

C.1

THE LARGER PATTERN: FORMAL AND THEMATIC LINKS
BETWEEN SELECTED NOVELS AND SHORTER FICTIONS BY JOSEPH CONRAD

By

CAROLINE GAIL FRASER

B.A. (Hons), The University of British Columbia, 1961

M.A., The University of British Columbia, 1975

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

in

THE FACULTY OF GRADUATE STUDIES

Department of English, University of British Columbia

We accept this thesis as conforming

to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

January 1986

© Caroline Gail Fraser, 1986

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of English

The University of British Columbia
1956 Main Mall
Vancouver, Canada
V6T 1Y3

Date April 2, 1986

ABSTRACT

The formal and thematic links between Conrad's short fiction and his novels provide a useful context in which one can study individual works. Thus, one of Conrad's earliest short stories, "An Outpost of Progress," anticipates some of the ironic techniques that control the reader's responses in The Secret Agent and the later fiction in general. Similarly, in "The Lagoon" and "Karain" Conrad experiments with the "teller and listener" device, which he then develops and refines in more complex works such as "Heart of Darkness" and Lord Jim. In contrast to the ironic mode, this type of narration reflects man's attempts to integrate personal experiences with the social order and to affirm certain moral values or "saving illusions." The coexistence of these two modes in Conrad's earliest short fictions points to his search for appropriate techniques to express a conflict that was deeply rooted in his outlook.

A close study of "Youth" brings into relief Conrad's use of a dramatized narrator to mediate between contrasting views of the world and to direct our interpretation of moral issues. Because Conrad developed these and other aspects of the short fiction in Lord Jim and "Heart of Darkness," the analysis of "Youth" attempts to shed light on the longer works as well. Similarly, in "Amy Foster" Conrad presents another variation on the told-tale device in a way that reveals larger, formal

patterns in his writing as a whole.

While the most significant links between these five short fictions and Conrad's novels are formal rather than thematic, in the case of "Heart of Darkness" and "The Secret Sharer" there are important thematic ties with Lord Jim and Under Western Eyes. By adapting certain basic situations and motifs from one work to the other Conrad explores different aspects of a central idea or theme. Thus, in "Heart of Darkness" and Lord Jim he treats Kurtz and Jim as complementary portraits of idealistic egoists, while in "The Secret Sharer" and Under Western Eyes he depicts contrasting responses to a plea for understanding and assistance. The dialectical approach reflects the complex structure of his creative imagination. Therefore, a study of the connecting links yields a more comprehensive understanding of Conrad's meaning than analyzing the works separately.

CONTENTS

	Page
Abstract	ii
Acknowledgements	v
INTRODUCTION	1
Chapter	
I. "AN OUTPOST OF PROGRESS" AND <u>THE SECRET AGENT</u>	14
II. "THE LAGOON," "KARAIN," AND <u>LORD JIM</u>	58
III. "YOUTH," "HEART OF DARKNESS," AND <u>LORD JIM</u>	106
IV. "HEART OF DARKNESS" AND <u>LORD JIM</u>	189
V. "AMY FOSTER"	261
VI. "THE SECRET SHARER" AND <u>UNDER WESTERN EYES</u>	326
CONCLUSION	377
BIBLIOGRAPHY	392

ACKNOWLEDGEMENTS

For their prompt and friendly assistance with my research, I would like to thank Dr. Lola Szladits, of the Berg Collection (New York Public Library), Alan Cupo, of the Beinecke Rare Book and Manuscript Library (Yale University), and Bruce M. Brown, Archivist at Colgate University Library. I would also like to thank Lee Whitehead for letting me read his stimulating Ph.D. thesis on Conrad, and Jack Stewart for discussing my topic with me on several occasions. From my supervisor, Andrew Busza, I have gained many valuable insights concerning Conrad's background and creative imagination. I am very grateful for his generosity in this respect, and also for his careful and patient supervision at each stage of my work. Finally, my husband, Bruce Fraser, our three children, and my mother have given me their unfailing moral support since the beginning of this project.

Introduction

In contrast to other major novelists like Henry James and Virginia Woolf, Conrad provided us with very few critical statements concerning his own writing. Moreover, with the exception of his Preface to The Nigger of the Narcissus the explanations he did offer are fragmentary and often misleading. Not until 1919 and 1920, several years after his best fiction had been completed, did he write the Author's Notes for the separate volumes of Doubleday's collected edition. Although these prefaces occasionally contain hints about Conrad's intentions at the time he wrote the fiction, they also display his tendency to mythologize about his life and art.

For example, in the Author's Note to Tales of Unrest he says that he wrote "The Lagoon" immediately after An Outcast of the Islands. The two works were "seen with the same vision, rendered in the same method"--even written with the same pen.¹ In actual fact, Conrad completed An Outcast of the Islands on Sept. 17, 1895; he began The Sisters toward the end of the year and abandoned it in April, 1896, and wrote "The Idiots" and "An Outpost of Progress" in May and July, respectively, before completing "The Lagoon" in August. By claiming to have written "The Lagoon" before "The Idiots" and "An Outpost of Progress" and failing to mention the abandoned novel, Conrad could give the first years of his writing career an imagined order and direction: they became "my first phase, the Malayan phase with

its special subject and its verbal suggestions."² The Notes contain other similar instances of Conrad's mythologizing, such as the story he put forth in the preface to An Outcast of the Islands indicating that Edward Garnett had been responsible for his writing a second novel. This story suggests a correspondence between Conrad's sailing and writing careers, for, as he demonstrates in A Personal Record, each is perceived to have its origin in a mysterious impulse or set of circumstances.

In a letter of 1923 Conrad claimed that the Author's Notes were not intended to explain the factual origins or the formal aspects of his works. He told Richard Curle, who had "summarized" the prefaces for a comprehensive article on Conrad's writing, that the Notes should be treated as "an intensely personal expression": " . . . the summarizing of Prefaces . . . has got this disadvantage that it doesn't give their atmosphere, and indeed it cannot give their atmosphere, simply because those pages are an intensely personal expression, much more so than all the rest of my writing, with the exception of the Personal Record perhaps."³ In fact, the chief myth that Conrad puts forth in the Notes is that he did not consciously plan his artistic effects. Consequently, he plays down the formal aspects of his writing, offering the reader entertaining analogies rather than explanations of his methods.

In the preface to the Youth volume, for example, he comments with good-humoured irony on contemporary critical attempts to describe Marlow's function:

The origins of that gentleman . . . have been the subject of some literary speculation of, I am glad to say, a friendly nature.

One would think that I am the proper person to throw a light on the matter; but in truth I find that it isn't so easy. It is pleasant to remember that nobody had charged him with fraudulent purposes or looked down on him as a charlatan; but apart from that he was supposed to be all sorts of things: a clever screen, a mere device, a "personator," a familiar spirit, a whispering "daemon." I myself have been suspected of a meditated plan for his capture.

That is not so. I made no plans. The man Marlow and I came together in the casual manner of those health-resort acquaintances which sometimes ripen into friendships. This one has ripened.⁴

On the whole, Conrad's commentary on his work in the other Notes is similar in tone and substance to this passage. In contrast to the prefaces of Henry James, the Author's Notes do not shed much light on the individual novels and stories.

Conrad's letters to friends and publishers about his writing are more revealing, since they provide us with a record of his work in progress. Despite the fragmentary nature of these comments, they impress the reader as reliable indications of his immediate problems and goals. However, there was a great deal that Conrad was either unable or unwilling to say about his work in a letter. For example, in his correspondence with William Blackwood at a time when he was "devoting himself exclusively" to Lord Jim he tends to obscure his overall intentions rather than illuminate them. In the following passage, he refers to his "guiding idea":

I am glad you like Jim so far. Your good opinion gives one confidence. From the nature of things treated the story can not be as dramatic (in a certain sense) as the H of D. It is certainly more like Youth. It is however

longer and more varied. The structure of it is a little loose--this however need not detract from its interest--from the "general reader" point of view. The question of art is so endless, so involved and so obscure that one is tempted to turn one's face resolutely away from it. I've certainly an idea--apart from the idea and the subject of the story--which guides me in my writing, but I would be hard put to it if requested to give it out in the shape of a fixed formula. After all in this as in every other human endeavour one is answerable only to one's conscience.⁵

Here, Conrad's desire to assure Blackwood (and himself) of a popular success with his new "story" is evident,⁶ as well as his inability or reluctance to discuss in detail a creative process that was partly instinctual. Thus, he insists upon a central "idea . . . which guides me in my writing," but refuses to define it. If we wish to understand Conrad's methods, and his intentions in general, we must turn to the works themselves.

This study attempts to discover Conrad's aims by exploring the formal and thematic links between his short fiction and certain major novels. In this way, we can gain a better understanding of his work as a whole without proposing systems or theories which might tend to obscure his intentions even further. From his Preface to The Nigger of the Narcissus, we know that Conrad was an avowed enemy of such theories:

The changing wisdom of successive generations discards ideas, questions facts, demolishes theories. But the artist appeals to that part of our being which is not dependent on wisdom; to that in us which is a gift and not an acquisition--and, therefore, more permanently enduring.⁷

And a little later, he writes:

It is evident that he who, rightly or wrongly, holds by the convictions expressed above cannot be faithful to any one of the temporary formulas of his craft. The enduring part of them--the truth which each only imperfectly veils--should abide with him as the most precious of his possessions, but they all: Realism, Romanticism, Naturalism, even the unofficial sentimentalism (which like the poor, is exceedingly difficult to get rid of,) all these gods must, after a short period of fellowship, abandon him--even on the very threshold of the temple--to the stammerings of his conscience and to the outspoken consciousness of the difficulties of his work.⁸

Incidentally, in his critical essays about other authors Conrad was always concerned with the writer's conception of his art, his craftsmanship, and his "attitude towards our world"⁹ rather than his place within a historical or aesthetic scheme.

In my study I have not tried to prove that the shorter fiction gave rise to the novels, nor have I taken the conventional position when writing about the former that "the highest level of Conrad's art exists in the short fiction."¹⁰ One of my guiding principles has been a remark that Conrad made to Marguerite Poradowska in 1893 suggesting that the form and style of the writer are more clearly displayed in his short fiction than in his longer works: "C'est dans des courts recits (short story) que l'on voit la main du maître."¹¹ In this statement Conrad resembles most other masters of the form from Edgar Allan Poe, who claimed that the writer could achieve "totality of effect" through technique in short fiction, to Henry James, whose Notebooks document the artist's attempts to make his style express an idea within the "brief compass" of

the short story. In Conrad's shorter fiction formal elements like symbols, images, the arrangement of details and events, and point of view are foregrounded so that we can see how the writer's style reflects his view of the world.

Another factor which has influenced my study of Conrad's short fiction is the interrelationship of certain stories and novels written within the same period of time. This relationship is not manifested in the obvious way that some of Faulkner's short stories are linked to his novels; that is, by the recurrence of specific characters, settings, and even events.¹² Instead, some of Conrad's stories and novels are linked by common themes and moral preoccupations, which are emphasized by common motifs. Unlike the usual repetition and development of certain themes that we find throughout the works of any major writer, these thematic connections comprise a dialectical method of exploring a central idea. Therefore, the approach taken in this study yields a more comprehensive understanding of Conrad's meaning than we would gain from an analysis of the works separately. Moreover, because Conrad explores one aspect of his idea in a more concentrated form in the short fiction than in the corresponding novel, a close study of the former helps us to see the larger pattern of his intentions.

In general, Conrad's critics have not examined the links between individual short stories and novels in detail. Some of the differences between Marlow as a narrator in "Youth," "Heart

of Darkness," and Lord Jim have been analyzed, but there has been no comprehensive study of the influence on the longer fictions of Conrad's experiments with form and technique in "Youth." In fact, most critics treat the connections between the works as cursorily as Ian Watt when he writes that "there are too few examples in literature of a simple thing beautifully done to make us value it only for the way it leads into the later Marlow stories. Yet lead it does." ¹³

In other cases, critics have pointed out specific correspondences between characters, motifs, themes, or settings, but have not considered the total relationship of one work to another. For example, Ted Boyle remarks that the white man's last glimpse of Arsat standing in the sunlight against "the darkness of a world of illusions" in "The Lagoon" anticipates Marlow's last view of Jim in *Patusan*, but his discussion is limited to the symbolic implications of the "darkness." ¹⁴

Other critics have commented on the fact that Kurtz and Jim are both imaginative egoists, and so on. Neither of the two book-length studies of Conrad's short fiction analyzes the stories in relationship to the novels in order to explore the writer's themes and techniques in his work as a whole. Edward Said's Joseph Conrad and the Fiction of Autobiography (1966) relates the short fiction to Conrad's letters, and Lawrence Graver's Conrad's Short Fiction (1969) evaluates the individual works on the basis of how well they present the conflict between egoism and altruism. To some degree, both studies attempt to systematize Conrad's shorter fiction.

Wherever possible, I have used Conrad's revisions to his work in order to illuminate his methods and intentions. In his essay on Maupassant Conrad himself comments on the value of such an approach. Writing about the publication of the French author's posthumous short stories, he says: "On looking at the first feeble drafts from which so many perfect stories have been fashioned, one discovers that what has been matured, improved, brought to perfection by unwearied endeavour is not the diction of the tale, but the vision of its true shape and detail."¹⁵ Conrad's revisions at both the manuscript and typescript stages show us how he developed "the true shape" of his work in the process of composition. They also reveal his painstaking attention to detail, illustrating in a concrete form his advice to Sir Hugh Clifford in a letter of 1899:

True, a man who knows so much (without taking into account the manner in which his knowledge was acquired) may well spare himself the trouble of meditating over the words, only that words, groups of words, words standing alone, are symbols of life, have the power in their sound or their aspect to present the very thing you wish to hold up before the mental vision of your readers. The things "as they are" exist in words; therefore words should be handled with care lest the picture, the image of truth abiding in facts, should become distorted--or blurred.

These are the considerations for a mere craftsman--you may say; and you may also conceivably say that I have nothing else to trouble my head about. However, the whole of the truth lies in the presentation. . . . ¹⁶

Conrad's reference to "the image of truth abiding in facts" which must be "held up before the mental vision" of one's readers echoes one of the most familiar passages in the Preface to The Nigger of the Narcissus. There, Conrad said

that the ultimate aim of literary craftsmanship is solidarity with the reader:

The task approached in tenderness and faith is to hold up unquestioningly, without choice and without fear, the rescued fragment before all eyes in the light of a sincere mood. It is to show its vibration, its colour, its form; and through its movement, its form, and its colour, reveal the substance of its truth--disclose its inspiring secret: the stress and passion within the core of each convincing moment. In a single-minded attempt of that kind, if one be deserving and fortunate, one may perchance attain to such clearness of sincerity that at last the presented vision of regret or pity, of terror or mirth, shall awaken in the hearts of the beholders that feeling of unavoidable solidarity; of the solidarity in mysterious origin, in toil, in joy, in hope, in uncertain fate, which binds men to each other and all mankind to the visible world.¹⁷

In both of these statements (but more explicitly and movingly in the second) Conrad defines craftsmanship as an ethical imperative; that is, the writer's task is to rescue "the image of truth" from the flux of reality, thereby communicating to the reader a sense of human continuity and fellowship. The emphasis on endeavour points to the larger, moral context of Conrad's ongoing struggles with his material. In his correspondence with J. B. Pinker there are several instances of his asking for a typescript to be returned for additional changes after he had already revised it.

The study of manuscript and typescript revisions can be particularly valuable in the case of a partly "instinctual" writer like Conrad. Most of his works underwent major changes in form and structure during the process of composition. Of the short fiction studied in this paper, only "The Lagoon" was conceived with a clear idea as to its length, because The

Cornhill had asked for a story of from 6,000 to 8,000 words. Therefore, Conrad's revisions of his work help us to see his intentions as they evolve, requiring the addition or cancellation of material. In "Youth," for example, Conrad added an entire episode at the typescript stage, and in "Amy Foster" he simplified the narrative frame, omitting several passages concerning Dr. Kennedy in the manuscript. The revisions also show us how he sharpened the focus of descriptions, images, and so on to emphasize his ideas and moral concerns.

Because the concentrated form of Conrad's short fiction brings the formal elements of his work into relief, we can learn a great deal about his methods from studying the revisions to individual stories. In the following chapters I shall analyze Conrad's revisions of three of his short fictions from the manuscript stage to the serial and book versions. Among the formal aspects of his writing that are emphasized by the changes Conrad made are: the development of ironic techniques in "An Outpost of Progress," the discovery of various impressionist and symbolist devices in "Youth," and the coexistence of irony and ambiguity in "Amy Foster." Since Conrad's techniques reflect his attitude and intentions, a clearer perception of his working methods may help to clarify the nature of his originality. "There is nothing in me but a turn of mind which whether valuable or worthless can not be imitated," he once wrote to J. B. Pinker.¹⁸

In the following chapters we shall examine seven of

Conrad's shorter works in relation to three of his major novels. Other novels and short stories will be discussed briefly in the course of the study. To provide a sense of Conrad's development as a writer, the chapters are arranged in chronological order, beginning with his earliest, experimental stories. Thus, in chapter one I analyze "An Outpost of Progress" in relationship to The Secret Agent, and in chapter two I relate "The Lagoon" and "Karain" to Lord Jim. Chapter three is devoted to "Youth" and focusses on the ways in which the formal aspects of the shorter fiction anticipate Conrad's technique in "Heart of Darkness" and Lord Jim. In chapter four we shall examine Conrad's dialectical approach to his material by exploring the thematic links between "Heart of Darkness" and Lord Jim. The discussion of "Amy Foster" in chapter five considers larger, formal patterns in Conrad's writing as a whole, and in chapter six the links between "The Secret Sharer" and Under Western Eyes provide us with another illustration of his dialectical method. In a different context Conrad has said that a work of fiction always reveals the writer.¹⁹ The close study of these stories and their related novels illustrates this statement by bringing Conrad's ideas, attitudes, and methods into sharper focus.

NOTES

¹ Tales of Unrest (1898; London: J. M. Dent, 1947), p. v.

² Tales of Unrest, p. v.

³ See Conrad's letter dated July 14, 1923. Richard Curle, ed., Conrad to a Friend: 150 Selected Letters from Joseph Conrad to Richard Curle (Garden City, N. Y.: Doubleday, 1928), pp. 147-50.

⁴ Youth, Heart of Darkness and The End of the Tether: Three Stories (1902; London: J. M. Dent, 1946), pp. v-vi. Similarly, Conrad evaded an interviewer's attempt to pin him down by pretending that his method of writing was entirely instinctual and without thought for artistic effect: "I got into Lord Jim and I just had to get out. I had to invent Marlow to carry on the story. It seemed the best way . . . I have too much to think of when I am writing to invent new forms." See Dale B. J. Randall, "Conrad Interviews #2," Conradiana, 2 (1969-70), pp. 83-91.

⁵ See Conrad's letter dated August 22, 1899 in William Blackburn, ed., Joseph Conrad: Letters to William Blackwood and David S. Meldrum (Durham, N. C.: Duke University Press, 1958), pp. 63-64.

⁶ Hence the somewhat misleading reference to Lord Jim's being "more like Youth," for the earlier story's success had cemented Conrad's good relations with his publisher.

⁷ The Nigger of the Narcissus (1897; London: J. M. Dent, 1947), p. viii.

⁸ The Nigger of the Narcissus, pp. x-xi.

⁹ Conrad uses this expression in reference to Maupassant in his essay "Guy de Maupassant," Notes on Life and Letters (1921; London: J. M. Dent, 1949), p. 25. Conrad's ethical view of art and its relationship to the visible world rather than to "the authority of a school" is fully expressed in his essay "Books" (Notes on Life and Letters, pp. 3-10). For example, he says: "It is in the impartial practice of life, if anywhere, that the promise of perfection for . . . art can be found, rather than in the absurd formulas trying to prescribe this or that particular method of technique or conception."

¹⁰ Lawrence Graver begins his study of Conrad's short

fiction with this statement and, essentially, he agrees with it. See Conrad's Short Fiction (Berkeley: University of California Press, 1969), p. vii.

¹¹Lettres de Joseph Conrad à Marguerite Poradowska (Genève: Université de Lausanne, 1966), p. 109. The parenthesis, in English, is Conrad's. In chapter five of this study, I shall refer to this statement again in more detail.

¹²For example, consider the narrative continuity between "Barn Burning" and The Hamlet.

¹³Conrad in the Nineteenth Century (Berkeley: University of California Press, 1979), p. 134.

¹⁴Symbol and Meaning in the Fiction of Joseph Conrad (London: Mouton, 1965), pp. 60-63.

¹⁵"Guy de Maupassant," Notes on Life and Letters, p. 28.

¹⁶See Conrad's letter dated October 9, 1899. G. Jean-Aubry, Joseph Conrad: Life and Letters (London: William Heinemann, 1927), I, 279-81.

¹⁷The Nigger of the Narcissus, p. x.

¹⁸Unpublished letter to J. B. Pinker dated July 30, 1907. Berg Collection, New York Public Library.

¹⁹" . . . and I know that a novelist lives in his work." "A Familiar Preface," A Personal Record: Some Reminiscences (1912; London: J. M. Dent, 1946), p. xiii.

Chapter I

"AN OUTPOST OF PROGRESS" AND THE SECRET AGENT

Although Conrad critics usually relate "An Outpost of Progress" with "Heart of Darkness,"¹ there are also significant links between this early story and The Secret Agent. In both narratives Conrad explores political and moral issues by constructing a network of ironic parallels, juxtapositions, and allusions. Moreover, in each work the reader is controlled by an omniscient narrator whose sardonic perspective of events and characters probes beneath the surface of appearances and emphasizes the impossibility of realizing ideal human values. In Conrad's revisions to the manuscript and serial versions of the shorter fiction he intensifies its ironic impact, foregrounding the grotesque elements and adding concrete descriptive details.² As a result, "An Outpost of Progress" demonstrates with remarkable clarity some of the techniques Conrad used later to create his vision of social and moral disorder in The Secret Agent.

"An Outpost of Progress" was not Conrad's first attempt to write a short narrative in the manner of Maupassant or Flaubert. Two months earlier, he had completed "The Idiots," a melodramatic story about a Breton peasant who kills her husband and then throws herself over a cliff because she thinks his ghost is haunting her. Although this story is written in the ironic mode like "An Outpost of Progress," it lacks the

latter's concentrated economy. In the following discussion a brief comparison of the two works will indicate why Conrad achieved a greater degree of artistic control in "An Outpost of Progress." In the process, I shall also point out an important thematic correspondence between the short story and the novel, The Secret Agent.

In "The Idiots" Conrad's chief protagonists are the helpless victims of circumstances and social conditions. As peasants who must live in harmony with "the earth beloved and fruitful,"³ Susan and Jean-Pierre Bacadou are doomed to suffer because a "high and impassive heaven" has decreed that Susan bear only idiot children. Five years later in "Amy Foster" Conrad introduced a sympathetic narrator to tell the story of Yanko Goorall, an archetypal scapegoat like Susan, and the result was a moving narrative with universal appeal. "The Idiots" is not a success because it lacks a narrator who can describe Susan's despair from a sympathetic point of view within the peasant community. At the same time, Conrad cannot adopt a Maupassant-like detachment from his subject. Whereas Maupassant records the events of his "Aux champs" and "Histoire d'une fille de ferme" with realistic objectivity,⁴ Conrad experiments with Gothic effects such as a moonlit graveyard, "unearthly" shrieks, a darkly sinister church tower, and a ghost. He also tries to enhance the pathos of his characters' plight by using emotive terms to describe the setting; for example, the bare trees on the hillside sway "sadly" in the

wind, "as if contorted with pain" (70). As a result, his writing tends to be melodramatic rather than concrete and suggestive.

In "An Outpost of Progress" Conrad has no such problems with narrative perspective. Kayerts and Carlier, the incompetent protagonists, can be viewed with detachment because they represent a society determined to sacrifice ethical values for material profit. Thus, Conrad extends his criticism of individual Europeans such as Almayer, Willems, and even Lingard (who seek wealth and influence in the colonial world) to include the materialistic aspects of European society as a whole. Kayerts is a state bureaucrat and Carlier, a soldier: together, they stand for the very foundations of an "enlightened" social order. Moreover, the Director's references to the home office and the emphasis on the Company as a symbol of civilized greed expose the economic system behind the individual colonialist: "The men being Company's men the ivory is Company's ivory" is Carlier's rationalization of the slave trade (106). In The Secret Agent Conrad explores the soulless materialism at the heart of civilized society "at home" in London.⁵ As Mr. Verloc walks past Hyde Park on his way to meet with Vladimir, he surveys

. . . the evidences of the town's opulence and luxury with an approving eye. All these people had to be protected. Protection is the first necessity of opulence and luxury. They had to be protected; and their horses, carriages, houses, servants had to be protected in the heart of the city and the heart of the country; the whole social order favourable to their hygienic idleness had to be protected against the shallow enviousness of unhygienic labour.⁶

The changes Conrad made to the story's title in the manuscript of "An Outpost of Progress" trace the evolution of this satirical focus. Thus, on page one the title reads "A Victim of Progress," referring to Kayerts, the station chief. Conrad apparently decided to include Carlier when he was writing page five, because the title "Two V. of P." is noted in the top left-hand corner. The more inclusive final version, "An Outpost of Progress," appears on the title page, which (according to Robert Hobson)⁷ postdates the manuscript revisions and was probably added when Conrad prepared the typescript. The implications of this phrase and the deceptively innocent opening sentence ("There were two white men in charge of the trading station") may have led the contemporary reader to expect a story justifying English imperialist morality. After all, Kipling's "Slaves of the Lamp" had been featured in the preceding issue of Cosmopolis, where "An Outpost of Progress" first appeared in print.⁸ However, the description of Kayerts and Carlier that follows the opening sentence establishes the narrator's ironic intention quickly and decisively. In A Rhetoric of Irony Wayne Booth describes "stable irony" as a process in which the reader is first asked to reject the literal meaning and then, following clues in the text, to reconstruct the statement in harmony with the implied author's intention.⁹ In "An Outpost of Progress" and The Secret Agent, this reconstruction takes place within the first few sentences and guarantees the

reader's confident discrimination of shades of meaning throughout the work.

In summary, the style of "An Outpost of Progress" can be distinguished from that of "The Idiots" by its satiric thrust. In contrast to the heavy situational irony in the earlier story, Conrad's rhetoric in "An Outpost of Progress" falls into D. C. Muecke's category of "verbal irony."¹⁰ The author's ironic intention is sustained for the most part by an omniscient narrator more sardonic than any of the narrators in the works of Maupassant or Flaubert, who guides our interpretation of events by pointing out comic juxtapositions, parallels, and discrepancies. The rhetorical significance of this technique should not be underrated, as it is by some critics who find the short story too much like Kipling's "The Man Who Would Be King." Lawrence Graver, for example, maintains that

. . . the similarities between "The Man Who Would Be King" and "An Outpost of Progress" are too close to be wholly accidental. Aside from the occasional tonal likeness, both stories describe the breakdown of two European egoists who had hoped to get rich quickly in a primitive society, and both end with scenes of slaughter and crucifixion. At the close of Kipling's tale, Peachey Carnehan pulls the dried, withered head of his friend Dravot from a paper bag, an act similar in grotesque impact to Kayerts' suicide on the cross. Conrad's use of high-spirited gallows humor to treat squalid materials seems like an attempt to capitalize on a fictional fashion which Kipling had established by himself.¹¹

In order to see Conrad's relationship to Kipling in its true light, however, we must consider the moral impact of their stories on the reader.

The chief protagonist of "The Man Who Would Be King" is

Dan Dravot, a white man who achieves kingship over remote Himalayan tribesmen by pretending to be a god. When he insists on marrying a native girl, he loses his "divinity," and his subjects respond by casting him into a gully. With the comic bravado that has characterized his conduct up to this point, Dravot asks Peachey Carnehan (his cohort) for forgiveness, and challenges his captors to cut the ropes. Peachey returns to civilization (a Bombay press-room) to provide an eye-witness account for the "respectable" journalist who is the author's surrogate. Although Kipling pokes fun at the hero's grandiose schemes and ambitions, Peachey's narration is sympathetic to Dravot and elegiac in tone. Moreover, the journalist-listener does not contradict Peachey's depiction of Dravot as a resourceful rogue who is redeemed by the manner of his death. In other words, Kipling's narrative technique (the limited perspective) allows him to endorse the contemporary paternalistic attitude towards the Indians, for Peachey's testimony indicates that although Dravot becomes a reasonably effective king, the natives require an omnipotent "god" to rule them.

In contrast, the narrator of "An Outpost of Progress" distances us from the protagonists; like the omniscient narrator of The Secret Agent, he discriminates among various degrees of criminality and stupidity, and permits no heroes. Moreover, from the opening description of Kayerts and Carlier, the ludicrously mismatched agents who are "in charge" of the station, to the final irony that exposes the Director to a

grotesque form of his own grim humour this narrator guarantees our silent participation in his uncompromising evaluation of the imperialist myth. "I am sure you will understand the reason and meaning of every detail," Conrad wrote when he sent the typescript of the story to Edward Garnett.¹²

As we have seen, "stable irony" involves the sharing of values and beliefs between the reader and the implied author. In fictions such as "An Outpost of Progress" and The Secret Agent, which emphasize the folly and hopelessness of man's attempt to organize his world, this silent complicity takes on a certain defensiveness, illustrated by Cunninghame Graham's response to "An Outpost of Progress." He praised the story because it was "true to life--; therefore unpopular."¹³ The Secret Agent was similarly unpopular with the reading public of the day, who found the novel "sordid" and objected to "the moral squalor of the tale."¹⁴ The ironic narrative perspective, which we identify with the implied author because it is reliably supported by the text as a whole, seeks to control and persuade us by inviting our recognition of significant incongruities and parallels. We are not asked to interpret, to fill in hermeneutic gaps, but to take a moral stand with the author; in "An Outpost of Progress," against the imperialist writers in Blackwood's Magazine and journalists in the daily papers. Thus, although the setting, themes, and some motifs in "An Outpost of Progress" are similar to Conrad's later story "Heart of Darkness," the narrative method invites the reader to recognize meanings rather than create them.

In his study of "Heart of Darkness" Cedric Watts points out that the title of the longer story balances two profoundly metaphoric terms in an ambiguous relationship, from which the reader can infer both "a mysterious or evil human heart" and "the core of a metaphysical darkness."¹⁵ For his title "An Outpost of Progress," however, Conrad selected a familiar phrase from imperialist rhetoric, thus turning the enemy's own words against him, with an ironic intention. Indeed, this tactic yields some of the more blatant of the story's multiple ironies, and it never fails to alert the reader to the bitter discrepancies between idealistic words and reality. Thus, Kayerts and Carlier, at ease on their verandah, are described in contemporary journalese as "the two pioneers of trade and progress" (93). Even more destructive is Conrad's parody of the newspaper report from "home" which eulogizes "those who went about bringing light, and faith, and commerce to the dark places of the earth" (94). Here, the sardonic emphasis on "commerce" subverts the idealistic rhetoric, censuring both "masquerading philanthropy"¹⁶ and those who believe in its flattering disguises.

Carlier, then, is ridiculed because he is moved by the "high-flown language" in the newspaper to dream of

"Quays, and warehouses, and barracks, and--and--billiard-rooms. Civilization, my boy, and virtue--and all." (95)

The irony deepens when he responds to his first real test, as supplies run short, by talking about "the necessity of exter-

minating all the niggers" (108), but a protagonist who equates billiard-rooms with virtue and civilization cannot be taken very seriously. One of the reasons we find Kurtz's post-script--"Exterminate all the brutes!"--so shockingly ironic is that it follows an account of "burning, noble words" which (after the first two phrases) we never hear. Marlow interprets this silence for us, scornfully, as "the notion of an exotic Immensity ruled by an august Benevolence"; and his terms, because they must suggest the ineffable, defy an analysis of Kurtzian "ideas" and "plans." Yet, like the "unspeakable rites" in the wilderness, and like Marlow's conception of Kurtz himself, the imprecise and the metaphoric involve us in a process of definition. "Make him [the reader] think the evil, make him think it for himself," writes Henry James in his Preface to The Aspern Papers, "and you are released from weak specifications." In contrast, Carlier's enthusiasm for "the sacredness of the civilizing work" and "Our Colonial Expansion" is mocked because he specifies "barracks" and "billiard-rooms." The discrepancy between this "civilizing work" and "exterminating the niggers" is comic, and the reader is invited to judge and condemn rather than speculate or participate.

The omniscient narrator of "An Outpost of Progress" is telling a cruel joke, and arranges his material so that the "point" is pressed home relentlessly from the beginning of the story to its appallingly grotesque climax. Unlike Marlow, who is self-consciously aware of the ambiguity and inadequacy of

his words, and who corrects and contradicts himself in the narrative process, he seeks to convince and persuade. In fact, at certain times the narrator strategically underlines the ironic discrepancies and other indirect information in the text with passages of straightforward commentary.

The opening description of Kayerts and Carlier and their arrival at the outpost, for example, gives us the impression of their childish incompetence indirectly, through ironic contrasts. The two white men are "in charge of" the station, but Makola, the native assistant, is in charge of the trading. Similarly, Kayerts and Carlier are described in terms of their ungainly physical features, while Makola is credited with a catalogue of practical accomplishments. Even the white men's untidy litter reflects obliquely on their hapless situation, for the agents themselves have been thrown on shore by the Director like rubbish, along with the cotton goods and the provisions, and the scornful remark, "At any rate, I am rid of them for six months" (88). Conrad also derides the usefulness of their past careers in the cavalry and the Administration of Telegraphs by placing their professional behaviour in a wilderness setting. In the midst of forests and impenetrable bush "that seemed to cut off the station from the rest of the world," Carlier wonders about commissions, and Kayerts expresses himself "correctly" in bureaucratic slogans.

Confirming our impression of the agents' disabling helplessness, the narrator tells us that Makola "despised" the two

white men, and the Director elaborates: "I always thought the station on this river useless, and they just fit the station!" (88). At this point, Conrad speaks to us directly in a passage which recapitulates all the preceding information: Kayerts and Carlier have always been "under the eye and guidance of their superiors," they are "dull . . . to the subtle influences of surroundings," they feel abandoned when "suddenly left unassisted." Thus, we are led inexorably to the conclusion that civilized society necessarily fosters a dangerous dependence: "They were two perfectly insignificant and incapable individuals, whose existence is only rendered possible through the high organization of civilized crowds" (89). In this explicit statement of the main theme, Conrad satirizes the social structure that has produced the incompetent agents.

An attentive reader might suspect, however, from the tone of the narrator's "They were two perfectly insignificant and incapable individuals [just as we are]" the intention to involve him by invoking his own membership in the "civilized crowds." The sentence that immediately follows confirms this suspicion:

Few men realize that their life, the very essence of their character, their capabilities and their audacities, are only the expression of their belief in the safety of their surroundings.

Conrad abandons Kayerts and Carlier and the rueful details of their predicament and, as the passage continues, appeals to his readers directly, using inclusive terminology such as "one's

thoughts" and "one's sensations" to describe a universal heart of darkness ruled by primitive fear. Because life at the outpost tests "the foolish and the wise alike," the narrator urges the reader who identifies himself with civilized wisdom (the two agents having been cast as the fools) to recognize the hypocrisy of his attitudes.

The narrator speaks to us directly again, when the white men discover Makola's "business deal":

They believed their words. Everybody shows a respectful deference to certain sounds that he and his fellows can make. But about feelings people really know nothing. We talk with indignation or enthusiasm; we talk about oppression, cruelty, crime, devotion, self-sacrifice, virtue, and we know nothing real beyond the words. Nobody knows what suffering or sacrifice mean--except, perhaps, the victims of the mysterious purpose of these illusions. (105-6)

The initial mention of Kayerts and Carlier introduces a rhetorical plea which makes effective use of repetition, a cumulative word-series, and the all-inclusive "we," in order to draw us in. And, in the manner of Marlow's appeals to his listeners on board the Nellie ("You can't understand. How could you?") this passage, like the earlier one, tries to provoke the reader by exposing conventional escapes from reality.

In shifting the point of view from sardonic detachment to rhetorical persuasion, Conrad deliberately sacrifices the "scrupulous unity of tone" for which he tells us he strove in this story.¹⁷ The effects of the technique, however, are more obvious in The Secret Agent, which contains brilliantly executed modulations such as the familiar passage on

revolutionary reformers that begins with Mr. Verloc's thoughts in free indirect style:

As to Ossipon, that beggar was sure to want for nothing as long as there were silly girls with savings-bank books in the world. And Mr. Verloc, temperamentally identical with his associates, drew fine distinctions in his mind on the strength of insignificant differences. He drew them with a certain complacency, because the instinct of conventional respectability was strong within him, being only overcome by his dislike of all kinds of recognized labour--a temperamental defect which he shared with a large proportion of revolutionary reformers of a given social state. For obviously one does not revolt against the advantages and opportunities of that state, but against the price which must be paid for the same in the coin of accepted morality, self-restraint, and toil. The majority of revolutionists are the enemies of discipline and fatigue mostly. There are natures, too, to whose sense of justice the price exacted looms up monstrously enormous, odious, oppressive, worrying, humiliating, extortionate, intolerable. Those are the fanatics. The remaining portion of social rebels is accounted for by vanity, the mother of all noble and vile illusions, the companion of poets, reformers, charlatans, prophets, and incendiaries.

Lost for a whole minute in the abyss of meditation, Mr. Verloc did not reach the depth of these abstract considerations. (53)

The narrator shifts from Verloc's criticism of his friends, a device by which Conrad can satirize the revolutionists and Verloc at the same time, to sardonic omniscient commentary on the latter's character. From here, he moves easily into more provocative, paradoxical references, culminating in a consideration of the "social rebels" motivated by vanity--the universally human trait displayed by most characters in the novel as well as (presumably) the reader himself. At the end of the passage, however, the narrator resumes his satire of Verloc, and the agent's "meditation" (that is, his preoccupation with thinly disguised personal

worries) is ironically juxtaposed with the "abstract considerations" that treat his case as just one of many.

These modulations from specific satirical foci to general commentary in The Secret Agent have a further rhetorical function. Through them, Conrad can guarantee the reader's condemnation of some characters more than others. For example, he satirizes the Assistant Commissioner's faults with relatively mild irony, which often modulates into general commentary. In the following passage, the narrator shifts from verbal play with the term "natural" to a grotesque figure of speech, and then to a gnomic phrase ("We can never cease to be ourselves") that modifies the reader's sense of ironic detachment by making a direct appeal:

It was natural. He was a born detective. It had unconsciously governed his choice of a career, and if it ever failed him in life it was perhaps in the one exceptional circumstance of his marriage--which was also natural. It fed, since it could not roam abroad, upon the human material which was brought to it in its official seclusion. We can never cease to be ourselves. (117-18)

In the same episode the narrator dramatizes Chief Inspector Heat's thoughts so that his personal predicament has the widest possible human reference. Thus, Heat is likened to a tight-rope walker having his rope shaken in the middle of a performance by the manager of the Music Hall:

Indignation, the sense of moral insecurity engendered by such a treacherous proceeding joined to the immediate apprehension of a broken neck, would, in the colloquial phrase, put him in a state. And there would be also some scandalized concern for his art, too, since a man must identify himself with something more tangible than his own personality, and establish his pride somewhere, either

in his social position, or in the quality of the work he is obliged to do, or simply in the superiority of the idleness he may be fortunate enough to enjoy. (116-17)

Incidentally, Conrad used the image of the tight-rope walker in a letter of August 31, 1898 to describe his attitude toward his own art. He also echoed the reference to the Assistant Commissioner's plight ("We can never cease to be ourselves") in his Author's Note to Tales of Unrest. Writing about the personal aspect of style, he said "We cannot escape from ourselves." In The Secret Agent Conrad introduces general commentary to make sympathy possible for characters such as Heat, the Assistant Commissioner, and even Verloc, whose motives, being familiar to the reader, are perhaps more easily shared, but rarely for the extremist Professor and never for the "sham revolutionaries"¹⁸ (Michaelis, Ossipon, and Yundt) or Vladimir. At the same time, as in "An Outpost of Progress" this narrative technique challenges us to recognize our own membership in a civilized "herd" that stifles individuality and passionate feeling.

The narrative structure of "An Outpost of Progress," which recalls Maupassant, contributes to the ironic impact of the story. In a letter objecting to the proposed publication in two installments Conrad wrote: " . . . the sting of the thing is in its tail,"¹⁹ alluding to the favourite Maupassant ending, climactic irony. The fact that Conrad revised Carlier's advice to Kayerts at the end of Part I in the serial and the subsequent book editions before he learned that "the unspeakable idiots" planned to divide the story is significant. The manu-

script reads: "Keep all our men together to-day" (AMS16), and the revision, "Keep all our men together in case of some trouble," has been traced to the missing typescript,²⁰ which predates the serial version. Thus, Conrad made the change in order to heighten the sense of an inevitable working out of events rather than accommodate a proposed division. In fact, his practice of "chaptering" his novels after the first draft had been completed indicates that he tended to think in terms of blocks of action; that is, with a sense of dramatic effect.²¹ Tightness of construction is particularly evident in The Secret Agent, where dramatic irony seems to circumscribe and compress the characters' actions from chapter eight to the end of the novel.

In the first part of "An Outpost of Progress" all the elements of a potentially disastrous situation are present: the isolation, the climate, Makola's cunning, the white men's stupidity and sloth. Then, as if in a Maupassant story, "one morning" the outside world impinges upon the quiet scene, and "a knot of armed men came out of the forest and advanced towards the station" (97). The resulting chain of events is therefore inevitable, but it is not predictable, as the resolutions of Maupassant's tales often are. The ironic parallels in "An Outpost of Progress" add complexity and richness to the climactic form as the reader discovers more and more evidence of Conrad's moral attitude towards soulless materialism. Also, the modulations in the narrator's ironic tone create signifi-

cant contrasts. We cannot condemn the friendly Gobila, for example, although Conrad takes care, in his manuscript revisions, to underline the native's childish lack of discrimination. Thus, "Gobila loved the white men" becomes "Gobila's manner was paternal and he seemed really to love (the) all white men" (AMS12). However, the satirical irony directed toward the old chieftain rebounds on Gobila's two "brothers" whom he considers "immortal": they are only fond of him "in a way" (unfraternally, that is) and their mysterious powers consist of striking matches "recklessly"²² and offering ammonia bottles for sniffing (96). The white men's attitude of superiority toward their host is emphasized along with the chief's comically naïve speculations.

The narrative straightforwardness of "An Outpost of Progress" does not preclude complexity, but it does eliminate ambiguity. In "Heart of Darkness" the meanings of terms such as "efficiency," "idea," and "belief" shift as Marlow's audience in the narrative present interrupts his telling of past events. What Conrad means by "progress" in the earlier story, on the other hand, is clear at the beginning, and becomes emphatic at the end. The "sting in the tail" is the antithesis of the ever-widening circle that opens out when Marlow falls silent and the forgotten "I" on board the yawl takes us into "the heart of an immense darkness" that is past and present, private and public, metaphoric as well as palpable.

In "An Outpost of Progress" Conrad controls our responses by reserving the broader implications of his irony for the latter half of the story, after the native workers have been traded for ivory. In the beginning, for example, the narrator's portrayal of Makola is playfully sardonic. The assistant is a grotesque blend of savagery and sophistication. He affects the white men's culture by calling himself "Henry Price" (and his wife, "Mrs. Price") but his native name has "stuck to him" in spite of his efforts and his travels. Similarly, his civilized accomplishments (foreign languages, beautiful handwriting, and bookkeeping) are only skin-deep, for "in his innermost heart" he cherishes "the worship of evil spirits" (86). Moreover, while he maintains a neat, correct appearance and a studied indifference to events, his wife is embarrassingly large, noisy, and excitable. To compound the comic incongruities, Mrs. Makola appears to be in charge of her husband when the slave traders arrive. All in all, the irony is biting, but limited in scope.

On the night of the kidnapping and afterwards, however, Makola's diligence is linked to the ruthless greed of the Great Trading Company. "I know my business," he whispers to the confused Kayerts while the men are being captured and shot (102). When the "business" is exposed the next morning, his parody of the faithful servant confirms the true role of the Company and its absent Director: "I did my best for you and the Company" (104). At this point, the narrator depicts Makola as a family

man, in a fiercely ironic cliché:

Makola retired into the bosom of his family; and the tusks, left lying before the store, looked very large and valuable in the sunshine.

The children are particularly emphasized, as "he lay full-length on a mat outside his door, and the youngsters sat on his chest and clambered all over him." Later, he bathes them in the river.

There are many ironic references to family relationships in "An Outpost of Progress," but the domestic scene picturing a father playing contentedly with his children in the sun is the most savage. Because Conrad juxtaposes this scene with the discovery of one of Gobila's men, who has been shot through the body, he underlines even more heavily his condemnation of the exploiters and the absence of human solidarity at the outpost. Kayerts's platitude from colonialist rhetoric, "We took care of them [the station men] as if they had been our children," is also scathing, because in the first half of the story he and Carlier are portrayed metaphorically as children themselves, fresh from "the fostering care" of bureaucrats in Europe (91). When they arrive at the station, for example, they face the dangers of the unknown by "drawing close to one another as children do in the dark," and their first day is spent playing house, "pottering about with hammers and nails and red calico" (90).

And so, as the events that will end in the disintegration of the "brotherhood" between Kayerts and Carlier are set in

motion by the trade, the narrator's irony becomes more censorious. Makola betrays his fellows because of his "civilized" ties to the Company; and the white men in their "paternal" role toward the native workers speak for the "progress" that denies traditional bonds of love, respect, and responsibility. Thus, the ironic mode, which distances us from the characters so that we can judge them, works well within the climactic shape of "An Outpost of Progress" in order to make us see with increasing intensity the horrifying gulf between idealistic illusions and the nightmarish reality.

In "Heart of Darkness" we share Marlow's moral perspective when he describes the efficient chief accountant at the Outer Station (who makes "correct entries of perfectly correct transactions" while men are dying nearby) or the native guarding his fellow natives with a gun and a "large, white, rascally grin" (16). Either one of these could be Makola, and each one of them, we condemn. In addition to Marlow's irony, however, the narrative form of "Heart of Darkness" permits Conrad to affirm some essential, human ties--through our identification with Marlow, for example, when he offers a ship's biscuit to the dying worker; through the conflation of times and places that gives the men on board the Nellie (who have worked with others at sea) an understanding of the native helmsman who was learning, under Marlow, how to navigate; and through the expressiveness of archetypal symbols, such as the journey.

"An Outpost of Progress," in contrast, focusses on the

ironic incongruities that deny such affirmations. In the closing section, after Kayerts wakes into the nightmare of reality beside Carlier's corpse, Conrad uses grotesque dramatized images to shock us into seeing Kayerts's position. First, the agent's cry of prayer--"Help! . . . My God!"--is answered by the screeching steamer, which is "Progress":

A shriek inhuman, vibrating and sudden, pierced like a sharp dart the white shroud of that land of sorrow. Three short, impatient screeches followed, and then, for a time, the fog-wreaths rolled on, undisturbed, through a formidable silence. Then many more shrieks, rapid and piercing, like the yells of some exasperated and ruthless creature, rent the air. Progress was calling to Kayerts from the river. Progress and civilization and all the virtues. Society was calling to its accomplished child to come, to be taken care of, to be instructed, to be judged, to be condemned; it called him to return to that rubbish heap from which he had wandered away, so that justice could be done. Kayerts heard and understood.

(116, my italics)

The unexpectedness of the distortion (the bestial steamer) and the juxtaposition of an inhuman shriek with a human prayer forces the reader (by disorienting him) to share Kayerts's sense of helplessness before the parental monster, civilized materialism. In fact, the dramatization of cruel implacability is considerably more effective than the narrator's explication following it, although the echo from Carlier's earlier eulogy ("Civilization, my boy, and virtue--and all") is fine irony.

Conrad uses a grotesquely elaborated image again for the "sting in the tail," thus exaggerating the impact of the ironic surprise at the climax. Dangling from the cross at his

predecessor's grave, Kayerts presents us with a violent fusion of marionette and human corpse, or inanimate form and animate gesture. The conventional Maupassant ending seems decorous in comparison with this macabre conclusion:

His toes were only a couple of inches above the ground; his arms hung stiffly down; he seemed to be standing rigidly at attention, but with one purple cheek playfully posed on the shoulder. And, irreverently, he was putting out a swollen tongue at his Managing Director.

In the dramatized image of Kayerts as the puppet of Progress, Conrad uses grotesque distortion to focus the critical ironies of the story on a single target: the Great Trading Company. In the end, the "joke" is on the Director--a man who, as we have seen in his earlier address to the new chief, "at times, but very imperceptibly, indulged in grim humour" (87). And, as he fumbles ineptly in his pockets, his discomposure reflects the reader's sudden displacement from a safe, ironic detachment to an uneasiness that results from the mingling of horror with a practical joke. Our ambivalence involves us in the narrator's derisive protest.

Conrad revised both of these images to make them more concrete and immediate. In the manuscript he altered the description of the steamer's shrieks from "like yells of a masterful exasperation" to "like the yells of an exasperated and fabulous animal," and finally to "like the yells of some exasperated and ruthless creature" (AMS35). Thus revised, the simile fuses animal and machine, and the substitution of "ruthless" for "fabulous" changes the tone of the grotesque from fantasy to menace. The impression of sharpness is added,

figuratively and aurally, by changing the verb "followed" to "rent," which immediately follows the simile. Conrad polished the final image in the manuscript and also before the book version of the story. In the manuscript he revised "He seemed to be standing rigidly at attention but with his head playfully on the shoulder" to "He seemed to be standing rigidly at attention but with one purple cheek playfully posed on the shoulder" (AMS36). Thus, he achieves visual immediacy as well as a nice anticipation of the last gesture (putting out the tongue) in the suggestion of Kayerts "posing" himself. Finally, preparing the story for Tales of Unrest, Conrad changed "feet" to "toes" so that the sentence read "His toes were only a couple of inches above the ground," yielding a more concrete metaphor--a visual image of the human puppet stretched out and dangling.

