centre of reference for the conscious and unconscious psychic contents alike. It is *“the core of a complex which projects more or less into consciousness but also reaches deep into the unconscious.”* The ego can thereby not only perceived but also extol contents of the unconscious and thereby according to psychoanalytical theories lies the key to the understanding the double.

Freud, who thought that a work of art is primarily an abreaction, a therapeutic externalisation of complexes formed through preceding personal experiences of the artist, was naturally inclined to take writings dealing with the double as problems in psychopathology. In the Brothers Karamazov according to the interpretation of Rank that artistic preoccupation with phenomena such as the inner self is actually due to pathological tendencies, *“based on a fixation with narcissism with a homosexual element...”*, lies the most realistic description of a hallucination commonly observable in hysteria or paranoid patients. Born in 1964, Spanish novelist Ruiz Zafón's first novel, El Príncipe de la Niebla (The Prince of Mist, 1993), earned the Edebé literary prize for young adult fiction. He is also the author of three additional young adult novels, El palacio de la medianoche (1994), Las luces de septiembre (1995) and Marina (1999). As in The Angel's Game, where David Martin suffers from malignant form of brain cancer when Corelli appears as the alter-ego likewise when the devil appears before Ivan just before the his mind lapses under the burden recognized guilt, to remind him that in his youth he planned the deed Smerdyakov committed, Rank sees in the projected Schreckgespenst the externalised "I" complex, or double, which contains the secret and always suppressed desires the soul. Thus Ivan has, in addition to his personified double, Smerdyakov, a hallucinatory double which is his projected guilt complex. That this complex should appear in the form of the devil is not particularly remarkable if one considers that to those raised in the Christian tradition, Satan is not only the personification of evil intelligence, but also a convenient scapegoat. After all, *“Der Teufel ist der Doppelgänger der Menschheit.”*

Similar to Rank, another Freudian interpreter, Luka remarks that only in a moral man normally identified with conscious values, is the diabolic side of his psyche dichotomised from the good and enabled to act as the double. In Poe's allegorical story William Wilson, the Doppelgänger has been portrayed as an externalised conscience. The story depicts William's old school friend in form of his alter-ego, significantly who only speaks in whispers. Their friendship turns into enmity that ends only when Wilson stabs his double like a Lazarus Jann killing his monstrous shadow. Before dying the double of Wilson confirms him with the following warning. *“You have conquered, and I yield. Yet hence forward are thou also dead— dead to the world, to Heaven, and to Hope! In me didst thou exist-and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself”* Wilson recognized his own face in face of his dying double also dies emotionally and spiritually.

The most elementary and earliest indication of man's awareness of his double maybe traced back to folklore and oral myths. One of the oldest accounts of the man's struggle with his double maybe traced back to Gilgamesh an epic poem dating back to 2000 B.C Babylonia. In it, conscious man represented by Gilgamesh, a godlike youthful tyrant while his double, embodied in Enkidu a savage hairy animal-like counterpart. The Babylonians were not the only ancient people who were preoccupied with speculations on the manifestations of the double as the animal aspect of the human being whole systems of mystery teachings were based on the symbolism of ' the Egyptian Sphinx, the Greek Centaur,

and the Assyrian Man Bull, all of which are composite creatures combining human and animal members to signify the twofold nature of man.

Closer to the beginning of the Christian era during the 4th century BC, the notion of the duality inherent in the universe and in human nature was manifested in China in the concept of the Yin Yang as in the Gilgamesh opposing principle and complement each other but are nevertheless distinct and apart as virtue (Hsing) and vice (Ching). The Christian doctrine depicts the principle of duality underlying all creation in a morally dichotomised universe. Although the basic Christian postulate of the inherent animosity between the two sides of human nature was considered less and less axiomatic as the understanding of man as a totality grew after the Dark Ages, its basic tenets have, nevertheless, been carried over to this day, and as a theme in Western literature, remains essentially the dark, mysterious, or outright evil aspect of man. Its somewhat naive Biblical presentation remained unchallenged until about the beginning of the nineteenth Century, when the European Romantics began "to seize the double . . . and presented it in ever-increasing complexity from its simplest to its most complicated and clinically as well as artistically significant interpretations"

*"England in the late nineteenth century was in a condition of nervous creative anticipation and this is exactly where Jekyll finds himself- where on one hand he conforms to the guidelines of being rulebook social whereas, on the other hand, he harbours such repressed desires and passions that believe in trampling this rulebook and which seeks fruition in the form of Mr. Hyde, and finally overpowers him both physically and emotionally. The germ of Jekyll's plight lies in the fact that his conscience does not take sides like his experiment does in attaining a clear separation of one's self. He is neither the 'old' world nor the 'young' one- he attempts an amalgamation of the both, just as Victorian society fostered the dual strands of religion and spirituality as well as reason and science simultaneously within its womb."* (Sadhu, Saptarni. A Tale of Two Perspectives, 2016)

The typical double of the romantic period is that of the Doppelgänger, a term coined by Jean Paul Richter. The Doppelgänger is characterized by a pair of externally alike personas who conglomerate to form a unit but individually appear as halves, each always mutually dependant on his alter ego. The most notable example of this romantic version of the double arises from E.T.A Hoffmann and Dostoevsky notable for their realistic portrayal of man's internal dualism and the psychomachea between the mutually hostile components of human natures – the conscious personality and its irrational double.

