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**AN ANALYSIS OF "THE SECRET AGENT" WRITTEN BY JOSEPH CONRAD WITH
A FOCUS ON HEGELIAN DIALECTIC**

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ABSTRACT

Georg W.F. Hegel is a well known German philosopher of the 19th century. His introduced method involves a basic concept that the form of historical movement (process or progress) is the result of conflicting opposites. Hegel's thought is divided into three main parts including thesis, antithesis and synthesis. the present paper is designed based on Hegel's theory with a main concern of investigating the novel of "The Secret Agent" written by Joseph Conrad. To this end, the library (descriptive-analytical) method is used to analyze the data obtained by gathering resources, books and related articles. Considering the nature of "The Secret Agent" novel narrating about the increase of terrorist activities (assassinations) in Europe and U.S.A, it is hoped that the final consequences can be used for better understanding.

Keywords: Hegel, Dialectic, Thesis, Antithesis, Synthesis, Negation, Sublation

INTRODUCTION

The theory of dialectic has been proposed by Georg Wilhelm Friedrich Hegel, the most consequential philosophers. Hegelian dialectic indicates that each category in turn is implicitly self-contradictory and developed necessarily into the next. Hegelian theory is not very complicated; it involves a provided category, namely thesis, which is being challenged by a contrary category, namely antithesis, which also entails the first category. So, both categories are being presented as self-contradictory. In this process, Hegel tries to show the possible positive result of this negativity: a new category, namely synthesis, which resolves the previous categories. And it is the completion of one dialectical level; the new category now takes the role of the first category, thus a new dialectical level begins to take shape becoming the first step of another one at the very point of its completion.

Hegel's dialectics is a complex theory encompassing more the negation of the negation. In the theory, Hegel explained the system of relations in which objects should be considered as inter-related but not just as isolated. Also, Hegel believed that the world and its entire contents are in a state of constant flux, with nothing remaining static;

and everything is constantly changing due to the negation of the negation. Such movement and constant flux is fueled by the struggle of two contrasting sides that can be seen universally. Based on Hegel's ever changing and evolving world, change starts with small steps first then evolves into larger ones eventually leading to the destruction of the system and the institution of a new one with new and distinct contradictions. As the last aspect of the theory, Hegel's dialectic is substance versus appearance. As Hegel claimed, substance (essence) was the genuine spirit of things and was created by inner oppositions; and one must study and understand the inner negations in order to view this. It is impossible to view these from the appearance of the object.

The present study has attempted to investigate the aspects of Hegelian dialectic in a novel written by Joseph Conrad, namely "The Secret Agent".

Joseph Conrad is a well-know English novelist depicting trials of the human spirit by the demands of duty and honor in his stories and novels. Conrad was a master prose stylist who brought a distinctly non-English tragic sensibility into English literature. He is regarded as a modernist literature pioneer so that his narrative style and anti-heroic

characters have influenced many authors. He was born on December 3, 1857, in Berdyczew, Poland. His father was a writer and a translator of the works of William Shakespeare (1564–1616). He was also a member of a movement seeking Polish independence from Russia. In 1862, the family was forced to move to Russia because of his father's political activities.

In the early 1890s, Conrad had begun to think about writing fiction based on his experiences in the East. In 1893, he discussed his work in progress, the novel *Almayer's Folly* (1895), with a passenger, the novelist John Galsworthy (1867–1933). After 1 year, he retired from the merchant marines and completed *Almayer's Folly* which received favorable reviews and it was the beginning point of Conrad's work as a writer.

Conrad's literary career can be divided into three parts. The first period includes his Malay fiction which ends in 1896 including *An Outcast of the Islands* (1896), *The Nigger of the Narcissus* (1897), *The Heart of Darkness*, and *Lord Jim* (1900). The next phase starts from 1897 and extends to 1911 involving *Nostromo* (1904), *The Secret Agent* (1907) and *Under Western Eyes* (1911), all three with political theme. In this period, Conrad's rich and major works were composed. The last part is the decline years

which extend from 1918 to his death in 1924 entailing *Chance* (1914), *Victory* (1915), *The Shadow Line* (1917), and *The Rover* (1923).