Modulations from irony to the grotesque involve a shift for the reader from intellectual engagement to sense experience and emotional response. In "An Outpost of Progress" the grotesque images achieve the result Conrad perhaps was hoping for when he experimented with Gothic effects in "The Idiots." However, as we have seen, the narrator also comments ironically in the climactic scene of "Outpost," controlling us crudely with sarcasm.²³ In The Secret Agent Conrad creates a narrative point of view that modulates more skilfully and more consistently from rhetorical irony to a grotesque vision of a chaotic and fragmented world. Moreover, as the ironic mode shifts from comic (or satiric) to tragic, and the Verlocs' "domestic drama"

becomes the central focus, Conrad combines grotesque elements with dramatic irony in order to involve the reader more directly.

Scenes in the latter part of the novel such as the cab ride and the murder of Verloc contain many grotesque elements that include both subject matter (the cab driver whose body is partly flesh and partly "hooked iron contrivance") and technique (the narrator suddenly focusses on a detail, for instance, and enlarges it beyond realistic proportions, as when Winnie's mother's big cheeks glow orange in the gaslight).²⁴ As our reaction to the hanging puppet at the end of "An Outpost of Progress" shows, stable communication based on shared values between reader and narrator dissolves under the influence of the grotesque, and we lose our safe vantage point from which to criticize the characters' actions. Many readers consider The Dunciad to be an anti-epic rather than a mock epic because its grotesque elements challenge epic conventions instead of using them to criticize and reform society. In The Secret Agent more than in "An Outpost of Progress" Conrad constructs a delicate balance between stable irony and the grotesque. Moreover, the concentration of grotesque elements in the latter part of the novel accompanies an ironic structure from chapter eight to the end that directs our attention to the situation of the victims rather than their deviation from a moral standard of behaviour. When the narrator tells us that Winnie's mother "would avoid the horrible incertitude on the death-bed" because she would

know then the results of her heroic sacrifice, he exploits this dramatic irony. We see that although Winnie and her mother have been guilty of narrow-mindedness and secrecy, they are overwhelmed by a predetermined catastrophe out of proportion to their guilt.

In contrast, despite the grotesque images and the sudden shift in perspective when Kayerts realizes that he has shot Carlier, "An Outpost of Progress" engages the reader most effectively on an intellectual level. The verbal irony of the narrator and the Flaubertian juxtapositions and parallels comprise a rhetoric that expresses an intensely critical view of society with sardonic energy. In the Author's Note to Tales of Unrest Conrad says: "I seemed able to capture new reactions, new suggestions, and even new rhythms for my paragraphs." Frustrated in his attempts to finish The Rescue and doubting his abilities,²⁵ Conrad wrote this story "with pleasure," as he told Garnett. He returned to the ironic narrative perspective a decade later when, in a similarly unsettled time, he was unhappy with his work on Chance, troubled by his lack of creative productivity since Nostromo, and even considering writing a play.²⁶

Critics have largely neglected the "stable irony" in The Secret Agent, focussing instead on ironies of situation or on the "ironic perspective," as J. Hillis Miller calls Conrad's motifs of disjunction and chaos. Those who, like Albert Guerard, find the narrator's irony limited have failed to

explore its rich variations in tone. In fact, except for Wayne Booth recent critics tend to disparage ironic techniques in general as "secondary" and "derivative" compared with "irony as a mode of consciousness" or "metaphysical irony," presumably because reliable ironic narrators are difficult to find in modern fiction.²⁷ Even in a historical overview such as "Theory of Modes" from Anatomy of Criticism, Northrop Frye excludes the rhetorical ironist from his definition of the mode. He writes: "When we try to isolate the ironic as such, we find that it seems to be simply the attitude of the poet as such, a dispassionate construction of a literary form, with all assertive elements, implied or expressed, eliminated."²⁸ Yet the relationship between the implied author and the reader in this novel is certainly "assertive," for the narrator does not function as a lifeless mask or a detached historian. The difference between The Secret Agent and a less assertive novel such as Faulkner's Sanctuary, which gives us a similar impression of a fragmented, grotesque world, is that in the former, the narrator's rhetorical tone and strategies keep us from remaining uncritically fascinated or repelled by this world.

The narrator's tone in The Secret Agent ranges from dry understatement, which is calculated to provoke the reader into examining words, impressions, and appearances more closely, to savage indignation. Control over the reader is exercised through stylistic features such as qualifying words and

phrases, oxymoron, figures of speech, refrains, repetitions, and epithets. The narrator's use of the latter illustrates the moral effectiveness of his irony, since epithets discriminate between characters like Winnie's mother, "the heroic old woman" despite her trappings, and the great lady who, despite hers, is only "the aged disciple of Michaelis." In fact, the narrator's ironic tone even determines the prose rhythm of the novel.²⁹ In the opening description, for example, the paragraphs from the third through the sixth are linked schematically, with the first sentence of each repeating the last words of the paragraph before, to give an ironic impression of neatness and order.

Thus, the first sentence of paragraph four begins, "These customers were either very young men . . .", which takes up the concluding phrase of paragraph three: " . . . for the sake of the customers." Similarly, the first sentence of paragraph five--"The bell, hung on the door by means of a curved ribbon of steel, was difficult to circumvent"--is linked to the last sentence of paragraph four, which ends " . . . as if afraid to start the bell going." Finally, the first sentence of the sixth paragraph repeats the phrase "it clattered" from the preceding sentence:

. . . it clattered behind the customer with impudent virulence.

It clattered; and at that signal, through the dusty glass door behind the painted deal counter, Mr. Verloc would issue hastily from the parlour at the back. (4)

As I have suggested, the cumulative effect of these links is

ironic because Conrad uses a schematic pattern to describe a scene of disorder: the cluttered shop window, for example, and Mr. Verloc himself, who "had the air of having wallowed, fully dressed, all day on an unmade bed." Moreover, the insistent repetitions draw our attention to the narrator as a source of meaning in the text.

Irony parallels are another source of meaning in The Secret Agent through which Conrad explores the materialism and lack of real solidarity in this society. In the opening description of the shop, Mr. Verloc's customers bear a striking resemblance to their soiled, worthless purchases, and Winnie's provocative charms, which have bought security for Stevie, are juxtaposed with the "faded, yellow dancing girls" sold across the counter. A network of such parallels connects the various characters and episodes in the novel. For example, Chief Inspector Heat and Verloc each try to defend their comfortable position against attack from a superior,³⁰ and neither Winnie nor the wife of the Assistant Commissioner will risk "going abroad." The same conservatism pervades the entire social organization. One of Conrad's most provocative insights into the workings of a stable democratic society involves the underlying ironic similarity between the burglar and the police officer:

. . . the mind and the instincts of a burglar are of the same kind as the mind and the instincts of a police officer. Both recognize the same conventions, and have a working knowledge of each other's methods and of the routine of their respective trades. They understand each

other, which is advantageous to both, and establishes a sort of amenity in their relations. Products of the same machine, one classed as useful and the other as noxious, they take the machine for granted in different ways, but with a seriousness essentially the same. (92)

Threatening this status quo are the two extremists: the reactionary Vladimir, who instigates a senseless, "inexplicable" act of destruction because he believes that "madness alone is truly terrifying, inasmuch as you cannot placate it either by threats, persuasion, or bribes" (33), and the anarchist Professor, who states: "Madness and despair! Give me that for a lever and I'll move the world!" Like the burglar and the policeman--"one classed [by society] as useful and the other as noxious"--Vladimir and the professor are completely different in their social roles, but on close examination they display a sinister moral and political resemblance.

Another of Conrad's techniques to reveal the disjunction between appearances and reality in The Secret Agent is ironic incongruity. Vladimir, the Russian agent provocateur, frequents the drawing-rooms of the upper classes, where he becomes "the favourite of intelligent society women." However, in grotesque contrast to his urbane mannerisms, Latin phrases, and blue silk socks, Mr. Vladimir's true nature is uncivilized--even savage:

Then he turned, and advanced into the room with such determination that the very ends of his quaintly old-fashioned bow necktie seemed to bristle with unspeakable menaces. The movement was so swift and fierce that Mr. Verloc, casting an oblique glance, quailed inwardly.

"Aha! You dare be impudent," Mr. Vladimir began, with an amazingly guttural intonation not only utterly un-

English, but absolutely un-European, and startling even to Mr. Verloc's experience of cosmopolitan slums. "You dare! Well, I am going to speak plain English to you. Voice won't do. We have no use for your voice. We don't want a voice. We want facts--startling facts--damn you," he added, with a sort of ferocious discretion, right into Mr. Verloc's face.

"Don't you try to come over me with your Hyperborean manners," Mr. Verloc defended himself, huskily, looking at the carpet. (24-25)

Similarly, Verloc, the "celebrated" secret agent of the book's title, whose confidential reports "had the power to change the schemes and the dates of royal, imperial, grand-ducal journeys, and sometimes cause them to be put off altogether," is revealed as thoroughly domesticated and conventional--l'homme moyen sensuel. And Sir Ethelred, a Liberal politician engaged in the "revolutionary" task of nationalizing the fisheries, symbolizes the aristocracy's reluctance to see beyond the established order: consider his weak eyesight and his aversion to details. Like the ironic parallels in the novel, the web of incongruities alerts the reader to Conrad's central moral theme: the tragic disjunction between the comfortable world of appearances and the "madness and despair" beneath the surface.

In a much more limited way, Conrad experiments with similar techniques in "An Outpost of Progress." Revisions to the story in the manuscript and typescript versions show an on-going process that enhances the ironic impact on the reader. He took particular care with the long descriptive passage at the beginning of the story, and to Garnett's criticism that the opening destroyed the reader's interest in the characters, he

replied that the ironic technique had been "a matter of conscious decision."³¹ Revisions to this passage intensify the mocking tone of the omniscient narrator, concentrating on the selection and arrangement of details for ironic effect. In the manuscript Carlier is originally described as having "a very broad trunk and a large head on a long pair of thin legs" (AMS1). Conrad reversed the first two features and substituted "perched upon" for "on" to create a comic "top to bottom" order in which Carlier's weight balances precariously on the crane-like legs: "Carlier, the second, was tall with a large head and a very broad trunk perched upon a long pair of thin legs." In another revision he replaced explicit commentary on the agents' lack of moral fibre with concrete details and the sardonic modifier "mysteriously," to suggest the point less crudely. Thus, the litter of "open boxes, belongings of the white men who were untidy having no inducement to be otherwise" became "open half empty boxes, torn wearing apparel, old boots--the things dirty, and the things broken that accumulate mysteriously round untidy men" (AMS1-2).

The initial description of Makola was also revised in the manuscript. In the following sentence Conrad added to the list of his accomplishments and changed the word order of the last phrase to make it parallel with the others. The final result emphasizes the contrast between Makola's civilized appearance and his savage nature: "He spoke English and French with a warbling accent, wrote a beautiful hand, understood book-keep-

ing and (in his innermost heart cherished the worship of) cherished in his innermost heart the worship of evil spirits" (AMS1). A similar revision later in the paragraph reinforced this ironic juxtaposition: "Then (in the intervals of book-keeping he communed alone with the Evil) for a time he dwelt alone with his family, his account books, and with the Evil Spirit that rules the lands under the equator" (AMS2). With the addition of the phrase "pretended to," Conrad also alerted the reader to Makola's trickery within the first few sentences: "He had charge of a small clay (building) storehouse with a palm-leaf roof and pretended to (ke) keep a correct account of beads, cotton cloths, red kerchiefs, (and) brass wire, (which was the stock for trade) and other trade goods it contained" (AMS1).

Subsequent changes to the same paragraph at the typescript stage included the addition of a brief sentence, "He got on very well with his god," that emphasizes Makola's unholy communion with the Evil Spirit and establishes an ironic comparison with Kayerts's despairing cry for help to an "invisible heaven" at the end of the story. Conrad also continued to experiment with rhythm and diction in order to emphasize his ironic intention. Thus, "Perhaps he promised him more white men to play with" became, at the typescript stage, "Perhaps he had propitiated him by a promise of more white men to play with, by and by." By the time the story appeared in Cosmopolis the opening paragraph (one of the longest Conrad

ever wrote) had been painstakingly revised to set the tone for the events that follow.

Similarly, the ironic parallels in "An Outpost of Progress" anticipate those in The Secret Agent. For example, the narrator does not introduce the group of ten native workers until the pivotal point in the story, when the arrival of the slave-traders has instigated the action involving Makola and the agents. In the manuscript Conrad cancels a reference to "the working hands of the station" (AMS2) in the opening paragraph--apparently the advantages of withholding mention of the men occurred to him as he was writing. The delay allows us to connect the workers' miserable plight with that of Kayerts and Carlier, who provide useless medical attention while trying to get the men to work. The narrator describes the natives' exile with sardonic detachment:

They were not happy, regretting the festive incantations, the sorceries, the human sacrifices of their own land; where they also had parents, brothers, sisters, admired chiefs, respected magicians, loved friends, and other ties supposed generally to be human. (100)

We must recognize, in this commentary, the ironic bond between exploiters and exploited, for the white men are like the natives in their exile from their own land, in their prison fare (the rice rations), in their illness, and in their spiritless lethargy. Like the tribal warriors, they have been cut off from the once-daily rhythm of their activities and like the natives too, this has been by their own "agreement," for Kayerts is so easily manipulated by the Director that he might

as well have engaged himself without understanding the terms of his contract.

We have already learned that Kayerts, like the native men, has his list of regrets:

He regretted the street, the pavements, the cafes, his friends of many years; all the things he used to see, day after day; all the thoughts suggested by familiar things--the thoughts effortless, monotonous, and soothing of a Government clerk; he regretted all the gossip, the small enmities, the mild venom, and the little jokes of Government offices. (91)

And Carlier, also, "like Kayerts, regretted his old life. He regretted the clink of sabre and spurs on a fine afternoon, the barrack-room witticisms, the girls of garrison towns" (92).

Thus, the narrator emphasizes the common lot of all the victims, while the comic parallelisms reveal that the petty rituals of the white men are much less attractive or admirable than the savage rites of the tribe. As the two agents degenerate into animals fighting each other over fifteen lumps of sugar, their situation becomes pitiable. Unlike the station men, however, Kayerts and Carlier are severely judged.

As the white men examine the visiting native traders from the superior height (and safety) of their verandah, they are themselves examined with Flaubertian irony. The stately movements of the warriors are compared with Carlier's swaggering and moustache-twirling; and Kayerts's dull, blue-eyed stare is juxtaposed with the natives' "quick, wild glances." Sharing the narrator's Olympian view of the two men, we share, as well, his silent contempt--particularly when he dramatizes their

complacency in direct dialogue. Carlier's criticism of the warriors (who are "perfect of limb") reduces the agent to a figure of fun: "Fine arms, but legs no good below the knee. Couldn't make cavalry men of them" (93). Furthermore, both men's haughty references to "the funny brute," "fine animals," and "that herd" are crude exaggerations of the social Darwinism popular among contemporary expansionists. Without the aid of narrative commentary, the scene exposes civilized pretensions with a deliberation that guarantees the reader's contempt and forbids identification.

Another scene that exhibits Flaubertian economy is the discovery of the station men's disappearance. Ian Watt refers to the similarity in theme between "An Outpost of Progress" and Bouvard et Pécuchet, the novel about two clerks who embody the idées reçues and the practical incompetence of bourgeois society.³² In style also, on occasion, Conrad's reduction of his two heroes reminds one of Flaubert's deliberately flat use of language. As Kayerts and Carlier emerge on the morning after the raid, their movements are synchronized:

In the morning Carlier came out, very sleepy, and pulled at the cord of the big bell. The station hands mustered every morning to the sound of the bell. That morning nobody came. Kayerts turned out also, yawning. (102)

The mechanical repetitions of "morning" and "bell," and the short, simple, parallel structures establish a rhythm for the marionette movements of the two men.

The dialogue is similarly patterned. When Kayerts and

Carlier learn about the men's mysterious disappearance, their gestures and speech mirror each other like theatrical "stock" responses, emphasizing their ineptness:

They heard him plainly, but in their surprise they both yelled out together: "What!" Then they stared at one another. "We are in a proper fix now," growled Carlier. "It's incredible!" muttered Kayerts. (103)

The white men's dependence on the "herd" at home is reflected in the safe, automatic platitudes of their speech. They are, in fact, masters of the idées reçues, as the following dialogue indicates. This exchange occurs when the agents discover that the men have been traded for ivory, and its artificially neat structure mocks the hollow principles of the men:

"We can't touch it, of course," said Kayerts.
 "Of course not," assented Carlier.
 "Slavery is an awful thing," stammered out Kayerts in an unsteady voice.
 "Frightful--the suffering," grunted Carlier with conviction. (105)

The narrator's concentration on the external view of his characters makes a silent statement to the reader, for (as we see in their sentimental reactions to the old novels and papers left behind by their predecessor) there is nothing of the inner life to be found in Kayerts and Carlier. Conrad projects their blindness symbolically onto the landscape surrounding the tiny clearing of the outpost: "The river, the forest, all the great land throbbing with life, were like a great emptiness . . . The river seemed to come from nowhere and flow nowhither. It flowed through a void" (92). Similarly, the courtyard is empty for days at a time in the blinding sunlight, while "stretching

away" from the immobile scene are "immense forests, hiding fateful complications of fantastic life" (93-94).

When the pathetic struggle between Kayerts and Carlier begins, however, the narration takes us, all at once, inside Kayerts's awakening intelligence. Just before the agent shoots Carlier, he has "the sudden perception that the position was without issue--that death and life had in a moment become equally difficult and terrible" (112). The shooting is at first simply "a loud explosion," and then "a roar of red fire, thick smoke."³³ The reader must think along with Kayerts as he tries to assemble the pieces and create meaning. It is as if we were present at the birth of a thinking, perceiving imagination, one suddenly capable of interpreting signs. This internal narration culminates in the aftermath of the shooting, when the "fateful complications" which have been hidden in the forests appear before him as sentient ideas: "He sat by the corpse thinking; thinking very actively, thinking very new thoughts. He seemed to have broken loose from himself altogether" (114).

Like Kurtz, who "kicked himself loose from the earth," Kayerts has been a "believer," and his "very new thoughts" are ironically juxtaposed with the ideals he once shared with "the rest of mankind--who are fools." Thus, although Kayerts only begins a journey of self-understanding he has travelled a significant distance from his first mechanical response to danger, when he feared Carlier's death by over-exposure because he was incapable of imagining his own. On the edge of madness

he barely retains his own identity, for "by a clever and timely effort of mind he saved himself just in time from becoming Carlier" (115). The return of "reason" is celebrated by self-congratulatory cunning, and the careful balancing of the phrase keeps us inside Kayerts's precarious state of mind.

Like Winnie Verloc's descent into an inner world when she learns about Stevie's death in The Secret Agent, Kayerts's self-examination becomes tranced and depersonalized. The agent, like a corpse himself, sits unmoving beside the dead man through the night:

He sat quiet as if he had taken a dose of opium. The violence of the emotions he had passed through produced a feeling of exhausted serenity. He had plumbed in one short afternoon the depths of horror and despair, and now found repose in the conviction that life had no more secrets for him: neither had death! (114)

Kayerts's "new wisdom" does not evolve from his past experience and bears no resemblance to the pathos of Winnie's thoughts and feelings, but the function of these scenes is similar. Like a brilliantly-lit inner stage, they open out another dimension of the perspective at a climactic moment in the action.

In The Secret Agent Conrad uses the narrative shift to involve us in Winnie's personal tragedy. Until she learns about Stevie's death, the secrets of Winnie Verloc's inner life are merely intimated, either from the narrator's point of view or her mother's. In this way, Conrad maintains his narrator's sardonic undercutting of the character, while keeping the reader intrigued. Later, confronted with the news about

Stevie, Winnie's tragic awareness coincides with the reader's recognition of her life as a rounded whole. The past impinges on the present in the form of concrete images, beginning with Winnie's first memories of Stevie:

With the rage and dismay of a betrayed woman, she reviewed the tenor of her life in visions concerned mostly with Stevie's difficult existence from its earliest days. It was a life of single purpose and of a noble unity of inspiration, like those rare lives that have left their mark on the thoughts and feelings of mankind. But the visions of Mrs. Verloc lacked nobility and magnificence. She saw herself putting the boy to bed by the light of a single candle on the deserted top floor of a "business house," dark under the roof and scintillating exceedingly with lights and cut glass at the level of the street like a fairy palace. (241-42)

Continuing the pattern of light and dark imagery in the last sentence, Conrad suggests the quality of his character's life: the "dreary shadow of the Belgravian mansion" with its "grimy" kitchen, the suitor ("a fascinating companion for a voyage down the sparkling stream of life") and the lodger, Mr. Verloc ("There was no sparkle of any kind on the lazy stream of his life. It flowed through secret places"). By revealing Winnie's inner thoughts at the very moment when she is torn from the community of the civilized and familiar, Conrad involves us in her catastrophe. Kayerts's self-analysis in "An Outpost of Progress" adumbrates this episode, but it does not engage us in the same way because it involves conventional abstractions ("Life had no more secrets for him") rather than concrete images from a past rich in "fidelity of purpose."

After "An Outpost of Progress" Conrad explored his

characters' thoughts and feelings through narrators such as the anonymous crew member of the Narcissus and Marlow. In "Heart of Darkness" and Lord Jim, for example, Marlow's subjective impressionism draws the reader into a process of interpretation as complex and incomplete as actual experience. The ironic mode, on the other hand, reveals the author's intention clearly instead of suggesting different possible meanings. Although Conrad turned away from the "new reactions, new suggestions, and even new rhythms" he had rehearsed in this early story, the sardonic narrative voice returns in The Secret Agent. "An Outpost of Progress" anticipates this masterpiece in its control of the reader through stable irony, sudden shifts in perspective, and grotesque elements. Unlike "Heart of Darkness," with its suggestive ambiguities, the ironic perspective of "An Outpost of Progress" invites our moral judgement of an inhumane and materialistic society.

Notes

¹The most comprehensive comparisons of the two stories are D. C. R. A. Goonetilleke's "Conrad's African Tales: Ironies of Progress," Ceylon Journal of the Humanities, 2 (Jan. 1971), 64-97 and Cedric Watts's analysis in Conrad's "Heart of Darkness": A Critical and Contextual Discussion (Milan: Mursia International, 1977), 33-36.

²Examples of Conrad's revisions to "An Outpost of Progress" in this chapter derive from collations of the autograph manuscript (The Beinecke Rare Book and Manuscript Library, Yale University) with the serial version published in Cosmopolis, June-July 1897, and the English book text in Dent's Collected Edition. The typescript of the story has not survived.

³Tales of Unrest, p. 61. Subsequent references are included in the text.

⁴In his essay written in 1904 as a preface to Ada Galsworthy's translation ("Yvette" and Other Stories), Conrad praises Maupassant for his "scrupulous, prolonged and devoted attention to the aspects of the visible world," but comments that "his talent is not exercised for the praise and consolation of mankind." Although in this essay Conrad scorned "the mediocrity of an obvious and appealing tenderness," he implies that detachment can be too rigorous. "Guy de Maupassant," Notes on Life and Letters, pp. 25-31.

As critics have pointed out, Conrad was also influenced by Flaubert's Madame Bovary when he wrote "The Idiots," especially in his description of the wedding at the Bacadou farm.

⁵Although Kayerts and Carlier are Belgian, the narrator's references to "masquerading philanthropy," "the pioneers of trade and progress," and so on, apply to European colonizing nations in general.

⁶The Secret Agent: A Simple Tale (1907; London: J. M. Dent, 1947), p. 33. References in the text are to this edition.

⁷"A Textual History of Conrad's 'An Outpost of Progress,'" in Conradiana, 11 (1979), 143-63 provides a summary of the various stages of Conrad's textual revisions.

⁸Writing to Conrad for the first time after having read "An Outpost of Progress," R. B. Cunninghame Graham contrasted the two stories and attacked Kipling's ideology. See C. T.

Watts's comments in Joseph Conrad's Letters to R. B. Cunninghame Graham (Cambridge: Cambridge University Press, 1969), p. 20.

⁹A Rhetoric of Irony (Chicago: The University of Chicago Press, 1974).

¹⁰Irony (London: Methuen, 1970), pp. 50-51.

¹¹Conrad's Short Fiction, pp. 10-14.

¹²Edward Garnett, ed., Letters from Joseph Conrad: 1895-1924 (Indianapolis: Bobbs-Merrill, 1928), p. 62.

¹³Quoted by C. T. Watts in Joseph Conrad's Letters to R. B. Cunninghame Graham, p. 20.

¹⁴See Conrad's preface to The Secret Agent (Author's Note) and also Norman Sherry, ed., Conrad: The Critical Heritage (London: Routledge and Kegan Paul, 1973), pp. 186-89, 194, 199-200, and 201-2.

¹⁵Conrad's "Heart of Darkness": A Critical and Contextual Discussion, p. 7.

¹⁶In his letter to Fisher Unwin describing the story, Conrad wrote: "All the bitterness of those days, all my puzzled wonder as to the meaning of all I saw--all my indignation at masquerading philanthropy have been with me again while I wrote." Jocelyn Baines, Joseph Conrad: A Critical Biography (London: Weidenfeld and Nicolson, 1959), p. 177.

¹⁷" . . . I remember perfectly well the inflexible and solemn resolve not to be led astray by my subject. I aimed at a scrupulous unity of tone, and it seems to me that I have attained it there." Conrad's remarks about "An Outpost of Progress" when it appeared in The Grand Magazine in 1906 are reprinted in an article by A. T. Tolley: "Conrad's 'Favorite' Story," Studies in Short Fiction, 3 (Spring 1966), 314-20.

¹⁸In a letter to Cunninghame Graham about The Secret Agent, Conrad wrote, "All these people are not revolutionaries--they are Shams." See Joseph Conrad's Letters to R. B. Cunninghame Graham, p. 170.

¹⁹See G. Jean-Aubry, Joseph Conrad: Life and Letters, I, 201. Conrad uses the same figurative expression (attributed originally to Maupassant) in a letter to E. L. Sanderson, when he writes, "I told the unspeakable idiots that the thing halved would be as ineffective as a dead scorpion." Life and Letters, I, 197.

²⁰In his article Hobson concludes that the lost typescript must have closely resembled a pamphlet set from the first proofs of the story, and the pamphlet contains the revision.

²¹For interesting confirmation of this practice, see Conrad's letter to Garnett concerning The Rescue in Letters from Joseph Conrad, p. 57, and Emily K. Dalgarno, "Conrad, Pinker, and the Writing of The Secret Agent," Conradiana, 9 (1977), 47-58. In his letter to J. B. Pinker dated March 1912 (Berg Collection, New York Public Library), Conrad confirms (prematurely) Austin Harrison's acceptance of Chance for publication in the English Review, saying "He's scared at there being no chapters! I promised to shorten it, chapter it, etc. etc.--making it look ever so nice and so on."

²²Conrad may have been thinking of the several occasions in The Time Machine (1895) when the Time Traveller solemnly burns his matches to astonish the Eloi. If so, there is an implied ironic comparison between the resourceful, Wellsian Time Traveller and the completely helpless Carlier.

²³As Muecke points out, sarcasm conveys the intended meaning so unequivocally that the pretense of innocence, a basic feature of irony, disappears.

²⁴In his M.A. thesis Brian G. Marrs discusses the function of the grotesque in The Secret Agent, and argues that the style is predominantly grotesque. See "Joseph Conrad's The Secret Agent and The Grotesque," University of B.C. 1974.

²⁵See especially: Garnett, Letters from Joseph Conrad, p. 58 ("I doubt the sincerity of my own impressions").

²⁶See his letters to Sanderson, Galsworthy, Douglas, and H. G. Wells in Jean-Aubry, Joseph Conrad: Life and Letters, II, 21-26.

²⁷See Alan Wilde, Introduction, Horizons of Assent (Baltimore: The Johns Hopkins University Press, 1981), pp. 1-16 and Charles I. Glicksberg, The Ironic Vision in Modern Literature (The Hague: Martinus Mijhoff, 1969).

²⁸Anatomy of Criticism: Four Essays (Princeton: Princeton University Press, 1957), pp. 40-41.

²⁹In this we can see the influence of Flaubert on Conrad's writing. See Flaubert's letter to Louise Colet in Correspondance de Gustave Flaubert, II, Deuxième série: 1847-1852 (Paris: Nationale, 1968), p. 469, in which he envisions a style which would have "la consistance du vers" and says:

"une bonne phrase de prose doit être comme un bon vers, inchangeable, aussi rythmée, aussi sonore."

³⁰Jacques Berthoud points out that Verloc's meeting with Vladimir anticipates Heat's interview with the Assistant Commissioner. Joseph Conrad: The Major Phase (Cambridge: Cambridge University Press, 1978), p. 144.

³¹Garnett, Letters from Joseph Conrad, p. 66.

³²Conrad in the Nineteenth Century, p. 75.

³³This passage was revised at both manuscript and typescript stages to make the sense impression more concrete. For example, "A tremendous explosion took place between them; red fire, smoke" (AMS31) became "A loud explosion took place between them; a roar of red fire, thick smoke."

Chapter II

"THE LAGOON," "KARAIN," AND LORD JIM

In contrast to "The Idiots" and "An Outpost of Progress," "The Lagoon" and "Karain" demonstrate that in his earliest short stories Conrad was also experimenting with a narrative technique that would allow him to affirm certain human values, or "illusions." In this chapter we shall look at the Conradian version of the "told-tale" device in its embryonic form. Moreover, when we compare the narrative mode of these two stories with "An Outpost of Progress" we can see the different aspects of Conrad's thought reflected quite clearly in his art. Whereas the ironic style emphasizes the disjunction between the ideal world and reality, the "teller and listener" mode explores the ways in which human beings can introduce some kind of moral order into their lives. First, let us consider the earliest illustration of this technique, in a story which Conrad wrote immediately after he had completed "An Outpost of Progress."¹

"The Lagoon" is the first of Conrad's stories about betrayal and redemption. Arsat, the Malay protagonist, has sacrificed his brother so that he and his lover, Diamelen, could escape their enemies and seek refuge. As he tells the story of the betrayal to a visiting white friend, he interrupts himself several times to mourn the woman, who is close to death inside their hut. This evidence of human death and grief

provides an ironic context for a story about escape from the real world to "a country where death is forgotten--where death is unknown."² Anticipating his juxtaposition of past and present in order to dramatize the passing of illusions in "Youth" and "Heart of Darkness," Conrad has Arsat discover the moral significance of his life as he reconstructs it for a listener in the fictional present. At the end of his story the protagonist rejects the dream of escape and vows to redeem the betrayal with his actions:

"I shall not eat or sleep in this house, but I must first see my road. Now I can see nothing--see nothing! There is no light and no peace in the world; but there is death--death for many. We are sons of the same mother--and I left him in the midst of enemies; but I am going back now."

He drew a long breath and went on in a dreamy tone:
 "In a little while I shall see clear enough to strike--to strike." (203-4)

The anonymous white man who listens involves the reader indirectly in Arsat's tragedy, for his relationship to his friend changes during the course of the tale and his remarks, which are of an interpretive and gnomic nature, suggest a struggle to comprehend. In fact, Conrad's first experiment with tale-telling as a rhetorical device to develop the reader's sympathetic understanding in "The Lagoon" looks forward to Marlow's complex oral performances in "Heart of Darkness" and particularly, Lord Jim.

Despite its sketchiness, the relationship between teller and listener in this story deserves attention because it demonstrates clearly, in a simple form, some effects Conrad was

to achieve by giving up the omniscient narrative point of view of his earliest works. As Albert Guerard and Ian Watt have shown, Conrad is most effective in Almayer's Folly and An Outcast of the Islands when, through retrospective narration and techniques of ironic indirection, he distances himself from his characters' inner lives.³ His attempts to render subjective experience sympathetically are unconvincing because the narrative mode reveals Conrad at his most self-conscious. In these first two novels internal analyses in the omniscient voice tend to be melodramatic, and narrated monologues (in which words and tone are presumed to be the character's) are awkwardly integrated and overstated. The narrator is more confident when he undercuts the protagonists and their illusions:

. . . Almayer . . . would hear the deep and monotonous growl of the Master, and the roared-out interruptions of Lingard--two mastiffs fighting over a marrowy bone. But to Almayer's ears it sounded like a quarrel of Titans--a battle of the gods.⁴

As we have seen, the rhetorical ironies of "An Outpost of Progress" distance us even more insistently from Kayerts and Carlier, and invite our critical judgement.

Only a few months before writing this story and "The Lagoon" Conrad had abandoned a novel in which he described the thoughts and emotions of Stephen, a young Russian artist who cannot reconcile his native tendencies towards mysticism with the self-centered materialism he finds in western Europe. As an attempt to represent aspects of the author's personal experience and temperament, "The Sisters" displays even more

problems with the omniscient narrative mode than Almayer's Folly and An Outcast of the Islands. In each of these works Conrad was seeking to render his characters' inner lives sympathetically when appropriate, but neither internal analysis (which was too authorial) nor the narrated monologue⁵ of a protagonist who shared some of the writer's feelings, offered the rhetorical stance he required in order to explore without self-consciousness. In The Nigger of the Narcissus, for example, the narrator becomes a member of the crew, reporting thoughts and attitudes collectively and individually from a dramatic point of view within the text.

Although "The Lagoon" employs a framing narrator who is partially omniscient, the teller and listener relationship between Arsat and the white man represents Conrad's first attempt to suggest subjective experience dramatically. Abandoning the attempt to explore the feelings of his protagonist authorially, he creates the "raw material" for a narrator like Marlow, who interprets the meaning of a character's experience while dramatizing its mysterious uniqueness. Thus, in Lord Jim Marlow's limited perspective prevents us from fully understanding Jim, but the impressionistic structuring of his narration involves us in his changing attitude toward the other's moral point of view. In "The Lagoon" the functions of a narrator who interprets an individual's experience without privileged information about his inner life are divided between Arsat's friend, who listens and responds, and the framing narrator,

who describes the scene and comments. Albert Guerard writes perceptively about the significance of the former:

As yet the white man is only a listener, who can interrupt the adventure narrative (and so lend it suspense) by looking out at the landscape. And as yet he is probably only a half-conscious projection of the author, and only incidentally a "brother" of the criminal. But no very long technical step would need to be taken to a first-person narrator directly responding alike to a soulless universe and to a brother's marginal unintended crime.⁶

Although the white man is "only" a listener, his role is essential because it allows Conrad to dramatize his character's motivations rather than analyze them as he does in previous works. Like Jim when he tries to justify his desertion of the Patna to Marlow, Arsat chooses his words for an audience.

Describing the abduction of Diamelen, Arsat appeals to his friend, implicating him indirectly as a "secret sharer" in the action:

"We are of a people who take what they want--like you whites. There is a time when a man should forget loyalty and respect. Might and authority are given to rulers, but to all men is given love and strength and courage."
(196; my italics)

Even before we know the true nature of Arsat's crime, the claim that "there is a time when a man should forget loyalty" has an unmistakable ring of self-justification. From the beginning of the story, in fact, when the Malay alludes to the adventures the two men have shared in "the time of trouble and war," Arsat draws his listener into the events through their common memories of his brother, of Si Dendring, the Ruler, and Inchi Midah, his wife. "Tuan, do you remember the old days? Do you remember my brother?" he asks, as if the other's affirmation

were necessary in order to authenticate his own past and his present moral identity.

In its emphasis on human solidarity and its suggestion of a will to believe on the listener's part, the prologue to Arsat's tale is an early version of the epigraph to Lord Jim ("It is certain my conviction gains infinitely the moment another soul will believe in it"):

" . . . for where can we lay down the heaviness of our trouble but in a friend's heart? A man must speak of war and of love. You, Tuan, know what war is, and you have seen me in time of danger seek death as other men seek life! A writing may be lost; a lie may be written; but what the eye has seen is truth and remains in the mind!"

"I remember," said the white man, quietly. (194)

Jim prefaces his narration with a similar appeal for a witness to his truth: "I don't want to excuse myself; but I would like to explain--I would like somebody to understand--somebody--one person at least! You! Why not you?"⁷ Later, when Marlow responds by remembering Jim's story "at length, in detail and audibly," he acts as a creative historian, confirming the validity of past memories.

The underlying rhetorical purpose of Arsat's tale, then, is his attempt to share the burden of guilt by making it fully comprehensible to others as well as himself. Conrad suggests the nature of this understanding between teller and listener by dramatizing its dynamic process. Before Arsat begins his story, the first narrator describes the relationship between the two from the white man's point of view:

He liked the man who knew how to keep faith in council and how to fight without fear by the side of his white friend. He liked him--not so much perhaps as a man likes his favourite dog--but still he liked him well enough to help and ask no questions, to think sometimes vaguely and hazily in the midst of his own pursuits, about the lonely man and the long-haired woman with audacious face and triumphant eyes, who lived together hidden by the forests --alone and feared. (191-92)

The mildly sardonic tone of the comparison between the useful Malay and a man's faithful dog suggests that the narrator's conception of friendship is not as limited by racial bias as the white man's. At the end of the story, the listener (and indirectly, the reader) seems to see that his "own pursuits" are not unconnected to Arsat's trouble. Thus, the Malay's confession of betrayal and his statement, "Tuan, I loved my brother," evokes a thoughtful response: "We all love our brothers."

The white man's offer of assistance to Arsat is a more explicit indication that the listener's sympathetic imagination has been affected by the story. Conrad juxtaposes this offer ("If you want to come with me, I will wait all the morning") with nature's indifference to human suffering: "In the merciless sunshine the whisper of unconscious life grew louder, speaking in an incomprehensible voice round the dumb darkness of that human sorrow" (203). Moreover, Conrad uses the white man's gesture of solidarity to clarify Arsat's moral position; that is, it gives the protagonist a choice between escape and fidelity to a personal ideal of conduct. In this respect also, "The Lagoon" anticipates Lord Jim. Jim's refusal to "clear

out" when urged by Marlow not to submit to certain punishment in the courtroom convinces the older man of his moral superiority to the German captain of the Patna and his second engineer. It also initiates a sequence of willed actions (ending when Jim goes to his death) that replaces the earlier pattern of desertion and evasion. The Malay's decision to return to the place of his brother's death ("We are sons of the same mother-- and I left him in the midst of enemies; but I am going back now") marks a similar assertion of self-respect through action.⁸ Thus, the relationship between teller and listener is used to emphasize Arsat's determination to uphold an ideal of personal honour, even though for him "there is no light and no peace" in the world.

Writing to Edward Garnett about "The Lagoon," Conrad described the narrative mode rather than the theme or plot: "I've sent a short thing to the Cornhill. A malay [sic] tells a story to a white man who is spending the night at his hut."⁹ Two features of this mode distinguish "The Lagoon" from Conrad's previous work and anticipate the Marlow stories, Lord Jim in particular. First, Conrad can express sympathy with the protagonist indirectly, by emphasizing the common ground between the narrator and listener. For this reason, the bond between Arsat and the white man is stressed at the beginning of the story: "He liked the man who knew how to keep faith in council and how to fight without fear by the side of his white

friend" (191). In Lord Jim Marlow is first attracted to Jim because his bearing reminds him of the generations of "young So-and-So's" who have kept faith with the maritime code of service. Jim is "one of us." In fact, in "The Lagoon" we can see the genesis of the technique by which Conrad explores Marlow's divided loyalties in the novel.

Secondly, by dramatizing a character's past experience as a tale told to an audience, Conrad can reveal purposes, motivations, and resolutions immediately, as they form in the speaker's mind. In "The Lagoon," of course, the main focus is on the adventure story as a sequence of events, but we are aware of the rhetorical framework each time Arsat speaks directly to the white man, or shifts (rather too obviously) from an "even, low voice" to an "intense whisper," or evokes one of the listener's replies. In fact, we rely on this framework to interpret Arsat's intentions in telling the tale because we are not given his thoughts or feelings directly by the narrator. Moving from omniscient analysis to a mode that invites interpretation by the reader allowed Conrad to present character in Lord Jim as it actually is--opaque, ambiguous, and subject to the limitations of each observer's understanding. Virginia Woolf's playful use of the calendar in her remark that "in or about December, 1910, human character changed" reminds us that Conrad's early experiments anticipate the impressionist search for techniques to involve the reader in this concept of human nature. Incidentally, one of the first reviews of Tales

of Unrest when it was published in 1898 referred to Conrad as an "impressionist realist."¹⁰

As I have indicated, the implications of Arsat's tragedy are explored indirectly through the anonymous white man and the narrator of the story. The latter describes the setting and offers vaguely philosophical comments. In the first section of "The Lagoon" the scenic descriptions create an impression of immobility that fits the mood of retrospection and the theme of arrested action. Conrad's rhetoric, however, is so insistent that it becomes "self-generating"--to borrow Barthes' term for language that calls attention to itself over and above what it suggests or refers to. To convey the immobility of a land "from which the very memory of motion had forever departed," Conrad repeats grammatical constructions--especially prepositional phrases--and individual words in almost every sentence.¹¹ Similarly, the idiosyncratic post-positioning of adjectives, which emphasizes the impression of arrested motion, is so obtrusive that it tends to distance us from the scene. The following passage occurs at the beginning of the description:

The forests, sombre and dull, stood motionless and silent on each side of the broad stream. At the foot of big, towering trees, trunkless nipa palms rose from the mud of the bank, in bunches of leaves enormous and heavy, that hung unstirring over the brown swirl of eddies. In the stillness of the air every tree, every leaf, every bough, every tendril of creeper and every petal of minute blossoms seemed to have been bewitched into an immobility perfect and final.

At the end of the description, we have this sentence: "Darkness oozed out from between the trees, through the tangled maze of

leaves; the darkness mysterious and invincible; the darkness scented and poisonous of impenetrable forests" (189).

The narrator's use of symbolic imagery to suggest Arsat's dilemma is more successful. The disappearance of the white man's boat into the stagnant lagoon "like some slim and amphibious creature leaving the water for its lair in the forests" resembles the lovers' escape from the human community to a secret place that death cannot find. Moreover, the description of the lagoon itself suggests a sort of death-in-life for Arsat, because he is alienated from the world of action. Diamelen's death, symbolized by the white eagle that soars into the sky "as if it had left the earth forever,"¹² releases Arsat's "other half," anticipated by the dead brother's remark that "there is half a man in you now--the other half is in that woman" (198). In this way, the setting of "The Lagoon" contributes to thematic coherence as well as surface realism. Although Conrad raided the memoirs of Sir James Brooke¹³ and used his knowledge of local names, terms, and topographical details to give the story local colour and specificity, his deeper meaning is expressed through these symbolic correspondences.

The narrator's explicit commentary is contained in the thematically interesting passage that is partly an extension of the white man's thoughts:

The fear and fascination, the inspiration and the wonder of death--of death near, unavoidable, and unseen, soothed the unrest of his race and stirred the most indistinct, the most intimate of his thoughts. The ever-ready

suspicion of evil, the gnawing suspicion that lurks in our hearts, flowed out into the stillness round him--into the stillness profound and dumb, and made it appear untrustworthy and infamous, like the placid and impenetrable mask of an unjustifiable violence. In that fleeting and powerful disturbance of his being the earth enfolded in the starlight peace became a shadowy country of inhuman strife, a battle-field of phantoms terrible and charming, august or ignoble, struggling ardently for the possession of our helpless hearts. (193-94)

The repetitions, antitheses and parallels overstress the idea that "there is nothing" (as the white man later assures Arsat) in the world except the "phantoms" men themselves create. In Lord Jim Marlow develops similar thoughts about the illusory quality of existence, and relates them to his attempts to understand Jim. In its effort to suggest the significance of an individual's conduct indirectly and tentatively, "The Lagoon" anticipates the novel. Indeed, if the above commentary were voiced by the white man and linked to Arsat's plight, we would have a first-person narrator with the potential for complex interpretation.

As it is, "The Lagoon" is inconclusive enough to convince some readers, though not others, that despite Arsat's decision to return he cannot pay for his crime against his brother with heroic action, and remains, instead, immobilized in a world of his own illusions. The critical discussion of this point, in fact, resembles a much simplified version of the ongoing debate over the ending of Lord Jim.¹⁴ Looking at the narrative structure of the short story, we can see that some ambiguity is inherent in its form. Thus, the central tale of Diamelen's

abduction is a romantic adventure story celebrating the chivalric ideals of loyalty and courage. Arsat's brother, for instance, performs prodigious feats to prove his fidelity to the hero, and he longs to issue a ritual challenge to his enemies. To this tale, however, Conrad opposes interpretive comments by the white listener and the framing narrator that create a wider universal context in which the chivalric code is questioned. To Arsat's expression of grief for Diamelen, "I can see nothing," the white man replies: "There is nothing." Similarly, the narrator's conclusion after the Malay announces his intention to issue his brother's challenge for him and strike the retaliatory blow seems equally pessimistic: "Arsat had not moved. He stood lonely in the searching sunshine; and he looked beyond the great light of a cloudless day into the darkness of a world of illusions." In other words, Conrad appears to set up a dichotomy between romantic action and ironic reflection.

Revisions to the last sentence from the serial to the book version, however, make this opposition somewhat less forbidding than in the original.¹⁵ In The Cornhill the conclusion reads: "In the searching clearness of crude sunshine he was still standing before the house, he was still looking through the great light of a cloudless day into the hopeless darkness of the world." By changing the verb forms from continuous past to the simple past, and eliminating the repeated "still," Conrad makes Arsat seem less likely to remain motionless for longer

than the "little while" he plans to mourn Diamelen. Moreover, altering "the hopeless darkness of the world" to "the darkness of a world of illusions" introduces the possibility of ideals that can function in the world as "illusions" instead of disintegrating into nihilistic hopelessness. That is, the narrator implies that Arsat's affirmation of solidarity with his brother ("In a little while I shall see clear enough to strike") is as much an illusion as his dream of escaping death, but it allows him to act purposefully. Looking back across a widening space of water, the white man seems to see his friend's figure, sunlit against the darkness, as symbolic in its loneliness and steadfastness. The imagery anticipates Marlow's last view of Jim as "only a speck, a tiny white speck, that seemed to catch all the light left in a darkening world." Indeed, this final suggestion of Arsat's unwavering idealism isolated in a chaotic, "dumb" natural world and viewed by a reflective, sceptical intelligence is a fragmentary sketch for the central issue of personal honour in Lord Jim.

With the exception of Albert Guerard, critics have shown little interest in this story as a serious attempt, despite its shortcomings, to develop important formal and thematic concerns.¹⁶ David Thorburn, for example, claims that in both "The Lagoon" and "Karain" Conrad "is at one with the conventional writers of exotic adventure stories, and the clearest evidence of this is his use of the exotic setting for mere novelty and his reliance on the shallowest clichés of the adventure

partnership."¹⁷ I have tried to show that in the narrative mode of "The Lagoon" Conrad was experimenting with an interpretive framework for the "adventure story," and that the essential aspect of this framework is the relationship between the central figure and the listener, who becomes involved with the character through the story. In "Karain," in fact, the listener evolves into a teller himself, looking forward more obviously to Marlow as the narrator of Lord Jim. The formal proportions of "The Lagoon" illustrate the writer's preoccupation with this feature, for well over half of the 5,700 words are devoted to the framing commentary rather than to Arsat's narration. And yet, Conrad wrote the piece for The Cornhill, which had solicited on June 3, 1896 a short story of from 6,000 to 8,000 words, and which favoured adventure narratives that submerged the reader as quickly as possible in the action.¹⁸

The issue of the magazine in which "The Lagoon" appeared (January, 1897) contains an unintentionally amusing example of this type. The narrator of "Never the Lotus Closes," by E. and H. Heron, introduces the main sequence of events abruptly: "I concluded he had a tale to tell, and I felt it was my duty to make him tell it." By establishing a rhetorical context for the action which delays the story, builds suspense, and involves us in moral considerations such as the white man's meditation on evil while he waits for Arsat to reappear, Conrad was transforming the "told-tale" convention of the standard nineteenth century adventure story. Thus, in "Heart of

"Darkness" Marlow postpones telling his listeners about his meeting with Kurtz by drawing them into his reflections on the central moral issues of the story. The promised "adventures," therefore--Marlow's struggle for Kurtz's soul in the wilderness and his meeting with the Intended--satisfy our expectations as fully realized, dramatic actions because they have been anticipated and partially investigated by the digressions, but our focus continues to be the moment-by-moment associations of Marlow's exploring mind. In Lord Jim, because of the more obvious parallel between the white man who shares Arsat's, or Karain's, act of betrayal and Marlow, who shares Jim's, we can see the development from short story to the later narrative strategy more clearly.

Our curiosity about Jim's version of the Patna affair is aroused by the disruption in chronological order between chapters three and four, when the omniscient narrator leaps directly from the collision to the trial and Jim's doubt that he can ever express "the true horror" of a sequence of events unknown to us. When Marlow assumes the role of investigator, he increases both our suspense and our involvement in the deciphering of meaning by relating episodes connected to the case such as the chief engineer's admission to the hospital and Brierly's suicide, which comment indirectly on Jim's tale at the same time as they delay it.¹⁹ Of course, the form of any story is largely determined by the convention Marlow dramatizes here; as Roy Pascal says, "At all stages, a story must awaken

expectations, hold them in suspense, cheat them temporarily, before it leads to some satisfactory conclusion."²⁰ In Conrad's fiction, withholding the protagonist's story--Karain's or Jim's--increases the reader's involvement with the narrator who listens and interprets. Twenty-seven thousand words, one-fifth of the text of Lord Jim, must be read before Jim begins his story and, as Ian Watt points out, Marlow's digressions prepare us to take "a more sympathetic and understanding view of Jim's predicament" as well as to interpret the outward signs of speech and gesture as symbols of inner meaning (Conrad in the Nineteenth Century, pp. 281-85). We approach the central narrative at the Malabar Hotel, therefore, with the expectation of discovering the truth--the story Jim could not tell in court--and we have learned to rely on an interpretive framework, a narrator whose observations and emotions mediate between Jim's view of the actual happening and our moral evaluation of his stand.