In Die Doppelgänger, Hoffmann portrays the depiction of two young men of identical appearance, Deodatus Schwendy and the painter, Haberland who unknown to one another, falls in love with the same woman Natalie. In Die Elixire Des Teufels, Hoffmann deals extensively with the subjective transference of part of the personality of an external individual, equating inward dualism with physical likeness. Although the novel deals with insanity and crime it may well be considered an example of German Schauerromantik. In Zafon, the contrast in pairs of characters like Daniel and Julian Carax, David Martin and his counterpart Corelli or Lahawaj and Jawahal form a concrete whole.

Dostoyevsky's treatment of the theme of doppelgänger is essentially similar to that of Hoffmann in both The Double and The Brothers Karamazov, Dostoevsky represents the mental processes that aim at the liberation of the suppressed double emerging from the depth of his personality . But the meaning which Golyadkin, the hero of The Double, attributes to his Doppelgänger is completely hallucinatory, for his double is not, like Viktorin of Die

Elixiere des Teufels, a truly malignant figure who can pry into the hero's mind and is able to intervene in his most secret undertakings. On the other hand, in The Brothers Karamazov, the double is not a Doppelgänger in the described sense, but a depraved character, Smerdyakov, capable of translating Ilyan's normally suppressed wicked impulses into external action.

Possibly the best known classical description of the double as the personification of everything evil in man can be found in Stevenson's post-Romantic novel, Dr. Jekyll and Mr. Hyde, in which the boundaries of allegory are advanced toward the realm of psychological realism as in Arthur Conan Doyle's The Crooked Man on which the protagonist uses specific drugs to alter his psyche into its primitive archetype.

While Freudian interpretation evaluates the double in terms of repression of the sexual instincts and in terms of the past personal experiences Jungian psychology originally a branch of Freudian psychoanalysis, did not conceive the human psychology of as a closed sphere of which the unconscious dimension consisted only of the sexual drive and contents stored a person's past life. Apart from Freud's concept of the total unconscious, Jung coins the notion of the personal unconscious and beneath it; a still deeper level of collective unconscious that one inherits from past life. Thus Jung's concept of the unconscious is an attempt to join the factors of inheritance to that of personal inheritance.

Jungian's psychoanalysis differs from the Freudian approach as it seeks to understand human behaviour as a psychic activity not only one motivated by contents of the personal human unconscious, but also in terms of transpersonal, collective impersonal contents. The poet to Jung, is a man capable of penetrating to the depth of the human psyche, which is hidden from most other men... There, he sometimes catches glimpses of the night world below all conscious activities, and there he finds the shapes that people this underworld, of which the double is one.

Remarkable examples of the double in literature maybe noted in Oscar Wilde's The Fisherman and the Soul, a modern variant of the shadow double. Kipling's The Drama of Duncan Parenness in which a ghostly double appears in the superego function; H.G Well's The Story of the Late M. Livensham, a variant, of the Jekyll and Hyde theme ; Franz Werfel's Der Spiegelmensch, which is the struggle of a higher self for deliverance from its earth-bound double; or the works of Joseph Conrad, many of which deal with the dual nature of man and are the results of the explorations of his own psyche. In Conrad, the double is portrayed in various forms on various levels, and with various degrees of obviousness or clarity. At the root of this symbol are his highest hopes, his deepest fears, and his attempt to find meaning in life.

The symbol of the double, also known as the 'Shadow', 'inner self', 'alter ego' or 'doppelgänger' is artistically significant and present in a variety of works ranging from Conrad to Zafon. The object of this thesis is to demonstrate the symbolic correlation between several works of Conrad, like Lord Jim, Heart of Darkness, The Secret Sharer and Victory with several of Zafon's narrative as the Shadow of the Wind, The Angels Game, The Prisoners of Heaven, The Midnight Palace, The Prince of Mist or The Watcher in the Shadows.

Even though the notion of the double frequents as a symbol or motif in a world of literature, it is of a hybrid origin and in the main follows up a traceable continuum bearing roots in chance resemblances, shadows, hallucinations, or reflections. From its myriad sources, it sorts its way into primitive religion, folk-lore and its likes, until forming an important aspect of the contemporary notion of the unconscious - in Romantic and modern

psychological thoughts. In Conrad, the double is usually a personification of the personal unconscious, which in Jungian terms maybe defied as *"that collective human primordial disposition in our nature that one rejects from moral, aesthetic or other grounds and keeps in suppression because it stands in contradiction to our conscious principles"*. Only in Heart of Darkness does the double appear as entirely akin to the world while Freudian Id and maybe described as a *"...Chaos, a cauldron of seething excitement."* This definition in term corresponds approximately to the collective unconscious, as defined by Jung and explored by Zafon. Structured like *"one of those Russian dolls that contain innumerable ever-smaller dolls within"* Zafon explores the multilayered personalities of the human psyche.