On August 3, 1924, Conrad died due to a heart attack and was buried at Canterbury, England.

"The Secret Agent" was written at the climax of terrorist activities and numerous dynamite attacks in both Europe and the USA, as well as several assassinations of heads of state. Conrad also depicted two persons specifically, Mikhail Bakunin and Prince Peter Kropotkin. Conrad used these two features in his portrayal of the novel's anarchists. However, as Conrad's Author's noted, only one character, Winnie Verloc, was a true anarchist. In *The Secret Agent*, Winnie Verloc is the only character performing a serious act of violence against others, despite the F.P.'s intentions of radical change, and The Professor's inclination to keep a bomb on this person.

According to aforementioned, "The Secret Agent" has been considered based on the Hegelian theory of dialectic. For this purpose, following questions is investigated:

1- What is the concept of dialectic in Hegel's view?

2-How Conrad's "The Secret Agent" can be analyzed based on Hegel's dialectic theory?

METHODOLOGY AND APPROACH

There components of dialectic theory including thesis, antithesis, synthesis are used to explain the Hegelian view. In the theory, Hegel emphasized the paradoxical nature of consciousness; he believed that the mind wants to know the whole truth but it cannot think without drawing a distinction. Unfortunately, every distinction has two terms indicating that every argument has a counter-argument and consciousness can only focus on one of these at a time. Hence, it fixes first on the one, then under pressure fixes second on the other until it finally comes to rest on the distinction itself. Referring to this process of alternation, Hegel introduced dialectic.

It can be stated that the dialectical method indicates that the form of historical movement, process or progress is the result of conflicting opposites. So, this area of Hegel's thought is classified into the categories of thesis, antithesis, and synthesis. Hegel's philosophy of history entails the concept in which a conflict of opposites is a struggle between actual and potential worlds.

According to Hegel, a thesis can be a single idea containing a form of incompleteness giving rise to the antithesis, a conflicting idea. A third point of view, a synthesis derives from this conflict. It overcomes the conflict

by reconciling the truths contained in the thesis and antithesis at a higher level. The synthesis is a new thesis generating a new antithesis and the process continues up to achieve the truth.

Therefore, dialectic theory is used as an appropriate approach to analyze Conrad's novel, "The Secret Agent", theoretically with a focus on key concepts of the theory.

Georg W.F. Hegel's Biography

Georg Wilhelm Friedrich Hegel was born on August 27, 1770 in Stuttgart. His father was a revenue officer with the civil service and he had a Protestant upbringing. He studied at the Stuttgart gymnasium where he became familiar with Greek and Roman classics. Hegel's father wished him to be a priest and studied theology at the seminary at the University of Tübingen from 1788 to 1793. Here, was the point that he established important friendships with Friedrich Hölderlin and Friedrich W.J. von Schelling. These three friends' intellectual lives were closely interrelated and they influenced deeply one another's philosophical foundations. During his stay at Jena, Hegel wrote a number of essays on the Scientific Modes of Treatment of Natural Law-Its Place in Practical Philosophy and Its Relationship to the Positive Science of Law (1975) referred to as the essay on Natural Law. In the essays, he

criticized both British empirical and Kantian formal approaches to natural law. He claimed that empiricism forms conclusions which are limited by its contexts and materials; therefore, it is unable to form propositions which are universally valid about the concepts of reflective consciousness to social and political experience or the concepts of social and political institutions. The defect of formalist conclusions is that they remain insubstantial and too abstract, failing to form a concrete link between human reason and human experience. Hegel believed that philosophical science should definitively associate the development of the rational powers of the human mind to lived experience.