The story of the desertion of the Patna, the longest block of narrative in Lord Jim except for the Patusan sections, is the dramatic action most essential to the meaning of the novel as a whole. Jacques Berthoud shows how Jim's actions in Patusan systematically re-enact and reverse the events comprising the Patna episode. Even Jim's "magnificent fidelity to the natives of Patusan" is "the converse of his betrayal of the pilgrims of the Patna" (Joseph Conrad: The Major Phase, p. 91). Conrad immerses the reader in Jim's version of the event, and

Marlow's account gains its effectiveness because his narrative voice modulates successfully between interpretive commentary in the fictive present and a dramatic enactment of the past episode. A passage from Jim's horrified vision of the sinking ship illustrates this control and flexibility:

"He saw here and there a head lifted off a mat, a vague form uprise in sitting posture, listen sleepily for a moment, sink down again into the billowy confusion of boxes, steam-winchs, ventilators. He was aware all these people did not know enough to take intelligent notice of that strange noise. The ship of iron, the men with white faces, all the sights, all the sounds, everything on board to that ignorant and pious multitude was strange alike, and as trustworthy as it would for ever remain incomprehensible. It occurred to him that the fact was fortunate. The idea of it was simply terrible.

"You must remember he believed, as any other man would have done in his place, that the ship would go down at any moment; the bulging, rust-eaten plates that kept back the ocean, fatally must give way, all at once like an undermined dam, and let in a sudden and overwhelming flood. He stood still looking at these recumbent bodies, a doomed man aware of his fate, surveying the silent company of the dead. They were dead! Nothing could save them! There were boats enough for half of them perhaps, but there was no time. No time! No time! It did not seem worth while to open his lips, to stir hand or foot. Before he could shout three words, or make three steps, he would be floundering in a sea whitened awfully by the desperate struggles of human beings, clamorous with the distress of cries for help. There was no help. He imagined what would happen perfectly; he went through it all motionless by the hatchway with the lamp in his hand--he went through it to the very last harrowing detail. I think he went through it again while he was telling me these things he he could not tell the court." (85-86)

Through Marlow, we share Jim's experience of the scene.

Just before this passage, the sound of steam exhaling from the engines is finely expressed in a simile that conveys Jim's conviction of imminent doom--a mighty note is struck in the air:

"Its deep rumble made the whole night vibrate like a bass

string. The ship trembled to it." His visual impressions are restricted to fragmentary glimpses of individual sleepers as they separate themselves from the mass, and the rising and falling movement of live, stirring bodies is suggested by the verbs of action, "lifted," "uprise," "sink down," and the verbal adjective, "billyow." Marlow also shows us Jim's hyper-active imagination as he recreates the scene through the eyes of the pilgrims, to whom all objects and sounds are strange: "the ship of iron, the men with white faces, all the sights, all the sounds, everything on board. . . ." This insight gives the young man the "terrible," paralyzing apprehension of the pilgrims' complete trust in the doomed world on board the Patna.

In his simultaneous interpretive commentary, Marlow involves his listeners in Jim's plight with the sentence beginning "You must remember. . . ." They are urged to consider the particular circumstances of Jim's case and put themselves in his place. A little later Conrad repeats this strategy when Marlow challenges his listeners to imagine their own death by drowning:

"Nothing in the world moved before his eyes, and he could depict to himself without hindrance the sudden swing upwards of the dark sky-line, the sudden tilt up of the vast plain of the sea, the swift still rise, the brutal fling, the grasp of the abyss, the struggle without hope, the starlight closing over his head for ever like the vault of a tomb--the revolt of his young life--the black end. He could! By Jove! who couldn't? And you must remember he was a finished artist in that peculiar way, he was a gifted poor devil with the faculty of swift and forestalling vision." (96; my italics)

In the earlier passage we are considering, Marlow modulates from his summary of Jim's feelings ("he believed . . . that the ship would go down at any moment"; he was "a doomed man aware of his fate") to narrated monologue, in which Jim's actual thoughts are reported. Expressive features such as the exclamations and the emphatic "they were" convey the sincerity and horror of the protagonist's conviction, as well as the urgency of the situation. Marlow's sympathetic self-identification with the younger man extends to the concrete description of the sea "whitened awfully" by bodies, which reproduces Jim's mental vision in the narrator's language. Clearly, Jim is not the only one to "go through it all again" in the telling; Conrad implies a repeated re-enactment of the experience on an imaginative level from Marlow to listener and reader.

The intimacy implied by Marlow's faithful, unironic re-enactment of Jim's perceptions, thoughts, and feelings²¹ becomes possible when the listener remembers and recreates what he has heard. Arsat and Karain tell their stories in direct discourse; their listeners can respond but they do not share, in as subtle a manner, "the true horror" of the event. To the extent that Marlow does, he proves indirectly, despite his claims to be unimaginative, his readiness to be imaginatively "swayed" by Jim. At the same time, Conrad insists that no listener, no matter how sensitive or skilled, can fully understand or reproduce the effect of a critical experience on the

character directly involved. Marlow admits that Jim remains incomprehensible in "the mystery of his attitude." However, the simultaneity of times and places created by this narrative mode allows considerable freedom of interpretation. While he retells the Patna episode, Marlow also recreates the scene at the Malabar Hotel, giving us Jim's direct discourse, facial expressions, and physical movements; the chatter of the hotel guests; and his own responses, spoken and unspoken. We see that, like Arsat, Jim tries to justify his actions by drawing the listener into his story, imputing hypothetical actions and motives to him and appealing to his specialized knowledge of life at sea in order to emphasize the desperateness of his situation.

Conrad uses the narrator's commentary to emphasize this point. Marlow states that Jim required "an ally, a helper, an accomplice," and he stresses the difficulty of remaining objective:

"I felt the risk I ran of being circumvented, blinded, decoyed, bullied, perhaps, into taking a definite part in a dispute impossible of decision if one had to be fair to all the phantoms in possession--to the reputable that had its claims and to the disreputable that had its exigencies." (93)

Marlow's problem is compounded by his own indecision. Accordingly, his responses during Jim's narration range from "pitiless," "merciless," and "vicious" to at least one expression of unreserved commitment: "I was moved to make a solemn declaration of my readiness to believe implicitly anything he thought fit to tell me" (127). Marlow's

interpretive commentary to his listeners is similarly ambivalent. On the one hand, he is acutely aware that Jim has betrayed a fixed code of conduct, which, because it has no "sovereign power," must be obeyed in order to preserve "the fellowship of the craft." He tells his listeners repeatedly that Jim's mistake is irretrievable: "He had indeed jumped into an everlasting deep hole," he says. "He had tumbled from a height he could never scale again" (112). At the end of Jim's confession, Marlow passes judgement: "He was guilty--as I had told myself repeatedly, guilty and done for" (152).

On the other hand, the narrator makes a confession of his own that reveals his divided loyalties. "What wonder that when some heavy prod gets home the bond is found to be close; that besides the fellowship of the craft there is felt the strength of a wider feeling--the feeling that binds a man to a child" (129). Thus, Conrad controls our response to Jim's "breach of faith with the community of mankind" by stressing the listener-narrator's contradictory reactions: Marlow's attempts to uphold "the solidarity of the craft" conflict with his expressions of personal loyalty to the individual. The interpretation of the protagonist's story by an engaged narrator, therefore, intensifies the ambiguity hinted at in "The Lagoon" and anticipated, as we shall see, by "Karain: A Memory."

At the same time, Conrad uses the told-tale device in Lord Jim to dramatize the process of understanding by the listener, in a development of the technique he had first tested in "The

Lagoon." Marlow learns during the course of Jim's story that the illusions of his own youth are still alive in this "very young brother"; in fact, he realizes that this is the source of Jim's appeal. Moreover, the presence of an audience allows Marlow to stress the universality of Jim's idealism, and to plead for the reader's understanding with rhetorical emphasis (anaphora) that recalls the style of "Youth": "Hadn't we all commenced," he says, "with the same desire, ended with the same knowledge, carried the memory of the same cherished glamour through the sordid days of imprecation?" Even his explicit condemnation of Jim's conduct is also a paradoxical expression of the bond shared by two romantics: "I was aggrieved against him, as though he had cheated me--me!--of a splendid opportunity to keep up the illusion of my beginnings, as though he had robbed our common life of the last spark of its glamour" (131). Like the white man when Arsat's story is ended, Marlow searches for a practical way to help Jim, although his scepticism makes him tragically aware that "this was one of those cases which no solemn deception can palliate, which no man can help." For another version of the listener who becomes an "ally" and a "helper" while remaining a sceptic, however, we should consider the narrator of "Karain" as an important link between "The Lagoon" and Lord Jim.

In "Karain: A Memory" Conrad returns to the study of an individual who seeks personal redemption for a "breach of faith with the human community." Completed two months after

The Nigger of the Narcissus, which celebrates the solidarity of a ship's crew, this story takes for its hero an extraordinary leader, a figure who "sum[s] up his race, his country, the elemental force of ardent life, or tropical nature," an exile who walks through a landscape peopled with human admirers but can tell no one of his secret. The resemblance to Jim in *Patusan* is obvious, but also important is the identification Conrad makes between the land itself and his protagonist: "He had its luxuriant strength, its fascination; and, like it, he carried the seed of peril within." As a representative of the East and its passionate, barbaric mysticism, Karain is the polar opposite of Western materialism and the commercial attitudes revealed by motifs in the story such as the Jubilee sixpence and the bankers who finance the schooner's trading expeditions. Conrad had struggled unsuccessfully with this conflict in "The Sisters," the narration from Stephen's point of view tending toward melodramatic expressions of romantic sensibility and crudely overt criticism of the rational, European world view. The indirect narrative perspective of the short story, however, creates a distance that permits a playfully ironic treatment of the relationship between imaginative feeling and scepticism. There are moments of gaiety in "Karain," and sympathy for the hero is mixed with amusement.

The narrator who is partially responsible for this tone is the immediate forerunner of Marlow, although he is considerably more prosaic, less subjective, and less digressive than the

narrator of "Youth." As in the stories of Edgar Allan Poe and Hoffman, the credibility of an eye-witness lends some authority to the incomprehensible and extraordinary.²² In "Karain," for example, the narrator testifies to the protagonist's superhuman battle with the ghost by describing his physical aspect: "Of course it had been a long swim off to the schooner; but his face showed another kind of fatigue, the tormented weariness, the anger and the fear of a struggle against a thought, an idea--against something that cannot be grappled, that never rests--a shadow, a nothing, unconquerable and immortal, that preys upon life" (23).

More important, however, is his function as a listener who remembers and interprets the experience of his "very good friend." In this respect, he can provide a richer context for the central story of betrayal than the combination of listener and framing narrator in "The Lagoon." In "Karain" the reader is led, by the associations in the mind of the reminiscing narrator, from a contemporary newspaper report about "various native risings in the Eastern Archipelago" to the first visit of the white men to Karain's kingdom. Although the subsequent narration follows a broadly chronological pattern, Conrad achieves an impressionistic effect by his use of iterative verb forms which define the actions as habitual.²³ The frequency of these forms ("Before sunset he would take leave with ceremony," for instance) and the use of other grammatical features such as modifiers that denote repetition ("Every visit

began with that inquiry," for example) diminish the reader's sense of clock time and substitute a timeless pattern of events and gestures.

The narrator's remembering mind outlines the pattern, and the reader forms his impression of Karain by connecting the images. The description of the tribal leader dispensing justice in his council hall "surrounded by the gravity of armed chiefs, while two long rows of old headmen dressed in cotton stuffs squatted on their heels" is juxtaposed, with mild irony, to the Karain who holds his "audience" in the tiny ship's cuddy with a few renegade traders, and who orders fresh glasses of lemonade so that he can watch each one "fizz." Similarly, the pensive king lifting a hand to silence the bard who honours him at a ritual feast is contrasted with the barbaric native who indulges in sudden outbursts of fury and "rave[s] like one inspired." These contrasts help to suggest the absurd mixture of splendidly dignified show, childish naivete and violence that characterizes both Karain and his land, the Malayan Archipelago. Moreover, linking together the separate pictures and memories is a metaphor that relates the Western perception of Karain to the central theme of the story.

The narrator creates a simple analogy between Karain's rule over his land and people and an actor's mastery of his stage and audience:

He was treated with a solemn respect accorded in the irreverent West only to the monarchs of the stage, and he accepted the profound homage with a sustained dignity seen nowhere else but behind the footlights and in the condensed falseness of some grossly tragic situation. (6-7)

A dichotomy between East and West emerges in the narrator's remark that the sceptical West reveres only "monarchs of the stage," a comment which should be compared with Karain's "chivalrous respect" for the British Queen. To Western minds, therefore, the chieftain's exceptional hold over the imaginations of his followers and onlookers can be explained most effectively by the theatrical metaphor. In fact, in "Karain" we have the first example of Conrad's use of a dramatized narrator as a mediator between contrasting views of the world. As we shall see in subsequent chapters of this study, mediation becomes increasingly more complex as Conrad develops the role of the dramatized narrator.

By his gestures and stage presence, Karain is able to persuade other men that his domain is infinite:

From the deck of our schooner, anchored in the middle of the bay, he indicated by a theatrical sweep of his arm along the jagged outline of the hills the whole of his domain; and the ample movement seemed to drive back its limits, augmenting it suddenly into something so immense and vague that for a moment it appeared to be bounded only by the sky . . . Karain swept his hand over it. "All mine!" He struck the deck with his long staff; the gold head flashed like a falling star . . . (4-5)

Describing the Malayan landscape, the narrator stresses the impression it gives of being an imaginary world created by Karain's "accomplished acting":

In many successive visits we came to know his stage well--the purple semi-circle of hills, the slim trees leaning over houses, the yellow sands, the streaming green of ravines. All that had the crude and blended colouring, the appropriateness almost excessive, the suspicious immobility of a painted scene; and it enclosed so perfectly the accomplished acting of his amazing pretences

that the rest of the world seemed shut out forever from the gorgeous spectacle. There could be nothing outside. It was as if the earth had gone on spinning, and had left that crumb of its surface alone in space. (7)

As an audience to Karain's performance, the sceptical narrator testifies to its almost complete triumph over reality: "As to Karain, nothing could happen to him unless what happens to all --failure and death; but his quality was to appear clothed in the illusion of unavoidable success" (7). In all of these theatrical images, the narrator balances an appreciation of the power of the illusion with a sceptical awareness of paint and costumes, gestures and rhetoric. By representing both Eastern and Western perceptions of Karain, Conrad makes his readers more understanding of his protagonist's strange plight.

The theatrical analogy also contributes to the plot movement because it allows the narrator to hint at a dark side to Karain's "illusion of unavoidable success." The character who is "aggressively disguised" as an actor has an inner life which he hides from the audience. Conrad exploits this aspect of the metaphor to maintain the reader's expectations of hearing Karain's "real" story "in the wings, so to speak, and with the lights out."

Like Arsat's and Jim's tales, the story is one of betrayal. As a youth, Karain had dedicated his life to a friend's mission to find and kill a dishonoured sister and her Dutch lover. Having become obsessed during the hunt with an imaginary image of the girl, Karain shot Pata Matara, his friend, instead of the Dutchman and is now haunted mercilessly

by the ghost of his dead comrade. The sword-bearer who always attends the chieftain keeps the phantom at bay with whispered incantations, and Karain's belief in the old man's supernatural powers gives him the confidence to sustain his "amazing pretenses." At the beginning of the story the narrator suggests this interrelationship when he juxtaposes the two figures standing on the schooner's deck. The sword-bearer "was there on duty, but without curiosity, and seemed weary, not with age, but with the possession of a burdensome secret of existence. Karain, heavy and proud, had a lofty pose and breathed calmly" (5).

Like the narrative structure of "The Lagoon," the opening descriptive section of "Karain" is as long as the central story of betrayal, which it both anticipates and enriches with interpretive commentary. As he does in Lord Jim, Conrad establishes a strikingly visual first impression of Karain regally posed on the schooner's deck and refers to a hidden mystery, which he then withholds. While the reader is expecting its disclosure, the narrator's impressionistic arrangement of memories presents the character in a series of vividly coloured pictures, suggesting certain traits and attitudes without penetrating Karain's inner life--to this limited extent, the explorative opening section anticipates Marlow's assembling of separate episodes and impressions to illuminate different aspects of Jim's conduct. In the short story the reader is involved in the narrator's relatively long reflection about the central character before the sequence of events begins with the white

traders' last visit to Karain's bay. In the developing form of Conrad's fiction from "The Lagoon," "Karain," and "Heart of Darkness" to Lord Jim the emphasis falls increasingly on the process of this involvement and the nature of the attitude taken toward a "straggler" from the ranks of the human community.

Although Conrad does not include a dramatized audience in the framework of his stories until "Youth," the narrator's opening commentary seems to be addressed to the friends of his adventurous past, perhaps Jackson and Hollis, who have been long exposed to "the smoky atmosphere" and "befogged respectability" of English life:

We knew him in those unprotected days when we were content to hold in our hands our lives and our property. None of us, I believe, has any property now, and I hear that many, negligently, have lost their lives; but I am sure that the few who survive are not yet so dim-eyed as to miss in the befogged respectability of their newspapers the intelligence of various native risings in the Eastern Archipelago . . . the printed words scent the smoky atmosphere of today faintly, with the subtle and penetrating perfume as of land breezes breathing through the starlight of bygone nights.

The playfully ironic tone of this passage is directed at "respectable" Western readers in general, who (like the capitalists in counting-houses who decide that the risks are too great for the schooner to continue its trips) must have their adventures second-hand. When Karain's belief in the supernatural powers of a Queen Victoria Jubilee sixpence allows him to recreate his "illusion of unavoidable success," the narrator speaks to his readers directly: "I wondered what they

thought; what he thought; . . . what the reader thinks?"

The multiple ironies of the situation sustain the comic tone of Conrad's attempt to involve us imaginatively in the opposition between the mystical East and the sceptical West, and the technique succeeds in drawing our attention to this central idea. Moreover, the question "I wonder what the reader thinks?" looks forward to Marlow's use of dramatized listeners for rhetorical purposes. Here, for example, Marlow deliberately provokes his "respectable" readers in order to gain sympathy for Jim:

"Frankly, it is not my words that I mistrust but your minds. I could be eloquent were I not afraid you fellows had starved your imaginations to feed your bodies. I do not mean to be offensive; it is respectable to have no illusions--and safe--and profitable--and dull. Yet you, too, in your time must have known the intensity of life, that light of glamour created in the shock of trifles, as amazing as the glow of sparks struck from a cold stone--and as short-lived, alas!" (225)

The reader of "Karain" is also urged to sympathize with the chieftain's illusory dreams and phantoms by a series of contrasts at the end of the story, when the narrator jumps forward in time to "some years afterwards" in London. In the midst of "innumerable eyes star[ing] straight in front," "blank faces" and the "headlong shuffle" of the people in the Strand, he meets Jackson, one of the adventurers who had heard Karain's tale. Not only does Jackson, with his head "high above the crowd" and his "inspiring" vitality, emphasize by contrast the spiritless anonymity of the crowds, but the "current of humanity" itself, with its "sombre and ceaseless stir," is set against the narrator's last visual impression of Karain, as he

is welcomed back into the community of his people--an idyllic scene in which human life blends with animals, green pasture, and fruit trees. Are the sorceries and staged illusions of this culture as "real" as the parade of life passing on the Strand?

Conrad dramatizes this question in the exchange between Jackson and the narrator, when Jackson wonders about Karain's story:

" . . . I mean, whether the thing was so, you know . . . whether it really happened to him . . . What do you think?"
 "My dear chap," I cried, "you have been too long away from home. What a question to ask! Only look at all this."
 (54)

Here, the narrator describes the busy London scene in a series of concrete details and images. Finally, Jackson replies:

"Yes; I see it," said Jackson, slowly. "It is there; it pants, it runs, it rolls; it is strong and alive; it would smash you if you didn't look out; but I'll be hanged if it is yet as real to me as . . . as the other thing . . . say, Karain's story."
 I think that, decidedly, he had been too long away from home.

Like the theatrical analogy that controls our impression of Karain, the narrator's scepticism draws our attention to the paradoxical nature of the illusion.

Despite the comic insouciance of this ending, the two different responses to Karain's experience demonstrate an early attempt by Conrad to explore a complex issue by indirection and multiple perceptions. As Lawrence Graver points out, the story anticipates "Heart of Darkness" in this respect,²⁴ and one can also see the origin of Marlow's narrative practice in Lord Jim.

In the novel the narrator juxtaposes the views expressed by characters of different backgrounds and loyalties (such as the French lieutenant and Stein) in order to create a richly paradoxical and ambiguous context for Jim's tragedy. In "Karain" the voices of Jackson (who affirms his individual vision against the conventional view of reality) and the narrator (who doubts what he cannot see) are similarly opposed. The unresolved question keeps Karain and his story in our minds--a much simplified version of the resonance created by the differing interpretations of Jim's conduct in the novel.

Similarly, the responses of the narrator and his friends during Karain's storytelling provide an interpretive framework that extends and universalizes the themes of the story. The death of Karain's sword-bearer has left the chieftain at the mercy of the unseen--Pata Matara's ghost. In desperation Karain turns to his "unbelieving" friends from the West for help, and tells his story not only to persuade them to take him away but also because, like Arsat and Jim, he has no one to share his guilt: "And I can tell no one. No one. There is no one here faithful enough and wise enough to know" (25; my italics). The role of the listener is more clearly defined here than in "The Lagoon," drawing our attention to the relationship between teller and audience and adding suspense to the outcome of the story. How will these listeners fulfill Karain's expectations? One of the reasons for the interrogative and retrospective aspects of Marlow's narration in Lord Jim is the

duty imposed upon him by Jim to "understand," and the more Marlow demonstrates his struggle to comprehend, the more clearly the reader perceives his commitment. Thus, Marlow tells us that "I cannot say I had ever seen him distinctly--not even to this day, after I had my last view of him; but it seemed to me that the less I understood the more I was bound to him in the name of that doubt which is the inseparable part of our knowledge." In "Karain" Conrad anticipates Marlow's struggle to understand and communicate. Thus, the narrator refers to the impossibility of conveying "the effect of [Karain's] story," of making it "clear to another mind."

The problems of apprehending another human being clearly are usually increased when the two are of different races, yet the narrator minimizes this fact in his affirmation of the conditions that make communication possible:

No man will speak to his master; but to a wanderer and a friend, to him who does not come to teach or to rule, to him who asks for nothing and accepts all things, words are spoken by the camp-fires, in the shared solitude of the sea, in riverside villages, in resting-places surrounded by forests--words are spoken that take no account of race or colour. One heart speaks--another one listens . . .

(26)

Here, Conrad condemns the paternalistic aspects of colonialism, as they are illustrated, for example, by Lingard, Kayerts and Carlier, and Kurtz. Except for the narrator's remark that he is paid "like a banker" by Karain (a simile that links the adventurer to the men in counting-houses at home) Conrad emphasizes the idealistic, individualistic nature of the white man's

relationship with the native.

Some aspects of the chivalric friendship between Jim and Dain Waris can be found in this story--particularly in Karain's appeal for sanctuary:

Karain spoke to me.

"You know us. You have lived with us. Why?--we cannot know; but you understand our sorrows and our thoughts. You have lived with my people, and you understand our desires and our fears. With you I will go." (44)

The rhythmic cadence, repetitions, and formal inversion make this statement resemble a ritual oath of loyalty. Moreover, the appeal reflects the tone of Karain's story--a tale of intense feeling heightened by the supernatural which, as Andrzej Busza has shown, can be traced to Conrad's familiarity with Polish romantic literature in general and Adam Mickiewicz's ballad "The Ambush" in particular.²⁵ In their response to this tale of irrational, folkloric belief the men from the sceptical "irreverent" West dramatize the symbolic aspect of the oral mode in this story. As the narrator has said, the bond between teller and listener represents essential human ties "that take no account of race or colour."

Conrad continues to insist upon the cultural differences between Karain and his friends because, paradoxically, it is the "unbelievers" who are most committed to the troubled chief. This idea develops the suggestion in "The Lagoon" that racial differences often co-exist with profound understanding between individuals. "You went away from my country," says Arsat to the white man with whom he shares his guilt, "in the pursuit of

your desires, which we, men of the islands, cannot understand." Karain's own people are limited by their dependence on the leader's "illusion of unavoidable success"; in Marlow's words describing Jim, they see only "the side turned perpetually to the light of day." Like Jim, however, Karain has another side "which, like the other hemisphere of the moon, exists stealthily in perpetual darkness," and he shows these secret feelings to his Western friends. This concept becomes more complex when Conrad includes differences in moral outlook which seem to involve a subtle, if tentative, understanding. In "Heart of Darkness," for example, he explores Marlow's loyalty to Kurtz in the wilderness and afterwards, and in Lord Jim the narrator's ambivalent feelings about Jim's romantic idealism are investigated.

The role of Hollis, the brash young sailor whose ingenuity rescues the chieftain, illustrates this paradoxical truth with a comic irreverence that fits the mood of the story. In contrast to Jackson and the narrator, Hollis affects indifference to Karain's arrival, but his immediate reactions to the story are imaginative and practically sound. He recognizes that Karain requires something to believe in, rather than the "respectable" received ideas of the West. "You won't soothe him with your platitudes," he tells the narrator. Moreover, he foresees the consequences of the white men's failure to help their friend: " . . . the end of this shall be, that some day he will run amuck amongst his faithful subjects and send ad

patres ever so many of them before they make up their minds to the disloyalty of knocking him on the head." The narrator agrees with this prediction, which anticipates Marlow's fear for Jim, that if he continues unaided in his struggle against "the ghost of a fact" he will be defeated by drink and despair. Both men need imaginative scope to assert their ideals through redemptive action. Like Marlow, the narrator of "Karain" emphasizes the listener's personal responsibility for the teller who has revealed his "dark" side: "He had given himself up to us; he had thrust into our hands his errors and his torment, his life and his peace."

Hollis's success in helping Karain to maintain his illusions (a performance, incidentally, that echoes the narrator's theatrical analogy, with its depiction of a truth revealed through appearances which are all too obvious to the onlooker) has led some critics to consider him as a "proto-Stein."²⁶ Although Bruce Johnson, who is the most convincing, makes a good case for the comparison, to define Hollis as "Stein" and the narrator as "Marlow" is to lose some of the humour in the scene as well as to overlook details such as Hollis's command to the others, "Can't you lie a little . . . for a friend!" which looks forward to Marlow's lie to the Intended. Hollis's affirming act is at least partially comic. Unlike Stein, who has followed the dream himself, the young sailor mocks the spiritual and unseen in a parody of the sword-bearer's magic that emphasizes the great distance between East

and West:

. . . he talked to us ironically, but his face became as grave as though he were pronouncing a powerful incantation over the things inside.

"Every one of us," he said, with pauses that somehow were more offensive than his words--"every one of us, you'll admit, has been haunted by some woman . . . And . . . as to friends . . . dropped by the way . . . Well! . . . ask yourselves . . . "

He paused. Karain stared. A deep rumble was heard high up under the deck. Jackson spoke seriously--

"Don't be so beastly cynical."

"Ah! You are without guile," said Hollis sadly.

"You will learn . . . meantime this Malay has been our friend . . . "

He repeated several times thoughtfully, "Friend . . . Malay. Friend, Malay," as though weighing the words against one another . . . (47).

Here, the two terms "Friend" and "Malay," sceptic and believer, are in symbolic (and comic) opposition. When Hollis and the others enact the ritual of placing the Queen Victoria sixpence about Karain's neck, the cultural differences are ironically implied, complicating their gesture of solidarity.

In the narrator's response during the story, however, Conrad dramatizes the listener's imaginative, unironic involvement. For example, when Karain first appears in the ship's cabin, he looks to the objects around him for protection against the unseen. Conrad uses the ship's chronometers to suggest "the strong life of white men, which rolls on irresistible and hard on the edge of outer darkness." Thus, the narrator juxtaposes the haunted aspect of his friend and the corresponding fury of the elements outside with the predictable empiricism of "the two chronometers in my cabin ticking along with unflagging speed against one another." When Karain

pauses in his tale, the narrator has become so moved by the story that he seems to share his friend's fear and awe. Just as Karain did earlier, he looks toward the safety of Western order (Greenwich time) for protection--cultural differences between the two have all but disappeared.

Moreover, in this passage, which recalls Conrad's words in the preface to The Nigger of the Narcissus about the "solidarity in dreams," the narrator communicates a sense of fellowship with all men who have been faithful to their illusions:

And I looked on, surprised and moved; I looked at that man, loyal to a vision, betrayed by his dream, spurned by his illusion, and coming to us unbelievers for help--against a thought. The silence was profound; but it seemed full of noiseless phantoms, of things sorrowful, shadowy, and mute, in whose invisible presence the firm, pulsating beat of the two ship's chronometers ticking off steadily the seconds of Greenwich Time seemed to me a protection and a relief. Karain stared stonily; and looking at his rigid figure, I thought of his wanderings, of that obscure Odyssey of revenge, of all the men that wander amongst illusions; of the illusions that give joy, that give sorrow, that give pain, that give peace; of the invincible illusions that can make life and death appear serene, inspiring, tormented, or ignoble. (40)

Once again, the commentary emphasizes the personal responsibility of the "unbelievers" to Karain, but the narrator's chain of associations also leads him to affirm the power of beliefs themselves. The "noiseless phantoms" return when Hollis opens his box of "charms," and they are defined as "all the ghosts driven out of the unbelieving West by men who pretend to be wise and alone and at peace--all the homeless ghosts of an unbelieving world . . . all the cast-out and reproachful ghosts of friends admired, trusted, traduced, betrayed, left dead by the way--they all seemed to come from the inhospitable regions

of the earth to crowd into the gloomy cabin, as though it had been a refuge and, in all the unbelieving world, the only place of avenging belief."²⁷ The narrator's repetition of the phrase "the unbelieving West" (or, "the [an] unbelieving world") creates a refrain that underlines the essential dichotomy in "Karain." In these passages Conrad persuades us of the human necessity for illusions and also, of the vitality of the past. In this way, he prepares us for the narrative irony at the end of the story.

The important thematic parallel between "Karain" and Lord Jim is not, as Bruce Johnson has written, that both men "expect the guilt to become manageable at some sort of cultural barrier."²⁸ The conflict between East and West is indeed central to the short story, as I have shown, but Karain sustains his "illusion of unavoidable success" very well without the help of the white men for the first half of the story because his belief in the sword-bearer's magic gives him the imaginative freedom to create an image of himself as ruler. As for Jim, one can argue (as Marlow, in fact, does) that "of all mankind [he] had no dealings but with himself," and that Jim is not as concerned with managing his guilt as with salvaging his "exalted egoism." In both the story and the novel, therefore, the protagonist is first crippled and then redeemed by his imagination, and it is the dual nature of this faculty "of swift and forestalling vision" that "Karain" tests, in preparation for Lord Jim. The phantom of Karain's remorse has

the same origin as his splendidly absurd dignity; both of these "fantasies" are juxtaposed with the soulless materialism of bankers and "respectable" men. Karain's ability to sway others is intimately connected to his secret knowledge of the avenging spirit over his shoulder. In this respect, he is the prototype of Jim, who "had the gift of finding a special meaning in everything that happened to him," whether on the Patna or in Patusan.

Imagination leads Karain, like Jim, into betraying an oath of loyalty and then haunts him remorselessly with "the ghost of a fact." Like Jim also, but more unequivocally, he is rescued by an idealistic belief that allows him to act out his role on "a conquered foothold on the earth"--a role to which he must prove faithful because, as Jim says of his reign in Patusan, "nothing less will do." The native "risings" in the newspaper that prompt the narrator's memory, therefore, are testimony "in black and white" of Karain's loyalty to his beliefs, because before the sword-bearer's death, the chieftain had been planning a tribal war "with patience, with foresight--with a fidelity to his purpose and with a steadfastness" that his friend is not accustomed to find in Malays.

At the end of the story Jackson returns to the subject of Karain's activities ("He will make it hot for the caballeros") and the details of the setting are carefully chosen. He is contemplating a row of guns in a shop window, "dark and polished tubes that can cure so many illusions." Stein tells

us, in Lord Jim, that "one thing alone can us from being ourselves cure" and the problem for Jim is not "how to get cured" but "how to be." As the narrator thinks about death, and Jackson wishes Karain luck in his enterprise, the firearms reflected in the glass together with Jackson's bearded face take on a Flaubertian suggestiveness; that is, they seem to epitomize Conrad's meaning in the story. In the past, Karain betrayed his friend with "a sure shot" from the gun given him by Pata Matara. Now, the "dark and polished tubes"--destructive, concrete objects provided by his Western friends--are made to serve an illusory ideal of conduct.

Conrad explores the imaginative idealism of Jim and Karain indirectly, through the perceptions of a first-person narrator who becomes sympathetically involved--first, as a listener to the other's tale and later, as a teller who remembers. In "Karain" the narration is merely a primitive sketch for the later Marlow tales, but features such as the impressionistic montage of the first section and the spirited, playfully ambiguous coda succeed in engaging the reader; to a limited extent, we are encouraged to discover the meaning of the story ourselves. Also important is the narrator's persuasive presentation of the protagonist's experience. In this story Conrad locates the point of view within an individual personality with patriotic loyalties²⁹ and a taste for adventure who can control and persuade the reader, extending the implications of Karain's story to include men of other cultures and times. Attempting to gain our sympathy for the protagonist, Conrad

begins to explore the rhetorical possibilities of a dramatized narrator. At the same time, although the former gun-runner who tells this story lacks Marlow's moral commitment to a code, his response to Karain's theatrical performance is not unmixed with irony and scepticism, and his tone modulates from concern to comic disengagement. These intimations of ambiguity anticipate Conrad's complex treatment of Kurtz and Jim.

"The Lagoon" and "Karain: A Memory" are experimental stories. At every level of the discourse, from individual words and phrases to the controlling metaphors and narrative structure, Conrad tests different methods of fusing form and content. Here, for example, in the passage introducing Karain's narration, he experiments with mimetic aural effects: "His words sounded low, in a sad murmur as of running water; at times they rang loud like the clash of a war-gong--or trailed slowly like weary travellers--or rushed forward with the speed of fear." On a symbolic level, the told-tale device that controls the structure of the stories reveals meaning and significance through its form. In each case, an exile communicates his "adventure" to the reader through an interpreter, a listener who mediates, sympathizes, and explores. The listener's response universalizes the experience, and the outcast becomes "one of us." In these stories and in Lord Jim the framing convention has the opposite effect from the "intense compositional rigor," the "limitation" that Dorothy Van Ghent finds characteristic of the told-tale device in

Wuthering Heights.³⁰ Conrad's narrative framework extends the "adventure" (or central story) instead of limiting it, emphasizing the communal aspect of the mode as well as its potential for ironic contrast. In this respect, the teller and listener relationship reflects an impulse toward integration that is emphatically denied in the narrative soliloquies created by such post-modern writers as Beckett, Céline, and John Hawkes.

Notes

¹Conrad finished "An Outpost of Progress" on July 21 and was already writing "The Lagoon" on August 5. See his letter to Garnett dated August 5, 1896 in Letters from Joseph Conrad, pp. 64-65.

²Tales of Unrest, p. 203. Subsequent page references for both "The Lagoon" and "Karain: A Memory" are included in the text.

³See Albert J. Guerard, Conrad the Novelist (Cambridge, Mass.: Harvard University Press, 1958) and Ian Watt, Conrad in the Nineteenth Century, pp. 63-65.

⁴Almayer's Folly (1895; London: J. M. Dent, 1947), p. 8.

⁵Like Henry James and Virginia Woolf, Conrad uses narrated monologue (free indirect style in which the narrator is present, but words and tone are the character's) rather than interior monologue, in which the character's mental voice is heard directly, as in parts of Ulysses. See Seymour Chatman's Story and Discourse: Narrative Structure in Fiction and Film (Ithaca: Cornell University Press, 1978) for full descriptions and examples of these terms, as well as "internal analysis."

⁶Conrad the Novelist, p. 67.

⁷Lord Jim (1900; London: J. M. Dent, 1946), p. 81. References in the text are to this edition.

⁸Polish critics have repeatedly linked Conrad's interest in the theme of betrayal and redemption with his painful feelings about having left his native country when he was seventeen. Because Arsat "goes back" to justify the death of a brother whom he has left "in the midst of enemies," it is tempting to connect the plot of "The Lagoon" to Conrad's mixed emotions about Poland. One of the many biographical facts one could select to support such a speculation concerns an event that took place four years before Conrad wrote the story. Tadeusz Bobrowski had informed him that his cousin Stanislaw (like Apollo Korzeniowski) had been arrested and imprisoned for political "crimes" in the Warsaw citadel. Zdzisław Najder tells us that Conrad inquired "repeatedly" about Stanislaw and speculates that the event left a deep impression on him. See Joseph Conrad: A Chronicle (New Brunswick, New Jersey: Rutgers University Press, 1983), p. 155.

⁹Letters from Joseph Conrad, p. 67.

¹⁰ See Bruce E. Teets and Helmut Gerber, eds., Joseph Conrad: An Annotated Bibliography of Writings About Him (De Kalb, Ill.: Northern Illinois University Press, 1971). The review is quoted on page 16.

¹¹ Although we cannot know to what extent Conrad revised "The Lagoon" (the manuscript has not survived and the location of the typescript is unknown), a comparison of the book and serial versions proves that he eliminated at least one sequence of parallel structures, rewriting the description of the mist that follows the climax of Arsat's story.

¹² Conrad's use of this folkloric motif to illustrate a thematic point anticipates his symbolic treatment of Singleton's superstition that casting off Wait's dead body will release the Narcissus for her homeward voyage.

¹³ See Andrzej Braun, "The Myth-Like Kingdom of Conrad," Conradiana, 10 (1978), 3-16.

¹⁴ An interesting debate about the ending of "The Lagoon" ran for five issues of The Explicator between January, 1956 and May, 1960.

¹⁵ My reading of the revision differs from Graver's (Conrad's Short Fiction, p. 27), Elmer Ordoñez's (The Early Joseph Conrad: Revisions and Style [University of the Philippines: University of Philippines Press, 1969], p. 49), and George Whiting's ("Conrad's Revisions of Six of His Short Stories," PMLA, 48 [1933], 552-57), all of whom interpret the book version as more sombre than the earlier serial one.

¹⁶ Lawrence Graver notes that the white listener "appears to embody a moral position" and "is a shadowy precursor of a later, more familiar, figure." Conrad's Short Fiction, p. 29.

¹⁷ Conrad's Romanticism (New Haven and London: Yale University Press, 1974), p. 49.

¹⁸ Letter from Charles L. Graves in the Lilly Library, University of Indiana. Quoted in Lawrence Graver's Conrad's Short Fiction, pp. 17-18.

¹⁹ See Ian Watt's instructive analysis of Marlow's investigation in Conrad in the Nineteenth Century, pp. 269-304.

²⁰ Kafka's Narrators (Cambridge: Cambridge University Press, 1982), p. 1.

²¹ I can find only one instance when Marlow is ironic at Jim's expense during his retelling of this episode. When he

relates Jim's description of the skipper and engineers working to free the boat, he comments drily on Jim's stoic attitude: "They had no leisure to look back upon his passive heroism, to feel the sting of his abstention."

²²The effect of authenticity and immediacy created by the first-person point of view had particular appeal for the nineteenth century English magazine reader, who favoured an anecdotal style combined with exotic material. Many of the stories published in Blackwood's during the 1890's are either "true" episodes related by military or colonial figures, or sentimental plots in which strange customs and topographic details are reported as if by an eye-witness traveller to the area. The opening sentences of "Karain" would have found an immediate response in such readers.

²³This stylistic feature recalls Flaubert's use of the imperfect tense in Madame Bovary. Incidentally, Yves Hervouet has traced Conrad's description of Karain's kingdom to the famous description of Rouen in chapter five of Flaubert's novel. See "Aspects of Flaubertian Influence on Conrad's Fiction, Part One," Revue de Littérature Comparée, 1 (1983), 5-24.

²⁴Conrad's Short Fiction, p. 32.

²⁵"Conrad's Polish Literary Background and Some Illustrations of the Influence of Polish Literature on his Work," Antemurale, 10 (Rome and London, 1966), 209-15.

²⁶See Bruce M. Johnson, "Conrad's 'Karain' and Lord Jim," Modern Language Quarterly, 24 (1963), 13-20 and Paul Bruss, "Narrative Irony in 'Karain: A Memory,'" Conrad's Early Sea Fiction: The Novelist as Navigator (Lewisburg: Bucknell University Press, 1979), pp. 47-57.

²⁷The narrator's invocation of the past and its spiritual claims on the present is echoed in a letter Conrad wrote to Edward Garnett six days after the completed, rewritten copy of "Karain" had been sent to Fisher Unwin. The occasion was the death of Garnett's friend, Eustace Hartley: "Wisdom says: do not fill the vacated place--never! This is the only way to a life with phantoms who never perish; who never abandon one; who are always near and depart only when it is time also for yourself to go. I can tell for I have lived during many days with the faithful dead."

²⁸"Conrad's 'Karain' and Lord Jim," p. 14.

²⁹The issue of the narrator's national identity becomes more significant in "Youth" and will be discussed in the next

chapter.

³⁰The English Novel: Form and Function (New York: Rinehart, 1953), p. 191.

Chapter III

"YOUTH," "HEART OF DARKNESS," AND LORD JIM

Although we do not know exactly when Conrad began to write "Youth: A Narrative," the last page of the autograph manuscript contains the date of its completion: "May, 1898."¹ Below this notation and in the lower right corner is inscribed the note, "for B'woods." In an indirect way, the Edinburgh magazine can be related to the creation of Marlow as the narrator of this story, for although Conrad occasionally criticized Blackwood's for its narrow-mindedness,² he welcomed a reading audience that comprised "a good sort of public." Writing for men who had experiences and professions in common ("There isn't a single club and messroom and man-of-war in the British Seas and Dominions which hasn't its copy of Maga," he commented in a letter to J. B. Pinker),³ Conrad developed an English seaman persona whose habits of speech and patriotic sentiments would appeal to the reader. One of Marlow's most important functions in "Youth," as Conrad's revisions to the story indicate,⁴ is to clarify the opening premise that "This could have occurred nowhere but in England" by introducing substantial commentary about the national character.

The date inscribed on the last page of the manuscript can also be related to aspects of Conrad's technique in "Youth," for it suggests that the first draft of the story was written even more quickly than has previously been thought. Because we

can assume that Conrad began the fragment "Tuan Jim" in April,⁵ completing some four thousand words before starting "Youth," the latter story may have taken him only about two or three weeks to write. The manuscript supports this deduction, for it contains many signs of having been composed at considerable speed. Particularly in the first thirty pages of text, and throughout the entire eighty-three, Conrad leaves out words, and even phrases in the rough draft. For example, in the following sentence (from the scene in which the crew of the Judea struggles to right the ship by shovelling wet sand from one side of the hold to the other) two omissions indicate fluency and rapidity of composition. The original version reads: "One of the ship impressed by the gloom of the scene wept as if his heart would break" (AMS10a); Conrad corrected this, and added an explanatory note: "One of the ship's boys (we had two) impressed by the gloom of the scene wept as if his heart would break." Further evidence that Conrad was writing relatively easily and quickly can be found in the blocks of narrative that required very little revision.⁶ Moreover, a comparison of the "Youth" manuscript with either the first draft of "An Outpost of Progress" or the almost contemporaneous "Tuan Jim" fragment shows that he had fewer problems with Marlow's subjective analyses than with the passages of omniscient commentary in the earlier works.

Using Marlow as a storyteller helped Conrad to emerge

from a period of self-doubt and creative impasse, which had begun during his difficulties with "The Return" in September, 1897. As we can see from the colloquial phrasing of the sentence quoted above, generated partly by the expression "wept as if his heart would break" and partly by the aside, many features of Marlow's speech are calculated to imitate the pace and tone of an authentic oral performance in an informal setting. By adding a carefully delineated audience of ex-seamen, Conrad created a dramatic context which allowed him to indulge his natural tendency toward rhetorical amplification. When the advantages of telling a story from a specifically English point of view and the attractive stylistic features of oral discourse are combined with the fact that Conrad's subject matter comprised "a record of experience," which (as he wrote in the preface to the book edition) "in its inwardness and in its outward colouring, begins and ends in myself," the explanation for his relative ease in writing "Youth" seems clear.

According to Zdzislaw Najder,⁷ there is a close relationship between this short story and Conrad's essay on Captain Marryat and James Fenimore Cooper, entitled "Tales of the Sea" and published in June, 1898. Conrad's comments about the American writer are particularly interesting because they anticipate Marlow's claim in "Youth" that national character can be determined by nature, or the sea. For Cooper, he writes, "nature was not the framework, it was an essential part

of existence." In his fiction:

the sea inter-penetrates with life; it is in a subtle way a factor in the problem of existence, and, for all its greatness, it is always in touch with the men, who, bound on errands of war or gain, traverse its immense solitudes.⁸

Conrad develops this thought in the next few sentences, using parallel phrases to emphasize the interrelationship of men and the elements, and the effect of this association on the men. Speaking of Cooper's descriptions, he tells us that they include "the great loneliness of the waters, the stillness of watchful coasts, and the alert readiness which marks men who live face to face with the promise and the menace of the sea." Finally, Conrad points out that the realistic portrayal of this "inter-penetration" tends to involve the writer's patriotic feelings:

If he pitches upon episodes redounding to the glory of the young republic, surely England has glory enough to forgive him, for the sake of his excellence, the patriotic bias at her expense. The interest of his tales is convincing and unflagging; and there runs through his work a steady vein of friendliness for the old country which the succeeding generations of his compatriots have replaced by a less definite sentiment. (56)

In "Youth" Conrad dramatizes these ideas, using Marlow to explore the values of commitment and patriotism. As Polish critics have shown, Conrad's respect for these virtues derives from the tutelary figures of his childhood and the romantic poets of his cultural background. "Youth" demonstrates a loyalty to England that is also found in some of the letters written at about this time, especially those in which he seeks confirmation of his place among native Englishmen. Writing to

Ted Sanderson on March 26, 1897, for instance, Conrad creates an anecdote in which two different pieces of paper are artfully arranged in order to symbolize his acceptance by the country where he lives and works:

Only the other day I've re-read Miss Helen's letter--the letter to me. It is laid away with some of my very particular papers. It is so unaffectedly, so irresistibly charming--and profound too. One seems almost to touch the ideal conception of what's best in life. And--personally--those eight pages of Her writing are to me like a high assurance of being accepted, admitted within, the people and the land of my choice. And side by side with the letter I found the printed paper signed by the Secretary of State. The form of nationalisation and its reality--the voice of what is best in the heart of peoples.⁹

As we shall see, in this story Conrad's development of the first-person narrative method he had used in "Karain" and his selection and arrangement of material seem to be motivated partly by a desire to identify "what is best" in his adopted country and establish Marlow's solidarity with his English listeners. Throughout the different stages of composition, many of his revisions reveal the consistency of this purpose.

For example, the central episode of "Youth" (in which the Judea's coal cargo catches fire and explodes, forcing the crew to abandon the burning ship) underwent considerable rewriting to make Marlow's impressions more concrete and immediate. However, another effect created by the changes and additions is rhetorical. To persuade the reader of the sailors' tenacity and solidarity despite the essential futility of their tasks, Conrad takes special pains with the remarks directed by Marlow to his audience of ex-seamen. In the manuscript the men's

compliance with Captain Beard's strange order immediately after the explosion is related in a matter-of-fact manner: "And we did trim the yards of that wreck" (AMS11b). For the serial and book versions Conrad added emphatic words and punctuation to Marlow's commentary: "Yes; that was the first thing we did--trim the yards of that wreck!" (25). The description of the crew--ragged, dirty, shivering, and groaning at their labours--is followed by Marlow's evaluation of their conduct. First, Conrad revised the manuscript itself. In the following excerpt the italics indicate an interlined sentence, which uses repetition to draw the point to the reader's attention: "But that crew of Liverpool hard cases had the right stuff in them. They had it. It is the sea that gives it, the vastness the loneliness (about) surrounding their dark stolid lives" (AMS12b).

For the serial and book versions Conrad added a sentence and rewrote the interlined passage to give Marlow's praise even more authority by referring to the narrator's experience at sea:

"But they all worked. That crew of Liverpool hard cases had in them the right stuff. It's my experience they always have. It is the sea that gives it--the vastness, the loneliness surrounding their dark stolid souls." (25)

By moving the idiomatic phrase "the right stuff" to the end of the sentence, Conrad emphasizes Marlow's Englishness, as well as his moral approval. In addition, the substitution of "souls" for "lives" gives the vital relationship between men and the sea a quality of inwardness that develops the first

narrator's claim: "This could have happened nowhere but in England, where men and sea inter-penetrate. . . ."