### III. THE NOTION OF THE DOPPELGÄNGER IN 'THE CEMETERY OF FORGOTTEN BOOKS' SERIES

#### a. THE SHADOW OF THE WIND

*"This was a story about lonely people, about absence and loss, and that that was why I had taken refuge in it until it became confused with my own life, like someone who has escaped into the pages of a novel because those whom he needs to love seem nothing more than ghosts inhabiting the mind of a stranger."* — Carlos Ruiz Zafón, The Shadow of the Wind

Of The Shadow of the Wind, Zafon once commented, *"As it unfolded, the structure of the story began to remind me of one of those Russian dolls that contain innumerable ever-smaller dolls within. Step by step the narrative split into a thousand stories, as if it had entered a gallery of mirrors, its identity fragmented into endless reflections."* Here in is it not only the structure of the narrative that suffers multiple revelations, but the characters too experience a myriad of transformation; as they seek, amidst the city of broken dreams and unattainable realities, the segments of their other halves until the two selves reconcile. The trilogy has neither a beginning nor an end, but an intricate portrait gallery in which characters come and go- resembling the amphitheatre of life.

As in Conrad's The Heart of Darkness that represents the presence of the Europeans in Africa with conflicting desires, of Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde, Saptarni Sadhu comments, *"Dr. Jekyll may indeed represent an England in transition, his two selves being the product of a past and the tremulous uncanny of the future respectively. Critics have often found a psychiatric dissociation of the self and the other in this novella. Considering this very argument as the microcosm, one might indeed locate the English society as the macrocosmic version of Dr. Jekyll, caught in between the two contrasting sensibilities that struggle to exist in the same territory. Urszula Czyzewska opines that- "Literature at the turn of the centuries addressed the controversy between the "old" world- representing the ideas of utilitarianism, scientism and attachment to a realistic manner, and the "young" one- advocating individualism, individual rights and the new sensibility (demonic eroticism, hedonism)."*

The notion of the demonic *alreago* prevalent in literature thus becomes an apt representation of the diabolism that mankind encounters in a particular phase of time- from the tumultuous Victorian society to colonisation of the African Subcontinent portrayed through Conrad's artistic sensibility or the Civil War ravaged Spanish nation as depicted by Zafon.

In a review of his celebrated work The Shadow of the Wind, Zafon writes *"A story is a letter that the author writes to himself, to tell himself things that he would be unable to discover otherwise."*- and attentive readers discover the reflection of multiple personas as

Daniel Sempre of The Shadow of the Wind merge into Julian Carax to become David Martin or Lalin Cubet in The Angel's Game as Zafon the writer and his book merge into a book with the same name inside the course of the novella- The Shadow of the Wind. Intriguing is it to note that the book thereby ceases to be and becomes a reflection of the author's identity too.

The narrative of The Shadow of the Wind may be read as a bildungsroman- of the protagonist's journey in the quest of his identity and a final reconciliation of the two halves of the self- for Daniel is as much a Carax as Carax sees himself in Daniel- *"you awoke a strange sympathy in him, and even respect. Unbeknownst to you, Julian observed you and studied you. In that twisted logic of his universe, you had become the son he had lost, a blank page on which to restart a story that he could not invent but could remember. He talked to me about your friends, about a woman called Clara with whom you had fallen in love, about your father, a man he admired and esteemed, about your friend Fermin, and about a girl in whom he wanted to see another Penelope - your Bea. He spoke about you as if you were his son. You were both looking for one another, Daniel. He wanted to believe that your innocence would save him from himself. He had stopped chasing his books, stopped wanting to destroy them. He was learning to see the world again through your eyes, to recover the boy he had once been, in you."*

Like Melville, Hawthorn Poe and Hemingway, Zafon too presents his symbolism by constructing symmetry similar to naturalistic novelist. Zafon presents two world of realities – the world of external reality and the inside world of human sentiment that reconciles as Julian disappears into nothingness or perhaps into Daniel's own subconscious. Structurally, the novella follows the traditional pattern of the quest or the journey. Daniel has an unexplainable "call" or vocation to discover the identity of and unknown narrator that commences with the discovery of his book, The Shadow of the Wind- *"few things leave a deeper mark on a reader than the first book that finds its way into his heart. Those first images, the echo of words we think we have left behind, accompany us throughout our lives and sculpt a palace in our memory to which, sooner or later - no matter how many books we read, how many worlds we discover, or how much we learn or forget - we will return. For me those enchanted pages will always be the ones I found among the passageways of the Cemetery of Forgotten Books."* And to discover his identity and subsequently his own, Daniel must endure journeys bequeath to his ordeal something more than exceptional competence and stamina. This is the final requisite for success in the quest. In this moment Daniel loses Daniel, merges into his struggle with Fumero who resembles the forces of the unknown and emerges into the universal struggle of life, and becomes the elemental Man and the questing hero.