As a goal, Hegel believed in forming a comprehensive philosophical system in which both the history and future of philosophy might be included and understood. He regarded the main subject of philosophy as reality and understood the necessity of conceiving of a full account of reality or the developmental process of everything that is. According to Hegel, it was called Absolute or Absolute Spirit and viewed that philosophy's task was to plan its development. Such planning entails the clarification of the Absolute's internal rational structure, the demonstration its manifestation in nature and

human history, and the explication of its teleological nature, or revealing its end purpose.

To follow Greek philosopher Parmenides, Hegel believes that what is rational is real, and what is real is rational. Such notion is the rational structure of the Absolute associating with the idea that the Absolute must be seen as pure Thought, Spirit, or Mind, in a process of self-development, governed by the logic of dialectic indicating the conflict of opposites creating movement or progress. The dialectical method entails three concepts of thesis, antithesis, and synthesis. The thesis is a primary idea highlighting an opposite or conflicting idea, or antithesis through its incompleteness. The synthesis also highlights the conflict between the first two, overcoming the opposition by adjusting the truth existing in both the thesis and antithesis. This synthesis becomes a new thesis, inspiring a new antithesis and synthesis, and continuing an evolution of intellectual or historical development. As Hegel states, dialectical development explains the movement of Absolute Spirit toward an ultimate goal. Reality is the Absolute in a process of dialectical unfolding, manifesting itself in nature and history as it develops. The manifestation of the Absolute through the stages of consciousness, self-consciousness,

and reason is sought in Hegel's *The Phenomenology of Spirit*. Hegel is considered as the most powerful philosophers in Western philosophical and political history.

Historical Development of Criticism through Philosophy

Dialectic is a method of argument to resolve disagreement that has been central to Indian and European philosophy since antiquity. Dialectic is an Ancient Greek term and came into popularity by Plato in the Socratic dialogues. The dialectical method is dialogue between two or more people holding different points of view about a subject, wishing to establish the truth of the matter by dialogue through reasoning. The difference between dialectics and debate is that debaters are committed to their points of view, tending to win the debate, either by persuading the opponent, proving their argument correct, or proving the opponent's argument incorrect, so, there is a need to judgment of a jury about winning in the debate. Also, Dialectics differs from rhetoric in that speaker uses logos, pathos, or ethos to persuade listeners to take their side of the argument.

For Hegel, the categories were more than epistemological principles of knowing but they were ontological principles of being. They were not merely the necessary and universal conditions of the world as it appears

to us but they were the necessary and universal conditions of the world, as it is in itself. Reason, the system of categories, is self-explained and self-determined, dependent only upon itself. It means that it is real; hence, the rational is the real and the real is the rational.

It can be stated that we do not rest content with being, or with essence, or any of the other categories, precisely since we perceive an inconsistency between each category and what we somehow already know the whole to be. Finally, idea proves the only adequate definition of the absolute-but idea contains all the preceding categories as its conceptual self-differentiation; i.e., the earlier categories are not simply negated in the sense of being left behind.

Moreover, as mentioned, the dialectic is discussed in terms of three concepts of thesis, antithesis, and synthesis. However, things are not expressed by Hegel this way and it is a problematic understanding of how the dialectic functions.

Thesis, Antithesis, Synthesis

Thesis, antithesis and synthesis are three frequently used components to describe the stages of Hegel's dialectic-thought. In discussing his dialectic, Hegel himself never uses these terms. Also, there are several problems with this manner of characterizing

the dialectic. Firstly, the term synthesis is highly misleading. What moves the dialectic is the opposition of categories antithetical to each other (hence, thesis and antithesis are relatively unproblematic terms). This opposition is then overcome by a further term but the manner in which it highly differs from Hegel's system and is almost never a synthesis, if this is taken to mean a literal combination or conjoining of ideas.