Conrad's use of Marlow to endorse this premise becomes more apparent in his revisions to the subsequent action involving the crew. As the smouldering Judea is being towed behind the steamer Somerville, the men are ordered aloft to furl the sails. Like trimming the yards after the deck has been reduced to splinters, this work has no practical value. In the manuscript Marlow suggests this idea indirectly in his image of the sailors aloft, absorbed in their ritual task while completely cut off from the ship herself: "From (aloft) the yards (they) we could not see the ship for smoke; and (they) the men worked carefully passing the gaskets with even turns" (AMS15b). In the serial and book versions, however, the futility of the men's attention to detail in this situation¹⁰ is underlined by a question directed to Marlow's listeners:

"We coughed on the yards, and were careful about the bunts. Do you see the lot of us there, putting a neat furl on the sails of that ship doomed to arrive nowhere? There was not a man who didn't think that at any moment the masts would topple over. From aloft we could not see the ship for smoke and they worked carefully, passing the gaskets with even turns." (28)

Conrad also added the narrator's tribute to the men's courage; because they are conscious of the danger, their performance is all the more remarkable.

At this point in the text Marlow interrupts his story to explore the significance of the crew's obedience. In the manuscript he says:

These were men with no drilled in habit of obedience. They had no professional reputation to lose, no examples, no praise. They all knew well enough how to dodge and laze--when they had a mind to--and mostly they had. They didn't think their pay half good enough; but there was something inborn in them, not to be equalled by a French or German crew; a principle, a masterful instinct, the (xxxxxxxxxx) racial difference which shapes the fate of nations. (AMS16b)

When Conrad revised this passage for Blackwood's he cancelled the reference to the superiority of the English sailors ("not to be equalled by a French or German crew"), stressing instead the essential difference between the cultures.¹¹ At the same time, he introduced rhetorical questions and answers to involve the audience, and transformed Marlow's direct statement into an investigation of this "racial difference":

"What made them do it--what made them obey me when I, thinking consciously how fine it was, made them drop the bunt of the foresail twice to try and do it better? What? They had no professional reputation--no examples, no praise. It wasn't a sense of duty; they all knew well enough how to shirk, and laze, and dodge--when they had a mind to it--and mostly they had. Was it the two pounds ten a-month that sent them there? They didn't think their pay half good enough. No; it was something in them, something inborn and subtle and everlasting. I don't say positively that the crew of a vulgar French or German merchantman wouldn't have done it, but I doubt it. And it wouldn't have been done in the same way. There was a completeness in it, something solid like a principle, and masterful like an instinct--a disclosure of something secret--of that hidden something, that gift of good or evil that makes racial difference, that shapes the fate of nations." (B323)

Revising this passage yet again for the book edition, Conrad cancelled the coloured adjective "vulgar" and changed "but I doubt it" to read "but I doubt whether it would have been done in the same way." This mitigates even further the suggestion

of racial superiority.

In this excerpt the use of Marlow to investigate a moral issue anticipates "Heart of Darkness" and Lord Jim, but with an important difference that illustrates Conrad's desire to establish Marlow's national solidarity with his audience in "Youth." First, let us consider a passage from "Heart of Darkness," very similar in technique to the excerpt above, in which the narrator engages his listeners in the process of speculation and resolution. When Marlow realizes that his native crewmen are cannibals, he explores the meaning of their remarkable self-control during the river journey to the Inner Station. He begins by drawing attention to the issue with a grotesque manipulation of the colloquial expression, "a good tuck-in": "Why in the name of all the gnawing devils of hunger they didn't go for us--they were thirty to five--and have a good tuck-in for once, amazes me now when I think of it" (104). In "Youth" Conrad uses colloquialisms to establish the cohesiveness of the group to which Marlow belongs, whereas in "Heart of Darkness" he often takes idioms or clichés out of their conventional contexts in order to expose the manner in which we use language to mask our basic instincts of survival. Thus, the phrase "a good tuck-in" euphemizes human hunger, and the commentary which follows develops some of the implications of this revelation.

Having shocked his audience by the incongruous choice of an expression associated with rituals such as tea-time, Marlow

continues by appealing to reason in a manner similar to the passage from "Youth." The pattern of his argument is highly rhetorical, emphasizing his discovery of the cannibals' innate integrity:

"Restraint! What possible restraint? Was it superstition, disgust, patience, fear--or some kind of primitive honour? No fear can stand up to hunger, no patience can wear it out, disgust simply does not exist where hunger is; and as to superstition, beliefs, and what you may call principles, they are less than chaff in a breeze. Don't you know the devilry of lingering starvation, its exasperating torment, its black thoughts, its sombre and brooding ferocity? Well, I do. It takes a man all his inborn strength to fight hunger properly."
(105)

The third and fourth sentences contain two rhetorical schemes: counter-inference, in which the speaker answers his own questions and meets his own objections, and enumeratio, a pattern created by repeating the sentence in inverse order. By these means, the narrator emphatically rejects conventional wisdom; that is, the arguments his listeners would be most likely to provide in order to explain and reduce this "unfathomable enigma." Instead, he stresses the moral validity of the cannibals' self-control, and invites his audience to examine their own "inborn strength." Similar rhetorical devices pervade Marlow's discourse in "Youth" and Lord Jim, helping to guide the reader through the ambiguities created by the fiction. Because Conrad presents Marlow's perceptions with point and urgency, we are more likely to be persuaded of the virtues of restraint, work, and solidarity than if the narrator were unreliable or detached from events. That is, the

indirectness of the narrative mode allows the writer to insist upon the individual's moral responsibility while maintaining, at the same time, a strict artistic objectivity.

In his letter to The New York Times Saturday Book Review (August 2, 1901) Conrad defends The Inheritors, a novel written "in collaboration with" Ford Madox Heuffer, against the charge of proselytism. "The business of a work striving to be art is not to teach or to prophesy," he says, adding that "fiction . . . demands from the writer a spirit of scrupulous abnegation." Conrad continues, in words which recall both Maupassant's praise of objective representation in "Le Roman" and his own Preface to The Nigger of the Narcissus, to speak of the writer's "self-forgetful fidelity to his sensations" as the means to "fundamental truth."¹² By creating a dramatized narrator (whether he is the Marlow of "Youth" or the Marlow of Lord Jim) who can imitate an authentic oral performance and occupy a concrete, physical space in time, the author appeals to our senses. By giving this narrator a cultural identity that differs in some respects from his own, he achieves impersonality, although (as we have seen in the passages quoted above) Marlow's rhetoric draws us in and persuades us of the "right" answers. Moreover, Conrad uses the relationship between the narrator and his dramatized audience to qualify or reinforce these ethical statements.

In "Youth" Marlow's analysis of the crew's service to its ship supports the first speaker's claim that in England, nature

and man have "interpenetrated" to create a particular type of sailor. Like Conrad's careful managing of colloquial terms and diction in this story, the corresponding points of view sustain the solidarity between Marlow and his listeners around the mahogany table. In contrast, the author consistently uses his story-teller in "Heart of Darkness" to undermine the famous opening commentary, which culminates in a stirring reference to the "sacred fire" carried into unknown lands by civilized colonizers. Thus, Marlow continues his investigation of the cannibals' restraint (quoted above) by comparing it with the white manager's unscrupulous manipulation of Kurtz's rescue in order to exploit the Africans more successfully himself: "He was just the kind of man who would wish to preserve appearances. That was his restraint" (106). A little later, we discover that Kurtz, who professes to bring moral enlightenment to the natives and who has been educated partly in England, has responded to the wilderness with unrestrained, primitive savagery.

In fact, as Marlow explores the various reactions of individuals tested by hunger, isolation, or illness the categories of "civilized" and "savage" tend to dissolve. We learn that Marlow, like the cannibals, has "inborn strength," and that the native helmsman, who is killed when he abandons his post at the wheel, is like Kurtz: "He had no restraint, no restraint--just like Kurtz--a tree swayed by the wind" (119). In contrast to the first speaker (the listener on board the Nellie who alludes with confidence to the "torch" borne by "the

messengers of the might within the land") Marlow becomes increasingly concerned with the disjunction between ideals and reality. Moreover, while the first speaker historicizes the Thames and invests the present with "the august light of abiding memories," Marlow's narrative begins by conflating times and places to reveal the unchanging truths of human experience. And when Marlow's last words are spoken and the listener resumes his narration, a chiasmic pattern is created by the differing perspectives of these two speakers.

Marlow's tale ends in the drawing room of the Intended, where he makes a gesture of affirmation by deciding not to betray the girl's trust in the ideal Kurtz, a trust he describes as "that great and saving illusion that shone with an unearthly glow in the darkness, in the triumphant darkness from which I could not have defended her--from which I could not even defend myself" (159). Marlow's lie preserves the illusion that man is essentially good, but Conrad does not end "Heart of Darkness" with this difficult and complex act of solidarity. In contrast to the story's opening, in the closing paragraph it is the anonymous listener who conflates times and places, putting Marlow's commentary within a broader and more sceptical context: "The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky--seemed to lead into the heart of an immense darkness." The symbolism of this concluding sentence contradicts the impression created by Marlow's

last words ("I could not tell her. It would have been too dark--too dark altogether . . . ") of a darkness kept at bay by the light of the Intended's idealism. Moreover, by returning to the viewpoint of the listener, who has learned some disturbing truths which he seems to be analyzing and developing after the end of Marlow's tale, Conrad draws our attention to the universal human need to "plot" one's own life. That is, for Marlow, the scene in the girl's drawing room, with its symbolic oppositions to Kurtz and the wilderness,¹³ helps to resolve an unbearable disjunction between idealism and reality, but for the listener who looks into the future, the shape of experience is still evolving, and the darkness is "immense."

In "Heart of Darkness," then, Conrad opposes his narrative points of view at the beginning and end in order to reflect the ongoing process of moral discovery and disillusionment suggested by Marlow's interaction with his audience throughout the tale. In contrast, the ending of "Youth" reinforces the narrator's idealism, since there is no gap between Marlow's perspective and that of his audience. Like "Heart of Darkness," "Youth" combines a climactic episode (Marlow's lyrical vision of the East) with a return to the fictive present and the listener who concludes the story. Conrad did not alter this form for the book edition, despite his apparent agreement with H. G. Wells's criticism shortly after "Youth" appeared in Blackwood's: "Yes. The story should have been ended where you say or perhaps at the next paragraph describing

the men sleeping in the boats." ¹⁴ Wells seems to have felt that the more effective ending would have been the moment when young Marlow opens his eyes on the East, but Conrad chose to retain the narrator's emotional summary and the listeners' response.

Therefore, because it emphasizes the storyteller's close relationship with an audience, "Youth" gives us a dramatic illustration of the artist's function as it is described in the Preface to The Nigger of the Narcissus: "He speaks . . . to the latent feeling of fellowship with all creation--and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts." This bond is suggested in the last scene, when Marlow's listeners acknowledge the storyteller's appeal to a fundamental human experience--the death of youthful illusions:

And we all nodded at him: the man of finance, the man of accounts, the man of law, we all nodded at him over the polished table that like a still sheet of brown water reflected our faces, lined, wrinkled; our faces marked by toil, by deceptions, by success, by love; our weary eyes looking still, looking always, looking anxiously for something out of life, that while it is expected is already gone--has passed unseen, in a sigh, in a flash--together with the youth, with the strength, with the romance of illusions. (42)

Moreover, the coda allows Conrad to restate the theme of the story, through Marlow's rhetorical appeal to his listeners. The interrelationship of nature and man is identified as one of the conditions of knowing "the best" in life; the other, of course, is youth itself:

"But you here--you all had something out of life: money, love--whatever one gets on shore--and, tell me, wasn't that the best time, that time when we were young at sea; young and had nothing, on the sea that gives nothing, except hard knocks--and sometimes a chance to feel your strength--that only--what you all regret?" (42)

Marlow's phrase, "that time when we were young at sea," makes these two conditions interdependent. To find romance in nature's absurd tests of the Judea and her crew, one must be young and "have nothing"; conversely, youthful idealism requires the circumstances of life at sea in order to realize its true strength. If we compare this use of the coda to summarize thematic material with earlier examples in The Nigger of the Narcissus and "Karain," we find that in each case Conrad assigns the expository function to a first-person narrator, but that Marlow's commentary at the end of "Youth" clarifies the writer's intentions most fully because it involves a dramatized audience that reinforces the narrator's final statement.

Marlow's experiences and perceptions in "Youth" differ markedly from those in "Heart of Darkness" or Lord Jim, and the differences are reflected in the complex endings of the later works. In "Heart of Darkness," as we have seen, the narrator's tentative resolution of a moral problem is subtly modified by the coda, dramatizing the inconclusive nature of Marlow's experience. In Lord Jim Marlow's attempt to sum up, to speak "the last words about Jim," reveals an inability to decide whether the experience of Patusan has redeemed that of the Patna. In contrast to "Youth," the first-person narrator's

statement is sceptical, and his audience, the silent reader who receives Marlow's letter, does not reappear to answer the question "Who knows? He is gone, inscrutable at heart. . . ." In both "Heart of Darkness" and Lord Jim the techniques that Conrad uses to recapitulate the moral ideas of "Youth" (Marlow's summary and the listeners' response) create ambiguity and involve the reader in conflicting interpretations. Common to all three narratives, however, is one of the essential characteristics of the oral tradition Conrad is imitating; that is, the storyteller's assumption that his audience shares certain values and experiences.¹⁵ On the deck of the Nellie Marlow can appeal to "the fellowship of the craft" and patriotic emotions in order to involve his listeners in the tale. Similarly, Marlow's refrain, "He was one of us," which helps give Lord Jim thematic and structural coherence, invokes standards of conduct which are accepted without question by the dinner guests and, indirectly, the reader. In both works, therefore, Conrad is able to test the validity of public attitudes toward efficient labour, patriotism, and professional ethics because Marlow's communication with his listeners depends, to some degree, on these very "norms."

In contrast, the narrator's appeal to group solidarity in "Youth" is unqualified; as we have seen, Conrad makes cultural homogeneity a theme in the story. Moreover, the revisions at the manuscript stage and before serial publication show that his desire to explore the "racial difference" of an English

crew governed his selection of material. "Youth" is one of the writer's most autobiographical works, although G. Jean-Aubrey's description of the story as "precisely in every detail the story of the barque Palestine"¹⁶ is, of course, an overstatement. In his pioneering study of Conrad's sources and methods, John D. Gordan points out that the value of identifying the historical events that have inspired the fiction lies in an understanding of how the writer used his raw materials.¹⁷ A pertinent example can be found in the discrepancy between the fictional crew of "Liverpool hard cases" and the men who actually sailed from Falmouth for Bangkok. Najder tells us that "in fact there was not a single Liverpudlian on the Palestine. Five men came from Cornwall, one from Ireland, and the remainder were foreigners--an Australian, a Negro from the Antilles, a Dutchman, and a Norwegian."¹⁸

A fascinating case of transformation from fact to fiction is revealed in the revisions. At the point in the manuscript when the ship prepares to leave Newcastle with her cargo, Conrad introduces a modified description of the historical crew:

They loaded us at last. We shipped a crew. (I don't remember that lot well) Eight able seamen and two boys. There (was a) were amongst them a big Irishman called Sullivan, of course, and an East Coast chap with (xxx) a kind of apostle face, You know big swimming eyes a serene (face) expression and rather long fair hair. These were in my watch together with a fat smoothfaced Dutchman who spoke in a warbling tone and another man--a little lean choleric chap with black eyes--a Welshman. (AMS12a-13a)

Notice that, although in his first cancellation Conrad has

Marlow admit to a faulty memory of the crew's composition, the completed description is concrete and detailed. Whether partly by invention or partly by recollection of shipmates from different ships as well as from the Palestine, Conrad creates an impression of national heterogeneity similar to the composition of the actual crew. However, by having this crew leave from Newcastle rather than Falmouth (because the men disband when the ship puts back into port to be stripped and caulked) Conrad is able to introduce the "Liverpool hard cases" at the crucial point when the Judea sails from Falmouth on her last, doomed attempt to reach Bangkok.

Conrad's revisions to the manuscript include a cancelled reference to a member of this last crew to board ship, who is not from Liverpool. He is "an old sailor called Jennings the only man in Falmouth who had the courage to ship with us" (AMS38a). Conrad must have decided that to include a native of the region would diminish the force of his statement that "the story of the ship was known, by this [the departure of the Judea's rats] all up the Channel from (the Lizards) Land's End to the Forelands, and we could get no crew on the south coast." Moreover, by drawing the old sailor to the reader's attention, as he does in the first draft when he tells us that Jennings owns a monkey, "an ugly old little brute liked by none but its owner," the writer obscures the most important fact in Marlow's account; that is, that a new crew had to be sent "all complete" from Liverpool. Conrad's desire to foreground this information

probably led to the cancellation, and to a more substantial revision before the serial publication. At the typescript stage he decided to omit his detailed description of the men who sail from Newcastle, in the passage quoted above.

In both the Blackwood's version and the book edition, therefore, the text reads: "They loaded us at last. We shipped a crew. Eight able seamen and two boys. We hauled off one evening to the buoys at the dock-gates" (7). The elimination of descriptive detail from Marlow's reference achieves the same rhetorical effect as the decision to exclude Jennings and his monkey; it foregrounds the crew from Liverpool, with its impressive discipline and spirit. When the reader recalls the events of the story, he is able to visualize only one group of men--the black-faced, bandaged "scarecrows" who trim the yards of the wreck. And, as we have seen, part of Conrad's narrative strategy involves emphasizing the heroic aspect of this crew's performance.

"Youth" carries on the affirmative view of solidarity through collaborative labour expressed in the last few pages of The Nigger of the Narcissus without documenting the lapses and exceptions that give the novel its moral realism. Because the romantic egocentricity of young Marlow is repeatedly and passionately invoked by the middle-aged narrator, critics have tended to either minimize the theme of solidarity or overlook it entirely.¹⁹ Yet, as we have seen in the coda, Marlow suggests that the idealism of youth is fully realized only

through the conditions of life at sea. One of these conditions, communal labour in the service of the ship, is dramatized frequently in the story:

"Everyone took his turn, captain included. There was equality, and if not exactly fraternity, then a deal of good feeling. Sometimes a man, as he dashed a bucketful of water down the hatchway, would yell out, 'Hurrah for Bankok!' and the rest laughed." (21)

Even Mrs. Beard, by preparing the "outfits" for the captain and his second mate, contributes in an indirect way to the sailing of the Judea.

Relating the episodes in which the men's endurance is tested to the fullest, Conrad shifts the narrative perspective to the first-person plural, recalling the technique he had used to make the crew the hero of The Nigger of the Narcissus:

"There was for us no sky, there were for us no stars, no sun, no universe--nothing but angry clouds and an infuriated sea. We pumped watch and watch, for dear life; and it seemed to last for months, for years, for all eternity, as though we had been dead and gone to a hell for sailors. We forgot the day of the week, the name of the month, what year it was, and whether we had ever been ashore . . . we turned, we turned incessantly, with the water to our waists, to our necks, over our heads. It was all one. We had forgotten how it felt to be dry.

And there was somewhere in me the thought: By Jove! this is the deuce of an adventure--something you read about; and it is my first voyage as second mate--and I am only twenty--and here I am lasting it out as well as any of these men, and keeping my chaps up to the mark." (11-12)

Then, in the movement from first-person plural in the first paragraph to first-person singular in the second, and the corresponding stylistic change from heavy anaphora (imitating

the repeated, laboured turns of the pump) to Marlow's free association, his thoughts loosely joined by co-ordinate conjunctions and dashes, the narrator shows us the spontaneous egoism of youth as well as its ironic dependence on the context of communal effort. Although the twenty-year-old mate is unaware that he owes much of his buoyant spirit to this effort, Marlow at forty-two makes the grinding, unimaginative labour a necessary condition for the "moments of exaltation" experienced by youth. In contrast, the adventurous young Russian sailor in "Heart of Darkness" becomes Kurtz's disciple because the wilderness offers him no alternative form of service that can direct his "unreflecting audacity."

Moreover, as a source of humour, young Marlow's idealism unites the teller and his listeners, although with an essentially sympathetic irony different from any of Conrad's other works. The narrator juxtaposes his "heroic" descent into the burning hold with the undignified fishing expedition that rescues him, and his proud "first command" with the "cockle-shell" he actually steers, but these comic discrepancies do not significantly reduce the hero's stature. In the revisions of "Youth" Conrad carefully controls Marlow's tone in order to capitalize on the mildly ironic nature of the humour without disturbing the reader's sympathy for the protagonist. For example, the familiar account of young Marlow's rescue from the hold loses much of its energy in the manuscript version because the metaphor ("to fish one out of his trouble") is not

sufficiently developed: "Then I leaped down to show how it [sic] easily it could be done. They fished me out with a chain hook" (AMS6-7b). For the serial publication Conrad added visual detail and a wry commentary, dramatizing the figure of speech more clearly: "Then I leaped down to show how easily it could be done. They had learned wisdom by that time, and contented themselves by fishing for me with a chain-hook tied to a broom-handle, I believe" (21). Notice how the revision emphasizes the narrator's tone of genial irony. Once again, the crew's concerted action supports youth's absurdly romantic gesture.

In "Heart of Darkness" Conrad also dramatizes puns and figures of speech, communicating moral concepts and values to the reader through the sardonic humour of the wordplay. For example, when Marlow meets the agent, or "brickmaker," at the Central Station, and this official reveals the mean, self-seeking motives for inviting Marlow into his room, the latter comments, "He talked precipitately, and I did not try to stop him. I had my shoulders against the wreck of my steamer, hauled up on the slope like a carcass of some big river animal." The agent's talk centres on the influential friends Marlow is supposed to have in Europe--the "gang of virtue" that connects him with Kurtz in the minds of the colonial officials. "I let him run on," says Marlow, "and think what he pleased about the powers that were behind me. I did! And there was nothing behind me! There was nothing but that wretched, old, mangled steamboat I was leaning against, while he talked

fluently about 'the necessity for every man to get on'" (83).

After the two men separate for the night, Conrad develops the irony of Marlow's situation, and introduces an explicit statement of the value of work:

"It was a great comfort to turn from that chap to my influential friend, the battered, twisted, ruined, tin-pot steamboat . . . I had expended enough hard work on her to make me love her. No influential friend would have served me better. She had given me a chance to come out a bit--to find out what I could do. No, I don't like work. I had rather laze about and think of all the fine things that can be done. I don't like work--no man does--but I like what is in the work,--the chance to find yourself. Your own reality--for yourself, not for others--what no other man can ever know." (85)

The virtues Marlow ascribes to work are linked to the pun on "the powers that were behind me." Thus, the steamboat's solid "influence," which stands "behind" Marlow, provides him with an active project (requiring real rivets and a purpose) that opposes the agent's "Mephistophelean" pretenses and, paradoxically, causes Marlow to lie for Kurtz by silently feigning the type of influence he does not have. Work also prompts the individual to explore "his own reality" or inner self; the idle "brickmaker" has "nothing inside but a little loose dirt." Moreover, the "influence" exerted by the ruined old boat gives Marlow solidarity with another good worker, the boiler-maker at the station who joins him on the iron deck in a symbolic dance of defiance against the wilderness and its white colonizers. In this example, then, the wordplay on the powers that stand "behind" Marlow is used to explore serious ideas, both by the force of the comparison and by the narrator's shift

in tone from sardonic to reflective.

While "Heart of Darkness" demonstrates Conrad's dramatic use of puns and colloquialisms as vehicles for moral ideas, with humour playing a subordinate role, "Youth" focusses on the comic situation. But as we have already seen, Conrad is careful to control the ironic tone of the narration so that neither young Marlow nor his ship-mates and senior officers are ridiculed. In his revisions to the episode containing Captain Beard's ludicrously hasty rescue of his wife during the collision in Newcastle harbour, for example, Conrad adds the critical word "heroically" to Marlow's exclamation: "Just imagine that old fellow saving heroically in his arms that old woman--the woman of his life" (9). The geniality of the humour in "Youth" acts as a solid bridge between the narrator and his audience, a bridge which helps Marlow to appeal to common values and traditions.²⁰

Why was Conrad so concerned to emphasize solidarity in the themes and techniques of this short story? As I have indicated, "Youth" was his first piece of overtly autobiographical fiction, and it appears to have been motivated by the conventional autobiographical impulse to record an important change in the direction of one's life.²¹ In Conrad's case this impulse was complicated by feelings of cultural dislocation. As Najder says when he describes this period of transition in the writer's life: "Now after so many years, the lonely man and wanderer settled down and established a family;

the sailor dropped anchor in a quiet village; the marine officer changed, with difficulty, into a man of letters; and the exile tried to take root in an alien country."²² Perhaps one of the effects of Conrad's sense of "living amongst strangers" (as he wrote to Wincenty Lutoslawski on June 9, 1897)²³ was to compensate for his foreignness by emphasizing English place names and colloquial expressions in "Youth."

In the first part of the story the geography of England is so carefully reproduced that the reader has little difficulty tracing the sea route of the Judea from London to Newcastle, or imagining the environs of Falmouth, where young Marlow waits impatiently to set sail for Bangkok. In contrast to the specificity of the Western setting, the East of Marlow's dreams is evoked through suggestion and allusion. In the following sentence, for example, Conrad revised his first draft to include colourful historical allusions: "And I thought of men of old who centuries ago went that road, in ships that sailed no better, (to lands) to the land of palms, and spices and yellow sands, and brown (peoples) nations ruled by kings more (rich and) cruel than Nero the Roman and more splendid than (words can express) Solomon the Jew" (AMS40a). As a symbol of the romantic illusions of youth (which include the glamour of the unknown) the East is described in evocative terms such as "magic" and "blessed," rather than located precisely, as if on a map. Conrad's next story, "Heart of Darkness," follows the same pattern, taking the reader from a specific location to an

increasingly less defined and more symbolic inner world.

Similarly, Marlow's fondness for proverbial or colloquial expressions tells us much about Conrad's desire to reach a specific cultural audience. Comparison of Marlow's discourse with that of the narrator in "Karain" suggests that the informal framework of storyteller and audience in "Youth" freed the writer to exploit colloquialisms, idioms, and informal diction, creating an impression of group solidarity. Another factor which probably contributed to Marlow's informality was Conrad's increased experience with this aspect of the English language. One of the significant categories of the revisions consists of additions to the stock of common expressions in the story and alterations of colloquialisms which are incorrectly used.

An example of the latter is the substitution of "like" for "as," a mistake Conrad habitually made. Thus, in the manuscript he changes "right like a little fiddle" to "as right as a little fiddle" (AMS31a). The group of additions (over twenty at both the manuscript and typescript stages) illustrates Conrad's control of the narrative tone at times when he wanted to reinforce Marlow's intimate relationship with the listening audience. Examples include the revision of "put her into a third class carriage" (describing young Marlow's attentions to Mrs. Beard) to "put her all comfy into a third class carriage" (AMS18a) and his elaboration of Marlow's anxiety about the small boats alongside the burning ship: "the boats would not

keep astern where they were safe but persisted in a pigheaded way boats have in getting under the counter and then swinging alongside" (AMS41b). A. J. Lord, a scholar and historian of the oral narrative, stresses the importance of terms and expressions known to all speakers in the community to the themes and repertory of the individual artist.²⁴ Because he was imitating an oral performance in "Youth," "Heart of Darkness," and Lord Jim, Conrad could use this language to explore, through his persona, a national temperament which was in many ways alien to his own cultural background.

Moreover, by representing in concrete terms a group of listeners to Marlow's tale Conrad brings the "real" world into the "microcosm" of the fiction. In his influential essay on the novel Ortega y Gasset writes that, in his judgement,

no writer can be called a novelist unless he possesses the gift of forgetting, and thereby making us forget, the reality beyond the walls of his novel. Let him be as realistic as can be; that is to say, let the microcosm of his novel consist of unquestionably true-to-life elements --he will have lost out if he cannot keep us from²⁵ remembering that there exists an extramural world.

As the reader's surrogates, the dramatized listeners represent the "extramural world" while remaining, at the same time, creatures belonging to Conrad's fiction. Through Marlow's appeals to the audience the writer can remind us of our moral and political lives in the real world, and encourage us to relate them to the story he tells. Therefore, in "Youth" Conrad experiments with a narrative structure which enables him to enlarge the scope of his fiction by incorporating the

reader's most fundamental values and concerns.

Other short story writers with whom Conrad was familiar, such as Turgenev and Henry James, create "framing" situations which derive from the oral narrative. Turgenev's tale, "A Lear of the Steppes," for instance, begins with a party of six gathered together one winter evening at the home of an old college friend, whose reminiscences of his childhood gradually evolve into the story of Harlov, the protagonist. The narrator involves his listeners in a limited way by asking them to picture or imagine characters and events for themselves, a technique Conrad uses repeatedly in his Marlow stories. In other respects, however, Conrad developed the "framing" situation well beyond its traditional function of establishing an atmosphere of authenticity and "tellability" at the beginning of the story. Especially in "Heart of Darkness" Marlow's listeners play a crucial role in challenging the reader and extending the thematic implications of the narrative.²⁶ Moreover, Conrad's careful delineation of the speaker and his audience, which anticipates Faulkner's work three and four decades later, is also related to his use of repetition, colloquialisms, and rhythmic patterns to give Marlow's speech the pace and tone of an authentic oral performance.

For Conrad, the dreamlike quality of life renders all experience ultimately impossible to grasp or communicate, but one of the writer's best hopes is to be found in the concrete representation of reality. As he wrote to Fisher Unwin in

August, 1896, "Inevitableness is the only certitude; it is the very essence of life--as it is of dreams. A picture of life is saved from failure by the merciless vividness of detail."²⁷

Although Conrad's use of the word "picture" seems to limit fiction to visual impressions, aural immediacy forms part of his strategy to communicate experience to the reader.

Similarly, the dramatized listeners provide a realistic focal point for Marlow's voice, objectifying the audience the artist struggles to reach. In a letter to A. Quiller-Couch Conrad compares the writer's isolation to that of a sailor when at sea:

Writing in a solitude almost as great as that of the ship at sea the great living crowd outside is somehow forgotten; just as on a long, long passage the existence of continents peopled by men seems to pass out of the domain of facts and becomes, so to speak, a theoretical belief. Only a small group of human beings--a few friends, relations--remain to the seaman always distinct, indubitable, the ²⁸only ones who matter. And so to the solitary writer.

The oral mode allowed Conrad to focus not only on Marlow's experience of "inevitable" reality in the past, but on the active transmission and reception of that experience in the fictive present, employing visual and aural sense impressions in an attempt to pin down the essential nature of communication.

In the manuscript revisions of "Youth" as well as the additions to the story before serial publication both the listeners and their physical setting are rendered more concretely and suggestively than in the first rough draft. In

the manuscript Conrad increases the number of the group from four to five, adding the solicitor who had served on the historic, square-rigged ships of England's most famous merchant line. The thematic reason for the lawyer's inclusion emerges at the end of the story, when each man is characterized by his professional role ("And we all nodded at him: the man of finance, the man of accounts, the man of law") in order to stress the value of romantic idealism and imagination as opposed to material wealth and position. The few descriptive details of the setting also appear to have been added to the rough draft during the process of composition: "There were (four) five of us (in the room) round a mahogany table that reflected the bottle, the glasses and our faces as we leaned on our elbows" (AMS1a). Here, Conrad apparently decided to substitute the dramatic motif of passing the claret bottle--so that the reader is continually reminded of the gap between past and present times--for the conventional static opening in which the group is simply assembled "in a room." In the last paragraph of the story the addition of colour to the polished table that mirrors the faces "like a still sheet of brown water (AMS41b) contrasts with the bright azure of the sea in Marlow's memory of his youth.

These intimations of Conrad's interest in making the narrative frame more suggestive anticipate the poetic effects achieved seven months later in "Heart of Darkness." As Marlow tells his story the sky darkens perceptibly around the Nellie, and the first narrator comments, "It had become so pitch dark

that we listeners could hardly see one another" (83). The gathering darkness and heaviness of the night air echo the impression Conrad creates in the opening paragraph of the Earth's sun moving inexorably toward cold extinction: "And at last, in its curved and imperceptible fall, the sun sank low, and from glowing white changed to a dull red without rays and without heat, as if about to go out suddenly, stricken to death by the touch of that gloom brooding over a crowd of men" (46). Against this apocalyptic image, which suggests the end of human life, the traffic of the city goes on. As Marlow speaks, the "lights of ships moved in the fairway--a great stir of lights going up and going down." This visual impression of commercial activity is contrasted to the imagined darkness of pre-civilized England as Marlow stretches time in the opposite direction: "Light came out of this river since--you say Knights? Yes; but it is like a running blaze on a plain, like a flash of lightning in the clouds. We live in the flicker--may it last as long as the old earth keeps rolling! But darkness was here yesterday" (49). That "great stir of lights" (a comforting sight to an Accountant, Lawyer or Director of Companies) is metaphorically reduced to less than a "flicker" of civilization in an abyss of past and future time; in fact, as Marlow takes his audience deeper and deeper into "the night of first ages" in his narrative, a "faint uneasiness" conquers at least one of the listeners, and the tiny flames crossing and recrossing each other on the river are completely extinguished in our last, sombre view of the waterway.

As we saw earlier in the contrasting perspectives of Marlow and the first speaker, the relationship between the two levels of narrative develops and interprets themes instead of restating them. The present "reality"--that which is seen and heard by the listeners, and their response--is so closely integrated with the main story that, like the haze surrounding the glow in Conrad's metaphor, it suggests more meanings than the events themselves can encompass. However, when Conrad adapts this narrative mode to a longer form, it loses some of its suggestiveness. In Lord Jim Marlow's interactions with his audience and the references to the storyteller's physical surroundings are less frequent, and the reader cannot rely upon the same concentration of images, motifs, and wordplay. Moreover, although the narrator of the novel involves his listeners by questioning their capacity for imaginative sympathy, he does not challenge their ideological stance as directly and completely as Marlow in "Heart of Darkness."

Many critics have analyzed the dynamic engagement of Marlow's audience in the narrative process throughout "Heart of Darkness," and have pointed to its evolution from the simple frame of "Youth." In the revisions to the story before serial publication Conrad added several rhetorical phrases and questions, which contribute to the aural immediacy of Marlow's narration. Reminders of the audience such as "You'll admit that . . .," "I need not tell you," and "Would you believe it?" reproduce the natural speech rhythms at the same time as they

emphasize important points in the story. As J. Wilkes Berry and Marion C. Michael have shown in their examination of the typescript of "Heart of Darkness," Conrad subjected that story to a similarly rigorous reworking in order to stress its oral framework.²⁹ In both tales the bond of friendship among the five ex-seamen is emphasized by the explicit appeal to common nautical experiences and memories of the past; incidentally, the sentence "We all began life in the merchant service" was added to the opening paragraph of "Youth" before it went to Blackwood's. However, in the revisions to the earlier story there is no evidence that Conrad was exploring the possibility of presenting Marlow in a more ambivalent light.

Not until "Heart of Darkness" does he show a narrator struggling to give expression to his thoughts. In the later story Marlow hesitates before he begins his tale, and his silence parallels the moment of "startled pause" before undertaking a journey to "the centre of the earth." As the moral implications of his past experience disturb the course of Marlow's narration, yielding periods of silence, reflection, and self-contradiction, he discovers the inadequacy and ambiguity of the words he must use. The memory of "one immense jabber" haunts the storyteller and paralyzes his speech:

"A voice. He was very little more than a voice. And I heard--him--it--this voice--other voices--all of them were so little more than voices--and the memory of that time itself lingers around me, impalpable, like a dying vibration of one immense jabber, silly, atrocious, sordid, savage, or simply mean, without any kind of sense. Voices, voices--even the girl herself--now--"

He was silent for a long time.

"I laid the ghost of his gifts at last with a lie," he began, suddenly. (115)

At this point in the story Marlow's silence has the dramatic effect of delaying the introduction of Kurtz's Intended, but more important, it reminds us that the narrator himself has a voice which, despite its capacity for truth-telling, can never reproduce the shape of experience as it actually is or was. In this passage (and in the three other expressive pauses in Marlow's tale) Conrad invites the reader to interpret the narrator's silence. He juxtaposes the Intended's "lies" or illusions with Kurtz's egoistic abuse of language and the self-seeking lies of the other Europeans. The long silence implies the equivocal nature of Marlow's lie in this context, and the uneasy compromises it represents.

By making the reader account for pauses in the narration Conrad demonstrates the truth of Marlow's declaration to his listeners that "you fellows see more than I could then" (83). Similarly, the allusive and ambiguous nature of words leads the narrator to make statements that are open to various interpretations by the reader. Consider, for example, his affirmation of "an unselfish belief in the idea--something you can set up, and bow down before, and offer a sacrifice to," which suggests Kurtz's perversion of idealism as well as the Intended's purity. The ambiguity of words and their shifting contexts prompts Marlow's realization that "it is impossible to convey the life-sensation of any given epoch of one's existence--that

which makes its truth, its meaning--its subtle and penetrating essence" (82). Behind the narrator's repeated beginnings as he "stops and starts" in his attempt to make sense of human conduct lies the image of a disjunction between language and reality, "one immense jabber . . . without any kind of sense." Because Marlow sustains his contract with an audience despite this forbidding truth, Conrad affirms the ethical and epistemological functions of the storyteller's or writer's task. "We live, as we dream--alone," says the narrator, but he seeks, nevertheless, to build a community of morally involved listeners. Moreover, through the vividness of aural and visual impressions he can explore a significant part of reality, even if he does not grasp the whole.

The largest category of substantial revisions at the manuscript and typescript stages reveals the importance of this aspect of Marlow's narration in "Youth." Over a hundred of the seven hundred and fifty cancellations and additions that appear on the autograph manuscript are devoted to sharpening the focus of visual sense impressions. In many cases, Conrad added a concrete detail, a modifier, a verbal or a figure of speech that renders colours, shapes or gestures more accurately. Sometimes, as in the following excerpt from the episode in which the crew shovels sand-ballast in the midst of a storm, the addition suggests the "unreal" quality of the experience as well as the concrete immediacy of the scene: "And there we were in that hold; (the gale howled,) gloomy like a cavern, the

tallow-dips stuck and flickering on the beams, the gale howling above the ship (tumbling) tossing about like mad on her side" (AMS10a). The revision transforms the ship's hold into a solid rock or earthen cave grotesquely in motion, and prepares us for the subsequent comparison of the shovelling to "that grave-diggers work."

At the typescript stage Conrad's revisions were less numerous, but much more substantial. Many sequential sentences were added, as well as paragraphs and even an episode. In fact, the range and precision of the additions and cancellations testify to a determination to make the Blackwood's text as close to the writer's ideal conception of the story as possible, which disproves Richard Curle's statement that Conrad "was not much concerned about perfecting his text for serial publication."³⁰ Curle claims that it was the English book text that really "mattered." In comparison with the three hundred and seventy-five revisions at the typescript stage, the alterations from the serial to the first English book edition (about forty) are inconsequential; in some cases, Conrad simply returns to the manuscript version for words or phrases he had cancelled before the serial publication. In contrast, his reworking of the text for Blackwood's transforms some scenes dramatically, introducing incongruous images, descriptive detail or direct speech. For example, when we compare the different versions of Marlow's impression of the Judea's deck after the explosion we find that Conrad intensifies the visual

appearance of the scene considerably by emphasizing its strangeness and lack of logic.

The manuscript reads: "Then we retreated aft. The deck was a tangle of planks on edge, on end, of splinters, of ruined woodwork. Here and there a piece of timber stuck upright resembled a post. A portion of the deck protruded over the rail, like a gang-way leading (to) upon nothing, to the deep sea, to death--inviting us to walk the plank and end our ridiculous troubles. And all the time the air the sky--a ghost, was hailing the ship" (AMS12b-13b). In the revised serial version Conrad's forest metaphor gives the scene a hallucinatory vividness:

"Then we retreated aft and looked about us. The deck was a tangle of planks on edge, of planks on end, of splinters, of ruined woodwork. The masts rose from that chaos like big trees above a matted undergrowth. The interstices of that mass of wreckage were full of something whitish, sluggish, stirring--of something that was like a greasy fog. The smoke of the invisible fire was coming up again, was trailing, like a poisonous thick mist in some valley choked with dead wood. Already lazy wisps were beginning to curl upwards amongst the mass of splinters. Here and there a piece of timber, stuck upright, resembled a post. Half of a fife-rail had been shot through the foresail, and the sky made a patch of glorious blue in the ignobly soiled canvas. A portion of several boards holding together had fallen across the rail, and one end protruded overboard, like a gangway leading upon nothing, like a gangway leading over the deep sea, leading to death--as if inviting us to walk the plank at once and thus end the poignant comedy of that voyage. And still the air, the sky--a ghost, something invisible was hailing the ship." (B321)

Like the comparison of the ship's hold to a cavern in the earth, the forest metaphor relies upon the suggestion of grotesque incongruity for its effectiveness. Moreover, the

reader is involved in the dreamlike scene because Conrad withholds the logical explanation for the presence of "something whitish, sluggish, stirring" until the initial impression of fog shrouding a dead forest has been strongly established in our minds. The addition of visual details emphasizing colour contrast and geometric shapes heightens the sensuous impact of the description, while the juxtaposition of the concrete facts and "something invisible" which seems to haunt the doomed ship contributes to our sense of absurd unreality.

Incidentally, the only revision Conrad made to this passage for the book edition closely resembles the original wording in the manuscript. As I mentioned earlier, this is characteristic of the changes from serial to book version. He substituted "as if inviting us to walk the plank at once and be done with our ridiculous troubles" (26) for "as if inviting us to walk the plank at once and thus end the poignant comedy of that voyage," probably because the diction of the latter was too literary.

Ian Watt has used the term "delayed decoding" to describe one of Conrad's techniques for rendering visual impressions directly. Discussing Marlow's narration of the explosion on board the Judea, he says: "Conrad presented the protagonist's immediate sensations, and thus made the reader aware of the gap between impression and understanding; the delay in bridging the gap enacts the disjunction between the event and the observer's trailing understanding of it."³¹ In the rough draft we find

that the moment of the explosion is presented virtually as it appears in the serial and book versions (an indication, perhaps, of the writer's natural tendency to "see" events in this way) and that the revisions to this scene are concentrated on intensifying the disjunctive effect of the "delayed decoding." To alert the reader without revealing the subsequent action, Conrad added the captain's remark, "It's wonderful how that smell hangs about the cabin," and modifiers were carefully chosen to reflect comically upon young Marlow's ignorance only after the episode had been decoded. On a first reading we share the protagonist's irritation: "And then I perceived with annoyance the fool was trying to tilt the bench. I said curtly 'Don't Chips'" (AMS9b). The narrator continues to record young Marlow's momentary sensations, and documents his thoughts in the order they occur until the cause of the mystery is revealed.

Even after we learn that the cargo has exploded Conrad involves us in the protagonist's experience by presenting the immediate testimony of his senses before revealing the rational explanation. The following revision at the typescript stage keeps us inside young Marlow's mind while the action moves forward. Thus, the manuscript reads: "an immense curtain of dirty rags waved gently before my eyes--the mainsail blown to strips. I bolted on all fours towards the poop ladder" (AMS10b). The altered version subtly emphasizes Marlow's discovery that the "curtain" is, in fact, the mainsail, and

gives us his immediate response to the disaster: "an immense curtain of soiled rags waved gently before me--it was the mainsail blown to strips. I thought, The masts will be toppling over directly; and to get out of the way bolted on all-fours towards the poop-ladder" (23). As we saw earlier, when Conrad describes the smoke rising among the wreckage of the ship's deck as "something whitish, sluggish, stirring" that resembled fog, the "immense curtain of soiled rags" challenges the reader's conventional notions of intelligibility, and reality appears more vivid and hallucinatory.

To heighten Marlow's impression of living "an absurd dream," Conrad made some substantial revisions at this point in the action. In the manuscript there is nothing exceptional about Marlow's first meeting with Captain Beard after the explosion because the effect of the disaster on the older man is described in the past tense rather than presented dramatically, in scenic form. The narrator says: "Presently I saw the I saw the [sic] captain. The old chap it seems was in his (cabin) berth winding up the chronometers when the shock sent him spinning. At once it occurred to him that the ship had (hit) something. He ran (out of the room) into the cabin. There he saw that the cabin table had vanished somewhere. Where (xxxx) we had our breakfast that morning there was a hole in the floor. This impressed him so immensely that what he saw and heard (afterwards) after he got on deck were mere trifles in comparison" (AMS10-11b).

Revising the episode for the serial version, Conrad retained this commentary (with some additions) but prefaced it with the direct presentation of the captain's irrational behaviour. This order results in yet another form of "delayed decoding," for Marlow gives us the story of Beard's experience only after the following scene, which culminates in an absurd Dickensian exchange:

"Presently I saw the captain--and he was mad. He asked me eagerly, 'Where's the cabin-table?' and to hear such a question was a frightful shock. I had just been blown up, you understand, and vibrated with that experience,--I wasn't quite sure whether I was alive. Mahon began to stamp with both feet and yelled at him, 'Good God! don't you see the deck's blown out of her?' I found my voice, and stammered out as if conscious of some gross neglect of duty, 'I don't know where the cabin-table is.' It was like an absurd dream.

"Do you know what he wanted next? Well, he wanted to trim the yards. Very placidly, and as if lost in thought, he insisted on having the foreyard squared. 'I don't know if there's anybody alive,' said Mahon, almost tearfully. 'Surely,' he said, gently, 'there will be enough left to square the foreyard.'" (24)

The direct discourse, descriptive inquit, and dramatic action involve the reader in Marlow's comic predicament, and the initial question "Where's the cabin-table?" is as inexplicable and surprising to us as it is to the protagonist.

Conrad's impressionistic presentation of the dreamlike or hallucinatory nature of existence fulfills the aesthetic principle outlined in his letter to Fisher Unwin on August 22, 1896, quoted earlier. Conrad writes: "A picture of life is saved from failure by the merciless vividness of detail." He then goes on to explain that "like a dream it must be

startling, undeniable, absurd and appalling. Like a dream it may be ludicrous or tragic and like a dream pitiless and inevitable; a thing monstrous or sweet from which You cannot escape. Our captivity within the incomprehensible logic of accident is the only fact of the universe." In his revisions of "Youth" Conrad seeks to render more suggestively the fluid and contingent qualities of human experience, the "raw stuff that appears dreamlike because it refuses to be ordered. Another major category of these revisions, which includes the writer's syntactical alterations for the sake of emphasis, clarity, or rhythm, cannot be easily separated from his techniques to make sense impressions more vivid and arresting.

For example, let us look at another excision from the explosion scene, immediately after young Marlow picks himself up and "bolts" towards the poop-ladder. The manuscript reads: "The first person I saw was Mahon. His eyes were like saucers, his white hair (stood like halo) standing on end made a silver halo for his head. The sight of the main deck heaving up before his eyes had petrified him on the top step" (AMS10b). Conrad's addition to the first draft, "standing on end," makes the description more precise, but in his revisions for the serial publication the syntax emphasizes the visual impression:

"The first person I saw was Mahon, with eyes like saucers, his mouth open, and the long white hair standing straight on end round his head like a silver halo. He was just about to go down when the sight of the main-deck stirring, heaving up, and changing into splinters before his eyes, petrified him on the top step." (23)

Conrad makes us see Mahon more clearly by concentrating our attention on the circle shape; the round eyes, mouth, and head are described in a series of parallel phrases. Syntactically, the first sentence combines two shorter ones in the manuscript, so that greater emphasis falls on the last word of the series, "halo." The repetition of "like" avoids the much weaker manuscript ending, "a halo for his head," thus emphasizing Mahon's strange transformation. Here and elsewhere in the revisions the addition of concrete details, modifiers, or figures of speech is accompanied by syntactical rearrangement to sharpen the sense impression.

In passing, we should notice Conrad's expansion of the sentence describing Mahon's view of the deck during the explosion. By adding the verbals "stirring" and "changing" [into splinters]," he compresses the entire dramatic action into a few seconds of reading time, imitating the "infinitesimal fraction of a second" that actually passed between the first tilt of the carpenter's bench to Marlow's landing full-length on the cargo. In contrast, when we experience the same action from young Marlow's point of view, that "fraction of a second" is stretched to correspond to the protagonist's "lived" time. In this way, Conrad presents two views of the explosion --an external, objective perspective that follows almost immediately after the internal, subjective impression.

For the sake of ready comprehension, I have limited my examples of Conrad's impressionism to the scene in which the

Judea's cargo explodes, but "Youth" is composed of a whole series of episodes seen in this startling and immediate way. First, a red gleam flashes mysteriously in the darkness of Newcastle harbour as the Judea prepares to begin her voyage, with young Marlow alone on deck. The light vanishes and reappears before he can associate it with the fore-end of the steamer that rams his ship. The next catastrophe is also apprehended through the senses before it can be decoded:

"One night when tied to the mast, as I explained, we were pumping on, deafened with the wind, and without spirit enough in us to wish ourselves dead, a heavy sea crashed aboard and swept clean over us. As soon as I got my breath I shouted, as in duty bound, 'Keep on, boys!' when suddenly I felt something hard floating on deck strike the calf of my leg. I made a grab at it and missed. It was so dark we could not see each other's faces within a foot--you understand.

"After that thump the ship kept quiet for a while, and the thing, whatever it was, struck my leg again. This time I caught it--and it was a saucepan. At first, being stupid with fatigue and thinking of nothing but the pumps, I did not understand what I had in my hand. Suddenly it dawned upon me, and I shouted, 'Boys, the house on deck is gone. Leave this, and let's look for the cook.'" (12-13)

In order to describe the sensation more precisely, Conrad added a modifier ("hard") and a specific detail ("the calf of my leg") to the manuscript version, which reads, " . . . I felt something floating on deck strike my leg" (AMS25b,26a). Even after we have discovered the immediate cause of this sensation, we may not understand the significance of the event until Marlow's announcement to the crew. In this way, the reader (like young Marlow) experiences the main episodes of the story directly, and participates in the search for meaning.