*"I awoke at dawn. I remember the light, like liquid gold, pouring over the sheets."* As Daniel wakes into the pristine dawn of self realisation, the need for a Julian is obliterated and Daniel recounts in his memoirs, *"I can't remember his exact words, or the sound of his voice. I do know that he held my hand and I felt as if he were asking me to live for him, telling me I would never see him again"* for the one time 'shadow' cast by the mellow light of innocent dawn unites eternally with the Traveller under the blazing aura of afternoon light of experience and self realisation to achieve being.

First coined by Cicero as part of his philosophical construct in 1st century Rome, Cicero described the alter-ego as *"a second self, a trusted friend"*- a notion that Daniel would embrace by the end of The Shadow of the Wind as the identity of Julian infuses into Daniel's own being. The term "alterego" appeared in common usage in the early 19th century

when dissociative identity disorder was first described by psychologists. The existence of "another self" was first recognized in the 1730s when Anton Mesmer used hypnosis to separate the two halves of the ego. These experiments showed a behaviour pattern that was distinct from the personality of the individual when he was in the waking state compared to when he was under hypnosis. If Daniel's voyage through life is one terrestrial, Julian traverses one that exists in neverland. Daniel may be identified as an unsullied reflection of the more experience-tainted version projected through Julian and it is only through the infusion of these two halves into one that the narrator-protagonist can attain totality of being.

And by the end of the narrative, as is heard in Daniel's voice, the echo of the words: "That was my story. Our story. In Carax's lost footsteps, I now recognized my own, irretrievable" the cycle of life is completed as Carax finally transcends into a metaphor of man's eternal quest for meaning and his encountering it on the meandering boulevards of life-shadowed by dreams and lined with memories. Daniel symbolises the Universal Man, who like Santiago, delves the depths of the sea to fish off his other self. By the closure of the narrative, the personae of the questing hero and the Grail interfuse into a concrete identity.

Daniel represents the superego and Julian, the Freudian id with his "unequivocal lucidity of madmen who have escaped the hypocrisy of having to abide by a reality that makes no sense" transforms him into a synthetic symmetry of the two selves of the human psyche. Daniel is neither saint nor martyr. He suffers great pain and severe tribulation in his quest to seek his other self, but the pervasive equanimity that is such a marked characteristic of The Shadow of the Wind keeps him from breaking through into the realm of great tragic poetry that rests just one layer lower beyond the reach of Julian's identity as Daniel's alter ego until the very end of the novella. In Jungian terms, every quest and confrontation is a discovery of self; and Daniel can fish the interior depths of himself for his other self since he is "whole" now and without fear of his own dark places. The travail can be seen as a religious one, an introspective one, or an aesthetic one. There is more than one buried self in the undiscovered country of the mind and the story presents neither hero nor villains, but entities, whose fluid characters dissolve into one another.

The novel may be summed up in conclusion as: "the strain of harbouring the conflicting ideals of two separate beings within one body, the crisis of identity arising out of separating identities by coercion- the tension that the co-existence of these binaries create; all come together to raise the novella above its branding of being a product of fiction rather than an exploration of emotions and experiences very real to human existence." (Sadhu, Saptarni) "Julian once wrote that coincidences are the scars of fate. There are no coincidences, Daniel. We are puppets of our subconscious desires." Wrote Nuria Monford in her letter to Daniel and as Julian disappears, the readers are left to question the authenticity of his existence or their chance encounter as a mere coincidence or whether Julian's main purpose had throughout been to make Daniel's identity more concrete by embarking on a voyage of self discovery.

b.

#### THE ANGEL'S GAME

The Angel's Game produces an internal monologue between David Martin and his alter ego Andreas Corelli, made more evident for Corelli remains elusive to all others but David himself- a fact Grandes would, by the end of the narrative illuminate David with. "the brooch with the angel" Grandes points out, referring to what David Martin believed was Corelli's, "I have seen you (David) wearing it on your lapel ever since I have met you" The

narrative presents the eternal conflict between what man believes and what his capabilities bestow him with; his slow, deliberate footsteps on his journey through the unaccustomed earth and his flight of fancy towards the creation of a potential masterpiece that is ever present but remain immaterialised in the dark recesses of his imagination. It is the eternal conflict between his two diabolic selves of man- one battling against the terrestrial frailties and the other questing to harbinger the spirit of the divine muse into the realms of creativity: *"What can I do for you?" I asked.*

*"I want you to work for me... I want you to write for me"*

*"Of course."*

*The stranger laughed. He had a sweet laugh, the laugh of a child who had never misbehaved."*