Secondly, the thesis-antithesis-synthesis triangle indicates that there is a formula to the dialectic. In fact, there are many different ways in which oppositions are reconciled or overcome in the Hegelian system. Hegel emphasized that form and content are integrated and integral in his philosophy and thus, it is wrong to speak of a method or formal structure of dialectic. Additionally, thesis-antithesis-synthesis specifies that the dialectic is necessarily triadic. Though it does often seem to be that everything in Hegel comes in threes, he makes it clear that the real nature of dialectic is not triplicity but negation; what moves the supersession of one category by another that it is always found to be, on its own terms, incomplete. Thus, it overcomes itself and requires supplementation by a further idea.

Negation

Hegel's dialectic functions through negation; in fact, it would be accurate to describe negation as the mechanism of dialectic itself.

The paradigm for such a dialectical transition is to be found in the *Logic*, where the transitions between categories are thought by Hegel to exhibit strong necessity and rigor. In the *Logic*, each category is considered as a provisional definition of the Absolute (of the whole) but each proves inadequate with respect to the fact that it is always found in some manner to presuppose, depend upon, or simply be related to another category, often what seems at first glance to be its opposite. Thus in the dialectic each category is negated by the category that follows it.

As Hegel believed, the dialectic of reason can be a means to actually achieve that higher-level synthesis of knowledge that Kant believes to be impossible, and he introduced his own distinction between negative and positive aspects of reason (quite different from Kant's distinction). The negative aspect is just dialectic which, for Hegel, has the function of demonstrating that there are contradictions inherent in the understanding's views on any matter.

Dialectic sets up antithesis but what Kant failed to see is that these antitheses can be transcendent through speculation, the positive aspect of reason. It is speculation that is able

to see how antithetical ideas may be reconciled or overcome in a further idea, a third moment which cancels the opposition of the first two. Hegel's concept of the understanding is similar to Kant's, insofar as he sees the understanding as the faculty that interprets experience according to set categories. But Hegel's treatment of understanding is almost always negative, because he believes it is unable to think beyond those set, i.e., fixed and rigid, categories. In particular, it is prone to thinking in terms of inflexible dichotomies.

A Hegelian Analysis of "The Secret Agent"

About the Novel

The Secret Agent written by Joseph Conrad is a classic novel based on actual events, the attempt to blow up the Greenwich Observatory in 1894. Considered as one of Conrad's masterpieces, it is a brilliantly ironic narrative depicting London's seedy and dispossessed underworld of revolutionist and anarchists. He had become fascinated with the twilight world of international political activity in London; a haven for political exiles from Europe during the late nineteenth century. The fictionalized tale revolves around a beautiful, young wife, her simple-minded brother, and her devoted but tortured husband. The novel is a mixture of love story, espionage, and mystery that continues to

entertain many years after its original publication date.

A Plot Summary

The novel is set in London in 1886 and follows the life of Mr. Verloc, a secret agent. Verloc is also a businessman who owns a shop which sells pornographic material, contraceptives, and bric-a-brac. He lives with his wife Winnie, his mother-in-law, and his brother-in-law, Stevie. Stevie has a mental disability, possibly autism, which causes him to be very excitable; his sister, Verloc's wife, attends to him, treating him more as a son than as a brother. Verloc's friends are a group of anarchists of which Comrade Ossipon, Michaelis, and The Professor are the most prominent. Although largely ineffectual as terrorists, their actions are known to the police. The group produce anarchist literature in the form of pamphlets entitled F.P., an abbreviation for The Future of the Proletariat. The novel begins in Verloc's home, as he and his wife discuss the trivialities of everyday life, which introduces the reader to Verloc's family. Soon after, Verloc leaves to meet Mr. Vladimir, the new First Secretary in the embassy of a foreign country (implied to be Russia). Although a member of an anarchist cell, Verloc is also secretly employed by the Embassy as an agent provocateur. Vladimir informs Verloc that from reviewing his

service history he is far from an exemplary model of a secret agent and, in order to redeem himself, must carry out an operation - the destruction of Greenwich Observatory by a bomb explosion. Vladimir explains that Britain's lax attitude to anarchism endangers his own country, and he reasons that an attack on 'science', which he claims is the current vogue amongst the public, will provide the necessary outrage for suppression. Verloc later meets with his friends, who discuss politics and law, and the notion of a communist revolution. Unbeknownst to the group, Stevie, Verloc's brother-in-law, overhears the conversation, which greatly disturbs him.