The impressionist techniques of "Youth" anticipate those in "Heart of Darkness," which is perhaps the most intensely visualized of Conrad's works. As in "Youth," we first experience Marlow's physical surroundings through the senses, but the length of time between the initial impression and its revealed meaning is often much longer. As Marlow climbs the path to the Outer Station, for example, he sees that "to the left, a clump of trees made a shady spot, where dark things seemed to stir feebly" (64). The dying victims of European greed are first perceived in this disturbingly vague, yet sensuous image. Against the "blinding sunlight" the patch of darkness is clearly defined, but the modifying phrase, "where dark things seemed to stir feebly," is evocative without being concrete, and suggests subhuman forms of life. After he registers this brief but troubling impression Marlow moves on, with no intention of investigating the "shady spot." The sights he encounters--a meaningless explosion, an "artificial" hole in the slope, and a chain-gang comprising six natives and their black overseer--are apparently unrelated to his initial impression, as is the sudden memory he has of "that ship of war . . . firing into a continent."

The progress toward the clump of trees is interrupted and oblique, allowing the images of folly, impotence, and tyranny to accumulate in the reader's mind before Marlow finally identifies the "dark things" and perceives their connection with the other discoveries made during his walk to the station:

"Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die." (66)

As Marlow's view of the native workers becomes more and more sharply focussed, he realizes that the "things" are not simply "helpers" in "the great cause," but individual human beings:

"I began to distinguish the gleam of the eyes under the trees. Then, glancing down, I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly. The man seemed young--" (66-67)

Marlow's acute visual perception of the body lying at his feet gives rise to his compassion for the man's desperate condition, the offer of a ship's biscuit being the dramatic expression of an inner response to suffering. Here, as when the narrator discovers, through a "nearer view" with his binoculars, that the round, carved balls decorating the posts at Kurtz's station are human heads impaled on stakes, the powerful clarity of Marlow's physical sensations yields a deeper imaginative understanding of the moral issue.

In the latter case the detailed examination of one of the human heads is associated with the narrator's first sustained insight into the nature of Kurtz:

" . . . I want you clearly to understand that there was nothing exactly profitable in these heads being there. They only showed that Mr. Kurtz lacked restraint in the gratification of his various lusts, that there was

something wanting in him--some small matter which, when the pressing need arose, could not be found under his magnificent eloquence. Whether he knew of this deficiency himself I can't say. I think the knowledge came to him at last--only at the very last. But the wilderness had found him out early, and had taken on him a terrible vengeance for the fantastic invasion. I think it had whispered to him things about himself which he did not know, things of which he had no conception till he took counsel with his great solitude--and the whisper had proved irresistibly fascinating. It echoed loudly within him because he was hollow at the core.. . . I put down the glass, and the head that had appeared near enough to be spoken to seemed at once to have leaped away from me into inaccessible distance." (131)

By emphasizing the relationship between visual perception and the imaginative awareness of other individuals, Conrad implies an ethical as well as an epistemological value in Marlow's careful, close study of his surroundings. In this respect, the narrator of "Heart of Darkness" resembles the imaginative artist described in A Personal Record, for whom the sole moral justification for a "spectacular" world is to be found in man's "unwearied self-forgetful attention to every phase of the living universe reflected in our consciousness," the task being "to bear true testimony" actively and without despair.³²

While Marlow distinguishes the native victims of colonization lying beneath the trees gradually, the reader is not compelled to keep pace with his process of understanding. As in "Youth," when young Marlow seems slow to grasp the meaning of a floating saucepan, Conrad urges us to make our own associations between the initial sense impression (the "dark things") and the black men in chains, the smashed drainage-pipes, the decaying machinery and the rusty rails--all abandoned tools of

the Europeans' brutal assault on the wilderness. In fact, the full ironic impact of this scene depends on the reader's having made these connections before Marlow reaches the grove of trees, for, as he tells us, his "purpose" was "to stroll into the shade for a moment." Similarly, the passage describing Marlow's view of the severed head on a pole at the Inner Station is dramatically effective because of the narrator's reluctance to disclose the details of a sight for which both his own preamble and the conversation with the young Russian have fully prepared us. Thus, all the information the reader requires to decipher the curious fact of ornamental posts in the midst of a primitive trading station is contained in Marlow's hints and the Russian's brief history of Kurtz's career. By making associations we participate in the narrator's investigation of human nature tested by the "great solitude" of the wilderness. In contrast, because our involvement in Marlow's "decoding" of his impressions in "Youth" is limited to the physical circumstances surrounding an immediate event, the relationship between visual perception and moral awareness is not established. As a result, "Youth" lacks the complexity and comprehensiveness of the longer story.

In "Heart of Darkness" gaps between the narrator's first impressions and his coherent interpretation of the signs occur just as frequently on the conceptual as on the perceptual level. Comments such as the chief accountant's judgement of Kurtz ("He is a very remarkable person") and the Central

Station manager's appraisal of the time required to repair the steamboat ("That ought to do the affair") imply more than they seem to signify in their immediate context. As Marlow realizes in retrospect, the steamboat affair "was too stupid . . . to be altogether natural." However, although a plot against Kurtz seems obvious after Conrad has given us clues such as the manager's conversation with his uncle and the testimony of the Russian trader, the narrator's lingering doubts frustrate the reader's attempt to find an absolute solution to the mystery: "I did not see the real significance of that wreck at once. I fancy I see it now, but I am not sure--not at all" (72). Similarly, the accountant's description of Kurtz's achievements "in the true ivory-country, at 'the very bottom of there'" (69) creates an impression of exceptional determination and imagination, which draws Marlow into the wilderness like a magnet. Although Conrad is deliberately ambiguous about whether Kurtz's "methods" were well-known throughout the district, the accountant's expressive gestures and conspiratorial remarks are signals to Marlow and the reader that the mission to relieve Kurtz might uncover more serious concerns than large percentages and professional competitiveness. Only after Marlow has involved himself deeply in Kurtz's affairs, however, can he attempt to identify or explain the sense in which the agent is "remarkable."

Although the revelation of events and characters through Marlow's gradual discovery of their complexity is not a feature

of "Youth," Conrad's representation of commonplace happenings as "mysteries" to be solved immediately and easily is a comic version of the technique. In the cabin-table episode, as we have seen, revisions to the manuscript are calculated to involve the reader in young Marlow's bewilderment by withholding the logical explanation for Captain Beard's strange behaviour. Similarly, Conrad made some minor changes to the first draft of the collision scene in order to keep us inside young Marlow's perceptions until the narrator reveals the circumstances behind the captain's being adrift in a lifeboat at the time of the accident. The manuscript reads:

"This means another month in this beastly hole" said Mahon to me, as we peered with lamps about the splintered bulwarks and broken braces. "But where's the captain?"

We had not heard (his voice) or seen him all that time. We went aft to look. A doleful voice was heard hailing somewhere in the middle of the dock. "Judea ahoy!" How the devil did he get there? "Hallo!" we shouted.--"I am adrift in our boat without the oars" he cried. A belated waterman (was knocking about alongside) offered his services and Mahon struck a bargain with him for half-a-crown (and) He towed (the) our skipper alongside. Mrs. Beard came up the ladder first: they had been floating about the dock in that mizzly cold rain for an hour. (It) I was never so surprised in my life.

It appears, when he heard my shout "Come up" he understood at once what was the matter, (and ran up) caught up his wife, ran up on deck and across and down the boat fast by the ladder. (AMS15a-16a)

Like Captain Beard's question ("Where's the cabin-table?") after the explosion, Mahon's "But where's the captain?" presents young Marlow with a seemingly inexplicable puzzle. The evidence of his senses--the voice heard across the water, the captain's words, and the unexpected appearance of Mrs.

Beard--does not solve the mystery of how the skipper arrived in the middle of the dock. Moreover, Conrad's addition to the manuscript, "I was never so surprised in my life," emphasizes the protagonist's limited point of view. The comic aspect of young Marlow's reaction becomes evident when the narrative perspective immediately shifts to the older and wiser Marlow, who "demystifies" the ludicrous event. In contrast, in "Heart of Darkness" and Lord Jim the narrator involves us in problems which refuse to be solved: the implications of his experience with Kurtz are "not very clear" to the storyteller, and Jim is "inscrutable" to the end.

Despite the comic distance between Marlow as narrator and Marlow as protagonist of "Youth," many critics claim that Conrad takes an ironic attitude toward his narrator in order to criticize sentimental romanticism. Some "symbolic" interpretations of the story even argue that in Marlow's sympathetic account of the voyage Conrad satirizes all religious quests for salvation.³³ To impose a systematic religious or historical pattern on a work whose so-called "Biblical imagery" consists largely of the substitution of the fictional name Judea for the actual Palestine is surely to distort the author's intention. Moreover, Conrad gives us no alternative reason to suppose that the middle-aged Marlow is mistaken in praising youth's imagination and resilience. In the course of her otherwise convincing interpretation of the story, "Conrad's 'Three Ages of Man': The 'Youth' Volume," Juliet McLauchlan

assumes a gap between what Marlow says and what Conrad means. She concludes that "even more subtle in this supposedly simple tale is the way the young Marlow's virtual unawareness of the reality of old age and failure is carried over into the forty-two-year-old Marlow's facile rhetorical comments on the sadness of the passing of time and loss of youth. These do not ring true and are not intended to do so." ³⁴

If Marlow's comments about youthful illusions seem overly mannered or rhetorical we should not assume that Conrad meant to be ironic. On the contrary, the writer's revisions at both the manuscript and typescript stages indicate that he consistently sought to emphasize Marlow's solidarity with his listeners, the psychological contrast of youth and age, and the affirmation of youthful idealism. In his first use of Marlow as a persona Conrad was experimenting with the rhetorical possibilities of the mode (the discussion of "racial difference" is a pertinent example) but there is less distance between Conrad and the narrator in "Youth" than in "Heart of Darkness" or Lord Jim, as the lack of contrasting viewpoints or suggestive ambiguities would tend to indicate. The temptation to become sentimental about the experiences of one's past is kept under control, for the most part, by the older Marlow's mildly ironic tone and retrospective point of view. Later, in Lord Jim, Conrad develops this aspect of his narrative strategy by using Marlow's testiness to regulate the reader's response to Jim's plight.

Nevertheless, in his article assessing the use of Marlow from "Youth" to Lord Jim Murray Krieger criticizes Conrad's mixture of the absurd and the heroic in "Youth":

There is not objective ground sufficient to sustain young Marlow's fervor, so that there is difficulty in our taking him seriously throughout the tale any more than we can take seriously his "first command," his captaincy of the lifeboat at the end. To be sure, this may be as the older Marlow meant it to be and why he is patronizing and ironic toward the memory of his younger self. Still, in his tribute to the glories of youth implied throughout the story and stated explicitly at the end, our narrator is being serious, perhaps more serious than the earlier situation has allowed for.³⁵

"Patronizing" is perhaps too strong a term for the narrator's tone, but it is true that irony co-exists with idealistic affirmation throughout Marlow's account. In fact, in his revisions of the first draft Conrad took care that his ironic juxtapositions did not undercut the narrator's lyricism too seriously. Thus, he cancelled a grotesque figure of speech in the following passage: "O! Youth! The strenght [sic] of it, the faith of it. The imagination of it. To me she was not an old rattle-trap (with a lot) carting a lot of coal (in her belly) for a freight; to me she was the endeavour, the test, the trial of life" (AMS25a-26a). Moreover, as we can see in the interlined addition to this excision, Marlow does not emphasize the heroic deeds of his protagonist (the "objective ground" referred to by Krieger); instead, he praises the romantic imagination of youth, which transforms and orders the unheroic facts of life, making the illusory appear real. If this affirmation were unqualified by a keen appraisal of the

absurd, the story would resemble pure romance. As it is, Conrad's realistic treatment of imagination and its ironic dependence on ordinary events and human beings anticipates his more complex exploration of the theme in Lord Jim.

The modulations in the narrator's tone in "Youth," and the shifts in perspective from a direct, impressionistic rendering of events to general commentary are signals of Marlow's potential flexibility and subtlety as a storyteller. In "Heart of Darkness" and the first half of Lord Jim Conrad controls the reader's moral involvement by alternating passages of reflection with those of direct presentation. As we have seen, the narrator's philosophical comments to his audience in "Youth" underline certain humanistic values, such as patriotism and solidarity.

Moreover, even commentary which appears to be unrelated to moral issues can illuminate Conrad's central concerns when examined closely. For example, an interesting revision to the manuscript expands Marlow's appraisal of Jermyn, the melancholy North Sea pilot who attends the Judea en route to Newcastle:

He mistrusted my youth and my seamanship and made a point of showing it in a hundred little ways. (I hate him to this day) I daresay he was right. It seems to me I knew very little then and know not much more now, but (I hate that man to) I cherish a hate for that Jermyn to this day. (AMS8a,7b)

For the serial version Conrad made Jermyn's criticism of young Marlow more emphatic, saying "He mistrusted my youth, my common-sense, and my seamanship. . . ." It is this rigid

intolerance that the author evaluates indirectly in his manuscript revision by clarifying Marlow's grounds for continuing to resent the pilot's attitude. That is, even if Jermyn had been justified in his assessment of the young mate's abilities his lack of solidarity threatened the good order and harmony of the ship. Marlow's memory of this man, therefore, contrasts tellingly with his memories of the captain, Mrs. Beard, and Mahon, each of whom had displayed generosity and tolerance toward the youth's weaknesses.

Marlow's ability to develop thematic material in the course of telling "a good story" is closely related to his function as the reader's guide to formal aspects of the work. For the ostensible benefit of his listeners, the narrator emphasizes symbols, correspondences, and impressionistic techniques which help to reveal the author's meaning. Similarly, the oral framework allows Conrad to draw the reader's attention to Marlow's artistry by dramatizing the listeners' response. In "Heart of Darkness," for instance, the first narrator on board the Nellie comments on the storyteller's inconclusiveness, the impressionist and symbolic modes of his narrative, and (not without a trace of irony) his moral function:

"'Mind,' he began again, lifting one arm from the elbow, the palm of his hand outwards, so that, with his legs folded before him, he had the pose of a Buddha preaching in European clothes and without a lotus-flower" (50). Conrad experiments with this indirect method of critical analysis when, at the beginning of

"Youth," the first narrator tells us that Marlow's tale is actually a "chronicle": "Marlow (at least I think that is how he spelt his name) told the story, or rather the chronicle, of a voyage" (3). The term "chronicle" suggests that the listeners have been impressed by the authenticity or "historical" character of the tale, and also by the narrator's concern for pacing and the order of events.

Young Marlow's anticipation of each new adventure on the way to Bangkok emphasizes the teleological aspect of the story and the importance of chronological sequence. At some points in the action one event seems to be the signal for another to appear on the horizon:

"The captain had surrendered the wheel, and apart, elbow on rail and chin in hand, gazed at the sea wistfully. We asked ourselves, What next? I thought, Now, this is something like. This is great. I wonder what will happen. O youth!

Suddenly Mahon sighted a steamer far astern." (26)

The first of these sentences, added before the serial publication, juxtaposes the aging captain's response to the explosion at sea with young Marlow's eagerness for "something to happen." Another addition, "This is great," emphasizes youth's love of adventure for its own sake--that "absolutely pure" spirit that governs the young Russian sailor in "Heart of Darkness." Conrad made a third revision to this passage before the story went to Blackwood's, expanding Marlow's commentary by two highly rhetorical sentences which he subsequently cancelled for the book edition. The serial reads, "I wonder what will

happen. I exulted as if after a triumph. O youth! And are we not all descendents [sic] of Don Quixote, all the wise, all the simple--all of us in the quixotism of our youth?" (B322). By deciding to limit the narrator's comment to "O youth!" Conrad preserved the balance of irony and nostalgia in Marlow's tone, and also kept the story-line in the foreground.

As one situation seems to generate another, each is more perilous than the last. The cargo ignites because of overhanding while the leaks were being caulked, the steamer that comes to the aid of the Judea merely fans the flames of the fire by towing her, and so on. Like parodies of the adventures young Marlow describes as "something you read about," the ludicrous mishaps that haunt the ship have a strong cumulative impact on the reader, who is programmed to expect the worst. In a good story, as E. M. Foster says, we all want to know what happens next, and the swift pacing, as well as the stress on events created by young Marlow's buoyant enthusiasm, appeals to this "primeval curiosity."³⁶ However, while the stories of James Fenimore Cooper, Captain Marryat and the early Robert Louis Stevenson evoke a sense of "casting off"³⁷ by immersing the reader completely in the plot, "Youth" combines narrative progression with rhetorical commentary. Moreover, as we have seen, Marlow's relationship with his audience is partly based on an ironic view of the disjunction between romance and reality that causes us to identify more closely with the teller of the tale than with the protagonist. Nevertheless.

the term "chronicle" points to a formal aspect of the work that emphasizes novelty, spontaneity, and directness, and that prepares the reader for a lack of complexity in the subject matter and treatment.

Similarly, Conrad uses Marlow's commentary on his own performance to indicate the manner in which the story should be read. When Marlow describes his "first command" in a few brief impressions he asks his audience to imagine the episode for themselves: "I need not tell you what it is to be knocking about in an open boat," he says (36). The reader understands that the narrator's memories are greatly condensed and that, as in the two-hundred-mile tramp to the Central Station in "Heart of Darkness," the passage of time is implied impressionistically, by repetition and selective detail. In the following excerpt from the latter story Marlow summarizes his experience in a manner similar to the "first command" episode in "Youth":

"No use telling you much about that. Paths, paths, everywhere; a stamped-in network of paths spreading over the empty land, through long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut." (70)

Like the narrator's account of young Marlow's endurance test on the China Sea, the description of this trek through an African wasteland invites the reader's creative participation in piecing together fragmentary impressions. Moreover, by unexpectedly shifting the setting to England Marlow challenges his audience to imagine not only his own sense of dislocation,

but also the natives' reaction to the European invasion: "Well, if a lot of mysterious niggers armed with all kinds of fearful weapons suddenly took to travelling on the road between Deal and Gravesend, catching the yokels right and left to carry heavy loads for them, I fancy every farm and cottage thereabouts would get empty very soon" (70).

In passages such as this one Conrad extends Marlow's involvement of the reader from a limited perspective to a more comprehensive view of the whole situation. Narrative perspectives multiply in Lord Jim, where the writer asks us to reconstruct a character--first, from the impressions Jim makes on Marlow and then, by comparing Marlow's views with those of the French lieutenant, Stein, Jewel, and others. As in the earlier stories, Conrad uses Marlow to direct the reader toward this method of interpretation:

"He existed for me, and after all it is only through me that he exists for you. I've led him out by the hand; I have paraded him before you. Were my commonplace fears unjust? I won't say--not even now. You may be able to tell better, since the proverb has it that the onlookers see most of the game." (224)

While to Marlow, Jim plays a "symbolic" role, to Stein, he is a romantic; to Jewel, a false lover; and to the French lieutenant, a professional man who has lost his honour. Only in the reader's imagination do all truths about Jim co-exist and from them, each reader must create his own pattern.

A similar evolution can be traced in Conrad's use of

Marlow to point out the symbolic meaning inherent in realistic events. In "Youth" the central theme of the story is underlined for the reader in the narrator's opening comment: "You fellows know there are those voyages that seem ordered for the illustration of life, that might stand for a symbol of existence" (3-4). Incidentally, Conrad rewrote this sentence at the typescript stage, adding the critical phrase "a symbol of existence" to stress the universality of the Judea's quest. Throughout the story Marlow develops this archtypal symbol, indicating (for example) the similarity between the old ship and the middle-aged ex-seamen: "Her youth was where mine is--where yours is--you fellows who listen to this yarn" (17). The Judea's death at sea suggests the defeat of man's heroic resistance to the random misfortunes of life; the flames of the fire, "leaping audaciously to the sky," are compared with the glamorous illusions of youth; and the fabled East, with the fulfilment of romantic dreams. Conrad's desire to impress the reader with these wider implications yields an intense concentration of metaphor and simile at climactic points in the narrative; in his study of Conrad's figurative language, Donald Yelton estimates that episodes such as the sinking of the Judea are "more prolific of metaphors than any comparable tract of prose in the entire range of his work."³⁸

Yelton's survey of the frequency of simile and metaphor in Conrad's prose indicates a significant increase (particularly in the case of "interior imagery") beginning with the first

Marlow story and culminating in Lord Jim. In his conclusion about the influence of Marlow as a narrative device on Conrad's use of figurative language, he writes:

Marlow has, like his creator, an eye for external appearances, and he produces his share of sensory images; but his characteristic role is either that of reflection and comment upon the inwardness of the events he describes (akin to the role of the Greek chorus), or else it is that of psychopomp or guide through an inner landscape (his own or another's) and delineator of its features. (127)

Keeping in mind the difficulty of making precise distinctions between some metaphors and similes that focus on the "inwardness of events" or "inner landscape" and those that emphasize physical impressions, the reader of "Youth" cannot fail to notice Marlow's tendency to rely upon the former type of comparison to clarify the symbolism of his story for the audience. When the decision is made to "see the last of" the Judea rather than take passage to Singapore on the steamship Somerville, for example, the narrator conveys the psychological reaction of his youthful self through the image of the ship's fire: "Oh, the glamour of youth! Oh, the fire of it, more dazzling than the flames of the burning ship, throwing a magic light on the wide earth, leaping audaciously to the sky, presently to be quenched by time, more cruel, more pitiless, more bitter than the sea--and like the flames of the burning ship surrounded by an impenetrable night" (30).

Like most other purely rhetorical comments in "Youth," this passage received very little revision either at the manuscript or the typescript stage. In contrast, revealing meaning

through concrete images in the manner of Flaubert required painstaking alterations, as we can see in an excerpt from the manuscript version of Marlow's description of the burning ship:

(And) Between the darkness of (sky and) earth and (the sky) heaven she (flamed gloriously upon) was burning fiercely upon a disc of purple sea (with a purple disc shot by red gleams darkened by the water) shot by the play of red gleams upon a disc of water glittering and sinister. (The immense flame floated on the water) A high clear flame an immense and lonely flame ascended from the ocean and from its summit the black smoke poured continuously at the sky. She burned (magnificently) furiously, mournful and imposing like a funeral pile kindled in the night, (Surrounded) surrounded by the sea, watched over by the stars. (AMS33b)

Conrad substitutes the more evocative "heaven" for "sky" to frame the Judea, and cancels some inexact terms ("gloriously" and "magnificently"). Moreover, by combining regal and funereal colours (purple, red, and black) with a monumental shape (the pillar of fire towering over a flat horizon) Conrad appeals to our senses in order to suggest heroism indirectly. The alterations and additions also affect the cadence, since periodic sentences and parallel structures give the passage more weight and ceremony. Indeed, about seventy-five of all Conrad's revisions to the story, are concerned with improving either the euphony or the rhythm of the prose.

The simile "like a funeral pile" is more explicit, and the narrator continues to develop this image in his next comment: "A magnificent death had come like a grace, like a gift, like a reward to that old ship at the end of her laborious days. The surrender of her weary ghost to the keeping of stars and

sea was stirring like the sight of a glorious triumph" (35). In this and similar figures of speech the use of Marlow as a narrative device allows Conrad to elaborate the wider relevance of events in the story. Unlike Flaubert, whose narrator is disengaged from the scenes he describes, Conrad uses Marlow's immediate response to develop symbolic implications. In this way, he can emphasize the meaning suggested by the sensory details.

Moreover, the symbolic elements in "Youth" comprise an unambiguous explication of the ways in which the voyage of the Judea can be regarded as a general representation of the life of man. Compared with the searching complexity that is the hallmark of Marlow's storytelling in "Heart of Darkness" and Lord Jim, this method of conveying meaning seems simple and allegorical in nature. "Youth" should be considered as a preliminary trial of Marlow's ability to suggest and develop significant correspondences. Later, as the first narrator in "Heart of Darkness" tells us, the method evolved so that the meaning of a narrative "was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine" (48). As in "Youth," at the very beginning of "Heart of Darkness" Marlow alerts his listeners to the symbolic level of the story by indicating that the journey represents an inner moral and psychological quest for knowledge. He tells us

that the Inner Station was "the farthest point of navigation and the culminating point of my experience. It seemed somehow to throw a kind of light on everything about me--and into my thoughts" (51). However, he also suggests that the journey's significance will not be easily perceived. Echoing the first narrator's comparison of meaning with a haze, or a misty halo, Marlow says that his experience is "not very clear" to him, and yet, he repeats that "it seemed to throw a kind of light."

As he does in "Youth," Conrad uses Marlow's response to his surroundings, often expressed through figures of speech, to elaborate symbolic meaning; in this story, however, the narrator passes through different stages of perception, which involve shifting versions of "the inner truth." A brief (and necessarily limited) analysis of the richest vein of imagery in "Heart of Darkness" will illustrate Marlow's function as a guide to subtle variations of meaning within the story. If we examine the narrator's subjective impression of the wilderness surrounding him at the Central Station, we can see that it follows the basic pattern of Marlow's response to the burning ship in "Youth":

"The smell of mud, of primeval mud, by Jove! was in my nostrils, the high stillness of primeval forest was before my eyes; there were shiny patches on the black creek. The moon had spread over everything a thin layer of silver--over the rank grass, over the mud, upon the wall of matted vegetation standing higher than the wall of a temple, over the great river I could see through a sombre gap glittering, glittering, as it flowed broadly by without a murmur. All this was great, expectant, mute, while the man jabbered about himself. I wondered whether the stillness on the face of the immensity looking at us two were meant

as an appeal or as a menace. What were we who had strayed in here? Could we handle that dumb thing, or would it handle us? I felt how big, how confoundedly big, was that thing that couldn't talk, and perhaps was deaf as well."

(81)

Through Marlow's impressions of smell, sound, light and darkness, movement and stasis, Conrad establishes the sensuous reality of the wilderness. Almost immediately, however, sense impressions are transformed by a metaphor that reflects the narrator's inner feelings. Why does Marlow personify the natural setting, identifying it with a power, or "thing," whose motives are beyond man's comprehension? Anticipating his later rejection of the manager's cynical hypocrisy, when he turns to Kurtz and the wilderness "for relief," Marlow explores the ironic contrast between the brickmaker's petty egotism and the "immensity" that seems immune to human manipulation. Significantly, he associates this power with Kurtz: "What was in there? I could see a little ivory coming out from there, and I had heard Mr. Kurtz was in there." But Marlow's vision of wilderness as a mysteriously mute and supernatural being is not merely the product of a temporary impatience with the "papier-maché Mephistopheles."

From the beginning of his narrative Marlow suggests various symbolic meanings for the wilderness, through the insistent repetition of motifs such as silence, concealed power, and darkness. The first explicit link with the title (an effective rhetorical device in itself) occurs when he describes the manager's uncle and his invocation: "I saw him

extend his short flipper of an arm for a gesture that took in the forest, the creek, the mud, the river,--seemed to beckon with a dishonouring flourish before the sunlit face of the land a treacherous appeal to the lurking death, to the hidden evil, to the profound darkness of its heart" (92). At this point in the story Marlow has associated the dark heart of the wilderness with the mysterious natural forces that confront the civilized invader (past or present),³⁹ with the corruption of these forces represented by colonial interests ("It had become a place of darkness" refers to the black signs of European exploration on the map of Africa), with a mythical Underworld (two knitters of black wool in the Company's head office are "guarding the door of Darkness"), with Kurtz (to whom Marlow is inexorably drawn), and, by association, with the concealed intentions of the officials at the Central Station. Describing the immoral manager, for instance, Marlow says that "he sealed the utterance with that smile of his, as though it had been a door opening into a darkness he had in his keeping" (74). Because the first and fourth of these meanings suggest that the wilderness is an attractive alternative to civilized forms of evil, the cumulative effect of the motifs is to prepare the reader for Marlow's question about whether the stillness on the face of the "dumb thing" was meant "as an appeal or as a menace." This fundamental ambivalence in the narrator's metaphoric description of the wilderness persists as he probes more and more deeply into its "heart."

With the despicable pilgrims and the Central Station manager on board his steamboat, Marlow becomes increasingly receptive to the prospect of meeting and talking with Kurtz. He finds some aspects of the wilderness strangely attractive. For example, savage rituals find an unexpected echo within the human spirit, for "if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you--you so remote from the night of first ages--could comprehend" (96). Moreover, the two elements of appeal and menace are juxtaposed in the "interior image" that explicitly identifies Kurtz with the wilderness: Marlow describes the agent's "gift of expression" as "the bewildering, the illuminating, the most exalted and the most contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness."

What, then, is the precise nature of the dark truth that Kurtz has internalized? Marlow's personification of the natural forces both outside and within man precludes the objective logic of definition:

"And the lofty frontal bone of Mr. Kurtz! They say the hair goes on growing sometimes, but this--ah--specimen, was impressively bald. The wilderness had patted him on the head, and, behold, it was like a ball--an ivory ball; it had caressed him, and--lo!--he had withered; it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devilish initiation. He was its spoiled and pampered favourite." (115)

Like Marlow's image of the funeral pile in "Youth," this

passage tells us about the narrator's response to an event (or, in this case, a character) as well as about the essential nature of courage or evil. Here, the personification of the wilderness as an increasingly possessive demon-lover reveals Marlow's fascination with the process of Kurtz's self-abandonment, as well as his need to make a moral judgement by reducing the agent to the "spoiled and pampered favourite" of a more powerful being. Later, Marlow's resistance to the same power is dramatized when he breaks its spell, bringing Kurtz back to the boat's cabin even though his own heart-beats are echoing the ritual drums of the forest.

The symbolic meaning of the wilderness image becomes even more clear when the narrator learns to make a distinction between the forms of primitive energy surrounding him and the evil resulting from Kurtz's corruption. Compared with the "lightless region of subtle horrors" in which the agent's demonic acts of absolute ascendancy over other human beings take place, "pure, uncomplicated savagery" is "a positive relief, being something that ha[s] a right to exist--obviously--in the sunshine" (132). By the time Marlow reaches the Inner Station (the "culminating point of my experience") he has discovered two faces to the wilderness: the still, dark mask that broods over "an inscrutable intention" and the open, "ugly" expression of violent savagery. The narrator's ability to respond to the latter and recognize his "kinship" with the natives while understanding, at the same time, the terrible

consequences of complicity with primitive forces sets him apart from all other characters in the story, with the exception of Kurtz on his deathbed. In Marlow's meeting with the Intended Conrad develops this aspect of the theme. Marlow links Kurtz's African mistress, who embodies the dark, passionate soul of the wilderness in a way that recalls the "pure, uncomplicated savagery" of the tribal rites,⁴⁰ with the idealistic Belgian girl, who is innocent in a different way. Both are "tragic" in their grief for Kurtz. However, while Marlow recognizes the ironic kinship between the two, the Intended must be protected from his knowledge of civilized man's capacity for corruption. The perverted force of the wilderness is represented by Marlow's vision of Kurtz on the stretcher, his mouth open "as if to devour all the earth with all its mankind," and the "triumphant" darkness that seems to enter the house with him.

Conrad's gradual, indirect revelation of meaning through Marlow's metaphoric elaboration of a concrete, sensuously realized image evolved from his first use of a dramatized narrator to clarify the themes of "Youth" by pointing out symbolic correspondences. Although Marlow's figures of speech reflect his inner feelings at a particular time and place, they also form a pattern (which in "Heart of Darkness" resembles an intricate web stretching over the entire narrative) through repetition and associative links. Even in "Youth" the comparison of the burning Judea with the funeral pile of a dead hero develops the narrator's earlier identification of youthful

idealism with the leaping flames soon to be extinguished by the surrounding sea. Although Conrad's patterns are created by the protagonist's subjective response to events rather than by the report of a detached, omniscient narrator, their communication to a carefully delineated audience makes the symbolic meaning seem universal rather than personal or solipsistic. Thus, in "Heart of Darkness" the first narrator contributes to the general implications of Conrad's theme when he repeats the central metaphor in his concluding sentence.

As we have seen in this brief exploration of the wilderness image, the reader can eventually understand the "inner truth" that is "not very clear" to the narrator, although, as Cedric Watts points out in his analysis of the "janiform" aspects of "Heart of Darkness" (Conrad's "Heart of Darkness": A Critical and Contextual Discussion), the text is complicated by inconsistencies. In contrast, in Lord Jim the patterning of metaphors, similes, and "symbolic" images is systematically ambiguous.⁴¹ Again, the narrator uses the term "not clear" to describe a lack of resolution, but in the novel he is more emphatic: "He was not--if I may say so--clear to me. He was not clear. And there is a suspicion he was not clear to himself either." In this statement Marlow speaks for Conrad, who refuses to reveal his judgement of events or characters in the manner of "Youth" and (less completely) in "Heart of Darkness." Comparison indicates that the author's meaning becomes more ambiguous as the form becomes longer partly

because Marlow is allowed more scope to explore the significance of his experience--through "interior imagery," for example. In the novel the narrator's repeated attempts to describe Jim metaphorically (he is habitually seen "under a cloud" or "in a mist") reveal the increasing ambivalence of his feelings, and contrast ironically with the first view of the protagonist in bright sunshine, when Marlow's judgement is swift and unequivocal: " . . . looking at him, knowing all he knew and a little more too, I was as angry as though I had detected him trying to get something out of me by false pretences."

Finally, while Conrad's revisions to "Youth" show a concern with narrative perspective, impressionist techniques, and symbolism that anticipates his subsequent work in "Heart of Darkness" and Lord Jim, his most substantial addition before the serial publication involves a complication of the storyline itself. In the manuscript young Marlow's voyage ends with his triumphant entry into the Eastern port three hours ahead of Captain Beard's flagship, and his captivation by the romance of his surroundings: "And I sat weary beyond expression (triumphant) exulting like a conqueror, sleepless and entranced as if before a profound, a fateful enigma" (AMS26b). The captain arrives, broken and dispirited by his ordeal, and the two men finally fall asleep after exchanging information:

We conversed in low whispers as if afraid to wake up the land. Guns, thunder, earthquakes would not have awakened the men just then.

Our voices died out. He dozed off and then I too went to sleep at last, in the great silence of the East. And

when I (xxxxxxxxxxxxxx) opened my eyes this silence
 (xxxxxx not seemed) was as complete as if it had never been
 broken. (AMS25b,24b)

Revising the story for Blackwood's, Conrad added young Marlow's encounter with the captain of the Celestial, beginning after the second sentence above and ending at the climactic point when he opens his eyes on a radiant, new world. As a result, the meaning of Marlow's reference to the breaking of a "great silence" is substantially altered from the manuscript to the serial version. In the former the silence is broken by the whispered conversation of the captain and his second mate; in the latter, by the torrent of abuse from the steamer's captain, whom young Marlow visits at Beard's request to ask for a passage and who mistakes the little boat for the caretaker's vessel. Let us consider the thematic implications of this alteration.

First, the Celestial episode develops the motif already suggested by Conrad's juxtaposition of an exhausted Captain Beard with the jubilant protagonist; that is, the transfer of power. The Celestial's disruptive entry into port, the "metallic hollow clangs" of her engine-room, her captain's shouts and curses, and the aggressive assertion of commercial values⁴² dramatize the ascendancy of steam over sail power. Marlow's chronicling of this transition has social and cultural implications which, although not comprising an important theme in the story, contribute to the solidarity he establishes with his listeners, who remember "the good old days." Moreover, the

addition of this episode undercuts young Marlow's romantic first impression of the East, when the land surrounding him in the night appeared "perfumed like a flower, silent like death, dark like a grave." It is this seductive illusion that is shattered by the comic fury of the captain, and the last two sentences of the addition to the manuscript version underline the disjunction between appearance and reality: "I had faced the silence of the East. I had heard some of its language" (40). Similarly, the ship's name, Celestial, was clearly selected for its ironic impact on the reader; unlike Judea, it is not a version of an actual name. The steamer that took Conrad from Muntak to Singapore was called the Sissie.⁴³

Evidence of the trouble Conrad took to maintain narrative continuity when he made a substantial revision such as this can be found in another addition to the manuscript version. To provide a credible background for the new episode, he rewrote Marlow's arrival in port. In the manuscript there is a reference to a navigation light on the wharf, but no indication that it is fading: "We had made out a red light in that bay and steered for it guessing it must mark some small coasting port. We passed two vessels outlandish and (xxxxxxxxxxxxxxxx) high-sterned sleeping at anchor, and ran the nose of the boat against the end of the wharf" (AMS26b). When he included the Celestial episode Conrad altered the earlier part of the narrative, providing factual evidence to support the captain's claim that the caretaker was endangering his ship. Notice also

the addition of the modifier "jutting," which suggests that an element of risk may have been involved: "We passed two vessels, outlandish and high-sterned, sleeping at anchor, and, approaching the light, now very dim, ran the boat's nose against the end of a jutting wharf" (37). Many more of Conrad's revisions both at the manuscript and the typescript stage add to the realism of the story. These include the adjustment of time periods to correspond with the action, the addition or alteration of nautical terms and details,⁴⁴ and clarification of the action.⁴⁵

The addition of the Celestial episode, then, gives an ironic twist to the simple plot line, a development that may be related to the fact that Conrad made the revision only three or four months before beginning "Heart of Darkness." Perhaps the latter story, with its ironic structure of the romantic quest, was already in his mind. Paradoxically, young Marlow's encounter with the steamship captain contributes to the affirmative view of idealism taken by Conrad in "Youth," because it is followed by a vision of the East in which the imagination of youth transforms reality for the last time in Marlow's story. Compared with the passage describing the burning Judea, this long paragraph is remarkably free from manuscript revisions or later alterations at the typescript stage. In fact, the only substantial addition locates the old skipper more precisely; in the serial, he is "leaning back in the stern of the long-boat." In spite of this, Conrad's

writing is polished, and the paragraph structure effectively integrates East and West, and past and present:

And then I saw the men of the East--they were (gazing) looking at me. The whole length jetty was full of people. I saw brown, bronze, yellow faces--the black eyes, the glitter, the colour of an Eastern crowd. All these beings stared without a murmur, without a sigh, without a movement. They stared (at the) down at the boats, at the sleeping men who (xxxxxx) at night had come from the sea. Nothing (stirred) moved. The fronds of palms stood still against the sky. Not a branch stirred along the shore, and brown roofs of hidden houses peeped through the foliage of big leaves that hung shining and still like leaves forged (of metal) of heavy metal. This was the East of the ancient navigators, so old, so mysterious and sombre, living and unchanged, full of danger and promise. And these were the men! I sat up suddenly. A wave passed (along) through the crowd from end to end, passed along the heads, swayed the bodies, ran along the jetty like a ripple on the water, like a breath of wind on a field--and all was still again. I see it now. (The xxxxxxxxxxxx) The wide sweep of the bay, the wealth of green infinite and varied, the glittering sands, the sea blue like the sea of a dream, the crowd of attentive faces, the blaze of vivid colour--the water reflecting it all, the curve of the shore, the jetty, the high-sterned outlandish craft floating still--and the three boats with the tired men of the west sleeping unconscious of the land and the people and the violence of sunshine. They (lay) slept thrown across the thwarts, curled on bottom boards in the careless attitudes of death. The head of the old skipper had fallen on his breast and he looked as though he would never wake. Further out Mahon's face was upturned to the sky, the long white beard spread out on his breast as though he had been shot where he sat at the tiller; and a fellow all in a heap in the bows of the boat slept with both his arms embracing the (gunwale) stem-head and with his cheek resting on the gunwale. The East looked at them without a sound. (AMS24b-22b).

The cadence of this passage (which owes much to Flaubert), the shift in verb tense, and the repetition from first to last sentence of the motif (East looking at West) contribute to the overall impression of harmony. Juxtaposed with the Celestial

episode, Marlow's vision contains and counteracts the comic disillusionment of the youth's earlier experience. Unlike Sentimental Education or Great Expectations, Conrad's story celebrates human illusions by demonstrating their "truth" in the face of reality (in the form of the steamship captain) and in spite of time (the memory still inspires the middle-aged narrator). Moreover, although the older Marlow testifies, in the coda, to the failure of his dreams, we are not shown the painful process of his disillusionment.

In summary, various thematic and formal elements link "Youth" to the earlier "Karain," and anticipate Conrad's next works, "Heart of Darkness" and Lord Jim. The invention of the Marlow persona appears to be connected to the "autobiographical impulse" that distinguishes this story from "Karain," and that probably motivated Conrad to make full use of techniques common to the oral narrative. In this respect, the development of a dramatized audience is critical, for comparison of "Youth" with "Heart of Darkness" and Lord Jim reveals that the same features that establish Marlow's solidarity with his listeners in the earlier story allow the writer to challenge conventional ideas in the later works. In "Heart of Darkness" and Lord Jim the theme of national solidarity, or patriotism, receives very different treatment from its unqualified affirmation in "Youth." However, when Conrad opposes materialism to idealistic values in "Youth" he exploits Marlow's relationship with "the man of finance, the man of accounts and the man of

law," and this more ambivalent function of the dramatized audience anticipates the complex rhetoric of the later stories.

Many of the manuscript and typescript revisions of "Youth" are concentrated on the various impressionist techniques Conrad was exploring at this time. Again, comparison with "Karain" indicates that the more personal subject matter of "Youth" is related to an intensification of visual impressions, in the manner of The Nigger of the Narcissus, but limited to Marlow's point of view. Anticipating "Heart of Darkness," Conrad experiments with narrative "mysteries" and involves the reader in revising first impressions. Moreover, from "Youth" to "Heart of Darkness" and Lord Jim, we can trace an evolution from the depiction of outward, physical impressions to the exploration of inner, moral ideas and concerns. And as Conrad modifies the formal aspects of his work (such as codas, the multiplication of narrative perspectives, and patterns of motifs and images), we perceive a corresponding movement toward ambiguity.

Notes

¹ Like John D. Gordan and Rosalind Walls Smith, Zdzisław Najder cites June 3 as the completion date because of a letter written to Helen Sanderson and the posting of copy to Meldrum at that time. However, I see no reason to dispute the date on the autograph manuscript as the month in which Conrad completed the first draft. See Najder's Joseph Conrad: A Chronicle, p. 248 and Rosalind Walls Smith, "Dates of Composition of Conrad's Works," Conradiana, 11 (1979), 63-90.

² For example, in Conrad's letter to William Blackwood on October 29, 1897, he criticizes the "sweeping assertion" made by an ultra-conservative reviewer and refers to Blackwood's with considerable irony: "In this combat 'Maga' is to the front. In this time of fluid principles the soul of 'Maga' changeth not. It informs every page and knows no compromise. It is something. It is, indeed, everything." William Blackburn, ed., Joseph Conrad: Letters to William Blackwood and David S. Meldrum, p. 14.

³ Unpublished letter to J. B. Pinker dated November, 1911 (Berg Collection, New York Public Library).

⁴ Examples of Conrad's revisions to "Youth" in this chapter derive from collations of the autograph manuscript (entitled "A Voyage," Colgate University Library, Colgate University) with the serial version published in Blackwood's Edinburgh Magazine, September 1898, pp. 309-330 and the English book text in Dent's Collected Edition. The manuscript is complete except for one page, the loss of which Conrad was evidently unaware when he sold the document to John Quinn, because there is no number missing from his pagination. The "Youth" manuscript consists of 42 pages cut from an exercise book and written on both sides. The verso pages are followed by "b" in the parenthetical references throughout this chapter. Unless otherwise indicated (by "B" for Blackwood's) the serial and book versions are identical, and the page reference is to the Youth volume of Dent's Collected Edition. References to "Heart of Darkness" are also to this edition.

⁵ Najder offers the persuasive evidence of a note concerning the part of The Rescue Conrad was writing in April, found on the back of one of the "Tuan Jim" pages. Joseph Conrad: A Chronicle, p. 544.

⁶ These sections generally deal with events (such as young Marlow's joining the ship, the pumping during the storm, and the abandoning of the Judea) rather than descriptions, although the most dramatic episode--the explosion--is heavily

revised.

⁷ Joseph Conrad: A Chronicle, p. 229.

⁸ "Tales of the Sea," Notes on Life and Letters, p. 55.
Subsequent page references are included in the text.

⁹ Frederick R. Karl and Lawrence Davies, eds., The Collected Letters of Joseph Conrad (Cambridge: Cambridge University Press, 1983), 346-47.

¹⁰ This episode reflects Conrad's tendency to separate any form of work, including writing, from the pragmatic or material value it might have.

¹¹ To Kazimierz Waliszewski, who had written an article claiming that Conrad's works portrayed the relative inferiority of some races, he protested "Quand [sic] à 'l'infériorité des races,' je me permets de protester,--quoique évidemment la faute est à moi si je vous ai donné une fausse idée de mon intention. C'est la différence des races que j'ai voulu indiquer." December 16, 1903. G. Jean-Aubrey, ed., Joseph Conrad: Lettres françaises (Paris: Gallimard, 1929), p. 64.

¹² Zdzislaw Najder, ed., Congo Diary and Other Uncollected Pieces by Joseph Conrad (New York: Doubleday and Co. Inc., 1978), pp. 73-76.

¹³ Although Ian Watt finds that in this episode "light has been degraded to a cold and artificial brightness . . . contrary to the positive values of human life," most critics interpret the "glow" of the Intended's "great and saving illusion" as the symbol of positive human values, opposing the dark truth represented by the allusions to Kurtz's reign in the wilderness. Conrad in the Nineteenth Century, pp. 251-52.

¹⁴ To H. G. Wells, September 6, 1898. G. Jean-Aubrey, ed., Joseph Conrad: Life and Letters, I, 248-49.

¹⁵ See Albert B. Lord's comments on the cultural and religious roots of oral narrative in The Singer of Tales (Cambridge, Mass.: Harvard University Press, 1960).

Andrzej Busza argues that Conrad's use of a dramatized narrator derives from the gawęda or "literary yarn," which first appeared in Polish literature during the romantic period. He concludes that the technique "lent itself especially to Conrad, since much of his narrative material was based either on his own memories, or on yarns which he heard from other people." The gawęda technique is elegiac in nature, for it records and celebrates the traditions and values of the past. See "Conrad's Polish Background," p. 208.

¹⁶ Life and Letters, I, 67.

¹⁷ Joseph Conrad: The Making of a Novelist (Cambridge, Mass.: Harvard University Press, 1941), pp. 38-39.

¹⁸ Joseph Conrad: A Chronicle, p. 78.

¹⁹ Two exceptions to this rule are Lawrence Graver and Juliet McLauchlan. See Graver's Conrad's Short Fiction, pp. 70-77, and McLauchlan's "Conrad's 'Three Ages of Man': The 'Youth' Volume," The Polish Review, 20 (1975), 189-202.

²⁰ The only detailed treatment of the humour in "Youth" is by Stanton de Voren Hoffman in Comedy and Form in the Fiction of Joseph Conrad (The Hague: Mouton, 1969), pp. 99-107. Hoffman concludes that the comedy in the story is "a device of skepticism" which, by mocking all aspects of the journey, allows Conrad to "step away from moral responsibility." I believe that exactly the opposite is true. Marlow's humour involves us in a re-examination of the fundamental virtues of youth, an age that is often disparaged in maturity.

²¹ Jean Starobinski explores this point in his article "The Style of Autobiography," Literary Style: A Symposium, ed. Seymour Chatman (London: Oxford University Press, 1971), pp. 285-96.

²² Joseph Conrad: A Chronicle, pp. 230-31.

²³ The Collected Letters of Joseph Conrad, I, 357-59.

²⁴ The Singer of Tales, p. 49.

²⁵ José Ortega y Gasset, "Notes on the Novel," The Dehumanization of Art and Other Essays on Art, Culture, and Literature (1948; Princeton: Princeton University Press, 1968), p. 92.

²⁶ Cedric Watts discusses this aspect of the story in detail. See his Conrad's "Heart of Darkness": A Critical and Contextual Discussion.

²⁷ The Collected Letters of Joseph Conrad, I, 302-4.

²⁸ The Collected Letters of Joseph Conrad, I, 430.

²⁹ "The Typescript of 'The Heart of Darkness,'" Conradiana, 12 (1980), 147-55.

³⁰ Quoted in George Whiting's article, "Conrad's Revision of Six of his Short Stories," PMLA, 48 (1933), 552.

³¹ Conrad in the Nineteenth Century, pp. 176-77.

³² See chapter five in A Personal Record, p. 92.

³³ Examples are James W. Mathews, "Ironical Symbolism in Conrad's 'Youth,'" Studies in Short Fiction, 11 (1974), 117-23 and J. H. Wills, "A Neglected Masterpiece: Conrad's 'Youth,'" Texas Studies in Literature and Language, 4 (1963), 591-601. There have been several other articles of this nature published within the last twenty years.

³⁴ The difficulty of determining how closely Conrad supports Marlow's views was first raised by William York Tindall in "Apology for Marlow," From Jane Austen to Joseph Conrad: Essays Collected in Memory of James T. Hillhouse, ed. Robert C. Rathburn and Martin Steinmann, Jr. (Minneapolis: University of Minnesota Press, 1958).

³⁵ "From 'Youth' to Lord Jim: The Formal-Thematic Use of Marlow," The Play and Place of Criticism (Baltimore: The Johns Hopkins Press, 1967), p. 98.

³⁶ Aspects of the Novel (New York: Harcourt, Brace and Co., 1927), p. 27.

³⁷ This term is used by Robert Kiely to describe the anti-realistic nature of the adventure novel. Robert Louis Stevenson and the Fiction of Adventure (Cambridge, Mass.: Harvard University Press, 1964).

³⁸ Mimesis and Metaphor: An Inquiry Into the Genesis and Scope of Conrad's Symbolic Imagery (The Hague: Mouton and Co., 1967), p. 123.

³⁹ In his preamble to the story, for example, he speaks of the "wilderness" and the "darkness" which confronted the first Romans to invade England.

⁴⁰ "And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul" (136).

⁴¹ J. Hillis Miller and Donald Yelton have illustrated this point in some detail. See Miller's "Lord Jim: Repetition as Subversion of Organic Form," Fiction and Repetition: Seven English Novels (Cambridge, Mass.: Harvard University Press, 1982), pp. 22-41 and Yelton's Mimesis and Metaphor, chapter 6.