Suffering from a malignant growth of carcinogens tissues in his brain, readers perceive the poet in Martin's soul rebelling against set stereotypes to produce one last masterpiece- *"I cant die yet doctor. Not yet. I have things to do. Afterwards, I will have a whole lifetime in which to die"* It is at this crucial juncture of life and death that Corelli emerges as a manifestation of his Idipal drive and Zafon writes: *"He pulled his hand gently on my arm. "You have nothing to fear from me Martin, I am your friend. You and I, my friend, are going to do great things together. You will see" he whispered. "You'll be missed" I began. I watched him leave in the haze of the shade house, the echo of his steps fading away into the darkness."*

As in The Secret Sharer, the chance encounter between the self and its doppelganger emerges with an overwhelming significance in man's life. And as David meets his "other" in Corelli, they embark on a journey conjointly as the world watches in silence the protagonist in an act of delivering soliloquies which in David's mind, is him discourse with Corelli. *"(Corelli) handed me the tickets and signalled me to go first. (A notion of the shadow in toe of the self) I showed the tickets to the member of staff who held the cable car door open. I decided to stand at the centre. Corelli smiled like an exited child."*

For Conrad as well as Zafon, the quest for self discovery forms the dominant aspect of life and an inseparable aspect of literature that. This essentially psychological search is seen as intimately connected with a larger philosophical one, namely an attempt to find a meaningful existence in the universe under the conditions of mortality. As in Conrad's writings, Zafon too bestows his protagonists with the element of profound insight that sometimes lead to self disillusionment and complete detachment of existence. As David Martin discovers his other half in Corelli, is Lord Jim one of the Conradian characters who both deliberately and inevitably discover their true identity. Kurtz in The Heart of Darkness, the captain in The Secret Sharer and Baron Heyst in Victory are not seen in the Freudian sense, as a product of therapeutic writing by Conrad, but rather from the Jungian point of view, as a symbolic personification of the human mind in its struggle with existence, attempting to understand its true nature and the whims of fate. In brief, Jim is, as Marlow, the narrator of the story tells the reader, *"... A youngster of the sort you like to see about you; of the sort you like to imagine yourself to have been..."* And since during his later years Jim always remains clearly in Marlow's words, *"One of us..."* there is every indication that Conrad intends the truth to be true for all men and life in general. While attempting to regain his lost honour by standing trial for deserting the Patna, Jim also attempts to keep from himself the truth that he has in his own nature, a capacity for evil. Although initially he desperately battles against this recognition, fails to sustain such a denial for long, life, by

exposing him to various situations, enforce a journey into himself which brings him finally to the comprehension that his misfortune can no longer be blamed on others, or circumstances, but are due to flaws in his own nature. Lord Jim thus becomes a novel of self exploration, a novel in which the protagonist gradually learns to cope with his fate as he gains knowledge of his inner nature and of his double.

By the end of The Angel's Game, David Marin, although comes to discover his alterego in Corelli, fails to embrace it like Jim fails to in Lord Jim. Jim fails to truly recognize the depth of the ambivalence in himself and in life; he never completely understands how dark his nature potentially is. Thus he does not, like Brother Medardus in Hoffmann's Die Ellxiere des Teufels, fully realize that each person has a double, a frightful brother who holds and maliciously hoards everything that he would only too willingly hide from himself and his fellow-men. Because of this lack of insight into his own psyche and the structure, of life, Jim does not understand Brown. From a strictly Jungian point of view, Lord Jim can be interpreted as an investigation of the personal unconscious which harbours those weaknesses which are, in this novel, objectified by Jim. Since Jim is clearly "one of us," and since his failures could be those of any civilized man in similar circumstances, he is seen, in this interpretation, as the double of Western man (Western man being represented on the one hand by Brierly, on the other by Marlow; the one rejecting, the other accepting his double).

#### IV. OTHER MINOR NOVELS

##### a. THE MIDNIGHT PALACE

Although Mr. Zafon's The Midnight Palace opens with a somewhat apologetic-sounding foreword in which the author explains that this book for young adults was written some 17 years ago, but that he hopes it will still appeal to both the young and the young at heart, the concept of the double still persists. Set in "*the twilight world of Calcutta in the 1930s where the shadow of the night are thicker than blood*" (Zafon), the story presents a narrative of seven young friends and of a demonic entity set to smouldering the City of Palaces. The story is a haunting saga of Lawahaj Chandra Chatterjee, the enigmatic engineer metamorphosing into a demonic entity Jawahal, set on hunting his own children down. The theme of the darker alterego taking over the soul-although not a new one, is presented with pain-striking details as by the end, Jawahal (ambigram of Lahawaj) craves for a final reconciliation with the self through the purgation of flames:

*"Jawahal gave Ben one last look and Ben thought he could see the gleam of a solitary tear gliding down his face. "Free me, Ben" murmured the voice in his mind. "Its now or never." The boy pulled the match and struck it. "Goodbye, father", he whispered. Lawahaj Chandra Chatterjee lowered his head as Ben threw the lighted match at his feet. "Goodbye Ben." At that moment, for a fleeting second, the boy felt the presence of another face- a face wreathed in a veil of light. As the river of flames spread towards his father, those deep sad eyes looked at him for the last time."*

Like Zafon's The Midnight Palace that explores the duplexity in Lahawaj's character as a microcosmic representation of the horrors left behind by a colonial misrule; Stevenson's The Strange Case of Dr Jekyll and Mr Hyde too depicts an exploration of the psychomachea existing within an individual and endows it as an indirect product of the contemporary tumultuous times. Critic Saptarni Sadhu comments, "*The Strange Case of Dr. Jekyll and Mr. Hyde can be considered as Stevenson's portrayal of the dual vignettes of a civilization that simultaneously shared a single territory through the microcosm of his two characters*

*inhabiting a single body. In doing so, Stevenson emerges as a zeitgeist trying to capture the essence of his age within a novella that, on first looking into it, shall appear as anything but a social commentary. The author captures the very tension of his age within his narrative-one that elucidates the very first fragments of the human, in particular and the civilization, in general. It is these very fragments of Victorian England that shall suffer far more disintegrations and dissociations to end up as those that T.S. Eliot and his modern times shall struggle to shore against its ruins.” (Sadhu, Saptaparni. A Tale of Two Perspectives, 2016).*

As in The Midnight Palace where Kylian would be sacrificed to transform Lahawaj into his demonic alterego, Jawahal, the pathetic ending of Victory can be compared to the conclusion of the first part of Goethe's Faust, in which Faust himself, at first the diligent student of Mephistopheles and a detached observer of life, is finally forced, through the death of a selfless and trusting woman, Margaret, to recognize the inadequacy of his personal philosophy; for Kylian, Margaret and Lena, respectively, are, in one sense, sacrificed to bring a deeper understanding to Lahawaj, Faust and Heyst.

b.

#### THE PRINCE OF MIST

*“Originally published in Spain in 1993 as a young adult novel, The Prince of Mist is a mesmerising tale of mystery, romance and adventure”* in which the design of the doppelganger is manifested through the character of Dr. Cain and his diabolic shadow- The Prince of Mist. Like The Shadow of the Wind, The Prince of Mist is set in the 1940s and revolves around the protagonist Max, aged 13 in 1943, when his father – a watchmaker and inventor – decides to move his family to a small town on the coast to escape the war. Max spends most of his time with his new friend Roland, who takes him diving to the wreck of a boat that sank close to the coast in a terrible storm. Everyone on board perished except for one man – an engineer who built the lighthouse at the end of the beach. During the dive, Max sees something that leaves him cold – on the mast floats a tattered flag and on it is the symbol of the circle and six-pointed star. As they learn more about the wreck, the chilling story of a legendary figure called the Prince of Mist begins to emerge.

The juxtaposition of opposing elements are one of the basic foundational architecture provides the gothic its fundamental horror. This particular mechanism is known as ‘The Notion of Double’ or ‘der Doppelgänger’. It has been very thoroughly treated by Otto Rank. He has gone into the connections the ‘double’ has with reflections in mirrors, with shadows, guardian spirits, with the belief in the soul and the fear of death; but he also lets in a flood of light on the astonishing evolution of this idea. For the ‘double’ was originally an insurance against destruction to the ego, an ‘energetic denial of the power of death’, as Rank says; and probably the ‘immortal’ soul was the first ‘double’ of the body. This invention of doubling as a preservation against extinction has its counterpart in the language of dreams, which is fond of representing castration by a doubling multiplication of the general symbol; the same desire spurred on the ancient Egyptians to the art of making images of the dead in some lasting material. Such ideas, however have sprung from the soil of unbounded self-love, from the primary narcissism which holds sway in the mind of the child as in that of primitive man; and when this stage has been left behind the double takes on a different aspect. From having been an assurance of immortality, he becomes the ghostly harbinger of death.

The idea of the ‘double’ does not necessarily disappear with the passing of the primary narcissism; it can receive fresh meaning from the later stages of development of the ego. On the development of monstrous ego, Sandra Gilbert and Susan Gubar remarks with

the reference of Mary Shelley's Frankenstein, "...Shelley ended up telling, too, the central story of Paradise Lost, the tale of 'what misery th' inabstinence of Eve/Shall bring on men'... Frankenstein is an instance of genius observed and admired but not shared...the terms of Paradise Lost, which she saw as preceding, paralleling and commenting upon the Greek cosmogony of the Prometheus play, her husband had just translated...is its author's use of an unusually evidentiary technique for conveying the stories of her monster and his maker... consists of three 'concentric circles' of narration...the novel's literary structure prepares us to confront Milton's patriarchal epic, both as a sort of research problem and as the framework for a complex system of allusions... 'I shall satiate my ardent curiosity with the sight of a part of world never before visited'... 'Whence did I come?'... the monster reports wondering, describing endless speculations cast in Miltonic terms...Frankenstein answers such neo-Miltonic questions mainly through explicit or implicit allusions to Milton...Promethean over-reachers."