Comrade Ossipon later meets The Professor, who describes the nature of the bomb which he carries in his coat at all times: it allows him to press a button which will blow him up in twenty seconds, and those nearest to him. After The Professor leaves the meeting, he stumbles into Chief Inspector Heat. Heat is a policeman who is working on the case regarding a recent explosion at Greenwich, where one man was killed. Heat informs The Professor that he is not a suspect in the case, but that he is being monitored due to his terrorist inclinations and anarchist background. Knowing that Michaelis has recently moved to the countryside to write a

book, the Chief Inspector informs the Assistant Commissioner that he has a contact, Verloc, who may be able to assist in the case. The Assistant Commissioner later speaks to his superior, Sir Ethelred, about his intentions to solve the case alone, rather than relying on the effort of Chief Inspector Heat.

The novel often moves between Verloc's work life and his home life. At home, Mrs. Verloc's mother informs the family that she wishes to move out of the house. Mrs. Verloc's mother and Stevie use a handsome which is driven by a man with a hook in the place of his hand. The journey greatly upsets Stevie, as the driver's tales of hardship coupled with his menacing hook scare him to the point where Mrs. Verloc must calm him down. On Verloc's return from a business trip to the continent, his wife tells him of the high regard that Stevie has for him and she implores her husband to spend more time with Stevie. Verloc eventually agrees to go for a walk with Stevie. After this walk, Mrs. Verloc notes that her husband's relationship with her brother has improved. Verloc then tells his wife that he has taken Stevie to go and visit Michaelis, and that Stevie would stay with him in the countryside for a few days.

As Verloc is talking to his wife about the possibility of immigrating to the continent, he is paid a visit by the Assistant Commissioner.

Shortly thereafter, Chief Inspector Heat arrives in order to speak with Verloc, without knowing that the Assistant Commissioner had left with Verloc earlier that evening. The Chief Inspector tells Mrs. Verloc that he had recovered an overcoat at the scene of the bombing which had the shop's address written on a label. Mrs. Verloc confirms that it was Stevie's overcoat, and that she had written the address. On Verloc's return, he realises that his wife knows her brother has been killed by Verloc's bomb, and confesses what truly happened. A stunned Mrs. Verloc, in her anguish, then fatally stabs her husband. After the murder, Mrs. Verloc flees her home, where she chances upon Tom Ossipon, and begs him to help her. Tom assists her, but also confesses his romantic feelings for her. Planning on running away with her, he aids her in taking a boat to the continent. However, her instability and the revelation of her murder increasingly worry him, and he abandons her. He later discovers she disappeared, leaving behind her wedding ring, which has the words "24th June 1879", and drowned.

Dialectic in "The Secret Agent"

Hegelian dialectic is an improving process of contradictory categories sublating into a third concept, synthesis, which becomes the starting point of another conflicting process.

The idea of progress is an important aspect of this process considered in the present study. The certainty of Hegel's dialectic is an important issue regarding this section while it has been attempted to read Joseph Conrad's "The Secret Agent" as a dialectical novel.

Anarchism, the Bourgeoisie and Death

To analyze Conrad's novel according to Hegel's theory, some characteristics of the novel are introduced to make a better understanding of the text

Mr. Adolf Verloc

Anarchism is an incidental theme in the novel. Conrad is not at all attracted by anarchism as a political doctrine. On the contrary, he exposes the absurdity, folly, and futility of anarchism. He depicts anarchistic views in a satirical light.