⁴² The captain's outburst reaches its peak in his state-

ment, "If you had to take a valuable steamer along this God-forsaken coast you would want a light, too" (40). The motif of materialism is recapitulated in the coda.

⁴³ Najder, Joseph Conrad: A Chronicle, p. 78.

⁴⁴ This aspect of the writer's realism was foreshadowed by James Fenimore Cooper, whose accurate representation of sea life earned Conrad's praise in "Tales of the Sea." Cooper wrote his first sea novel partly in reaction to Walter Scott's The Pirate. He wanted to give a "truer picture of the ocean and ships" by "letting the landsman into the secrets of the seaman's manner of life." See his Preface to The Pilot: A Tale of the Sea (Boston: Colonial Press, 1823).

⁴⁵ In the latter type of revision, for example, Conrad would add "There was no time to cast off the lashings" to explain why Marlow and Mahon had to cut the towrope.

Chapter IV

"HEART OF DARKNESS" AND LORD JIM

In the last chapter we saw how Conrad's revisions to "Youth" anticipate significant formal and thematic aspects of "Heart of Darkness" and Lord Jim. In this chapter I shall focus on the links between the latter two works, concentrating on Kurtz and Jim as complementary illustrations of imaginative egoists. Conrad implied a close relationship between the story and the novel when he wrote to Meldrum that, despite the decision to publish Lord Jim as a novel, the work as "not . . . planned to stand alone. H of D was meant in my mind as a foil, and Youth was supposed to give the note."¹ Although the term "foil" emphasizes the dialectical aspect of the connection between the two works, it also suggests thematic correspondences and similarities of technique. In this chapter we shall see how Conrad repeats certain basic narrative situations and motifs from "Heart of Darkness" to Lord Jim as he explores the two different forms of idealistic egoism.

The term "egoism" as it applies to Jim should be clarified. At the end of the novel Conrad describes his hero as "an obscure conqueror of fame, tearing himself out of the arms of a jealous love at the sign, at the call of his exalted egoism" (416). Here, the modifier ("exalted") does not accord very well with the conventional meaning of "egoism," which the Oxford Dictionary defines (first, in its ethical sense and

then, in its practical) as "the theory which regards self-interest as the foundation of morality; regard to one's own interest as the supreme guiding principle of action." (The term "exalted," when applied to an individual's feelings, powers, or state of mind, means "elevated," "lofty in character," "sublime," or "noble" [OED]). Even in the first four chapters of the novel, when he portrays Jim with considerable irony, Conrad does not imply that he acts (or wishes to act) with regard to his own self-interest. In the Patusan section he suggests that Jim's lofty, idealistic concept of himself allows him to work for the benefit of the entire community. In fact, Marlow makes the statement that "he seemed to love the land and the people with a sort of fierce egoism" (248) in the context of Jim's gratitude for "that work which had given him the certitude of rehabilitation." "Egoism" as it applies to Jim suggests "self-idealization" rather than "self-interest."

The close relationship between Conrad's treatment of Kurtz and his portrayal of Jim as tragic hero becomes apparent when one studies the fragment "Tuan Jim: A Sketch."² In April or May of 1898 Conrad abandoned this early attempt to write a story about Jim, and resumed the work in the summer of 1899 after completing "Heart of Darkness." The ironic narrative mode of "Tuan Jim" and the projected length and plot of the story indicate that Conrad originally envisaged a compact structure with few psychological or moral complications and a critical, detached view of the protagonist.³ Instead of an

engaged narrator, an anonymous eye-witness makes a brief appearance in the second paragraph of the fragment, testifying to Jim's mysterious behaviour among the men by the waterside: "He had never to my own knowledge (born his) (had) been () guilty of an assault." Like Flaubert's "nous" in the opening section of Madame Bovary and the "we" in the first three pages of "The Idiots,"⁴ this narrator disappears after the introduction, and the subsequent events are related omnisciently. Even in the manuscript available to us, which is not complete as Conrad wrote it, the ironic perspective reduces the stature of the hero considerably. Not surprisingly, there is no indication of the mythic allusions and symbolism that enhance Jim's appeal in the novel.

According to Ian Watt, the narrative line of the story Conrad had in mind "would presumably have passed from the impression of Lord Jim as a water-clerk to an extended flashback of the pilgrim-ship episode; and Jim would probably have ended up, like Almayer and Willems, as a contemptible outcast in a Malay village."⁵ We can infer the psychological cause of Jim's projected failure from the only passage of extended internal analysis in the manuscript, which summarizes the character's emotions when he is injured and confined to his cabin during a storm at sea. These lines, heavily revised, link Jim's "passive courage" (when he is certain that he will not be called on deck) to the "slumber" of his imagination. Circumstances have flattered Jim's egoism by giving him a false

sense of indifference to danger, and imagination ("the enemy of man") is identified as the flaw that inhibits his performance in a crisis. Considering the ending Conrad seems to have intended for the story, Jim's romantic imagination would have been the cause not only of his failure on the Patna, but also his subsequent isolation and defeat in Patusan. It is only after he had explored Kurtz's destructive egoism that Conrad developed the redemptive aspects of Jim's self-idealization. However, to appreciate the significance of "Heart of Darkness" in the evolution of Lord Jim from short story to novel, we should establish more clearly the fact that Conrad originally intended to condemn Jim's egoism unequivocally.

In her comparison of the fragment "Tuan Jim" with the first two chapters of Lord Jim Eloise Knapp Hay concludes that Conrad did not imagine Jim as a romantic idealist until he rewrote the opening of the story for Blackwood's. Except for the intimations of Jim's concern with his self-image in the passage referred to above, the text of the first draft appears to support her thesis. As she says, "The Harvard manuscript gives us nothing of Jim's tendency to cast himself in the role of hero--a tendency which, in the serial version as in all editions of the book, was already fully developed in the first chapter, when Jim, as a boy aboard a training ship, met his first emergency situation, and failed in it."⁶ However, a close examination of the sketch yields several hints that the training ship episode, as well as the background information

about Jim's youthful dreams of heroism, were actually written at this time although they are not included in the manuscript at Harvard. First, the word count that Conrad was making in the margin of the notebook skips from 1300 to 3300 in the second chapter, just before the celebrated description of the embarking pilgrims. Because the revised serial version follows the manuscript at this point, we can assume that Conrad wrote about 2,000 words on separate pages in order to develop an earlier part of the story, probably in the first chapter.⁷ Two facts suggest that the missing passages are the same ones that appear in the novel, which are used by Eloise Knapp Hay to support her claim that Conrad changed his conception of Jim when he returned to the story.

As in the revised serial and book versions, chapter two of the fragment opens with a brief history of Jim's career at sea, and the incident in which he is crippled by a falling spar during a storm. This episode begins with the following sentence: "Only once () in that time he (had) (he) had again the glimpse of the earnestness in the anger of the sea." As in the published versions, the word "again" provides an explicit link with the training ship episode in the first chapter, when Jim's opportunity to become the hero he imagines himself to be is lost because he perceives "a fierce purpose in the gale, a furious earnestness in the screech of the wind, in the brutal tumult of earth and sky, that seemed directed at him, and made him hold his breath in awe" (5). Moreover, the length of the

missing passages is roughly 2,000 words, comprising the description of Jim's parsonage background and the "light holiday" reading of adventure stories, his dreams of personal glory, and his failure on the training ship. In fact, without these passages chapter one of the fragment consists of barely forty words, which break off in the midst of a cancelled description of Jim's duties as a ship-chandler's salesman. This suggests that Conrad continued the passage on another page, and filled in his character's background at the same time.

If these pages had survived, the first draft of the opening chapters would presumably have the same narrative line as the revised version--a visual impression of Jim and references to a mysterious event in his past, followed by a summary of the protagonist's history such as we find in the earlier Almayer's Folly, An Outcast of the Islands, and "An Outpost of Progress."⁸ As we shall see when we examine Conrad's narrative technique in the first four chapters of Lord Jim, this summary criticizes Jim's solipsistic romanticism, and anticipates his failure on the Patna. Moreover, because the second paragraph of the fragment looks forward to the hero's retreat from "the haunts of white men" to a Malayan village where he is called "Tuan Jim," the projected ending would very likely have emphasized the ironic disjunction between his "lordly" ideals and reality. Thus, a careful study of the existing first draft contradicts Hay's thesis that Conrad "added to the sketch of 'Tuan Jim' the halo and curse of Jim's romantic egoism"⁹ when he revised the

fragment. Rather, it suggests that Conrad planned his character's self-idealization from the initial stages of the work, that he intended the Patusan ending as an ironic commentary on the folly of trying to uphold a lost illusion, and that he probably abandoned the concept because of its limited possibilities for character or plot development.

Perhaps Conrad originally thought of Jim's egoism as a complementary (and less attractive) version of Tom Lingard's self-centered idealism in The Rescue. Lingard's "proud conviction that of all the men in the world, in his world, he alone had the means and the pluck 'to lift up the big end' of such an adventure"¹⁰ closely resembles Jim's belief that "when all men flinched, then--he felt sure--he alone would know how to deal with the spurious menace of wind and seas" (7). We know that Conrad was working on the first stages of Lingard's inner conflict between his commitment to the Malayan "adventure" and his feelings of solidarity with the European intruders just before he drafted the "Tuan Jim" sketch.¹¹ Conrad's tendency to develop his ideas obliquely from one work to another is illustrated in the different treatments of the two Englishmen, each of whom betrays his ideal conception of himself. Whereas Jim's heroic illusions are mocked by the ironic mode of the fragment, Lingard's conflict is heightened and romanticized by the omniscient commentary, the rhetorical use of "theatre" images, and character stereotyping in The Rescue. In neither case, however, did Conrad develop a method

flexible enough to express his complex ideas about human egoism.

In his public and private statements about the relative virtues of egoism Conrad appeared to accept the necessity for an aggressive self-interest, but with reservations. Perhaps his strongest affirmation of the individual contra the community is contained in a well-known letter to Cunningham Graham, dated February 8, 1899:

Fraternity means nothing unless the Cain-Abel business. Thats your true fraternity. Assez.

L'homme est an animal méchant. Sa mechanceté doit être organisée. La société est essentiellement criminelle--ou elle n'existerait pas. C'est l'égoisme qui sauve tout--absolument tout--tout ce que nous abhorrons tout ce que nous aimons.¹²

Graham's invitation to a political meeting of pacifists who wished to promote the programs of international socialists (including Russians and Germans) was no doubt responsible for Conrad's bitter scepticism and consequently, his rather extravagant praise of egoism on this occasion. In an earlier letter to the same friend, he described individualism and solidarity as equally desirable, but of little ameliorative value because of man's tragic alienation from nature: "Yes. Egoism is good, and altruism is good, and fidelity to nature would be the best of all, and systems could be built, and rules could be made--if we could only get rid of consciousness."¹³

On another occasion Conrad explained the equation implied in the first part of this last statement. In a letter to The New York Times Saturday Book Review (August 2, 1901) he claimed

that individualism performs an important social function, but only if it co-exists with the recognition of communal values: "Egoism, which is the moving force of the world, and altruism, which is its morality, these two cannot serve us unless in the incomprehensible alliance of their irreconcilable antagonism."¹⁴ Through Marlow's relationship with Kurtz and then Jim, Conrad criticizes egoism if it is unrestrained by the altruistic principles affirmed by the narrator, but he also uses Marlow as a mediator who can bridge the gap between the safe, "respectable" community and the outcast whose imagination has led him to put his self-image above the interests of the social group. By examining Marlow's characterization of Kurtz as well as the pattern of symbolic images and mythic allusions in "Heart of Darkness," we should be able to see how Conrad adapted the same methods to explore Jim's "exalted egoism" more extensively. First, however, let us identify the essential difference between these two egoists.

The most obvious way in which Kurtz prefigures Jim is in the influence he assumes over primitive peoples. In his study of Conrad's politics Avrom Fleishman has shown how the myth of Sir James Brooke, "the white Rajah of Sarawak," provided Conrad with the example of an individualistic, benevolent colonizer, and how Kurtz is a grotesque parody of this ideal. Jim is "a higher development of Kurtz" because he exploits his "charismatic power" in order to improve the lot of the native community. Fleishman argues that the significant difference

between Kurtz and Jim is political:

. . . Jim learns to employ his power in reordering the structure of the community, rather than, like Kurtz, accepting and exploiting the community's worst potentialities. Like Kurtz, Jim is an energetic worker, but he turns to economic pursuits only after stabilizing the political situation and distributing social justice . . . Kurtz seeks to drain rather than develop the land; his primary concern is acquiring ivory.¹⁵

As if to emphasize this difference, in Lord Jim Conrad repeats the Kurtzian motif of the white man who comes into the midst of the natives like a god, but with some important changes.

Describing Kurtz's arrival at the Inner Station in a metaphor that suggests Jupiter or Zeus, the Russian trader tells Marlow that "he came to them [the natives] with thunder and lightning" (128). First and foremost, Kurtz's charismatic authority is based on his use of firearms, the means by which he raids the country and enslaves the primitive mind. In contrast, Jim gains his influence over the Malays gradually, by his imaginative, constructive actions, his willingness to listen before judging,¹⁶ and his trustworthiness, although he too appears "like a creature not only of another kind but of another essence." In fact, Marlow tells us that "had [the natives] not seen him come up in a canoe they might have thought he had descended upon them from the clouds" (229). However, Conrad stresses the fact that Jim comes to Patusan with an unloaded revolver, and he transforms weapon-bearing into a comic affair when Marlow describes his friend's departure:

" . . . looking out of the stern-port I saw the boat rounding under the counter. He sat in her leaning forward, exciting his men with voice and gestures; and as he had kept the revolver in his hand and seemed to be presenting it at their heads, I shall never forget the scared faces of the four Javanese, and the frantic swing of their stroke which snatched that vision from under my eyes. Then turning away, the first thing I saw were the two boxes of cartridges on the cuddy-table. He had forgotten to take them." (238)

Moreover, although Jim's physical appearance accounts for a considerable part of his appeal to the natives, he becomes their leader only by inspiring them with his inner qualities.

In his comparison of Kurtz and Jim Fleishman concludes that in Patusan Jim "discovers himself" within the context of the political community he had created, whereas Kurtz's individualism, being unrelated to a larger reality, expresses itself in terror and anarchy. Although this is an illuminating argument, in each case it tends to emphasize the role of the community at the expense of analyzing Conrad's implications about personal or individual growth. For example, Fleishman interprets Marlow's famous reference to Jim's idealism ("the question is whether at the last he had not confessed to a faith mightier than the laws of order and progress") in terms of his loyalty to the community he has built, rather than to his personal ideals. However, when Marlow comments on the hero's last act, he emphasizes his "exalted egoism," or self-idealization. This self-idealization, the "faith" that Jim follows to the end, is directly related to Conrad's concept of heroism, which is dramatized in the Patusan section of the novel.

About five years after completing Lord Jim Conrad wrote an essay about Nelson which elaborates the chief aspects of this concept. Published on October 21, 1905 in a special, commemorative issue of the Evening Standard, it was so badly edited that Conrad protested bitterly to his agent about "what has happened to my Nelson," claiming that the "literal sense" as well as the spirit of the work had been destroyed.¹⁷ The central theme, which Conrad sought to clarify in an open letter to the press, recalls Carlyle's praise of individuality in "On Heroes and Hero Worship." At the beginning of his essay, Carlyle says:

For, as I take it, Universal History, the history of what man has accomplished in this world, is at bottom the History of the Great Men who have worked here. They were the leaders of men, these great ones; the modellers, patterns, and in a wide sense creators, of whatsoever the general mass of men contrived to do or to attain. . . .¹⁸

Less extravagantly, but with similar emphasis on the individual, Conrad claims that Nelson "exalted" the best qualities of an entire age with his "heroic spirit." Although "other men there were ready and able to add to the treasure of victories the British navy has given to the nation," it is Nelson's career that has remained a model for succeeding generations, a legacy "whose value the changes of time cannot affect."¹⁹ Characteristically, Conrad stresses the way in which Nelson's example has become part of a national tradition or "spirit," but he also isolates some aspects of the individual's heroic nature that pertain to Jim's actions in Patusan.

Like Jim but unlike Tom Lingard, Nelson put loyalty to his personal ideals above human love or affection: "Whatever earthly affection he abandoned or grasped, the great Admiral was always, before all, beyond all, a lover of Fame" (186). In practice, his leadership was an expression of his personality, for he gave his men "no less than his own exalted soul. He breathed into them his own ardour and his own ambition" (187). Thus, it was Nelson's self-idealization that inspired the men under his command to act together in spite of private differences and fears. Zdzisław Najder has pointed out that Conrad's views derive from the chivalric tradition of his cultural background, which emphasized the individual's rights and responsibilities.²⁰ This concept of heroism is somewhat ambiguously affirmed in Lord Jim, but Marlow's account of specific events like the assault on Sherif Ali's camp stresses many of the same qualities of leadership endorsed in the Nelson essay.

Even the organization of narrative material in this section of the novel reflects the chivalric concern with the individual's "calling" or mission as opposed to his personal, "earthly" ties. Only after Marlow has told the full story of Jim's heroism in war--the remarkable feats that give him moral influence over the natives--does he turn to "the story of his love," although Jim's rescue of Jewel predates the attack on Sherif Ali's stockade. This disruption of the chronological order treats Jim's need to establish his "word of honour" in

the community as more essential to the hero's self-image than his "romantic conscience" with respect to Jewel. It suggests that the larger, in a sense more egoistic while at the same time idealistic, sense of responsibility makes possible his fidelity in love. Thus, the organization of Marlow's narrative reflects Jim's decision at the end of the novel.

As I have indicated, the Nelson essay throws light on Jim's conduct in war. Thus, from the first stages of the battle against Sherif Ali Jim inspires the natives with his own ambition and enthusiasm:

"When he got his idea he had to drive it into reluctant minds, through the bulwarks of fear, of selfishness. He drove it in at last. And that was nothing. He had to devise the means. He devised them--an audacious plan; and his task was only half done. He had to inspire with his own confidence a lot of people who had hidden and absurd reasons to hang back; he had to conciliate imbecile jealousies, and argue away all sorts of senseless mistrusts." (261)

During the ascent to the "impregnable" mountain-top camp, he again exerts the force of his personality, and inspires the war party with his own energetic industry. Directing and encouraging the men, he induces them "to work hard all night."

Finally, exhorting them to perform the most hazardous part of the climb, he assumes personal responsibility for the entire project, directing the natives' attention toward himself and away from practical difficulties or material goals. According to Marlow, "he had made himself responsible for success on his own head" (263). The sad, ironic echo of this pledge when Jim goes to his death confirms Marlow's impression that the leader

had become the "incarnation of truth" for his people. Although the Malays cannot understand Jim's motives, they recognize (and ritually affirm) his heroic style: "'He came! He came!' was running from lip to lip, making a murmur to which he moved. 'He hath taken it upon his own head,' a voice said aloud" (415). This theme reverses a central motif in "Heart of Darkness," in which Conrad emphasizes the ironic disjunction between Kurtz's words and his actions.

Patusan gives Jim the chance to exalt his own best instincts in order to create an illusion of personal "impeccability." Moreover, although Fleishman is right when he says that Jim "discovers himself" within the context of the community, Conrad also emphasizes the hero's inevitable isolation, and makes it a condition of his achievement. Marlow says:

"I know, of course, he was in every sense alone of his kind there, but the unsuspected qualities of his nature had brought him in such close touch with his surroundings that this isolation seemed only the effect of his power. His loneliness added to his stature." (272)

In fact, at no time does Jim appear "greater and more pitiful in the loneliness of his soul" than when his moral leadership is unequivocally affirmed by the native council debating Brown's fate (393). In contrast, Kurtz is dominated and absorbed by his surroundings; in his lust for power, his egoism paradoxically leads to the loss of a coherent personal identity or character. As Marlow points out: "The thing was to know what he belonged to, how many powers of darkness claimed him for their own" (116). In the Patusan section of Lord Jim

one can see most clearly how Conrad repeated specific motifs (from weapon-bearing to the fundamental situation of being "alone of one's kind" in a setting almost completely cut off from civilized contacts) as if to illustrate the dialectical opposition of these forms of egoism; but the contrast is also reflected in the different ways in which he explores the character of the egoist. First, let us look closely at how Marlow's impressions of Kurtz are formed, and then we can compare the method with Conrad's characterization of Jim in the novel.

In "Heart of Darkness" Marlow's discovery of Kurtz's "real" personality reverses the conventional process by which the reader reconstructs a fictional character from the textual evidence. Seymour Chatman describes the usual process as an ongoing, hermeneutic classification of the traits that make an individual unique. We distinguish important traits by their relative persistence, and we continually revise our conception of the character to accommodate new traits as they appear:

I argue--unoriginally but firmly--for a conception of character as a paradigm of traits; "trait" in the sense of "relatively stable or abiding personal quality," recognizing that it may either unfold, that is emerge earlier or later in the course of the story, or that it may disappear and be replaced by another . . . We sort through the paradigm to find out which trait would account for a certain action, and, if we cannot find it, we add another trait to the list . . . This practice does not seem to differ in kind from our ordinary evaluations of human beings that we meet in the real world.²¹

In identifying and naming the traits the reader perceives more possibilities as the narrative develops, and the process may

continue after the text is read, depending on how "round" or complex the character is. In "Heart of Darkness," on the other hand, Conrad's characterization of Kurtz becomes less and less realistic and more abstract as the story unfolds. Although Marlow begins the process of classifying traits, and even creates a characterization of the imaginary Kurtz, his descriptions of the actual man do not change or evolve.

In the first section of the story Conrad tries to ensure the reader's participation in Marlow's project to "see" Kurtz by inferring his traits indirectly from the reports of various people on the journey up-river. In the following passage the narrator asks his listeners to imagine the character for themselves. Referring to his "lie" to the brickmaker on Kurtz's behalf, Marlow says: "This simply because I had a notion it somehow would be of help to that Kurtz whom at the time I did not see--you understand. He was just a word for me. I did not see the man in the name any more than you do. Do you see him?" (82; my italics). In fact, Marlow's limited perspective and the fragmentary nature of the information about Kurtz force the reader to participate in the reconstruction of the character more actively than he usually does in fiction. Moreover, the air of mystery created by the extravagant praise of Kurtz from both the chief accountant and the brickmaker, and the lack of direct evidence to support their claims, keeps us acutely aware that we, like Marlow, must form an impression of the man that is based on hearsay information.

As a result, the reinforcement of ostensible characteristics by repetition acquires particular significance. Thus, in the chief accountant's opinion Kurtz is resourceful, ambitious, and industrious; the Manager of the Central Station and his first-class agent, the brickmaker, attribute the same qualities to him, especially when they reveal their resentment of his superior abilities. From the brickmaker we learn about two further traits: creative imagination and idealism. This information we tend to accept because the chief accountant has referred earlier to Kurtz's connection with certain influential individuals back home (the idealistic "gang of virtue"), and because Marlow catches sight of an oil sketch painted by Kurtz during his residence at the station. Incidentally, the painting of a blind-folded woman holding up a lighted torch against a darkly ambiguous background suggests Kurtz's inner conflict between idealistic principles and anarchic impulse, and is the only objective, unmediated piece of information about the character that Marlow has received at this stage of the narrative. Therefore, whereas the reader remains on his guard against false leads, he is continually discovering new traits that prove the complexity of Kurtz's personality. Like Marlow, he may even anticipate areas of conflict between some of these characteristics, such as idealism and ambition: "I wasn't very interested in him. No. Still, I was curious to see whether this man, who had come out equipped with moral ideas of some sort, would climb to the top after all and how he would set

about his work when there" (88).

In most works of fiction the author develops a complex, "round" character such as Kurtz appears to be in the early part of this story by adding some traits, discarding others, and cultivating the areas of contradiction. This process can be open-ended, as we discover different aspects of a character like Clarissa Dalloway or Isabel Archer each time we read the novel. In "Heart of Darkness" the reader's expectations of becoming increasingly involved in the complex actions and perceptions of a realistic personality are especially strong because he has participated so actively in the narrator's attempt to form an impression of Kurtz's character. And like Marlow as he deciphers the fragments of conversation overheard between the manager and his uncle, we find that we are finally beginning to "see" this mysterious figure:

"As to me, I seemed to see Kurtz for the first time. It was a distinct glimpse: the dugout, four paddling savages, and the lone white man turning his back suddenly on the headquarters, on relief, on thoughts of home--perhaps; setting his face towards the depths of the wilderness, towards his empty and desolate station. I did not know the motive. Perhaps he was just simply a fine fellow who stuck to his work for its own sake." (90)

However, in a dramatic reversal of conventional technique Conrad portrays the man whom Marlow eventually meets as a grotesque symbol rather than a realistic character capable of change or growth.

Albert Guerard has commented that the narrative line of "Heart of Darkness" advances and withdraws "as in a succession

of long dark waves borne by an incoming tide."²² Thus, before the steamboat actually reaches the Inner Station Marlow describes his impressions of Kurtz after he has met the agent and talked with him. In contrast to the colloquialisms that pervade the first part of the story, when he referred to Kurtz as "this man who . . . would climb to the top," and "a fine fellow who stuck to his work," Marlow's impressions of the "real" character are rendered in elevated diction, ironic epithets, and Gothic figures of speech. This stylistic shift tends to limit the character rather than develop it, precluding the reader's discovery of new, unsuspected traits or suggestive discrepancies. In the latter part of the story the narrator's perception of Kurtz is symbolic rather than mimetic, and his references to the character as a "Shade," an "initiated wraith from the back of Nowhere," a "disinterred body," "an animated image of death carved out of old ivory," and so on, describe a single, unifying image instead of contributing to a complex, evolving paradigm of traits. Marlow's ironic tone intensifies his impression of Kurtz as a lifeless or insubstantial outer form--the product of a destructive greed that has consumed all other personal characteristics in its determination to seize and maintain power. Not until the epilogue does Conrad return to a conventional portrayal of Kurtz, in which the impressions of the Company's official, the journalist, Kurtz's cousin, and the Intended parody Marlow's initial characterization on the journey up-river. The cousin even repeats the phrase, "He was

a universal genius," used by the "brickmaker" at the Central Station to describe Kurtz.

The movement from realistic character portrayal to symbolism corresponds with Marlow's discovery that, lacking the crucial trait of restraint, Kurtz has abandoned his personal identity--the complex "character" that expresses itself through choice. At several points during the latter half of the story the narrator refers to this lost self sardonically as "the original Kurtz." Kurtz's compulsive actions reflect his lack of inner direction for, as the Russian trader says, "He hated all this, and somehow he couldn't get away" (129). Thus, the escape from the cabin on Marlow's steamboat to the native campsite illustrates the limited range of responses Kurtz is permitted, for it repeats his earlier turning back in a canoe from the Central Station to the wilderness up-river.

As a mediator between the civilized community and the outcast who yields to primitive impulses, Marlow develops these implications for his audience. For example, in the mutually destructive relationship between the African savages and their white god the natives have become as dependent on their form of servitude as is Kurtz on the "powers of darkness." One of Conrad's greatest achievements in "Heart of Darkness" is his use of Marlow to explore the slave's willing abandonment of his own identity. In his discursive prose Conrad displayed a less ambiguous attitude towards autocratic tyrants and their victims.

For example, in the following passage from "Autocracy and War" (1905) he writes:

This pitiful fate of a country held by an evil spell, suffering from an awful visitation for which the responsibility cannot be traced either to her sins or her follies, has made Russia as a nation so difficult to understand by Europe. From the very first ghastly dawn of her existence as a State she had to breathe the atmosphere of despotism; she found nothing but the arbitrary will of an obscure autocrat at the beginning and end of her organisation. Hence arises her impenetrability to whatever is true in Western thought. Western thought, when it crosses her frontier, falls under the spell of her autocracy and becomes a noxious parody of itself. Hence the contradictions, the riddles of her national life, which are looked upon with such curiosity by the rest of the world. The curse had entered her very soul; autocracy, and nothing else in the world, has moulded her institutions, and with the poison of slavery drugged the national temperament into the apathy of a hopeless fatalism. It seems to have gone into the blood, tainting every mental activity in its source by a half-mystical, insensate, fascinating assertion of purity and holiness.²³

In this condemnation of autocracy Conrad characteristically sets up an East-West dichotomy; that is, he persuades us that the mass political slavery that exists under Russian despotism is completely foreign to Western perception. It is "impenetrable"--a "curiosity" and a "riddle" to Europeans who, living under different forms of government, are guided by "Western thought." In a work of fiction like "Heart of Darkness," however, Conrad seeks to make the reader aware of the "slave mentality" as a fundamental aspect of human nature in general, an "inner truth" which one can resist only by affirming the values of an active "surface" existence.

First, Conrad dramatizes the natives' passionate sorrow at the prospect of losing Kurtz:

"Before it [the anchor chain] stopped running with a muffled rattle, a cry, a very loud cry, as of infinite desolation, soared slowly in the opaque air. It ceased. A complaining clamour, modulated in savage discords, filled our ears. The sheer unexpectedness of it made my hair stir under my cap. I don't know how it struck the others: to me it seemed as though the mist itself had screamed, so suddenly, and apparently from all sides at once, did this tumultuous and mournful uproar arise. It culminated in a hurried outbreak of almost intolerably excessive shrieking, which stopped short, leaving us stiffened in a variety of silly attitudes, and obstinately listening to the nearly as appalling and excessive silence." (101-2)

Based on a movement toward the short second sentence followed by a more intense syntactical build-up to the climax ("which stopped short") and the fairly even rhythm of the parallel concluding phrases, the prosodic pattern of this passage imitates the orchestration of the savage lament. Marlow's grotesque impression that "the mist itself had screamed" is an ironic version of the conventional pathetic fallacy that heightens the death of a romantic hero or god. The incongruity of the image increases the impact of the strange event on the reader and involves us directly in the natives' passionate bondage to Kurtz.

Moreover, Conrad exploits Marlow's flexibility as a narrator when he isolates and explores this phenomenon for his listeners at the same time as he develops the story-line by speculating about the possibility of an attack on the steam-boat. Marlow's comments take the form of a lecture delivered to the frightened pilgrims:

"But what made the idea of attack inconceivable to me was the nature of the noise--of the cries we had heard. They had not the fierce character boding of immediate hostile intention. Unexpected, wild, and violent as they had

been, they had given me an irresistible impression of sorrow. The glimpse of the steamboat had for some reason filled those savages with unrestrained grief. The danger, if any, I expounded, was from our proximity to a great human passion let loose. Even extreme grief may ultimately vent itself in violence--but more generally takes the form of apathy. . . . " (107)

Predictably, the pilgrims (whom Conrad satirizes by portraying as ineffectual clowns determined to keep this "great human passion" at bay with their Winchesters) are shocked at these ideas, and the narrator seeks the complicity of his listeners in disparaging their lack of understanding. "My dear boys, it was no good bothering," he says. In the next development of this crucial point, however, Conrad denies his audience the comfort of a safe, ironical stance.

Marlow's most passionate and challenging outburst to his listeners occurs shortly afterwards, and is prompted by their reaction to his description of the emotion he felt when he supposed Kurtz to be dead. Like the pilgrims, the listeners respond with disbelief and disapproval to the narrator's attempt to explain his own impulse toward self-abandonment, and particularly his implication that such a feeling is primal and universal. Describing the intensity of his disappointment at not hearing Kurtz speak, Marlow compares it to the savages' grief: " . . . my sorrow had a startling extravagance of emotion, even such as I had noticed in the howling sorrow of these savages in the bush. I couldn't have felt more of lonely desolation somehow, had I been robbed of a belief or had missed my destiny in life" (114). When this frank statement of kin-

ship with the natives in their human susceptibility to charisma is met with an exasperated sigh and the muttered comment, "Absurd!", Marlow responds with his famous description of the average European in a modern state, restrained by conventions, "stepping delicately between the butcher and the policeman, in the holy terror of scandal and gallows and lunatic asylums" (116). In their automatic reliance on outward forms of restraint rather than "innate strength" and "capacity for faithfulness to an obscure, back-breaking business" (which, Marlow tells us, are the criteria of the morally civilized human being), the listeners behave just as arbitrarily as the ludicrous pilgrims. Moreover, because readers tend to identify with a dramatized audience, Conrad's rhetoric is skilfully devised to expose their false or pretentious conceptions of civilization.²⁴

Marlow's meeting with the young Russian trader, which immediately follows this commentary, clarifies Conrad's moral position on the issues of self-restraint and self-definition. Although the narrator has not yet realized the ironic disjunction between his imaginary characterization of Kurtz and the real man, he criticizes the signs of idolatry in the youth's intense loyalty: "I did not envy him his devotion to Kurtz, though. He had not meditated over it. It came to him, and he accepted it with a sort of eager fatalism. I must say that to me it appeared about the most dangerous thing in every way he had come upon so far" (127). The lack of self-consciousness that Marlow finds so attractive in the younger

man is discovered, on closer examination, to be an ominous foreshadowing of Kurtz's hollowness. That is, without inner resources or a "deliberate belief," the Russian trader has been invaded by Kurtz in the same way that Kurtz has been "consumed" by the wilderness. Marlow tells us that "the man filled his life, occupied his thoughts, swayed his emotions" (128).

A creature of surfaces, with his bright patches, open countenance, "rattling," disjointed speeches, and spontaneous actions, the young adventurer has yielded to Kurtz's will as easily as did the African natives. The parallel is explicit in Marlow's statement that "if it had come to crawling before Mr. Kurtz, he crawled as much as the veriest savage of them all," and implicit in the trader's self-evaluation, "I am a simple man," which echoes his own earlier description of the Africans: "They are simple people."²⁵ As this last example indicates, irony pervades Conrad's treatment of Marlow's "brother seaman," from the sardonic tone of the narrator's epithets ("the admirer of Mr. Kurtz," for instance) to the more indirect signals which the author uses to direct our interpretation of this and other episodes.²⁶ In addition to the ironic parallel between the civilized Russian and the African savages, Conrad implies an equally suggestive similarity between the young trader and Marlow himself.²⁷ Perhaps the reason the narrator initially feels "something like admiration--like envy" for the youth's "unreflecting audacity" is that he too has been ruled by the glamour of adventure.

When he was young, he had a "passion" for maps, and would "lose [him]self in all the glories of exploration"; at the outset of this expedition, he was "charmed" by a snake-like river, and in his arrangements to secure an appointment as quickly as possible, he acted from impulse rather than reflection: "I felt somehow I must get there by hook or by crook" (53).

To some extent, therefore, Marlow's partly equivocal attitude toward the younger man springs from a sympathetic instinct to "lose himself" in an adventure, but his strong criticism reveals how much he has learned since the journey's beginning. Conrad manipulates the gap between story time and discourse time to communicate the narrator's changed perceptions to the reader. Because of Marlow's proleptic description of the real Kurtz and his "ideas" (which immediately precedes the arrival at the Inner Station and the meeting with the young trader) we are alert to the full irony of the latter's claims for Kurtz. In addition, we see that even before he is told about Kurtz's excesses, Marlow correctly diagnoses a "master-slave" relationship between the two men, and realizes that the youth's idealism is absurdly at odds with reality. Thus, when the Russian insists that Kurtz made him "see things," Marlow suddenly feels that "never, never before, did this land, this river, this jungle, the very arch of this blazing sky, appear . . . so hopeless and so dark, so impenetrable to human thought, so pitiless to human weakness" (127). Although the reader's knowledge of Kurtz's excesses involves

some dramatic irony at Marlow's expense (when he suggests that Kurtz may have been simply "exploring" on his forays into the wilderness) its chief effect is to emphasize the narrator's moral insight and judgement, which triumph over the primal impulse to "forget" oneself.²⁸

We have seen how Conrad involves the reader directly in this anarchic impulse through Marlow's response to the savages' grief, his rhetorical persuasion of the listeners, and his partial identification with the young Russian trader. In this way, awareness becomes an essential part of moral judgement, for we are urged to consider the universal implications of Kurtz's situation rather than condemn the individual character. This intention also governs Conrad's use of supernatural and mythic allusions rather than concrete, particularized representation to suggest the fact that Kurtz has "kicked himself loose of the earth." As I suggested earlier, Conrad deliberately frustrates the reader's expectations of gaining insight into the "real" Kurtz through conventional techniques. For example, direct discourse--a formal aspect of narrative which contributes specificity and complexity to a characterization--is almost completely absent from Marlow's portrayal of Kurtz. Thus, although the agent is reputed to be a compulsive speechmaker, we actually hear only about twenty phrases in direct dialogue. At the same time, Kurtz's indirect discourse is heavily qualified by the narrator's irony, and Marlow's figurative terms for Kurtz, which include "phantom," "wraith,"

"apparition," and "shadow," stress his ghost-like insubstantiality rather than his human characteristics. As the narrator describes Kurtz's removal from the Inner Station and the subsequent events on board the steamboat, his imagery becomes increasingly more Gothic and less realistic.

In the following passage Marlow's figures of speech invest concrete details with a supernatural aura that seems to transform the human being into a grotesque phantom:

"I saw the man on the stretcher sit up, lank and with an uplifted arm, above the shoulders of the bearers. 'Let us hope that the man who can talk so well of love in general will find some particular reason to spare us this time,' I said. I resented bitterly the absurd danger of our situation, as if to be at the mercy of that atrocious phantom had been a dishonouring necessity. I could not hear a sound, but through my glasses I saw the thin arm extended commandingly, the lower jaw moving, the eyes of that apparition shining darkly far in its bony head that nodded with grotesque jerks. Kurtz--Kurtz--that means short in German--don't it? Well, the name was as true as everything else in his life--and death. He looked at least seven feet long. His covering had fallen off, and his body emerged from it pitiful and appalling as from a winding-sheet. I could see the cage of his ribs all astir, the bones of his arm waving. It was as though an animated image of death carved out of old ivory had been shaking its hand with menaces at a motionless crowd of men made of dark and glittering bronze. I saw him open his mouth wide--it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him" (133-34)

One can find Gothic romanticizing in many passages throughout Conrad's work (the description of James Wait's arrival on board the Narcissus, for example) but this depiction of the dying Kurtz is particularly evocative because it reinforces Marlow's previous allusions to the agent's demonic or supernatural powers. For instance, before we meet him we are told that

Kurtz "had taken a high seat amongst the devils of the land," and that the wilderness is like a demon-lover who had taken possession of his soul. The motif prepares us for Marlow's description of his sudden appearance from the station, which suggests the rising of a spirit from the underworld.

As Marlow waits for Kurtz the evening light dies and the station is "in the gloom" and silent.²⁹ In an ironic echo of the harmony that pervades the first narrator's description of the meditative friends on board the Nellie and the "serenity" of the surrounding sky and waters, nature and human beings are united by the profound stillness. From a landscape that does not contain "a living soul" Kurtz and his followers emerge dramatically:

"Suddenly round the corner of the house a group of men appeared, as though they had come up from the ground. They waded waist-deep in the grass, in a compact body, bearing an improvised stretcher in their midst. Instantly, in the emptiness of the landscape, a cry arose whose shrillness pierced the still air like a sharp arrow flying straight to the very heart of the land; and, as if by enchantment, streams of human beings--of naked human beings--with spears in their hands, with bows, with shields, with wild glances and savage movements, were poured into the clearing by the darkfaced and pensive forest. The bushes shook, the grass swayed for a time, and then everything stood still in attentive immobility."
(133)

Like Marlow's earlier impression of the mist that appears to "scream," the personification of a "darkfaced and pensive" forest that participates in Kurtz's dying, and the reference to "enchantment" reinforce the ironic allusion to a mythic or ritual order in nature. After Kurtz speaks to his followers

the wilderness "moves" again, as if in response to an oracle: "The stretcher shook as the bearers staggered forward again, and almost at the same time I noticed that the crowd of savages was vanishing without any perceptible movement of retreat, as if the forest that had ejected these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration." Because Marlow can communicate neither Kurtz's words nor their sense, the implication of a hidden or latent meaning in the ritual is intensified.

Other examples of romantic heightening in the story, such as the allusions to the Faust legend, contribute to the complexity and suggestiveness of Conrad's symbolism,³⁰ for they resist the critic's attempts to fit them neatly within the larger structure of Marlow's quest. Thus, systems like Lillian Feder's Virgilian analogies or Robert O. Evans's elaborate parallels with the Inferno tend to limit the range of meanings Conrad implies for Kurtz.³¹ For example, on a psychological level the concentration of spectral or demonic images and allusions was an effective way to probe beneath the nineteenth-century reader's imperialistic statements and feelings. Freud has explained (in another context) that "the uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression."³² C. T. Watts points out that imperialistic fervour was intense when "Heart of Darkness" was written because British expansion was

being checked by Germany, Belgium, France, and the United States.³³ Therefore, public eulogies of national supremacy could only serve to mask secret anxieties and guilt. By portraying Kurtz as a demon or ghost Conrad could appeal to the emotions behind such rhetoric, especially since the narrator's background and profession as an ex-officer of the British merchant marine allowed him to communicate grotesque or fantastic impressions in a convincing, familiar manner. At the same time, as a symbol of unconscious or primitive emotions Kurtz has a universal significance that cannot be restricted to a specific political context.

The moral implications of Kurtz's hollowness are more easily defined, for Marlow's irony expresses his condemnation of extremism. Let us look at the description of Kurtz's departure from the Inner Station from this point of view. In the first passage quoted above Marlow uses expressive modifiers like "atrocious," "absurd," and "grotesque" to give his narration a sardonically critical tone. Moreover, the narrator's commentary--especially his reference to the irony of Kurtz's name--controls the reader's response by diverting attention away from the immediate scene. The tone of the second passage is more ambivalent, since the ironic disjunction between Kurtz and the spirit or god with whom he is compared is obscured by the rhythmic intensity of the prose. Taken as a whole, therefore, the scene illustrates Conrad's use of Marlow to stimulate the reader's imaginative perception while at the

same time controlling his moral judgement. For example, immediately following the extended simile evoking nature's sympathetic participation in the ritual³⁴ he introduces one of Marlow's most sardonic figures of speech: "Some of the pilgrims behind the stretcher carried his arms--two shot-guns, a heavy rifle, and a light revolver-carbine--the thunderbolts of that pitiful Jupiter." This complex blend of irony and romantic heightening allows Conrad to mock the godlike pretensions of a Kurtz without reducing the suggestiveness of his symbolic meaning.

Patterns of Gothic imagery and references to the supernatural continue to accumulate as Marlow's involvement with Kurtz reaches its dramatic climax. Finding the agent's cabin empty on the night before the steamboat is due to leave the Inner Station and realizing that Kurtz has been drawn helplessly back to "the gleams of fires, the throb of drums, the drone of weird incantations," Marlow describes his reaction in terms which suggest his own spiritual struggle for survival with demonic forces:

"The fact is I was completely unnerved by a sheer blank fright, pure abstract terror, unconnected with any distinct shape of physical danger. What made this emotion so overpowering was--how shall I define it?--the moral shock I received, as if something altogether monstrous, intolerable to thought and odious to the soul, had been thrust upon me unexpectedly." (141)

Compelled by partly unconscious motives, Marlow goes into the forest in search of Kurtz and finds a "Shadow," a "wandering and tormented thing," a ghostly figure who rises from his

crawling position "unsteady, long, pale, indistinct, like a vapour exhaled by the earth . . . misty and silent before me" (142).

Albert Guerard's study of "Heart of Darkness" indicates that Marlow's feelings of solidarity with this shadow-figure suggest a deep, psychological identification. On two separate occasions the narrator confesses to an instinctual, irrational loyalty to Kurtz, and he is particularly revealing about his decision to bring the dying agent back from the forest. In the following sentence, for example, he stresses the unconscious aspect of his obsession: "I was anxious to deal with this shadow by myself alone,--and to this day I don't know why I was so jealous of sharing with anyone the peculiar blackness of that experience" (141-42). However, Marlow also has an altruistic or ethical motive for rescuing Kurtz, which we cannot appreciate if we interpret his action solely as a symbolic confrontation with the anarchic impulse in his own nature. His sense of personal commitment to a cause--even to a "nightmare" and even after Kurtz is discovered to be spiritually "lost" despite the effort to rescue him ³⁵--is evident in his use of the word "choice" as well as his wry recognition of the "destiny" to which the decision commits him: "I did not betray Mr. Kurtz--it was ordered I should never betray him--it was written I should be loyal to the nightmare of my choice" (141; my italics). Having chosen to ally himself with Kurtz against the cynical manager and his colleagues, and having confirmed

this decision by his promise to the young Russian trader to protect the dying man's reputation, Marlow accepts his "fate."

A comic version of the narrator's sense of loyalty to a "lost cause" occurs much earlier in the story, when he is determined to recover the body of his predecessor. In some respects, the anecdote about Fresleven (the steamer captain whom Marlow replaces) anticipates and parodies Kurtz's disintegration, for the captain also fails in self-restraint although he is reputed to be a model of civilized behaviour, and beats a native chieftain "mercilessly." After he is killed by the chief's son, "nobody seemed to trouble much" about his remains until Marlow makes an effort to locate them and learns the facts of the affair. "I couldn't let it rest," says the narrator, without explaining his motives. Of course, the parallel with his quest for "the disinterred body of Mr. Kurtz" is parodic; Marlow discovers the mysterious cause of Fresleven's moral collapse to be a misunderstanding about two black hens, and the "supernatural being" (as the captain is regarded by the African natives simply because he is white) wields his power ineffectually by "whacking" the chieftain with a stick. As a preamble to Marlow's meeting with Kurtz, the Fresleven episode is an apparently trivial illustration of human egoism unrestrained by ethical principles. However, in each case Marlow tries to account for the individual's failure to "breathe dead hippo . . . and not be contaminated" by persuading his audience of the white man's moral isolation in

Africa--his alienation from traditional standards and values. In contrast to the other Europeans engaged in "the noble cause," who attempt to replace Fresleven and Kurtz like obsolete pieces of machinery, Marlow cares for the human significance of their fate.

Finally, Conrad's concentration of ghostly and spectral images in the latter part of the story emphasizes the unconventional aspect of Marlow's mission to rescue Kurtz. Comparing the agent to a vapour, shadow, skeleton, or any other inhuman form without a moral identity or "character" makes an ironic comment on the innocently idealistic sentiments about saving souls expressed by Europeans like Marlow's aunt (or, indeed, Kurtz himself). As the narrator discovers, Kurtz's soul is "mad"--consumed by self-love and incapable of moral judgement. Therefore, the encounter in the forest becomes a test of Marlow's inner strength and beliefs rather than a development or transformation of Kurtz's character. The significance of Marlow's ability to act purposefully in spite of the false role he must play in supporting Kurtz's delusions of grandeur is explained by Jacques Berthoud:

The very sincerity of Kurtz's belief in his humanitarian mission--in other words, the very completeness of his self-deception--provides an insane parody of the values for which Marlow stands. Faith in humanity, as it were, must look into a deranged mirror--and overcome the mocking image. For Marlow, to prevent Kurtz from returning to the jungle is not only necessary for his physical survival; it is also a last-ditch affirmation of the reality of the civilized against that of the primitive. His success in bringing Kurtz back to his cabin, therefore, is some sort of spiritual victory.³⁶

Moreover, Conrad points out that Kurtz's inner struggle

between the primitive and the civilized does not involve a conflict between essential traits of character. Marlow tells us that "both the diabolic love and the unearthly hate of the mysteries it had penetrated fought for the possession of that soul satiated with primitive emotions, avid of lying fame, of sham distinction, of all the appearances of success and power" (147-48). Here, Conrad equates the "appearances of success and power" in civilized society with the rites of power in the primitive world: both are objects of the egoist's greed. Until Kurtz's deathbed enlightenment, the strange intimacy between the two men yields moral self-knowledge only for Marlow, the central character of the story and hero of the quest.

When Kurtz finally realizes the truth about his human nature, Conrad uses the narrator to interpret his oracular pronouncement, "The horror! the horror!" Marlow's function as mediator between the egoist and the civilized community requires active participation, for like most oracles, this one is not easily interpreted. Only after the narrator has "wrestled with death" himself and found that he would probably have "nothing to say" does he perceive the extraordinary nature of Kurtz's deathbed cry:

"Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness. He had summed up--he had judged. 'The horror!' He was a remarkable man. After all, this was the expression of some sort of belief" (151; my italics)

As we shall see, Marlow's commentary on "The horror!" carefully avoids speculation about Kurtz's meaning; instead, Conrad uses the narrator's contrasting experience to emphasize the moral significance of the egoist's imaginative vision.

The meaning of the phrase "a remarkable man" shifts according to its context in the story. At the beginning of Marlow's journey the Company's chief accountant calls Kurtz "a remarkable man" because of his reputation as an ivory-collector; at the Inner Station Marlow uses the term politically, to align himself with Kurtz against the Central Station manager and the other Europeans; and in conversation with the Intended, Marlow's "He was a remarkable man" is at least partly ironic. In the passage above the phrase implies a recognition of Kurtz's heroic status at the moment of his death, for his secret knowledge of evil gives him the moral insight to pass judgement on himself and all mankind. Referring to his own "contest" with death, Marlow points out that his experience did not include the final moment of time in which "all truth" is revealed. But the question of whether the morally responsible narrator would have found "something to say" remains unanswered. Paradoxically, it is the man who has been a hollow oracle for his followers in the wilderness who makes the judgement that Marlow calls "an affirmation, a moral victory" because it implies a recognition of civilized values.