c. THE WATCHER IN THE SHADOWS:

The theme of jaundiced love or of the self striving to encounter its homoduplex forms an important theme in most of Zafon's creations and remains true for The Watcher in the Shadows. The narrative serves to remind attentive readers of Goethe's Dr. Faust as the enigmatic toy maker sells his shadow to one Daniel Hoffman: "My shadow, my reflection on the wall was transformed into a cloud of darkness that was consumed by the bottle, captured forever inside it" The narrative becomes a classic example of the untameable subconscious domination over man to lead him to his own damnation. "My mother insisted that the shadow of my accursed soul would come and get me. (My) shadow was my greatest fear, my worst nightmare. My own shadow, the evil spirit that followed me everywhere. The vessel for all the wickedness that was inside me" The notion of the shadow here demonstrates the demonic Idipal drive that underlines the human psyche and percolates through the ego to corrupt the superego into a state of perpetual blemish.

The narrative reminds its readers of another story dealing with the double by Chamisso- Peter Schlemiehls Wundersame Geschichte. Zafon's The Watcher in the Shadows show significant influence of Chamisso as it follows the same trajectory of selling the soul to the devil, of unrequited love and an end when both the protagonist and his diabolic shadow perish together. As in Goethe's Dr. Faust, In Chamisso's story, Peter sales his shadow image to the devil and is considered an incomplete human being and thereby rejected from his society of fellow men. His only refuge is finally to withdraw from ordinary human companionship to the pursuit of universal knowledge for as he finally concludes, only the man living exclusively for his higher self can get along with his shadow. In Chamisso's story, Schlemiehl's shadow-image is only vaguely reminiscent of man's dark soul as much more "complex and clearly defined projection thereof is the Spiegel- Ich or mirror-image double." As its name implies, the Spiegel-Ich reflects all visible elements of the self in photographic likeness. However, it is not merely a harmless reflection but can actually be dangerous to its owner, especially, if it is portrayed as being capable of independent action as in Hans Ewer's play Per Student von Prag. By selling his mirror- image, Baldwin symbolically attempts to begin a new, idealistic and moral life; but no man can eradicate' his 'past; ' therefore, when Baldwin presents only his better self to the .princess, his double, as representative of his dark, past life, naturally asserts its right to existence. Toward the end of the play, having been continuously tormented and frustrated by his Spiegel-Ich, Balduin decides to bring his

suffering to an end by shooting his double, for after he fires he feels himself hit and dies. Lazarus Jann having sold his soul to Daniel Hoffman became what a Dr. Jekyll “*Having endeavoured to explain and cure the human spirit through empirical data, powders, chemicals and science, falters on the hubris of his own pride in his intelligence and scientific acumen.*” metamorphosed into a Mr. Hyde.

“*If each (the two selves), I told myself, could be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way . . . and the just could walk steadfastly and securely on his upward path, doing the good things in which he found pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil.*” (Stevenson 55)” (Saptarni Sadhu, A Tale of Two Perspectives)

It is this estranged *allegro* that would separate Lazarus forever from Alma Maltisse and for once united would embrace death together in the pyre of Cravenmoore. “*The toy maker approached the (his) shadow. The shadow’s laughter echoed through the room. Lazarus pulled the trigger. A dark strain was spreading over his chest- blood. The shadow’s cry shook the entire mansion. It was a cry of terror.*” The narrative may be summed up as the fragmentation of the psyche with man’s shadowy other detaching itself from the bodily restraints into gaining an independent existence.

Explicitly mentioned in the narrative is the theme of the doppelgänger:

“*Have you ever heard of a doppelgänger? Asked Lazarus. Dorian shook his head.*

“*it’s a German term, like a shadow of a person which, for some reason, has become separated from its owner. Of all the watchmakers in Berlin, none was more a perfectionist than Hermann Blocklin. One of those days in the middle of a snow storm the watchmaker received from a distinguished looking gentleman called Andreas Corelli. Corelli pulled out a glass flask, removed the top and placed it on the table. In a split second, Blocklin saw his shadow enter the flask like a whirlwind of vapour. A voice whispered behind his back and when Blocklin turned around he found he was standing face to face to a dark reflection of himself, a diabolical mirage bearing his own features. Then the watchmaker understood. It was his shadow watching him. His own defiant shadow. He tried to catch it but the shadow laughed and spread itself across the wall. Blocklin terrified watched as his shadow seized a long knife and ran out of the door vanishing into the darkness.*” (The Watcher in the Shadows, Carlos Ruiz Zafon)