Although anarchism is not a theme that is fully explored in this novel, it is one of the principal concepts in which Mr. Verloc is involved as a key character. His house is the meeting place of his anarchistic group, a communist group committed to social change. Famous for years at open-air meetings and at workmen's assemblies in large halls, he is an agent provocateur. His mission in life is the protection of the social mechanism.

Mr. Verloc is half-French, half-English. Due to this dual citizenship, Mr. Verloc is able to act as a spy for his home country of France

while living and working in London. Mr. Verloc is known as a very valuable secret agent under the previous ambassador of the French government in London. However, the old ambassador has gone and his post has been taken by another man, Mr. Vladimir who place Mr. Verloc in a position that forces him to be more active or face the consequences of his prior activities as a secret agent. "I tell you plainly that you will have to earn your money. The good old Stott-Wartenheim times are over. No work, no pay. What we want now is activity— activity."

In this respect and according to Hegel's dialectic a thesis determined by the main character of the novel. This is a fixed category or what Hegel says the stage of understanding. Mr. Verloc confirms an anarchist character in the novel. His group of communists gather, in order to discuss the repression of the poor and disenfranchised and plot ways in which to repair this repression. Mr. Verloc is a part of this group in order to serve as a secret agent and gather information for the French government. However, his small group has become weak and less than aggressive. It is this fact that causes the French diplomat, Mr. Vladimir, to suggest to Mr. Verloc to plant a bomb in a place that will create great concern among the middle classes of London.

As a thesis, anarchism creates its opposition, the bourgeoisie, in itself. The bourgeoisie is a reflection on the anarchism, a reaction to thesis, or stage of dialectical reason in Hegel's theory. Michaelis's words as the possessors of property had not only to face the awakened proletariat but they had also to fight amongst themselves. Yes. Struggle, warfare, was the condition of private ownership".

This internal act causes a continuous relation between anarchism and bourgeoisie until they can reach to a stable position. As these two concepts contradicting each other and passing into one another, the third concept as a synthesis comes into existence to overcome this conflict. It is the result or the higher concept that embraces thesis and antithesis. This new category is called the stage of speculative reason in Hegel's dialectical system. Synthesis in this case is death of the main character. This new principle sublates two previous ones into it and as a same time preserves their differences.

Incuriosity, Curiosity and Death

Here, analytical features of characters frequently used in the novel to elaborate on this thesis are considered.

Winnie Verloc

Winnie Verloc is the daughter of a disabled widow and sister to a simple-minded young man. Winnie, from a very young age, has taken on the responsibilities of caring for her family, beginning with the daily protection of her younger brother from their father's prideful disgust of his son's infirmity to the care and support of her disabled mother. When it came time to get married, Winnie falls in love with a young butcher, who could not afford to care for Winnie and her mother and brother. Therefore, young Winnie pushes her love away in order to make a more profitable match with Mr. Verloc. Mr. Verloc is an older gentleman, a wealthy businessman, who is so in love with his young wife that he has no problem taking on her other family members. In contrast to Mrs. Verloc, Mr. Verloc falls in love with his wife, he loves her as a wife should be loved, that is, martially, with the regard one has for one's chief possession. He is fond of his wife as a man should be, that is, generously. He thinks "He was loved for himself". The narrator says that he desires to talk with his wife about his secret but he forbears touching that mystery out of love, timidity, and indolence.

Mr. Verloc does not know about his wife's secrets, he has an impression that Winnie loves him for himself and for his own sake. But this is a complete misunderstanding on

his part. Winnie married him only to ensure the security of her brother Stevie and not because she was in love with him.

Binding by an unhappy marriage to a husband who sells pornography and spends much of his time in plots as a minor spy and venal informant, Winnie Verloc is an incredibly sympathetic portrait of an intelligent and sensitive woman imprisoned by her circumstances.