Although the different ways in which Kurtz can be viewed are reflected in Conrad's ambiguous use of words and phrases

such as "a remarkable man," they are more fully illustrated in the conflicting ethical positions of individuals like the brickmaker, the Russian trader, Marlow, and the Intended. To some extent, "Heart of Darkness" anticipates Conrad's exploration of the hero's conduct through multiple points of view in Lord Jim. In the shorter fiction, however, Marlow's moral commentary is less ambiguous and controls our response to the other characters' views of the egoist more completely than in the novel. Moreover, Conrad's condemnation of the destructive aspects of human egoism is expressed powerfully and consistently in the narrator's figures of speech, which comprise a symbolic pattern of grotesque images depicting forms without inner substance, such as the ivory skull, the shadow "insatiable of splendid appearances," and so on.

The mythic suggestiveness and supernatural overtones generated by Marlow's comparisons heighten Kurtz's appeal for the reader--a technique that Conrad repeats in Lord Jim. At the same time, the moral implications of this pattern are emphasized by ironic parallels, discrepancies, and sardonic commentary throughout the latter half of the story. Northrop Frye's description of Kurtz as "a study of obsession presented in terms of fear instead of pity" (like a Gothic hero of melodrama) fails to consider the crucial rhetorical effectiveness of irony.³⁷ Thus, although Conrad frequently modulates Marlow's ironic tone in order to involve the reader, he also subjects Kurtz to a searching moral evaluation that involves

sardonic humour rather than melodrama. In contrast, irony plays a lesser role in Marlow's relationship with Jim, and after the first four chapters of the novel Conrad's conception of exalted egoism becomes increasingly more ambiguous and complex.

The use of Marlow as a narrator in "Heart of Darkness" allowed Conrad to dramatize a specific moral stance (pragmatic idealism) while maintaining an epistemologically sceptical outlook. Thus, he stresses the narrator's uncertainty, especially when it concerns his relationship with Kurtz. For example, before he visits the Intended, Marlow tells us:

"I had no clear perception of what it was I really wanted. Perhaps it was an impulse of unconscious loyalty, or the fulfilment of one of these ironic necessities that lurk in the facts of human existence. I don't know. I can't tell. But I went." (155)

Similarly, Marlow describes his moral and emotional response to "The horror!" but he cannot penetrate the mystery behind Kurtz's last cry. Nowhere are the narrator's vague generalizations more strategically employed than in his speculations about "some image," "some vision," or "that supreme moment of complete knowledge" as he scrutinizes the dying man's face. Of course, lack of specificity emphasizes the universal implications of the egoist's imagination, and Marlow's commentary in Lord Jim is equally mysterious. Although the narrator describes the expression on Jim's face across the table at Malabar House, he concludes that physical details cannot reveal the secret message in the vision:

"He was very far away from me who watched him across three feet of space. With every instant he was penetrating deeper into the impossible world of romantic achievements. He got to the heart of it at last! A strange look of beatitude overspread his features, his eyes sparkled in the light of the candle burning between us; he positively smiled! He had penetrated to the very heart--to the very heart. It was an ecstatic smile that your faces--or mine either--will never wear, my dear boys." (83-84)

Notice the contrast of vague generalization ("the impossible world of romantic achievements") with the precise details describing the setting and Jim's facial expression--a technique Conrad repeated from the description of Kurtz on his deathbed. Unhampered by the egoist's imaginative absolutism, the narrator analyzes the meaning of outward appearances and actions, and finds that there is no "last word."³⁸ In his comparison of Conrad and Henry James, Ian Watt points out that the use of Marlow allowed Conrad to "let his protagonist muddle out the meaning of his own experiences as best he can" without implying authorial control or intervention.³⁹ In Lord Jim Marlow's scepticism seems to have freed Conrad to explore the virtues of imaginative self-idealization without affirming it uncritically. We find a significant contrast to this exploration in the first four chapters of the novel, where all meaning is controlled and manipulated by an ironic narrator who mocks the protagonist's egoism.

As I have indicated, more than two of these chapters are based on the "Tuan Jim" fragment, and so Conrad's unsympathetic treatment of Jim in the published version evolved from his original intention to condemn romantic egoism.⁴⁰ In some

ways, the opening of the novel recalls the earlier story "An Outpost of Progress," in which the omniscient narrator ridicules the protagonists' dependence on the European government's "fostering care" by comparing Kayerts and Carlier with children who are absorbed in games of playing house, although the two men adopt a paternalistic attitude towards the African natives. In the opening chapters of Lord Jim the narrator emphasizes the ironic disjunction between Jim's deeds and his heroic illusions, juxtaposing his failure to act in an emergency with references to his imaginary deeds of glory. Moreover, recalling Flaubert's ironic technique in Madame Bovary, the omniscient summary of Jim's daydreams stresses their conventionality; they belong to "the sea-life of light literature" and have none of the mysterious ineffability that pervades Marlow's description of Jim's fantasizing at Malabar House. The life Jim leads in his imagination is reduced by the narrator's specificity:

He saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; or as a lonely castaway, barefooted and half naked, walking on uncovered reefs in search of shell fish to stave off starvation. He confronted savages on tropical shores, quelled mutinies on the high seas, and in a small boat upon the ocean kept up the hearts of despairing men--always an example of devotion to duty, and as unflinching as a hero in a book. (6)

Conrad also uses symbolic images, in the manner of Flaubert, to ridicule the protagonist's romanticism. In the following description of Jim's lofty position in the fore-top of the training ship, he emphasizes the romantic's fatal tendency toward abstraction:

Having a steady head with an excellent physique, he was very smart aloft. His station was in the fore-top, and often from there he looked down, with the contempt of a man destined to shine in the midst of dangers, at the peaceful multitude of roofs cut in two by the brown tide of the stream, while scattered on the outskirts of the surrounding plain the factory chimneys rose perpendicular against a grimy sky, each slender like a pencil, and belching out smoke like a volcano. He could see the big ships departing, the broad-beamed ferries constantly on the move, the little boats floating far below his feet, with the hazy splendour of the sea in the distance, and the hope of a stirring life in the world of adventure. (6)

In this passage Conrad criticizes Jim's self-idealization by juxtaposing the immediate world of men working in factories, ships, ferries, and small boats with the "hazy splendour" of "the world of adventure." Another form of irony involves the use of free indirect style to reveal Jim's thoughts after his imagination paralyzes him during the rescue episode on the training ship. The following excerpt mocks the young man's egoism because his illusions conflict so dramatically with his recent experience: "He had enlarged his knowledge more than those who had done the work. When all men flinched, then--he felt sure--he alone would know how to deal with the spurious menace of wind and seas. He knew what to think of it" (9). The narrator's irony, which controls the thoughts and feelings of the character, recalls Conrad's equally unsparing criticism of Almayer's dreams and Willems's rationalizations in the opening chapters of Almayer's Folly and An Outcast of the Islands.

At the beginning of the second chapter Conrad stresses the moral consequences of Jim's inability to reconcile his imaginative dreams with reality. Describing Jim's career at sea

before the Patna episode, the narrator says:

After two years of training he went to sea, and entering the regions so well known to his imagination, found them strangely barren of adventure. He made many voyages. He knew the magic monotony of existence between sky and water; he had to bear the criticism of men, the exactions of the sea, and the prosaic severity of the daily task that gives bread--but whose only reward is in the perfect love of the work. This reward eluded him. (10)

The training ship episode immediately before this passage dramatizes the visible effect of Jim's imagination during a crisis when, anticipating the events on board the Patna, he is overwhelmed by a vision of disaster that paralyzes action. Here, the narrator emphasizes the invisible moral implications of Jim's obsession. In one of his later essays Conrad writes, "The mere love of adventure is no saving grace. It is no grace at all. It lays a man under no obligation of faithfulness to an idea and even to his own self."⁴¹ Imagination has deprived Jim of self-knowledge and the chance to realize idealistic social values through his work. In the storm episode that follows the narrator's analysis of Jim's lack of moral growth, the protagonist is temporarily crippled by a falling spar, an event that is metaphorically linked to his state of mind.

I have suggested that Conrad perceived Jim as an egoist before he wrote "Heart of Darkness," perhaps to complement his treatment of Tom Lingard in The Rescue. Unlike Lingard's, Jim's self-idealization derives from his imagination, the quality that gives him heroic status in the second half of the novel.⁴² As we have seen, however, Conrad's initial

conception of the work involved a condemnation of Jim's imagination that was central to the plot and characterization. When he returned to the story after completing "Heart of Darkness," he was (in a sense) committed to the opening chapters because he had sent a rough draft to Blackwood's along with the manuscript of "Youth." In February, 1899, when he planned to resume his work on "Tuan Jim," he still thought of its length in terms of twenty or thirty thousand words,⁴³ but on July 6, when he mailed the first two revised chapters and a part of the third, he was already telling Meldrum that "the story will be fully 40000 words."⁴⁴ Although we cannot know exactly when Conrad changed his original intention to make criticism of Jim's imaginative egoism the focus of the story as a whole, we can infer from these letters that once he actually began to revise his work he foresaw Marlow's sympathetic involvement in Jim's affairs. The introduction of Marlow and the development of his relationship with Jim would require considerable expansion from the twenty thousand words Conrad had previously contemplated.

With this development in mind, Conrad drafted chapters three and four, which refer to "the facts" of the case from an official, public point of view that does not explore Jim's thoughts and feelings after the event. Marlow's future role as Jim's confessor is implied by the court's inability to assess these private views: "At present he was answering questions that did not matter though they had a purpose, but he doubted

whether he would ever again speak out as long as he lived. The sound of his own truthful statements confirmed his deliberate opinion that speech was of no use to him any longer" (33). Similarly, describing the Patna's collision with a submerged object, Conrad gives us a critical, detached impression of Jim's situation and character. Ironic parallels, symbolic imagery, free indirect style, and omniscient analysis--all preclude the reader's sympathy with the hero's imaginative illusions. Thus, Jim's egoism is satirized by the disjunction between his thoughts, which are "full of adventurous deeds" and his languid behaviour, as well as by the ironic parallel between the protagonist, who is "drunk with the divine philtre of an unbounded confidence," and the drunken second engineer, who boasts of his courage "with the enthusiasm of sincere conviction."

Moreover, like the earlier image of the protagonist stationed aloft in the fore-top of the training ship, the description of Jim's serene abstraction on the bridge, surrounded by instruments of order, precision, and authority, is symbolic. The details comment ironically on his lack of inner direction or self-knowledge:

Two Malays, silent and almost motionless, steered, one on each side of the wheel, whose brass rim shone fragmentarily in the oval of light thrown out by the binnacle. Now and then a hand, with black fingers alternately letting go and catching hold of evolving spokes, appeared in the illumined part; the links of wheel-chains ground heavily in the grooves of the barrel. Jim would glance at the compass, would glance around the unattainable horizon, would stretch himself till his joints cracked with a leisurely twist of the body, in the very excess of well-being; and, as if made audacious by the invincible aspect

of the peace, he felt he cared for nothing that could happen to him to the end of his days. From time to time he glanced idly at a chart pegged out with four drawing-pins on a low three-legged table abaft the steering-gear case. The sheet of paper portraying the depths of the sea presented a shiny surface under the light of a bull's-eye lamp lashed to a stanchion, a surface as level and smooth as the glimmering surface of the waters. Parallel rulers with a pair of dividers reposed on it; the ship's position at last noon was marked with a small black cross, and the straight pencil-line drawn firmly as far as Perim figured the course of the ship--the path of souls towards the holy place, the promise of salvation, the reward of eternal life--while the pencil with its sharp end touching the Somali coast lay round and still like a naked ship's spar floating in the pool of a sheltered dock. "How steady she goes," thought Jim with wonder, with something like gratitude for this high peace of sea and sky. (19-20)

In this passage the narrator creates an ironic impression of order and harmony. Conrad implies a correspondence between the two-dimensional chart (which pretends to represent "the depths of the sea" but only conceals its mystery), the deceptively smooth surface of the waters, and Jim's egoism, which hides an inner moral weakness. Even the author's use of the imperfect tense to convey the unthinking repetitiveness of Jim's actions (he "would glance at the compass, would glance around the unattainable horizon, would stretch himself") contributes to the irony, for the iterative aspect of the verb reflects the protagonist's illusion that his universe is governed by a regular and unchanging sequence of events.⁴⁵ Instruments of precision such as the parallel rulers and dividers seem to support this illusion, in which even human beings (the two Malays and Jim) have their allotted roles. At the same time, the narrator tells us that Jim's imaginary life

has come to depend upon conditions that promote quiescence and passivity, "that serenity which fostered the adventurous freedom of his thoughts." Therefore, the scene as a whole symbolizes the protagonist's increasing detachment from an active commitment to his work, and his decision to stay in the East, surrounded by "the eternal peace of . . . sky and sea," is revealed as the outward symptom of a crippling addiction to illusory hopes and dreams.

In summary, the first four chapters of the novel elaborate Conrad's original conception of Jim as an egoist whose imaginative faculty inhibits his ability to interrelate the real and the ideal and thereby find moral and social value in his work. Each event, descriptive detail, and image supports this characterization, and the ironic, omniscient narrative mode precludes ambiguity. However, when Marlow begins his narration in chapter five certain important parallels between "Heart of Darkness" and Lord Jim emerge, which ultimately yield a very different view of Jim. In each case, a narrator who is committed to the traditions that inspire human solidarity undertakes to explore the actions of an egoist who has betrayed these values. At the outset, however, these projects are described in somewhat different terms. In "Heart of Darkness" Marlow insists (perhaps defensively) that he does not wish to excuse Kurtz, but rather to "account to [him]self" for Kurtz's experience (117), whereas in Lord Jim the narrator identifies himself much more consciously with the egoist, even to the point of

admitting that he "wished to find some shadow of an excuse" for Jim:

"Was it for my own sake that I wished to find some shadow of an excuse for that young fellow whom I had never seen before, but whose appearance alone added a touch of personal concern to the thoughts suggested by the knowledge of his weakness--made it a thing of mystery and terror--like a hint of a destructive fate ready for us all whose youth--in its day--had resembled his youth? I fear that such was the secret motive of my prying." (51)

At about this stage in the composition of the first draft, Conrad wrote to Meldrum that the story might "turn out longer than H of D even."⁴⁶

From his study of the manuscript of Lord Jim, John D. Gordan concludes that Conrad "groped his way" toward the development of his plot and characters, shaping his material as he wrote.⁴⁷ The comment to Meldrum helps us to identify the particular point in the growth of the manuscript when Conrad anticipated a major plot development that would take him beyond the forty thousand words he had planned when he first thought of introducing Marlow as Jim's confessor. That is, Conrad saw that Marlow's loyalty to Jim in spite of the latter's "more than criminal weakness" could involve a parallel investigation of "the sovereign power enthroned in a fixed standard of conduct." From this idea, he developed the episodes concerning Captain Brierly's suicide and little Bob Stanton's heroism, as well as Marlow's meetings with the French lieutenant and Chester. By dramatizing different attitudes toward the code of service, Conrad induces us to take a more comprehensive and

understanding view of Jim's dilemma. For example, he arranges Marlow's meetings with the French lieutenant and Chester carefully, placing them immediately before and after Jim is stripped of his professional certificate. Indirectly, this narrative order reveals that Jim's resolve to face the Court's verdict is an affirmation of the very code he has betrayed, for Chester's realistic view of the certificate as merely "a bit of ass's skin" because "you must see things exactly as they are" (162) emphasizes the common ethical ground between Jim and the French lieutenant, who believe that only "the honour" is "real."⁴⁸

Because Marlow's loyalties are divided between the fixed values of the code and Jim's romantic illusions, his function as a mediator is more complex than in "Heart of Darkness," where the encounter with Kurtz and the wilderness helps to clarify the narrator's ethical priorities. For example, Conrad shows us Marlow's solidarity with the Russian trader and Kurtz, but this solidarity only underlines the profound moral differences between them. In Lord Jim, as Martin Prince puts it, "Marlow has . . . unfinished business with romantic dreams,"⁴⁹ and Conrad often minimizes the differences between the two men. For example, on the basis of one letter from the friend who has taken Jim into his rice-mill business, Marlow is comically eager to indulge in a flight of fancy that takes very little account of the real situation:

"Evidently I had known what I was doing. I had read

characters aright, and so on. And what if something unexpected and wonderful were to come of it? That evening, reposing in a deck-chair under the shade of my own poop awning (it was in HongKong harbour), I laid on Jim's behalf the first stone of a castle in Spain." (188)

The moral ambiguities of Marlow's position are reflected in the schematic repetitions and antitheses of his language, of which the following two examples are of particular significance.

Surprisingly, the Conradian word "fellowship" appears only twice in this novel about friendship and the code of service: Marlow repeats it as he reflects on Jim's confession at Malabar House. The passage occurs at the beginning of chapter eleven, when Jim makes his most impassioned attempt to convince Marlow and himself that his honour is not irretrievably lost. Although the narrator has abandoned his earlier desire to see Jim "overwhelmed, confounded, pierced through and through, squirming like an impaled beetle" and finds himself "swayed" by the younger man, he defends the code against statements like "There was not the thickness of a sheet of paper between the right and wrong of this affair" (130). "How much more did you want?" he replies. The division of Marlow's loyalties is finely expressed in his parallel phrases as he shifts from a discussion of "the fellowship of . . . illusions," which binds him to the young romantic, to "the fellowship of the craft," which precludes a full and final commitment (128-29). Later in the same commentary Marlow substitutes "solidarity" for "fellowship" to invoke "the solidarity of the craft," and his only other use of this word is to describe his personal feeling

for Jim. Explaining his part in Stein's plan to send Jim to Patusan, he says that "the solidarity of our lives" made indifference or abandonment out of the question (224).

Similarly, Conrad uses antithesis and paradox to emphasize the narrator's ambivalent moral position. When sympathy for Jim's plight causes him to offer money for an escape from the Court's verdict, Marlow discovers that the categories of moral and immoral conduct in this particular case are less clearly defined than they appear to be during the trial. He tells his audience: "In this transaction, to speak grossly and precisely, I was the irreproachable man; but the subtle intentions of my immorality were defeated by the moral simplicity of the criminal" (153). Here, the oppositions of "irreproachable man" and "immorality" to describe Marlow, and "moral" and "criminal" to refer to Jim are compounded by the antitheses that link the two men: "irreproachable man" and "criminal"; "moral simplicity" and "subtle intentions of . . . immorality." Conrad's intensely paradoxical syntax suggests the complexity of Marlow's moral dilemma as he recognizes that Jim's egoism has "a higher origin, a more lofty aim" than his own selfish wish to protect a young officer who is "one of us." In contrast, Marlow's ironic perception of Kurtz in "Heart of Darkness" does not affect his belief in virtues like restraint or solidarity, although by lying to the Intended he sacrifices an ethical principle in order to preserve the girl's redemptive idealism. That is, Marlow finds that loyalty to the nightmare of his

choice involves denying the factual truth in order to affirm an exalted illusion that will support humanity's faith in altruistic values. In Lord Jim these values (embodied for Marlow by the code of service) would be in some sense compromised by the narrator's affirmation of Jim's exalted egoism.

When Conrad adapted the motif of Marlow's loyalty to an egoistic outsider from "Heart of Darkness" to Lord Jim, he replaced the narrator's sardonic irony with a more ambiguous discourse of paradox, antitheses, and rhetorical questions. Marlow's style reflects his moral dilemma. At the same time, Conrad emphasized the redemptive aspect of Jim's actions after the Patna by modifying the narrator's tendency to romanticize the egoist. Whereas the Gothic imagery and mythic allusions that give Kurtz his powerful immediacy and universality reveal the ironic disjunction between man and the gods, Marlow's comparisons of Jim with a knight in a medieval legend (312) and a hero of Greek mythology (267) suggest that man is capable of becoming more godlike than he really is.

Similarly, Conrad transformed the ironic allusions to nature's participation in Kurtz's dying into an elegiac solemnization of the hero's death in Lord Jim. As Dain Waris's body is carried into Doramin's campong, "the sun was sinking towards the forests," and when Jim goes to his death Marlow reports that

"The sky over Patusan was blood-red, immense, streaming like an open vein. An enormous sun nestled crimson amongst the tree-tops, and the forest below had a black

and forbidding face.

"Tamb' Itam tells me that on that evening the aspect of the heavens was angry and frightful. I may well believe it, for I know that on that very day a cyclone passed within sixty miles of the coast, though there was hardly more than a languid stir of air in the place."

(413)

In place of the ironic incongruities that control our response to Kurtz, the personification of nature and the supernatural overtones in Lord Jim increase our sense of tragic inevitability and loss. This elegiac note is sustained by Marlow's heightened rhetoric in the coda, which repeats the formal pattern established in The Nigger of the Narcissus and "Youth."⁵⁰

Romantic heightening of Jim's role in Patusan is also achieved through Marlow's symbolic impressions of the character, expressed in extended figures of speech. Again, this technique is adapted from the narrator's exploration of Kurtz's significance in "Heart of Darkness," but with an important shift in emphasis. Because Marlow is the central figure in the latter work, his impressions reveal his own evolving moral awareness rather than Kurtz's character. It is the narrator's actions, combined with his unique perspective on events, that gives the story its closely-knit thematic and structural coherence. In Lord Jim, however, Conrad uses Marlow to focus our attention on Jim's character, which is revealed gradually, partly through the action and partly through the impressions of other people. The symbolic view of Jim develops and defamiliarizes the hero's character by showing us his personality and actions in a different, more universal context;

it adds to the realistic portrayal throughout the novel. In the following passage Marlow describes his impression of Jim's presence and authority at the height of his success in Patusan:

"He stood erect, the smouldering brier-wood in his clutch, with a smile on his lips and a sparkle in his boyish eyes. I sat on the stump of a tree at his feet, and below us stretched the land, the great expanse of the forests, sombre under the sunshine, rolling like a sea, with glints of winding rivers, the grey spots of villages, and here and there a clearing, like an islet of light amongst the dark waves of continuous tree-tops. A brooding gloom lay over this vast and monotonous landscape; the light fell on it as if into an abyss. The land devoured the sunshine; only far off, along the coast, the empty ocean, smooth and polished within the faint haze, seemed to rise up to the sky in a wall of steel.

"And there I was with him, high in the sunshine on the top of that historic hill of his. He dominated the forest, the secular gloom, the old mankind. He was like a figure set up on a pedestal, to represent in his persistent youth the power, and perhaps the virtues, of races that never grow old, that have emerged from the gloom. I don't know why he should always have appeared to me symbolic. Perhaps this is the real cause of my interest in his fate. I don't know whether it was exactly fair to him to remember the incident which had given a new direction to his life, but at that very moment I remembered very distinctly. It was like a shadow in the light." (264-65)

At the beginning of this passage Marlow's description of Jim is realistic, but it soon moves to a symbolic level. The character's boyishness becomes eternal youth and his erect posture suggests a statue created to celebrate heroism. Similarly, Marlow suddenly sees the forest setting from an evolutionary perspective that emphasizes the heroic aspect of Jim's achievements in Patusan. At the same time, the horizon is compared to a "wall of steel" restricting these achievements to Jim's new world, and the dark shadow of the past points out

the irony of his attempt to fulfil a personal ideal that he has already betrayed. The shift to a symbolic portrayal of the character makes us see this attempt as significant and memorable. Moreover, the image of Jim elevated above a "great expanse . . . rolling like a sea" recalls the ironic description of the young officer-in-training stationed in the ship's fore-top in the opening chapter. Comparison of these two perspectives guides our response to Jim's actions after the Patna, for the same imaginative egoism that the omniscient narrator condemns at the beginning of the novel acquires heroic resonance through Marlow's symbolic correspondences.

In this sense, the different narrative modes of Lord Jim reflect the protagonist's progression from shallow romanticism to idealistic commitment. Many critics have pointed out that Conrad's work is not a Bildungsroman, presumably because Jim's experience fails to alter his original exalted view of the world. However, the egoist's disastrous encounter with reality has moral consequences, for it helps him develop a personal integrity and resolve that win Marlow's qualified approval. In the first four chapters Jim is portrayed with ironic omniscience because before the Patna episode there are no significant depths of character to explore; by telling us everything about the protagonist, Conrad reveals the superficiality of his thinking. After the Patna, however, he emphasizes the psychological and moral aspects of Jim's internal conflict with "an invisible personality, an

antagonistic and inseparable partner of his existence--another possessor of his soul" by using Marlow as a foil. The more the sceptical narrator discovers about Jim's "real" character, the more he is persuaded that his inner life has value and significance.

Once again, Conrad repeats a motif from "Heart of Darkness," for Kurtz, like Jim, struggles to preserve his egoistic dream in the face of the conventional civilized values represented by Marlow. In the novel, however, Jim's understanding of the convention he has broken is acute--the "inseparable partner of his existence" is his conscience or "moral identity"--whereas Kurtz's internal conflict is between civilized and primitive forms of egoism, both equally grotesque. Thus, as we have seen, Kurtz's decision to return to the cabin with Marlow does not imply the development of realistic character traits, whereas Jim's struggle involves us in a personal crisis familiar to most human beings. Here, the reader's gradual discovery of moral qualities that modify both the fixed, ironic impression in the opening chapters and Marlow's unsympathetic judgement at the beginning of his narration reverses the technique Conrad uses in "Heart of Darkness," where Kurtz's "real" character is revealed to be more limited than Marlow's first impressions suggest. Thus, the different methods of characterization in the two works seem to be closely related to Conrad's dialectical investigation of demonic and exalted forms of egoism.

Conrad's skill in exploring Jim's character indirectly,

through Marlow's subjective impressions and the suggestive juxtapositioning of large blocks of narrative, is analyzed in Ian Watt's fine discussion of technique in Lord Jim.⁵¹ To his study of how our evaluation of Jim is guided by comparisons with figures like Brierly, the French lieutenant, and even the hospitalized chief engineer, I would add that Conrad often uses Marlow himself to emphasize and develop certain traits in Jim's nature. Thus, whereas the narrator controls our sympathy for Jim by pointing out his attempts to evade the moral issue of responsibility during his confession, Marlow's own words and actions show us the younger man's singlemindedness and courage indirectly. For example, at the end of the long conversation at Malabar House, Marlow persists in counselling Jim to run away from his punishment:

"'Oh! nonsense, my dear fellow,' I began. He had a movement of impatience. 'You don't seem to understand,' he said, incisively; then looking at me without a wink, 'I may have jumped, but I don't run away.' 'I meant no offence,' I said; and added stupidly, 'Better men than you have found it expedient to run, at times.' He coloured all over, while in my confusion I half-choked myself with my own tongue. 'Perhaps so,' he said at last; 'I am not good enough; I can't afford it. I am bound to fight this thing down--I am fighting it now.'" (154)

Perhaps the most interesting aspect of Marlow's decision to offer Jim a chance to evade his moral responsibility is the fact that he makes this offer in full appreciation of the honourable nature of Jim's resolve to face the court. "There was something fine in the wildness of his unexpressed, hardly formulated hope," he says about Jim's belief in some form of redemption through "the ceremony of execution." The contra-

diction between Marlow's feelings and his actions, and the contrast between his inconsistency and Jim's decisiveness emphasizes the latter quality and makes it appear in a more favourable light. In fact, throughout this episode (which foreshadows the final "ceremony of execution") Conrad seems to suggest that Marlow's divided loyalties affect his ability to act without reservations, whereas Jim's commitment to his dream enables him to "fight this thing down." In "Heart of Darkness" the narrator opposes Kurtz's egoistic illusions with active resistance, carrying the agent out of the wilderness on his back. Here, Conrad focusses our attention on Jim's purposefulness by assigning a more passive, consultative role to the narrator and stressing the complexity of his moral position.

In the Patusan section of the novel Conrad develops Jim's character more directly and traditionally. Abandoning the radical chronological disruptions and thematic oppositions that characterize chapters five through twenty, he has Marlow summarize the qualities that have distinguished Jim's performance in Patusan. This summary precedes the narration of Jim's adventures and guides the reader's interpretation of the events:

"It was not so much of his fearlessness that I thought. It is strange how little account I took of it: as if it had been something too conventional to be at the root of the matter. No. I was more struck by the other gifts he had displayed. He had proved his grasp of the unfamiliar situation, his intellectual alertness in that field of thought. There was his readiness, too! Amazing. And all this had come to him in a manner like keen scent to a well-bred hound. He was not eloquent, but there was a

dignity in this constitutional reticence, there was a high seriousness in his stammerings. He had still his old trick of stubborn blushing. Now and then, though, a word, a sentence, would escape him that showed how deeply, how solemnly, he felt about that work which had given him the certitude of rehabilitation. That is why he seemed to love the land and the people with a sort of fierce egoism, with a contemptuous tenderness." (248)

The strategic placement of this passage and the fact that Marlow's sympathetic point of view is the only perspective we have on Jim's activities before the arrival of Gentleman Brown give the characterization weight and authority. In effect, each new and surprising trait that Marlow distinguishes reverses the ironic judgement of the protagonist in the opening chapters. Thus, the criticism of Jim's failure to achieve his ideals through "the perfect love of the work" is here offset by the statement linking his egoism to rehabilitative work with the natives of Patusan. Similarly, we can compare Marlow's testimony that Jim has shown remarkable readiness and adaptability with the ironic disjunctions between his conduct and the claims that "there was nothing he couldn't meet" earlier in the novel. Therefore, although Conrad continually casts doubt on the ultimate success of Jim's self-idealization, he insists on the protagonist's moral development, and at the end of his stay in Patusan Marlow attributes this growth to the central trait of determination--now identified as fidelity--that makes Jim "romantic, but none the less true" (334).

Perhaps the most convincing dramatization of this trait that Conrad gives us before Jim goes to his death occurs in chapter thirty-five, which describes Marlow's departure from

Patusan. When Jim explains why he must persevere with his work in the community no matter how ignoble it may appear to the outside world, he says: "Tomorrow I shall go and take my chance of drinking that silly old Tunku Allang's coffee, and I shall make no end of fuss over these rotten turtles' eggs . . . I must go on, go on for ever holding up my end, to feel sure that nothing can touch me" (333-34). Here, Conrad suggests Jim's complete recovery from the romantic disease of abstraction because, for the first time, he associates his "butterfly" illusion that "nothing can touch [him]" with the prosaic work of administration.⁵² Jim's "exalted egoism" is still self-inspired, but it gains its moral authority from the people's trust.

Conrad's wish to present Jim in this favourable light determined the length of the novel. The history of his difficulty in completing Lord Jim is well documented in the letters to William Blackwood and Meldrum during composition of the manuscript. After submitting chapter twenty (Marlow's consultation with Stein) on February 26, 1900, he sent no copy for some five weeks, except for fourteen pages on March 3, when he announced to Meldrum that he had "got hold" again.⁵³ Most likely, these pages comprised the better part of chapter twenty-one, in which Marlow introduces the theme of Jim's success in Patusan, and says, "My last words about Jim shall be few." At this time Conrad hints at the redemptive aspect of his hero's romantic imagination, for Marlow claims that

Patusan will offer "a totally new set of conditions for his imaginative faculty to work upon" (218). During the month-long interruption before he sent more manuscript Conrad apparently decided to elaborate the details of Jim's experience rather than report in a general way on how he had "got hold of" a new set of circumstances. From April 3 until July 14, when he completed the manuscript, the "last chapter" was continually postponed in order to develop his characterization of Jim more fully and realistically.

As I have indicated, the narrative mode that shapes this material differs from the kaleidoscopic impressionism of chapters five through twenty. Conrad makes straightforward use of the narrator's conventional authority to summarize a protagonist's characteristics, and then dramatizes the traits in a sequence of actions that precludes ambiguity. Jim's exalted egoism, which will not allow him to come to terms with the "infernal alloy" in his nature, becomes no less problematic, but Conrad emphasizes the heroic qualities that emerge from his experiences--especially the determination to "go on for ever" living up to an ideal he has already betrayed--before the fateful meeting with Gentleman Brown. We know from Conrad's correspondence that this meeting and its consequences had been "thought out" before he began the Patusan section of the novel, and that, as in "Heart of Darkness," he "wrote up to" the ending.⁵⁴ Thus, the realistic portrayal of the protagonist's moral growth, heightened by Marlow's symbolic impressions, were

probably intended to stress the heroic aspect of the decision Jim makes to honour his word to the people. Writing to William Blackwood several days after completing the novel, Conrad said: "It is my opinion that in the working out of the catastrophe psychologic disquisition should have no place. The reader ought to know enough by that time."

In accordance with this theory, Conrad distances his narrator from Jim in the last section of the novel. Marlow tells the story in written rather than oral discourse, and his material has been gathered from participants in the action such as Brown and Tamb' Itam, to whom Jim's motives are profoundly mysterious. The formal aspects of this narrative method evoke the hero's tragic isolation in Patusan, for although Marlow relates the various reports of the disaster "as though [he] had been an eye-witness" (343), Jim's last acts are interpreted (if at all) by uncomprehending observers. Because of the lack of analysis, the narration is focussed almost entirely on the events, which the reader is invited to regard as predetermined not only by circumstances but by the "moral identity" or character of the protagonist. As we have seen, the traits attributed to Jim in Patusan before the catastrophe systematically contradict the characterization of him in the opening chapters, just as the plot structure repeats the chain of events that comprise his failure on the Patna, but reverses the outcome.⁵⁶ These qualities derive from the chivalric tradition that Conrad celebrates in his essay on Lord Nelson. At the

same time, Marlow's uneasiness about Jim's security in Patusan prepares the reader for the final irony of his fate, in which his most generous act--the offer of "a clear road" to Gentleman Brown--brings about his ruin.

Generations of family history had taught Conrad that idealism could not prevail against the "profound and terrifying" logic of fate. When he was in the midst of writing Lord Jim, he told Edward Garnett that the members of both his paternal and maternal families were united by a common bond: "all made sacrifices of fortune, liberty and life for the cause in which they believed; and very few had any illusions as to its success."⁵⁷ This attitude is reflected in Marlow's scepticism, which implies that Jim's death may have been a fruitless gesture of defiance. By leaving the narrator's judgement open-ended, Conrad urges us to continue thinking about Jim and the meaning of his last act. Again, comparison with "Heart of Darkness" reveals schematic parallels and oppositions between the two works. In "Heart of Darkness" Marlow's most explicit statement about Kurtz affirms that at the moment of death the egoist is redeemed by his imaginative vision: "He had summed up--he had judged . . . He was a remarkable man." The practical implications of this vision, however, are worked out by the narrator, who must reconcile "the horror!" with the Intended's illusions. To accomplish this, he denies the real Kurtz.

In Lord Jim Marlow conspicuously evades an affirmation of Jim's ultimate redemption through his imagination, but he tells

us repeatedly that Jim's mysterious opacity as a character has more "reality of . . . existence" than the solid facts of everyday life. In fact, in the context of Stein's definition of Jim's romanticism, the truthfulness of the hero's inner life acquires metaphysical overtones:

"What is it that by inward pain makes him know himself? What is it that for you and me makes him--exist?"

"At that moment it was difficult to believe in Jim's existence--starting from a country parsonage, blurred by crowds of men as by clouds of dust, silenced by the clashing claims of life and death in a material world--but his imperishable reality came to me with a convincing, with an irresistible force! I saw it vividly, as though in our progress through the lofty silent rooms amongst fleeting gleams of light and the sudden revelations of human figures stealing with flickering flames within unfathomable and pellucid depths, we had approached nearer to absolute Truth, which, like Beauty itself, floats elusive, obscure, half submerged, in the silent still waters of mystery." (216)

The more difficulty Marlow has in penetrating the mystery of Jim's romantic commitment, the more certain we are of its depth and significance. Moreover, as the characterization of Jim in the Patusan sections is based on realistic evidence of this commitment, Conrad emphasizes the virtues of idealism within the thematic framework of the novel. In a sense, therefore, Lord Jim presents an affirmative view of the egoist that includes the tragic knowledge revealed in "Heart of Darkness." Whereas Kurtz's deathbed insight concerns the fundamental amorality of human nature and the enormity of his own self-deception, Jim goes to his death asserting the ideal value of his "real" self in spite of an amoral universe and his own past

conduct.

In this chapter I have tried to show how the writing of "Heart of Darkness" influenced Conrad's original conception of Jim's romantic self-idealization. Specifically, certain techniques and motifs that focus on the character of the egoist were adapted from the story to the novel. In the shorter fiction the symbolism and mythic allusions are foregrounded; like Henry James, Conrad used the "long-short-story" to stress universal paradigms of experience rather than describe the realistic characteristics of men in a particularized social environment. Thus, the parabolic aspect of Lord Jim, in which the egoist redeems the past through his imaginative exaltation of an ideal self, is more clearly perceived when we compare Jim's career with Kurtz's loss of selfhood and his deathbed redemption.

Notes

¹ See Conrad's letter dated May 19, 1900 in Joseph Conrad: Letters to William Blackwood and David S. Meldrum, pp. 94-96. Conrad also thought of "Typhoon" and The Nigger of the Narcissus as companion-pieces, and there are significant thematic correspondences between the two works. Jessie Conrad reports that during an interview with an American journalist he referred to "Typhoon" as "one of my storm pieces. The Nigger of the Narcissus is the one on a sailing ship in a storm. Having done that I felt that I should do the steamship-- 'Typhoon.'" See Joseph Conrad and His Circle (New York: E. P. Dutton, 1935), p. 252.

² The manuscript is reproduced by Alexander Janta in Lord Jim: An Authoritative Text, Background, and Sources (New York: W. W. Norton and Co., 1968), pp. 276-91.

³ At this time, Conrad told both Edward Garnett and Blackwood's that the projected length was 20,000 words. See his letter to Garnett dated Saturday, May 1898 in Letters from Joseph Conrad, p. 138, and his letter to Meldrum, dated by William Blackburn as June 4, 1898 in Letters to William Blackwood and David S. Meldrum, pp. 21-22. Despite this brevity, the manuscript shows that Conrad planned to describe Jim's life in a Malayan village after the Patna episode.

⁴ In his article, "Aspects of Flaubertian Influence on Conrad's Fiction, Part One," Y. Hervouet comments on Conrad's use of "we" in "The Idiots," as well as the shift in point of view in The Nigger of the Narcissus. When the first chapter of Lord Jim appeared in print, Conrad had dropped the anonymous "I" narrator, because of Marlow's entry in chapter five.

⁵ Conrad in the Nineteenth Century, p. 264.

⁶ See "Lord Jim: From Sketch to Novel," in Lord Jim: An Authoritative Text, Background, and Sources, pp. 418-37. Later in her article Hay argues that before Conrad imagined Jim as an egoist, he planned a more sympathetic view of his character, based on a certain degree of self-identification. "Lord Jim: From Sketch to Novel" is reprinted in the Norton edition with the author's revisions; it was originally published in Comparative Literature, 12 (Fall 1960), 289-309.

⁷ Zdzisław Najder also comes to this conclusion in Joseph Conrad: A Chronicle, p. 248. Studying the "Youth" manuscript, I found that pages 49 and 78 contain paragraphs that belong to much earlier episodes or descriptions. The appearance of these pages indicates very strongly that they were once separated

from the main text, for Conrad wrote all around the original paragraphs as his story grew and he needed more paper. Therefore, if he had worked on extra pages of manuscript for "Tuan Jim" that were subsequently lost, this would have been entirely consistent with his methods of composition.

⁸This is another aspect of the first draft that illustrates Flaubert's influence on Conrad's original conception of the work. The brief outline of Jim's background recalls the summaries in the first chapters of Madame Bovary and Bouvard et Pécuchet.

⁹"Lord Jim: From Sketch to Novel," p. 434.

¹⁰The Rescue: A Romance of the Shallows (1920; London: J. M. Dent, 1949), p. 106.

¹¹On the back of page 28 of the "Tuan Jim" manuscript Conrad wrote a note concerning Chapter 6, Part 3 in The Rescue. At this point in the novel, Hassim and Immada arrive on board the Travers' yacht, and Lingard's two worlds converge.

¹²Joseph Conrad's Letters to R. B. Cunninghame Graham, pp. 116-18. This statement should perhaps be compared with an earlier letter to Paul Briquel (July 3, 1895) in which Conrad warns the younger man against egoism, and sounds a little like his uncle, Tadeusz Bobrowski, in his devotion to duty rather than self: "Et ne pensez pas que je prêche l'égoïsme. Il faut accomplir des tâches ennuyeuses, pénibles et répugnantes, il faut faire marcher le monde. . . ." The Collected Letters of Joseph Conrad, I, 231-32.

¹³Joseph Conrad's Letters to R. B. Cunninghame Graham, pp. 70-72.

¹⁴The letter is reproduced in Congo Diary and Other Uncollected Pieces by Joseph Conrad, pp. 73-76. In his book, Conrad's Short Fiction, Lawrence Graver uses this statement to evaluate Conrad's writing in terms of how well each work develops the conflict between egoism and altruism.

¹⁵Conrad's Politics: Community and Anarchy in the Fiction of Joseph Conrad (Baltimore: The Johns Hopkins Press, 1967), p. 107. See chapter four, "Colonists and Conquerors," for the argument in full.

¹⁶Conrad stresses Kurtz's tyranny over the minds of others when the Russian trader tells Marlow, "You don't talk with that man--you listen to him" (123).

¹⁷Unpublished letter to J. B. Pinker dated Oct. 22, 1905 (Berg Collection, New York Public Library).

¹⁸Thomas Carlyle, Sartor Resartus and On Heroes, Hero-Worship, and the Heroic in History (1841; London: J. M. Dent, 1908), p. 239.

¹⁹"The Heroic Age," The Mirror of the Sea (1906; London: J. M. Dent, 1946), p. 188.

²⁰See "Conrad and the Idea of Honor," Joseph Conrad: Theory and World Fiction (Lubbock, Texas: Texas Tech Press, 1974), pp. 103-14.

²¹Story and Structure: Narrative Structure in Fiction and Film, p. 126.

²²Conrad the Novelist, p. 44.

²³See Notes on Life and Letters, p. 98.

²⁴Conrad's use of the dramatized audience to attack received ideas about conduct or morality recalls Sterne, the master of this technique, in Tristram Shandy.

²⁵See pages 123 and 132. To underline the irony, Conrad repeats the parallel phrases on page 139. This ironic parallel between the civilized Russian and the African savages anticipates Conrad's description of the young woman noticed by Razumov in the fashionable area of St. Petersburg: "a pretty woman--with a delicate head, and covered in the hairy skins of wild beasts down to her feet, like a frail and beautiful savage." Under Western Eyes, p. 40.

²⁶For example, the Russian's round blue eyes, which gaze at the world with such perfect lack of comprehension, is a Conradian motif. See Kayerts in "An Outpost of Progress" as he stares down at the native traders.

²⁷For some eccentric interpretations of this parallel, see C. F. Burgess's "Conrad's Pesky Russian," Nineteenth Century Fiction, 18 (September 1963), 189-93 and John W. Canario's "The Harlequin," Studies in Short Fiction, 4 (1967), 225-33.

²⁸The universality of this impulse is dramatized with great concentration of effect in Marlow's meeting with the young Russian trader. Conrad describes the Russian's lack of

restraint in the wilderness metaphor: "'I went a little farther,' he said, 'then still a little farther--till I had gone so far that I don't know how I'll ever get back.'" This recalls Marlow's tendency to "lose himself" in maps of the area, and Kurtz (according to the Russian) "would forget himself" on his expeditions, and "disappear for weeks."

²⁹Conrad's images of light and dark are carefully chosen to remind the reader of the sunlit Thames and the brooding gloom over "the biggest, and the greatest, town on earth."

³⁰Here, the importance of distinguishing between Kurtz as a realistic character who has become reduced to one trait (self-consuming greed) and Kurtz as a universal symbol that shifts its meaning according to the context is evident.

³¹See Feder's "Marlow's Descent Into Hell," Nineteenth Century Fiction, 9 (March 1955), 280-92 and Evans's "Conrad's Underworld," Modern Fiction Studies, 2 (May 1956), 56-62.

³²Freud's essay, "The 'Uncanny,'" was first published in 1919. The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. and ed. James Strachey, XVII (London: The Hogarth Press, 1955), 241. Stephen Ullman discusses the relationship between patterns of images and psychological themes in his chapter on imagery in Language and Style (Oxford: Basil Blackwell, 1964), pp. 174 ff.

³³"Introduction," Joseph Conrad's Letters to R. B. Cunninghamham Graham, p. 23.

³⁴This figure of speech, quoted on pages 219 of this chapter, ends "as if the forest that had ejected these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration."

³⁵"I did say the right thing, though indeed he could not have been more irretrievably lost than he was at this very moment, when the foundations of our intimacy were being laid . . . " (143).

³⁶Joseph Conrad: The Major Phase, p. 58.

³⁷Anatomy of Criticism, p. 40.

³⁸Martin Price claims that passages such as Marlow's rhetorical comments on the "last word" reflect Conrad's "nostalgia" for certitude and closed endings. "Conrad: The Limits of Irony," Forms of Life: Character and Moral Imagination in the Novel (New Haven and London: Yale University Press, 1983).

³⁹Conrad in the Nineteenth Century, p. 205.

⁴⁰John D. Gordan points out that in the printed version of Jim's deterioration through contact with sailors in an Eastern port, Conrad softens his original portrayal, which makes no mention of Jim's disdain for the men when he first joins them. Joseph Conrad: The Making of a Novelist, p. 171.

⁴¹"Well Done," Notes on Life and Letters, p. 189.

⁴²Conrad links Tom Lingard's egoism to his "sentimental pity" for the natives (in other words, his paternalism) rather than romantic imagination.

⁴³See Conrad's letter to Blackwood, dated Feb. 14, 1899 in Letters to William Blackwood and David S. Meldrum, pp. 54-55.

⁴⁴Letters to William Blackwood and David S. Meldrum, pp. 58-59.

⁴⁵Conrad's use of the imperfect is yet another example of Flaubert's influence on the opening of Lord Jim.

⁴⁶See Conrad's letter dated July 31, 1899 in Letters to William Blackwood and David S. Meldrum, pp. 59-60.

⁴⁷Joseph Conrad: The Making of a Novelist, p. 173.

⁴⁸The French lieutenant sums up Jim's dilemma in these words: "But the honour--the honour, monsieur! . . . The honour . . . that is real--that is! And what life may be worth when . . . when the honour is gone--ah ça! par exemple--I can offer no opinion" (148). Chester's use of the term "honour bright" to describe his intentions toward Jim (166-67) is Conrad's ironic allusion to this speech.

⁴⁹"Conrad: The Limits of Irony," Forms of Life: Character and Moral Imagination in the Novel, p. 244.

⁵⁰The distinctive features of this coda include a return to the fictive present and a first-person narrator who retrospectively affirms a vanished tradition or spirit. In this case, the affirmation is qualified by Marlow's doubts.

⁵¹See "The Narrative Progress and Its Methods," Conrad in the Nineteenth Century, pp. 269-310.

⁵²The phrase "Nothing can touch me" is one of the leit-motifs that Conrad uses to emphasize his major ideas in the novel. It appears no fewer than ten times. Conrad first uses

the phrase in free indirect style, to stress Jim's condescension toward his fellow officers on the Patna: "They could not touch him" (25) is ironic. The last use of the motif affirms the hero's acceptance of his fate: "'Nothing can touch me,' he said in a last flicker of superb egoism" (413). The significance of the phrase changes each time it appears.

⁵³Letters to William Blackwood and David S. Meldrum, p. 88.

⁵⁴Letters to William Blackwood, p. 51 and pp. 86-87.

⁵⁵Letters to William Blackwood, p. 107.

⁵⁶Jacques Berthoud lists these parallels in Joseph Conrad: The Major Phase, p. 90.

⁵⁷See the letter dated January 20, 1900 in Letters from Joseph Conrad, pp. 163-68.

Chapter V

"AMY FOSTER"

The autobiographical aspects of Conrad's works take many different forms. Whereas stories such as "Youth," "Heart of Darkness," and "The Shadow Line" reproduce some of the events and details of the writer's past experience, a work like "Amy Foster" expresses an emotional truth about Conrad's life without involving specific episodes from his personal history. In fact, the idea for a story about a shipwrecked foreigner who cannot overcome the local barriers of language and custom originated with Ford Madox Ford's anecdote concerning a German sailor, which he included in The Cinque Ports and perhaps related to Conrad orally. However, many of the manuscript and typescript revisions to "Amy Foster" suggest that Conrad's deepest feelings of loneliness and disorientation were involved in the writing of the story, where they are revealed as universal truths.¹ In this chapter we shall examine how Conrad explored these emotions indirectly through Yanko's experiences. We shall also look at certain formal aspects of his art which are more clearly defined in "Amy Foster" than in longer works such as The Nigger of the Narcissus, Lord Jim, Nostromo, or Under Western Eyes.

On October 26, 1898, Conrad changed his home from Stanford-le-Hope near the Thames estuary to a small house in the country only five kilometres from the sea.² Pent Farm was

near Hythe, one of the historic Cinque Ports on the Kentish coast, and belonged to Ford Madox Ford, who visited Conrad regularly as part of their scheme to collaborate on a novel. For nine years the region of Kent that includes Hythe and Romney was Conrad's home, although its landscape and people appear in only two short stories during a period in which he produced three of his best novels, eleven stories, and major essays like "Henry James" and "Autocracy and War." However, the writing of "Amy Foster" and its companion-piece, "To-morrow," contributes to a recurring pattern that emerges when we survey the entire range of Conrad's works.

After completing a sea story such as The Nigger of the Narcissus, Conrad had a tendency to choose a landscape as his next setting, like the tropical hills and plains of "Karain." Often, there would be a corresponding shift in mode from tragic or exalted to comic. For example, immediately after completing Lord Jim, whose tragic action in Patusan comprises the entire second half of the novel, he wrote two comic sea stories, "Typhoon" and "Falk." Moreover, these stories were followed by "Amy Foster" and "To-morrow," which recall Hardy's use of a rural setting combined with mythic overtones and situational irony to convey a tragic view of man's condition. This pattern suggests that Conrad, like Virginia Woolf, relied upon cyclical changes of subject matter and treatment to restore and sustain his creative energies. In "Amy Foster" his portrait of the fictional community of Colebrook studies the cruelly primitive

emotions that govern men in groups from the victim's point of view. Although "the survival of the fittest" is also a central theme in "Falk," in the latter story Conrad presents the problem objectively, with comic detachment. And in "Typhoon" he portrays a community (the officers, crew, and passengers of the Nan-Shan) whose anarchic impulses are firmly controlled by MacWhirr's integrity and will.