The externalisation of the internal conflicts form an inseparable part of Zafon’s creativity and whose roots may be traced back to Conrad’s writings where his Heart of Darkness is not merely the account of a dangerous journey, for the factual elements underlying this narration have been raised to the level of universal experience and have become symbols of the author's psychological quest; they are, in effect, a confession, of the terrible discovery which Conrad made during and in consequence of this hellish journey, namely, “the naked soul that something or nothing that lies at the innermost center of man...” Like Lord Jim, Heart of Darkness is the study of a descent into the unconscious self, an exploration of the double - But while in Loud Jim the terminal point is Jim’s guilt complex, in Heart of Darkness the author penetrates into realms beneath the personal unconscious, to a stratum which “no longer includes contents that are specific for our individual ego but result from the inherited possibility of psychical functioning in general. . .” a stratum called by Jung the “collective unconscious. In-this sense, Marlow’s trip up the Congo is, like Jim’s journey to Patusan, the symbolic journey of a hero into Hades, the lower world, for the purpose of

exploring these inner realms and, in so doing, of probing the depth of his own conscience. The dark unexplored region of central Africa is, in fact, a most appropriate and psychologically valid symbol for the equally obscure recesses of the inner mind of man. Thus, the journey of a European to the dark center of Africa is a journey to his racial past, to a time when his ancestors were as primitive as the - Africans he meets, and to an environment which corresponds ; to the contents of his unconscious rather than his conscious psyche with which he has been conditioned to identify himself; it is a journey which will, expose him to situations and events that are apt to activate the contents of his inner psyche; that will bring back to life instincts and passions which he deemed forgotten and which had been covered by the conscious ideals and values of his civilized race.

## V. CONCLUSION

The notion of the double often appearing as symbols of world literature has been considered, in this thesis as almost invariably projected personifications of unconscious parts of human psyche. Often encountered as familiar shapes from the upper stratum of the psyche - the personal unconscious or appearing as unfamiliar, threatening figures from the deep, transpersonal parts of the psyche - the collective unconscious - seems to depend largely on the degree of insight a given individual achieves into his introspective self. In their most rudimentary, obscure form, perceived as primitive, unsophisticated halves, doubles are often projected upon as shadow- silhouette, or as pointed out by Frazer, in The Golden Bow or in The Secret Sharer by Conrad. Like most of Conrad's writings, The Secret Sharer can be considered as a realistic narrative in its interesting and plausible surface story while shimmering under its halo of obvious elementary interpretation, is it pregnant with symbolic purpose as of Lord Jim in Heart of Darkness. The theme of The Secret Sharer forms the basic pattern of most of Conrad's stories in which the main figure learns to integrate is conscience with his unconscious self; a task in which the heroes of Lord Jim and The Heart of Darkness fail. Freudian critics have claimed that The Secret Sharer can be considered as a prime example of therapeutic writing. For The Secret Sharer may have been at least partially, a safety mechanism by which Conrad, after his shattering experiences in the Congo and his resulting nihilistic insight into life which he expresses in Heart of Darkness, preserved his mental balance through the symbolical unification of various dissociated elements in his psyche.

Like Zafon's The Shadow of the Wind in which Daniel and Julian compliment each other's existence, The Secret Sharer differs from Lord Jim and Heart of Darkness in his introduction of the new concept of the unconscious. Previously the double, presented as a purely negative side of the human psyche (as in Well's Doctor Jekyll and Mr. Hyde) but in The Secret Sharer it becomes apparent that the other half contains an element of positivity for *"a certain amount of illumination. This lighted portion may appear ... after the dark side has been recognized, admitted, and accepted. At that point the guide figure will appear..."* as indeed it does to the captain, the narrator of The Secret Sharer in the person of Leggett, the fugitive first mate of the Saphora.

Like a Daniel Sempre in The Shadow of the Wind or David Martin in The Angel's Game, the captain in The Secret Sharer attains his fullest sense by embracing his other acknowledged part. They Not only come to embrace their other selves but also befriends it and therefore unafraid of its stereotyped darkness. The double thus in all the narratives

become a personification of contents which belongs to a former stage of evolution to the psyche and no longer accepted in civilized society. The double not accustomed to be shown overtly should be recognized occasionally to bring a psychic wholeness but to some extent they integrated with the conscious personality as Leggett is subject to the Captain and Daniel to a Carax.

This stratum of the collective unconscious, sometimes referred to as "the Abyss" in psychoanalytic theory, can be depicted as follows— *“Beneath the decent facade of consciousness with its disciplined moral order and its good intentions lurk the crude instinctive forces of life, like monsters of the deep-devouring, begetting, and warring endlessly. They are for the most part unseen, yet on their urge and energy life; depends without them living beings would be as inert as stones. But were they left to function unchecked, life would lose its meaning, being reduced once more to mere birth and death, as in the teeming world of the primordial-swamps.”* (Harding, Esther. Psychic Energy; Its Source and Goal, Pantheon Books, New York)

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