Winnie's philosophy consists in not taking notice of the inside of facts. She wastes no time in seeking "fundamental information". This attitude of hers as a sort of economy has all the appearances and some of the advantages of prudence, adding that it may be good for one not to know too much. Her "fine incurious eyes" and her philosophical incuriosity is the foundation of the accord of her married life with her husband. Due to this idea she gives way to her fancy. Seeing them go together, Winnie has a feeling that anybody would think them to be father and son. She thinks her husband is fond of her brother, although "Mr Verloc extended as much recognition to Stevie as a man not particularly fond of animals may give to his wife's beloved cat; and this recognition, benevolent and perfunctory, was essentially of the same quality". She congratulates

herself with peaceful pride on a certain resolution she had taken a few years before.

Mr. Verloc does not seem to care one way or the other about Winnie's mother nor her brother. However, Stevie is so infatuated with his sister's husband that he adjusts his behaviors in order to prevent Mr. Verloc from becoming annoyed by him.

Mr. Verloc has never showed much interest in his wife's family members, except in the idea that they were people to support and that they were important to his wife.

Affected by this philosophy she knows something is wrong with her husband "The taciturnity of Mr. Verloc had been lying heavily upon her for a good many days. It was, as a matter of fact, affecting her nerves" but never asks him anything, She feels that things do not stand much looking into. She makes her force and her wisdom of that instinct. Instead of thinking about it she prefers to talk about her mother.

When Mr. Verloc says that Perhaps it's just as well, she thinks a simple sentence may hold several diverse meaning, mostly disagreeable but she does not allow herself to fall into the idleness of barren speculation and again confirms in her belief that things does not stand being looked into. She brings Stevie to the front without loss of time.

Focusing on Winnie's philosophy as an aspect of her character gives way to Hegel's theory of dialectic. Not taking notice of the inside of facts can be considered as Hegelian thesis or what he says as stage of understanding. Mrs. Verloc is a woman of singularly few words, either for public or private use. She knows all about her husband's politics but does not like them (especially when they excite her brother) and never say or ask anything because she dislikes controversy and does not quarrel with her husband over her own opinions caused by the beliefs that things do not stand being looked into. She is not curious about anything and doesn't pay attention to anyone's problem or difficulty. Stevie's protection is the only matter she cares about.

Stephen (Stevie)

Stevie is very sensitive, he has strong emotions and evoked by concepts such as pain, suffering, and poverty.

Unlike her sister who doesn't want to look under the surface of things, he hopes to go to the bottom of the matters.

The conversation between Winnie and Stevie dramatizes the contrast between the two ways of looking at the same thing. Winnie too is struck by the misery of the horse but, preoccupied as she is with the problem of being left alone to look after her brother as his sole protector, her reaction is cursory. Stevie,

on the other hand, is wholly free from adult responsibility, and so he reacts with an acute directness to the sights of suffering around him. The difference between Stevie and Winnie is not in how they see, but in what they see. Whereas Winnie notices a merely isolated case of suffering, Stevie manages to conceive of the poor as part of an obvious system of suffering, in which the relief of misery requires the imposition of misery.

The so-called principle as Winnie's philosophy can be considered as Hegelian thesis. Moving forward according to Hegel's system of dialectic, antithesis emerges as a contradiction to thesis. The antithesis is simply the reflection on the thesis, a reaction to the opinion or stage of dialectical reason in Hegel's theory. In this respect, Stevie's conflicting idea comes into focus as antithesis. What moves the dialectic is the opposition of categories antithetical to each other. As it has been exemplified both characters are different. Unlike Winnie, Stevie wishes to discover the truth about a situation and finds the real reason of something. To overcome this confliction Hegel renders the new term, synthesis, which is death in this case. Synthesis is the result or what Hegel calls the stage of speculative reason. This new stage reconciles the two previous ones and at the same time preserves their differences. The

concept of death sublates both Winnie's curiosity and Stevie's curiosity in a way that it relieves both extremes; it means that death is the solution; everything would be faded in heavy shadow of death. Both characters' fate turns toward death, Stevie blows himself up in the attempt of exploding the Greenwich Observatory with a bomb and Winnie, who is devoted to her brother, commits suicide.

Loyalty, Loss of Loyalty and Death

As the most important character, Winnie Verloc's different aspects of her character should come into focus. In this part her loyalty to her husband and then her loss of loyalty after her brother's death will be explained as two key concepts in Hegel's theory.

Winnie Verloc

In fact Mr. Verloc's only concern in regards to Stevie's death is the idea of telling his wife, and Chief Inspector Heat takes care of that. Now, Mr. Verloc wants his wife to get over her grief and start paying attention to him and his needs.

Winnie's loyalty and her loss of loyalty can be considered as the Hegelian thesis (stage of understanding) and antithesis (stage of dialectical reason) respectively. As Hegel explains this process is internal and every proposition creates its negation in itself or

better to say has it in itself. Winnie's loyalty to her husband is conventional and under the condition of protecting her family. Losing her brother in an act of terrorism, Winnie not only loses her loyalty and cancels the contract but also takes Mr. Verloc's life for betraying her.

Winnie's loyalty through the novel and her loss of loyalty near the end of it is another dialectical process with her committing suicide at the end of the novel. According to Hegel, loyalty creates disloyalty and actually has it in itself for the cause of its meaning. As these two concepts relating and passing to each other, the third concept comes into being to balance their confliction and stabilizes their position. Mrs. Verloc's death is the third concept or as Hegel calls it synthesis (stage of speculative reason).

CONCLUSION

Anarchism, bourgeoisie, loyalty and trust are considered as the most significant principles in the novel of "The Secret Agent".

As an anarchist, Mr. Verloc is a member of a communist group committed to social reform. His communist group is gathered in order to discuss the repression of the poor and plot ways in which to repair this repression. However, his small group has become weak and less than aggressive. It is this fact that causes the French diplomat, Mr. Vladimir, to suggest to Mr. Verloc to plant a bomb in a

place that will create great concern among the middle classes of London. These two extremes shape the first Hegelian thesis and antithesis of the novel. Mr. Verloc anarchistic views as thesis or stage of understanding challenge the middle class as antithesis or stage of dialectical reason, their relation continues till they reach to a stable position which at the same time solves their differences and also preserves them. This balance situation emerges with Mr. Verloc's death. Death as synthesis or stage of speculative reason has both categories in itself. Another dialectical process comes into focus by Mrs. Verloc's loyalty and then her loss of loyalty which ends her in death. Winnie doesn't love her husband; her affection for her husband only goes as far as how much he can help her brother. When her brother dies, Winnie no longer feels any loyalty to Mr. Verloc. Finding no other avenue open to her but death, Winnie commits suicide. With her death Hegel's dialectic completes and again it is death which resolves the confliction between two previous concepts.

Winnie's philosophy consists of not taking notice of the inside of facts caused her not to be curious about anything. Although she knows much about the surroundings, she pretends in not knowing and imagines in her

own way. Her brother, Stevie, is the only thing she cares about and also her reason for getting married to Mr. Verloc. Unlike Winnie, Stevie looking to the inside of the things, he is very sensitive and gets excited before the concepts as poverty, hunger, suffering and etc. He cares about the people and wishes to help them; he has curiosity for what has happened around him. Winnie's incuriosity and Stevie's curiosity are considered as Hegel's thesis and antithesis, it means that incuriosity has curiosity in itself and creates it in order to refuse itself. This confliction goes on till two categories reaches to a fixed position. This third category is death in general, neither Winnie's death nor Stevie's. Death has everything in itself: loyalty, disloyalty, curiosity, incuriosity, love, trust and so on.

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