The sombre tone of the two Colebrook stories transforms the region of Hythe, West Hythe, Romney, and the surrounding countryside into a landscape that is hostile to outsiders. Both "Amy Foster" and "To-morrow" emphasize the small community's rejection of an individual whose behaviour violates the unwritten laws of the group. Thus, in the opening sentences of "To-morrow" Conrad establishes the uneasy relationship between the villagers and Captain Hagberd, the eccentric outsider: "What was known of Captain Hagberd in the little seaport of Colebrook was not exactly in his favour. He did not belong to the place. He had come to settle there under circumstances not at all mysterious--he used to be very communicative about them at the time--but extremely morbid and unreasonable."³ Hagberd has come to live in Colebrook because his "runaway" son was reported to have been seen in the area, and the retired coasting skipper becomes obsessed with the expectation of a reunion "to-morrow." He refuses to abandon his illusion despite the hostile reaction of the community, which mocks his hopes as well as his appearance and conduct.⁴

To the local people, Captain Hagberd's sail-cloth suit and untrimmed beard are the outward signs of an offensive, anti-social individualism.

Conrad's irony prevents us from sharing the community's smug intolerance of the outsider's differences. Using sardonic epithets such as "that distinguished local wit," he satirizes the Colebrook barber, who is the spokesman for the town. Similarly, in the following excerpt Conrad's irony condemns the narrow-mindedness of the local people as a group:

"Well, it's a craze, like any other. Wouldn't catch me going crazy over any of my youngsters clearing out. I've got eight of them at home." The barber was showing off his strength of mind in the midst of a laughter that shook the tap-room.

Strange, though, that sort of thing, he would confess, with the frankness of a superior intelligence, seemed to be catching. His establishment, for instance, was near the harbour, and whenever a sailorman came in for a haircut or a shave--if it was a strange face he couldn't help thinking directly, "Suppose he's the son of old Hagberd!" He laughed at himself for it. It was a strong craze. He could remember the time when the whole town was full of it. But he had his hopes of the old chap yet. He would cure him by a course of judicious chaffing . . . Such was the barber's firm opinion.

Nobody had ever contradicted him . . . (246-47)

Rejected by the community, Hagberd conceals his obsession, which gradually controls his whole existence as well as the inner life of his tenant's daughter, Bessie. In an ironic twist of fate that recalls the plots of Hardy's short stories and novels, the old man fails to recognize his son when he finally appears.

Like Amy Foster, Miss Bessie is the only member of the group who possesses enough imagination to establish communication with the outsider. In contrast to public opinion, she

thinks Captain Hagberd ("in his ordinary state") to be "more sane than people gave him credit for," and sees "a charm in [his] gentle ravings" (250-51). However, by fostering her passion for the adventurer-son, Harry Hagberd, participation in "this madness that had entered her life through the kind impulses of her heart"⁵ only renders Bessie's ultimately hopeless situation more pathetic. Conrad's rather heavy-handed irony of circumstances and the unevenness of his writing⁶ make "To-morrow" a much less moving story than "Amy Foster," although his use of concrete images like the protective seawall to suggest Bessie's entrapment is skillful and more convincing than the narrator's direct analysis of her feelings. In the latter half of the story this image symbolizes the suppression of the individual's emotional needs, and implies that the stability and order of the community derives from the inflexible adherence to social conventions that ignores both Bessie's suffering and Captain Hagberd's madness.

The defensive wall, which protects the community from invasion by the sea, also appears in "Amy Foster" as part of a long opening description of Colebrook and its immediate environs. At both the manuscript and typescript stages of his revisions to the story Conrad took great care with these two paragraphs, altering his sentence structure, adding concrete details and images, and omitting passages that detract from the overall impression of security, insulation, and pastoral tranquility. The first paragraph of the manuscript reads, in

part:

My friend Kennedy is a country doctor and lives in Colebrook (Colebrook) on the shores of Eastbay. (and the) The high ground rising abruptly behind the little old town with its single quaint High Street (seems) seems to crowd it against the (shingle beach) wall which defends it from the sea. Beyond the (seawall there is a shingle) (seawall a beach of shingle runs) seawall there curves for miles in a vast (curve regular cut smoothly as if with a knife) and regular sweep the barren beach of shingle with the village of (Ivy Church) Brenzett (in the distance) standing (visibly) out darkly, (a spire) across the water, a spire in a clump of trees (and a spire) in the distance, and still further the lighthouse (at the end of the point) no bigger than a lead pencil marks the point of the vanishing land. (The land) The (ground) country at the back of (Ivy Church) Brenzett is flat. The south-westerly (winds) gales (tear) come (tearing) over it, tearing through the hedges, (laying) and bowing low the rushes of the dykes; and then the big blue bay (turns a livid grey streaked with white angry streaks) (turns) becomes a livid grey streaked with angry white and as if full of smoke with the mist of squalls. But it is fairly well sheltered from the seas and (ships) occasionally a big ship (brings up on the anchoring ground) windbound or through stress of weather (brings up on) makes use of the anchoring (ground off the Ship-Inn in Ivy Church) ground a mile and a half due north from you as you stand at the (front) back door of the Ship Inn in (Ivy Church) Brenzett. (AMS1-2)

In this portion of the opening paragraph, Conrad added the seawall to his description and emphasized its function. Initially, the shingle beach was introduced in the second sentence and seems to form the boundary against which the town is "crowded." This wall is the first obstacle Yanko encounters when he is washed ashore; he crawls over it in the dark and almost drowns in a dyke on the far side. Other additions sharpen the focus of the landscape by defining the church and lighthouse more precisely and placing the reader within the scene, at the back door of the Ship Inn. As Conrad continues the opening paragraph in the manuscript, he develops the motif

of shelter introduced in the last sentence of the above excerpt by adding suggestive modifying words and phrases. For example, the windmill and Martello tower are initially referred to as "the seamarks for that patch of good bottom"; in the revision, they are "familiar to the coasting skippers" as "seamarks for that patch of trustworthy bottom" (AMS2). In the second paragraph Conrad's revisions emphasize the sense of security or enclosure evoked by the description of the valley beyond Colebrook: "a wide green (through) trough of (fields) pastures and hedges merging into (the purple) a vista of purple ridges (indistinct and) closing the view (far away) inland (and far away) far away" (AMS3-4).

When Conrad made further changes at the typescript stage the opening description became more suggestive and even more sharply visual. A slight alteration to the first sentence, the omission of "My friend" to denote Kennedy, underplays the presence of a narrator. In the serial and book versions the close relationship between Kennedy and the first narrator is not introduced until the third paragraph; therefore, the reader's attention is fully concentrated on the suggestive details of the setting. Two focal points in this landscape--the lighthouse and the tower--actually went through three stages of revision in order to describe their shape and location more precisely. Thus, the comparison of the lighthouse to a lead pencil, which Conrad added to the manuscript, was enhanced in the serial by the descriptive phrase

"perpendicular column," and for the book edition, the perspective was more clearly defined by the additions of "out" and "in the distance," so that the final version reads: "and still further out the perpendicular column of a lighthouse, looking in the distance no bigger than a lead-pencil, marks the vanishing-point of the land" (105). Yet Conrad's intention was not to reproduce all the details of a familiar landscape, which we could see in a photograph. At the typescript stage he cancelled a description of the road that traverses the hill above Colebrook because, unlike the lighthouse, the tower, or the seawall, it does not develop the thematic motif of the community's watchful defensiveness against invasion or destruction by the elements.

Similarly, the fifth sentence of the first draft, which describes the Colebrook bay in stormy weather, was omitted in the serial and book versions because it contradicts the impression of calm and safety that Conrad creates in the opening paragraphs of "Amy Foster." Even the typescript revision of the phrase describing the view from the hill beyond the town contributes to this impression by suggesting the unchanging colours and forms of a painted scene and stressing the allusion to enclosure by placing it at the end of the passage. Thus, "a vista of purple ridges (indistinct and) closing the view (far away) inland (and far away) far away" became "a vista of purple tints and flowing lines closing the view" (106). The unity of effect created in this descriptive opening anticipates, on a much smaller scale, the first chapter of Nostromo, which Conrad

was to begin a little over a year later.⁷ By emphasizing the quiet, seemingly tranquil face of the community in the first narrator's present time, the painstaking manuscript and typescript revisions of the opening help to establish an ironic contrast to the violent, disturbed events from the past that Kennedy is about to relate. A similar ironic disjunction characterizes Nostromo, where Conrad deliberately creates an impression of Sulaco as an "inviolable sanctuary" in the first chapter of the novel.

The story of Yanko Goorall's ill-fated ordeal in Colebrook begins when an emigrant ship, which has sought shelter in the bay, is rammed and sunk by a steamer that goes out after the accident "either scathless or damaged . . . unknown, unseen, and fatal, to perish mysteriously at sea" (122).⁸ Cast upon the shore to endure the irrational fears and distrust of the local people, Yanko, a Carpathian peasant, is the only survivor. Characteristically, Conrad used the account of an actual shipwreck, which had become part of the folklore of Romney and the surrounding countryside, as the basis for his fiction. In his autobiography, Return to Yesterday, Ford Madox Ford tells us that he first heard the story of the shipwreck from an old woman who lived on Romney Marsh.⁹ This anecdote he reproduced in The Cinque Ports, a remarkable collection of local legends, superstitions, and traditions. Because Conrad's transformation of the story tells us something about his personal involvement in "Amy Foster," we should look at Ford's

brief rendition:

If one is in luck--still more, if one has the gift of making those of few words talk--one may hear stirring stories of the ships that come ashore on stormy nights; for Dungeness is very terrible to those that fail to give it a wide enough berth. Moreover, it is no unusual thing to see a sad piece of human jetsam, done to death miles and miles away, come bobbing along the currents that sweep the bay near the point. One of the most tragic stories that I remember to have heard was connected with a man who escaped the tender mercies of the ocean to undergo an almost more merciless buffeting ashore. He was one of the crew of a German merchant that was wrecked almost at the foot of the lighthouse. A moderate swimmer, he was carried by the current to some distance from the scene of the catastrophe. Here he touched the ground. He had nothing, no clothes, no food; he came ashore on a winter's night. In the morning he found himself in the Marsh near Romney. He knocked at doors, tried to make himself understood. The Marsh people thought him either a lunatic or a supernatural visitor. To lonely women in the Marsh cottages he seemed a fearful object. No doubt he was, poor wretch. They warned their menfolk of him, and whenever he was seen he was hounded away and ill-used. He got the name of Mad Jack. Knowing nothing of the country, nothing of the language, he could neither ask his way nor read the names on the signposts, and even if he read them, they meant nothing to him. How long this lasted, I do not know; I remember hearing from the village people at the time that a dangerous person was in the neighbourhood. The fear of the cottage folk was real enough. For a fortnight or so hardly one of them would open their doors after nightfall. The police at last got to hear of him, and, after a search of some days, he was found asleep in a pigsty. He had the remains of an old shirt hanging round his neck; and, under one arm, an old shoe that he seemed to use as a larder; it contained two old crusts and the raw wing of a chicken. In all the time of his wandering he had not come more than nine miles from the place where he had come ashore.¹⁰

First, let us identify the elements that Conrad borrowed from this anecdote to create his fiction. The terrified response of local inhabitants to the German sailor's plight is similar, in general, to the villagers' fear of the outsider in "Amy Foster," for the name "Mad Jack" reflects the common

belief that he is insane. This belief is outlined by Ford and dramatized by Conrad, particularly in the episode concerning Mr. Smith's encounter with Yanko in the stackyard. Ford emphasizes the strength of the villagers' fear, pointing out that their cruelty derived from a natural impulse to defend themselves. As we shall see, Conrad tells the story of Yanko's first attempts to make contact with the community from the local inhabitants' point of view, partly in order to convince us of their genuine terror. Moreover, some of the basic facts of the original incident reappear in "Amy Foster." Like the German sailor, Yanko is alone amongst strangers, he is completely ignorant of the language and the country, and he is treated like a savage beast. Conrad also borrowed from Ford a few suggestive details, such as Yanko's taking shelter in a pigsty and his futile knocking on cottage doors in the night. Finally, the parallel between nature's cruel indifference and man's inhumanity to man, which is crudely expressed in Ford's characterization of the German sailor as "a man who escaped the tender mercies of the ocean to undergo an almost more merciless buffeting ashore," is explored by metaphor when Yanko is abandoned by Amy. Thus, Dr. Kennedy concludes that "his heart must have indeed failed him, or else he might have stood this night of storm and exposure, too" (141).

When Conrad incorporated Ford's anecdote into his story, however, he made several significant changes. In "Amy Foster" the ship is wrecked by a trick of fate that Conrad calls

"murderous": "a completeness without a clue, and a stealthy silence as of a neatly executed crime, characterize this murderous disaster" (122). In this way, he emphasizes Yanko's role as a helpless, innocent victim of fate. More important, the hero becomes "a poor emigrant from Central Europe bound to America" rather than a crew member of a German merchant ship. The decision to make Yanko an Austrian Pole was probably taken even before Conrad began writing because, although he added this particular phrase after the serial version of the story was published,¹¹ Yanko is clearly identified in the manuscript as "a mountaineer of the eastern range of the Carpathians" (AMS47). Incidentally, writing to Henry D.-Davray a few months after "Amy Foster" appeared in the Illustrated London News, Conrad described Yanko as "un montagnard Autrichien-Polonais émigrant en Amérique, qui est naufragé sur la côte anglaise."¹²

By identifying Yanko's place of origin as an Austrian territory that had formerly belonged to Poland, Conrad could explore certain aspects of his own foreignness--particularly those that involved language--through the eyes and ears of a sympathetic and perceptive witness. For example, Dr. Kennedy describes Yanko's pronunciation of English as "that singing, soft, and at the same time vibrating intonation that instilled a strangely penetrating power into the sound of the most familiar English words, as if they had been the words of an unearthly language" (117). Many of Conrad's friends and acquaintances have described his spoken English as "strange"

and "un-English"--H. G. Wells, for instance, writes that he "had formed wrong sound impressions of many familiar words,"¹³ Davray (Conrad's translator into French) comments on his "strongly marked accent,"¹⁴ and Ford claims that his pronunciation was "so faulty that he was at times difficult to understand."¹⁵ In Dr. Kennedy's comparison of Yanko's speech with singing, the beauty of such strangeness emerges.

Moreover, Conrad's decision to make the shipwrecked foreigner a peasant emigrating to America rather than the professional crew member of a merchant vessel enhances the pathos of the hero's situation. In contrast to the German sailor, Yanko could not consider the ship his temporary home. When he is driven below into the "'tween deck," he loses his last link with the past, for he and the young man from his native valley who has been travelling with him are separated. Consequently, when he is wrenched from the dark turmoil of the ship to the shores of a strange land his disorientation is merely intensified and compounded, and as his ordeal continues, Yanko's fate becomes representative of all the exiled and homeless. The extent to which Conrad felt that it suggested his own personal experience is revealed most clearly in the manuscript.

The first draft of "Amy Foster" contains a brief preamble to Kennedy's narration of Yanko's story. In the following passage the doctor discusses the seemingly insurmountable loneliness of the foreigner in a strange land: "Yes, he was a castaway, and the lot of the castaway is a hard one--as you

(ought to kn) who have been wrecked yourself ought to know. No matter how sure we may be of kindness we feel profoundly our own strangeness (amongst the people) the strangeness of creatures thrown out (of the sea) suddenly by the sea upon the mercy (of people) of another race (of another people) perhaps whose tongue, thoughts manners are a (mystery) complete and momentous mystery. The faces (are) appear like masks, all the eyes are full of surprise and wonder. Your difference you feel creates a gulph--and there is no retreat. He must have experienced these sensations because (he did not know where he was) for him who knew nothing of the earth this was (for him) an undiscovered country" (AMS24-25).¹⁶ Several aspects of this commentary are noteworthy. First, Dr. Kennedy appeals directly to his listener, a technique that Conrad habitually employed to draw in the reader and engage his sympathy. In addition, the tone of the passage is unmistakably confessional, and the transition from general commentary to the narration of events concerning Yanko seems awkward. The autobiographical aspect of the remarks is further indicated by the reference to being "sure" of "kindness" from strangers--an attitude that neither Yanko nor Kennedy's hypothetical castaway would be likely to have.

When Conrad made typescript revisions for the serial publication, he cancelled Kennedy's subjective comments. As a result, the reader's attention remains focussed on Yanko: "Yes; he was a castaway. A poor emigrant. And for him, who knew

nothing of the earth, England was an undiscovered country" (ILN 996). Since both Dr. Kennedy and his friend indulge in reflective commentary throughout the story, and since this particular speech contributes to the central theme of "*la différence essentielle des races*,"¹⁷ Conrad's decision to omit the passage was probably made for other than artistic reasons. To dramatize specific feelings of alienation through Yanko's response to events in the story was less self-revealing than to analyze these emotions directly, even adopting the persona of a country doctor. As we shall see later in this chapter, Conrad's opposition of Yanko's characteristics and point of view to the community's represents "*la différence des races*" in an indirect manner calculated to gain the reader's imaginative sympathy for the outsider. This is one aspect of Conrad's rhetoric in "Amy Foster" that shows us how he controls the reader in his longer, more complex works.

Of course, Conrad's development of the anecdote related by Ford is considerably more extensive than I have indicated here. By imagining the foreigner's love affair with a servant girl from the area and its consequences, he shaped a piece of local history into a moving narrative with universal appeal. However, Ford's influence on the writing of "Amy Foster" extended beyond his providing the initial impression for the creative work. One critic, Richard Herndon, makes an astute comparison between Dr. Kennedy, Conrad's chief narrator, and Ford. He claims that "Ford's ability--on which he prided himself--to

talk with the taciturn country people, Conrad gave to his narrator in the story. Dr. Kennedy had, he said, 'the talent of making people talk to him freely, and an inexhaustible patience in listening to their tales.'" ¹⁸ The manuscript of "Amy Foster" supports this parallel, for in the first draft Conrad specified the type of people who would talk to Kennedy. In the following sentence he says: "And he had a gift of making people (the common people) talk to him, labourers, fishermen, old wives, the common people of the earth and the sea shore the inarticulate who live beyond the pale, people of (slow) obscure minds of imperfect speech of slow eyes . . . " (AMS5). Farm workers of all sorts, fishermen, and old women--these were the authorities Ford used for the most colourful sections of The Cinque Ports, and the emphasis Conrad initially placed on Kennedy's ability to establish communication with the villagers seems to have derived from an intimate knowledge of his friend's methods.

Another passage in the manuscript that was cancelled at the typescript stage elaborates on this gift of the narrator:

Presently he would (come out) reappear followed (by some) out of the door by some ancient dame wiping her old worn knuckles on a white apron. She talked rapidly and he would (listen) stand (stop) (patient) holding open the little gate, patiently and (with that his usual look of profound attention in his eyes) (looking at her with profoundly attentive eyes) (listening to her as was his manner of listening) with profoundly attentive eyes. I had seen him (look) listening like this to the villagers of a jungle hamlet or to Massullah boatmen on a surf-beaten (coast) coral beach to diplomatic Arabs, to caravan porters in trouble. It was his manner of listening, sagacious and intense the manner of a man engaged in an

important and delicate experiment as if the words wheedling, complaining, deceiving passionate or hopeless, all (the) our insignificant words had a mystic value apart from our desires, some hidden (and truthful value) connection with the absolute truth.

He would let the old women have their say out; perhaps he would answer with his loud hearty laugh only. Then he would clamber in (by my side) (and taking) take the reins from me and drive on with a sober face. (AMS7-8)

Despite the reference to jungle hamlets and coral beaches, which authenticates Kennedy's background as the companion of a famous traveller, Conrad's account of the doctor's habitual behaviour towards the local villagers could well reflect his observations of Ford. In any case, we know that Conrad absorbed some of Ford's knowledge about the region, quite apart from the anecdote about the German sailor. In a letter to Aniela Zagórska he tried to give his Polish relative a sense of his new home by first describing the landscape and then relating one of the local ghost stories his friend had collected.¹⁹ Besides the emotional connection with a foreign society that these stories must have given Conrad, his interest in Ford's unusually large fund of information was probably inspired by the same motives that had prompted him to suggest collaboration to the younger writer.

Zdzisław Najder argues that Conrad's chief reason for this suggestion was artistic: "The most important argument in favor of the arrangement must have been the opportunity to perfect his English by acquiring a keener sense of the shades of meaning and emotional associations linked with words, expressions,

or rhythms. Until then the two principal sources of Conrad's knowledge of English were the colloquial language of the sailors and the books he read; that left substantial areas where he was insecure."²⁰ Ford could also supply Conrad with the episodes of local history, descriptions of traditional customs and attitudes, and explanations of specific "country" expressions that comprise the social context of the two Colebrook stories.

For example, Conrad's grim description of the drowned bodies washed up just abreast the Martello tower in "Amy Foster" is based on the accounts of actual shipwrecks in The Cinque Ports.²¹ In one of her books of reminiscences Jessie Conrad inadvertently testifies to Ford's value as a source of background information when she denies that he gave Conrad the original idea for "Amy Foster." To support her claim, she says that Ford merely took Conrad through the churchyard at Winchelsea and pointed out the graves of shipwrecked sailors.²² Moreover, a fairly large category of Conrad's manuscript and typescript revisions consists of additions to, and corrections of, local idioms and expressions. Although Borys Conrad tells us that he remembers his father holding long conversations with the "locals" in Hythe,²³ and Conrad's ability to reproduce speech patterns and idioms accurately was extraordinary, the revision of expressions such as "put her out to service," "run-away marriage," "preached it to him," and "walking out" (for "courting") at the typescript stage suggests that Ford may have

advised him about the Kentish vernacular. In short, Conrad's intimacy with Ford gave him access to the various aspects of "local colour" that he needed to make his narrator, Dr. Kennedy, a realistic interpreter of regional manners and attitudes.

Kennedy belongs to the category of Conrad's narrators who mediate between contrasting views of the world. As we have seen, this group includes the storytellers of "Youth," "Heart of Darkness," and Lord Jim--the earliest example being the anonymous narrator who relates Karain's story to ex-sailors who have lost their love of romantic adventure. As he does in "Heart of Darkness," Conrad carefully establishes the narrator's link with his audience while, at the same time, stressing Kennedy's authority to interpret events which have taken place within a social and intellectual context different from the listener's. In the opening of "Amy Foster" we are told that the bond between Kennedy and his listener predates the time of the story, and in the manuscript Kennedy's friend refers to the experiences the two men have shared. "After a few years absence from home," he says, "I went to stay with him [Kennedy] for a few days. We had known each other in very different surroundings and in scenes not in the least rural" (AMS4). Similarly, in the passage describing Kennedy's manner of listening to an old village woman, his friend tells us that he has personally witnessed the doctor's similar behaviour with "Massullah boatmen" and "diplomatic Arabs." The manuscript

also contains references to the listener's having been shipwrecked on occasion, as a result of his adventurous life in the past (AMS24). When he revised the first draft for serial publication Conrad condensed the passages relating to Kennedy's friend; in the later versions, we are simply told that he has been "abroad" (106).

In addition to their common love of travel, the two friends are linked by their education. Thus, Kennedy's listener is as fond of mythical allusions as the doctor himself, and even a local team of draft-horses appears romantically heightened through his eyes: "From the edge of a copse a waggon with two horses was rolling gently along the ridge. Raised above our heads upon the sky-line, it loomed up against the red sun, triumphantly big, enormous, like a chariot of giants drawn by two slow-stepping steeds of legendary proportions. And the clumsy figure of the man plodding at the head of the leading horse projected itself on the background of the Infinite with a heroic uncouthness" (108). Conrad polished this passage in both his manuscript and typescript revisions, altering the word order and sentence structure several times to improve the rhythm and emphasize the juxtaposition of man with infinite space. In the final version the last sentence is changed from "And the uncouthness of the man plodding at the head of the leading horse had a heroic aspect" (AMS13) to a more complex structure that gives weight to the paradox, "heroic uncouthness." Later, we shall see how this

passage contributes to the style of the story as a whole.

Similarly, Kennedy compares the sordid facts of Isaac Foster's "runaway marriage" with his father's cook to the plot of a Greek tragedy like Hippolytus or Oedipus Rex because the strife between father and son "arose from the similarity of their characters" (107). The narrator and his listener are alike in their ability to put local, everyday affairs into a universal context. In contrast to the farmers of the area, whose minds and bodies "cling" to the earth,²⁴ they can tolerate superficial differences because they have the experience to identify the essential similarities between various nationalities, races, and regions. Underlying Kennedy's narration to his friend is the assumption that the listener shares a broader perception of man's relationship to his fellow man than is permitted by the circumscribed, protective insulation of the Colebrook community.²⁵ Thus, discussing the mystery of Amy Foster's ability to find love in the "unfamiliar shape" of Yanko Goorall, Kennedy stresses the routine sameness and limitations of her daily existence:

"She was born in the village, and had never been further away from it than Colebrook or perhaps Darnford. She lived for four years with the Smiths. New Barns is an isolated farmhouse a mile away from the road, and she was content to look day after day at the same fields, hollows, rises; at the trees and the hedgerows; at the faces of the four men about the farm, always the same--day after day, month after month, year after year. She never showed a desire for conversation, and, as it seemed to me, she did not know how to smile. Sometimes of a fine Sunday afternoon she would put on her best dress, a pair of stout boots, a large gray hat trimmed with a black feather (I've seen her in that finery), seize an absurdly slender

parasol, climb over two stiles, tramp over three fields and along two hundred yards of road--never further. There stood Foster's cottage. She would help her mother to give their tea to the younger children, wash up the crockery, kiss the little ones, and go back to the farm. That was all. All the rest, all the change, all the relaxation. She never seemed to wish for anything more." (109-110)

When Conrad revised the first draft of this passage he emphasized the manner in which, before Yanko's arrival, the limitations of her life had fostered in Amy an attitude of passive resignation. By changing "she looked day after day at the same fields" to "she was content to look day after day at the same fields," he draws our attention to the girl's dull acceptance of her lot. Conrad also expanded the sentence describing Amy's Sunday outing, for in the manuscript he had written: "She would help her mother give their tea to the younger children and then she would go back to the farm" (AMS19). The elaboration of the simple tasks connected with tea-time emphasizes their repetitiveness, and the addition of the sentence "All the rest, all the change, all the relaxation" to follow "That was all" suggests that, in Dr. Kennedy's view, Amy's day off was merely an extension of her working routine.

Unlike every member of the community except perhaps the doctor, Yanko chooses to exchange his familiar surroundings, relatives, and friends for an illusory ideal. The narrator tells us that "he must have been a real adventurer at heart, for how many of the greatest enterprises in the conquest of the earth had for their beginning just such a bargaining away of the paternal cow for the mirage or [sic] true gold far away!"

117).²⁶ Because Dr. Kennedy, who has settled in the community of Colebrook, still looks for "that particle of a general truth in every mystery," he can understand Yanko's quest for "true gold." In the manuscript Conrad makes the link between Yanko and the narrator more explicit, for he uses the phrase "he was a (born explorer) an explorer at heart" to describe Dr. Kennedy's investigative habits (AMS5). Unfortunately, he cancelled this expression along with the rest of a long passage that describes the narrator's character when he revised the typescript.

In fact, at this stage in the composition of "Amy Foster" Conrad omitted four full paragraphs and several sentences relating to Kennedy and his activities as well as a considerable portion of the narrative commentary. A close examination of the manuscript suggests that he may have initially conceived a more complex narrative frame for the story, perhaps a little like the impressionistic structure of "Heart of Darkness," but later decided that this treatment was not appropriate to Yanko's simple tragedy. For example, if we refer back to the passage quoted on pages 12 and 13 of this chapter, we can see that the first narrator raises an epistemological question that applies to Kennedy's interpretation of Yanko's experiences. In his phrasing and vocabulary, he sounds very much like Marlow in "Heart of Darkness" or Lord Jim. As he did in some other cases of sceptical or contradictory statements in the manuscript,²⁷ Conrad cancelled this passage at the typescript

stage, before the serial publication. Unlike "Heart of Darkness" or Lord Jim, the final version of "Amy Foster" precludes ambiguity about the narrator's interpretation of the outsider's feelings and actions. Kennedy's chief function is to emphasize the differences between Yanko and the community of Colebrook, and to comment on the universal implications of the outcast's isolation. "He was different," says the narrator, "innocent of heart, and full of good will, which nobody wanted, this castaway, that, like a man transplanted into another planet, was separated by an immense space from his past and by an immense ignorance from his future" (132).²⁸ As we shall see later, the ambiguous aspects of "Amy Foster" do not affect our understanding of the protagonist or our sympathy for his plight.

At the same time as he points out the qualities that make Kennedy different from the local villagers, Conrad emphasizes his membership in the Colebrook community. Thus, the time frame of the doctor's narration is determined by his professional duties; he begins Yanko's story while making the rounds of his patients but waits until evening to devote his full attention to the tale.²⁹ The part Kennedy himself plays in this story identifies him as a figure of some importance to the villagers who is trusted and consulted about local affairs. When Mr. Swaffer takes possession of Yanko, he seeks Kennedy's opinion about the foreigner's nationality. Conrad revised the manuscript to suggest that the narrator's background makes him a source of knowledge for the whole community: "Now tell me,

doctor (don't you think that's a bit of Hindoo) you who've been all over the world (ought to know) don't you think that's a bit of a Hindoo we've got hold of here?" (AMS59). Many of the doctor's remarks about Colebrook reflect his intimate knowledge of its inhabitants--their personal traits, activities, and histories. Mr. Smith is "notoriously hot-tempered," Mr. Swaffer "has been known to drive miles in the rain to see a new kind of rose in somebody's garden," and so on. As I have indicated, Conrad also includes some regional expressions in Kennedy's speech.

Unlike the local barber in "To-morrow," however, Dr. Kennedy is scarcely a reliable spokesman for the group. In "Amy Foster" Conrad uses his narrator's membership in the community to criticize local manners and attitudes from the perspective of an "insider." In this sense, the story anticipates those passages in Under Western Eyes in which the old language teacher describes the unattractive aspects of western democratic society. Dr. Kennedy's irony ranges from caustic references to individuals like Mrs. Finn, who hits Yanko "courageously" with her umbrella, to his tongue-in-cheek criticism of the community as a whole: "Swaffer would be called eccentric were he not so much respected. They will tell you that Mr. Swaffer sits up as late as ten o'clock at night to read books, and they will tell you also that he can write a cheque for two hundred pounds without thinking twice about it" (127). Here, Kennedy mocks Colebrook's narrow criteria of "eccentric" behaviour, its anti-intellectualism, and its

materialistic standards. Moreover, because of the narrator's ambivalent position as an "insider" who is different from the rest of the community, Conrad can explore his hero's experience from a sympathetic point of view without sacrificing the immediacy and realism of the social setting.

Like Marlow in "Heart of Darkness" or Lord Jim, Kennedy is an effective mediator between two different views of human conduct because he has links with both worlds. Conrad seems to have created this type of narrator whenever he wanted to promote the reader's understanding of an outsider like Kurtz, Jim, or Yanko. In "Amy Foster" he makes Yanko's alienation concrete and immediate by moving from the foreigner's point of view (which Kennedy reproduces faithfully, even to the point of acting as a translator for the audience when Yanko's speech is incomprehensible to the other characters)³⁰ to the villagers' reaction to the stranger. Both the manuscript and typescript revisions reflect Conrad's consistent efforts to render these two perspectives realistically and suggestively, juxtaposing them so that the problem of "la différence des races" controls the form of the story as well as its content.

Although Conrad made well over a thousand revisions to the manuscript of "Amy Foster" before it was typed, these changes tend to be concentrated in specific passages rather than distributed evenly throughout the text. As in the "Youth" manuscript, passages in which he strove for a symbolic suggestiveness in the manner of Flaubert (such as the opening

description of Colebrook and the impression of the local farmer and his team against the setting sun) received intensive revision, whereas the episodes that advance the plot (such as Yanko's courtship of Amy) demonstrate a remarkable ease and fluency of composition. In general, Conrad appears to have had little difficulty with the entire section portraying Yanko's stay at Swaffer's farm, when the sensitive outsider tries to adapt to the community but is rejected. The fluency of this section may reflect the author's personal involvement in the story, for Conrad was describing, through Yanko, a foreigner's subjective response to an unfamiliar land that he has resolved to make his home.³¹ Sentences such as "These were the people to whom he owed allegiance and an overwhelming loneliness seemed to fall on him from the leaden sky of that country without sunshine" (AMS67) are unchanged in the manuscript and survive, with minor revisions, in the published versions.

Kennedy's narration of Yanko's history before he arrives at Colebrook Bay is more heavily revised. In this section of the manuscript Conrad consistently sought to render the young peasant's experience more immediate and suggestive. For example, he made over sixty substantial changes to the brief account of Yanko's voyage by train and ship, adding images, details, and descriptive modifiers. In the following passage, Kennedy narrates the first part of this journey:

They were driven below and battened down from the very start. It was a dark low place with wooden beams like the rooms in the houses in his country (but very large dark)

(and) but you went into it down a ladder. It was (large) very large, cold, damp with places like boxes in which people lay and it jumped all the time. He (crawled) crept into one of these (boxes with his bundle and his stick) boxes and lay down there in the clothes in which he had left his home keeping his bundle and his stick by his side. (Before that he had been in trains) People groaned, children cried, (everything moved, the lights) water dripped, the lights went out, (one dared not even) the walls of that place creaked and everything (moved) was being shaken so that in one's little box one dared not lift (his) one's head. He had (lost) (got separated from) lost touch with his only companion, (a young man from the same valley--he said);³² (And) and all the time a great noise of wind went on outside and heavy blows fell--boom! boom! (One could not tell when it was night or day. It seemed always to be night.) A great sickness fell upon him and he neglected to pray. Besides one could not tell whether it was morning or evening. It seemed always to be night. Before that he had been travelling a long time on the iron (road) track. He looked out of the window which had a (very) wonderfully clear glass in it and the trees, the houses, the fields the roads seemed to fly round and round him till his head swam. He gave me to understand he (saw) had beheld uncounted multitudes of people (crowding as at fairs and) all dressed in such clothes as the rich wear. (Twice he got out) Once he was made to get out of the waggon and slept (on the floor of) through a night on a bench in a lofty room with his (bundle) (head on his bundle) bundle under his head; and once for many hours he (sat) had to sit on a (stone) floor of flat stones (with) dozing over his knees and with his bundle between his feet. (He could not give me an idea of the place; its) There was a roof over him so high that the tallest pine he had ever seen (in the mountains) could have had room to grow. (AMS32-34)

In this passage the cancelled portions of text give us a glimpse of how Conrad's imagination would develop a scene or event by adding concrete sense impressions until he achieved a symbolic unity of effect. Yanko's initial impression of darkness and lowness is reinforced by adding the reference to his descent down a ladder, and the black misery of the hold is evoked gradually, through the accumulation of physical

sensations. Notice that Conrad did not originally intend to describe this experience in detail, because after telling us in the fourth sentence that Yanko crept into his "box," he shifts immediately to the train journey. The decision to make Yanko's general impression of cold, darkness, and damp more palpable and immediate was obviously made at this point. A few sentences later Conrad made another change, developing the symbolism of the scene by suggesting a parallel between physical and spiritual disorientation. Thus, he cancelled the first reference to Yanko's loss of time sense in order to add "A great sickness fell upon him and he neglected to pray." In the revised version Yanko's feeling that "it seemed always to be night" implies his spiritual isolation.

The second section of the excerpt, which describes part of the journey by train, contains a good example of Conrad's ability to reproduce details of the setting in concrete images that reflect the protagonist's emotional point of view.³³ Instead of the non-descriptive "He could not give me an idea of the place," he created a comparison between the man-made station and "the tallest pine . . . ever seen," which evokes Yanko's sense of wonder as well as the peasant's close relationship with nature. Other revisions, such as the substitution of "everything was being shaken" for "everything moved" and "wonderfully clear" for "very clear," contribute to the focussing of the story through Yanko's consciousness. Similarly, Conrad takes special pains with verb forms in order

to suggest Yanko's feelings of helplessness at the hands of the men who exploit the emigrants. By changing "twice he got out" to "once he was made to get out," and "he sat" to "he had to sit," he reinforced Kennedy's ironic comparison of the peasants with cattle ("They were driven below and battened down from the very start") and stressed the duration of Yanko's ordeal.

In his typescript revisions Conrad continued the process of making Yanko's impressions more concrete and suggestive. Of the seven hundred changes and additions before the serial publication, about one hundred can be grouped into this category.³⁴ For example, in the passage we have been considering Conrad made Yanko's comparison of the ship's hold with a house in his native country more striking and precise. He changed "It was a dark low place with wooden beams like the rooms in the homes in his country" to "It was a low timber dwelling--he would say--with wooden beams overhead, like the houses in his country" (114). In the next sentence Yanko's impressions of the emigrants' bunks and the ship's motion are more sharply focussed. The manuscript reads: "It was (large) very large, cold, damp with places like boxes in which people lay and it jumped all the time," and Conrad's final version is, "It was very large, very cold, damp and sombre, with places in the manner of wooden boxes where people had to sleep one above another, and it kept on rocking all ways at once all the time" (114). Here, the image of boxes stacked in vertical order is clearer, and the revised description of the ship's motion is

more suggestive. In addition, changing the phrase "in which people lay" to "where people had to sleep" reinforces the moral point Conrad makes about the way in which the emigrants are forcibly herded like cattle.

Yet another effect of Conrad's typescript revisions in this category was to make the style of Kennedy's narration more suggestive of Yanko's actual speech. In the preceding example the emphatic modifiers "very large, very cold," the awkward circumlocution "in the manner of," and the concluding phrase "rocking all ways at once all the time," reflect the foreigner's struggle to communicate his experience effectively in English. In fact, in the typescript revisions Conrad emphasized Yanko's mistakes in grammar, idiom, and syntax, so that a statement like "There was a steam machine that went on the water and they all stood on it packed tight only there were women and children with them now" (AMS36) became in the published version: "There was a steam-machine that went on the water, and they all stood upon it packed tight, only now there were with them many women and children who made much noise" (115). By altering the word order of the last principal clause and adding the awkward "much noise," Conrad tried to capture the authentic flavour of Yanko's discourse. As a result, the reader gains a more immediate sense of the young peasant's response to unfamiliar circumstances.

Conrad's revisions at both the manuscript and typescript stages suggest his concern to stimulate the reader's perception

of common objects, such as a ship's bunk or a ferry boat, through Yanko's eyes. In the process of polishing the text he emphasized Yanko's attempts to relate unfamiliar experiences to the familiar aspects of a peasant's life, represented by concrete objects like wooden boxes (in his perception of the ship's bunk), a mountain pine, or a religious icon. Similarly, Conrad's imitation of Yanko's speech patterns draws attention to the protagonist's unconventional, childlike point of view. For example, the unidiomatic sentence quoted in the preceding paragraph describes the ferry that transported the emigrants to their ship as "a steam-machine that went on the water." By defamiliarizing a modern mode of transport in this way, Conrad makes us aware of the huge gap between an industrial society and the peasant. Sailing vessels are also unknown to Yanko, who perceives a startling correspondence between the emigrant ship and the trees of his homeland. In the manuscript this correspondence is not emphasized: "They thought they were being taken to America but suddenly they arrived near a thing like a house on the water. The walls were black, there (were) uprose as it were (trees and crosses above it) from the roof trees and crosses extremely high. Thats how it appeared to him them for he had never seen a ship before" (AMS36).

Here, the tree metaphor is overshadowed by the image of the ship as a house on water and the similarity between the masts and "crosses." At the typescript stage, however, Conrad rewrote the passage in order to foreground the image of a

forest rising magically from the "house": "They thought they were being taken to America straight away, but suddenly the steam-machine bumped against the side of a thing like a great house on the water. The walls were smooth and black, and there uprose, growing from the roof as it were, bare trees in the shape of crosses, extremely high. That's how it appeared to him then, for he had never seen a ship before" (115-16). The revision takes us inside Yanko's mind as he bumps against the bottom of the ship, gazes up the smooth, black side, and finally, envisions the masts as trees. By focussing on the "bare trees" that resemble crosses, Conrad emphasizes the peasant's feeling for nature without sacrificing the religious allusion that evokes another aspect of Yanko's background. Moreover, although Kennedy's colloquial expression "straight away" reveals his presence as the interpreter of Yanko's experience, the foreigner's speech patterns are also imitated in the word order of the second sentence. Throughout "Amy Foster" Kennedy's narration from Yanko's point of view is characterized by the intricate blend of these two voices.

In general, Yanko's impressions of the journey as well as his perceptions of the "foreign" country and its strange people and customs exemplify Victor Shklovsky's well-known account of defamiliarization in art. In his essay "Art as Technique," Shklovsky says: "After we see an object several times, we begin to recognize it. The object is in front of us and we know about it, but we do not see it--hence we cannot say anything

significant about it. Art removes objects from the automatism of perception. . . ." ³⁵ In "Amy Foster" the reader perceives certain aspects of English life and the modern industrial society differently, as if for the first time. Thus, Conrad withholds the common name for an object ("steamship," for example), substituting instead a description of its functions (it becomes "a steam-machine that went on the water"). Or, when the villagers of Colebrook are referred to as "people from the other world--dead people" with faces "as closed, as mysterious, and as mute as the faces of the dead" (129), he takes village life out of its ordinary context.

However, because Conrad presents this "familiar" world through the eyes of a stranger (as he himself once saw the Kentish landscape and people), "Amy Foster" exhibits a form of impressionism that could be called "epistemological irony." Moreover, Andrzej Busza argues that Conrad was influenced by certain Polish literary stereotypes when he wrote the story; that is, the "Tatra legend" that was popular among the Young Poland writers and the "emigrant story." For example, Conrad's description of Yanko's appearance, customs, and background in a Carpathian mountain village resembles the conventional portrait of the Goral, or Tatra Highlander. By juxtaposing the "defamiliarizing" of reality with an impression of life based primarily on literary stereotypes, Conrad makes an ironic comment on the nature of man's knowledge about his world. ³⁶

The organization of Kennedy's narration is an important

part of Conrad's strategy to involve us in his hero's plight. Thus, Yanko's journey from the mountains and plains of his homeland to the shores of Colebrook Bay is told in reverse chronological order, with the result that the reader experiences both spatial and temporal dislocation, as if he were a passenger on a train rushing backwards into the past. Conrad appears to have thought of this method, which communicates the nature of Yanko's experience so effectively, when he was writing the first draft. The manuscript contains a cancelled passage that indicates that he initially planned to begin Kennedy's narration with an account of the criminal hoax perpetrated by the "Emigration Agencies" in Yanko's native village. This passage follows the doctor's brief preamble, which describes the protagonist as "the most innocent of adventurers cast out by the sea." The manuscript reads: "You must have heard even on the other side of the world of the 'Herzogin Sophia-Dorothea' disaster. (She was an emigrant Hamburg ship) The papers were full of it for days and the weeklies (had) came out with full page (illustrations of a catastrophe which no living eye had seen) illustrations. She was a Hamburg ship (whi) bound to New York with some three hundred people on board" (AMS31).

These sentences would have introduced the emigration scandal much earlier than in the revised version, where the hoax is explained only after Kennedy has described Yanko's travels by land and sea and his subsequent shipwreck.³⁷ If

Conrad had introduced Yanko's story with an account of the trick practised on the peasants, he would probably have continued in chronological order by following Yanko's progress from the local village inn to his boarding the emigrant ship. Reversing this order allows the narrator to focus on the disjunction between the peasant's life and the modern world of steam tenders and ships at the very beginning of his story. For the passage above, Conrad substituted Kennedy's dramatic opening line, "He did not know the name of his ship," which evokes the emigrant's universal and symbolic role as a voyager into the unknown. Indeed, an important aspect of the narrator's function at the beginning of "Amy Foster" is to draw the reader's attention to Yanko's belief that "he was no longer in this world" (112).

Moreover, by delaying the explanation of the emigration scandal Conrad involves us in Yanko's immediate impressions of the three venerable-looking men who visit his local village. Like the other revisions to Yanko's story before the shipwreck, Conrad's changes and additions to this episode concentrate on focussing the events more clearly through the young peasant's consciousness. The manuscript reads:

They would arrive on fair days in a peasant's cart and set up an office in some Jew's house. There were three of them, one with a beard and venerable; and they had red collars and gold lace on their sleeves like government officials. They sat behind a table and had in the next room a telegraph machine through which they could talk to the Emperor of America. (There was work at three dollars a day in America.) The (old men) fathers hung about the door but the young (ones crowded) men would crowd to the

table for there was work at three dollars a day in America and no military service to do. But the American Kaiser would not take everybody. He himself had a great difficulty (to get himself) in getting accepted. The venerable man in uniform went out of the room several times to work the telegraph. Besides (only) those only that (could) were able to pay could go. There were men who sold their huts and land because it cost a lot of money to get to America but once there you could find places where true gold could be picked up on the ground. His father's house was (full of) very full. His brother was married and had children and he (thought) promised he (could) would send them money from America by post twice every year. His father sold one old cow, a pair of piebald (ponies) mountain ponies of his own raising and a cleared plot of (pasture) pasture land on (an open) (a hillside to the Jew innkeeper) the sunny slope of (a hillside) a pine-clad hill to the Jew innkeeper to pay the people of the ship that took men to America to get rich in a short time. (AMS37-38).

Additions to the manuscript include realistic details such as the phrase "in a peasant's cart," the distinction between the behaviour of the fathers and their sons, and the rhetorically effective modifiers describing the livestock and land sacrificed to Yanko's dream. Notice the revisions to the sentence beginning "He himself," in which Conrad reproduces Yanko's emphatic tone, and adds the ungrammatical article ("a great difficulty"). At later stages Conrad sharpened the protagonist's impressions of the three men and their mysterious activities, and made further revisions to the tone of the passage. For example, the serial version reads, in part: "They sat behind a table and in the next room, so that the common people shouldn't hear, they kept a cunning telegraph machine through which they could talk to the Emperor of America" (ILN996). Here, Conrad added Yanko's naïve interpretation of

the men's behaviour with the unfamiliar machine. Still later, for the book version, he introduced two modifiers ("They sat proudly behind a long table . . .") to reflect Yanko's impression of their imposing demeanour. The interjection, "Oh, no!", which follows "But the American Kaiser would not take everybody" in the serial and book versions, emphasizes Yanko's innocence and reproduces the emphatic rhythm of his speech more accurately. Similarly, the phrase "on his behalf," which was added to the clause "the venerable man in uniform had to go out of the room several times to work the telegraph," reinforces our impression of the peasant's vulnerability, communicated ironically by Kennedy's narration.

In the fourth and fifth chapters of Narrative Discourse Gérard Genette proposes a useful distinction between "mood" and "voice," in which the former refers to the character whose point of view orients the narrative perspective and the latter refers to the narrator.³⁸ In Conrad's portrayal of events leading up to the shipwreck, the "mood" is determined by Yanko's point of view, which is ironically opposed to the narrative "voice"--that is, to Dr. Kennedy's experience of the world. The disjunction between mood and voice allows Conrad to condemn the emigration fraud indirectly, without sacrificing the immediacy of Yanko's impressions. Before Kennedy offers an explanation of the visitors' conduct, the reader deciphers the meaning of these impressions and sympathizes with the victims. Moreover, the narrative continues to be focussed through

Yanko's point of view until Kennedy describes the local inhabitants' response to the foreigner. At this point in the story, the mood is determined by many different characters, including Yanko, the villagers and farmers, and Kennedy himself.

Compared with "Heart of Darkness," the story in "Amy Foster" is not told consistently from the narrator's point of view. In the sense that he receives and presents the views of other characters as well as providing his own comments on the action, Kennedy's function is similar to Marlow's in Lord Jim.

However, comparison with "Heart of Darkness" and Lord Jim reveals an essential difference between Kennedy and the other two narrators. Unlike Marlow in "Heart of Darkness," who carries Kurtz out of the wilderness on his back, and Marlow in Lord Jim, who intercedes by sending Jim to Stein (and therefore to Patusan), Kennedy does not involve himself actively in Yanko's tragedy. In "Amy Foster" the narrator's passivity contributes to the story's determinism, for Conrad repeatedly suggests that the characters are ruled by circumstances and social conditions rather than by their own wills. For example, he describes Amy's passion for Yanko in terms that evoke the girl's helpless submission to her fate: "And then she fell in love. She fell in love silently, obstinately--perhaps helplessly. It came slowly, but when it came it worked like a powerful spell; it was love as the Ancients understood it: an irresistible and fateful impulse--a possession!" (110). Similarly, he insists on Yanko's inability to change the course

of his predetermined fate. For example, when the protagonist arrives at New Barns Farm, Kennedy comments: "From that moment he is plainly in the toils of his obscure and touching destiny" (119). The comparison of Yanko with a wild animal or bird caught "in the toils" or "under a net" is repeated throughout the story, and recapitulated in the coda.

Kennedy's professional role of healer makes his inability to relieve Yanko's suffering ironic. Moreover, a similar irony informs the climax of the story, when the dying man calls on God to explain his anguish: "She had left him. She had left him--sick--helpless--thirsty. The spear of the hunter had entered his very soul. 'Why?' he cried, in the penetrating and indignant voice of a man calling to a responsible Maker. A gust of wind and a swish of rain answered'" (141).³⁹ At the typescript stage Conrad added the first two sentences of this passage, which link Amy's cruelty to nature's indifference and emphasize the irony of Yanko's belief in a "responsible" God. Less obviously but with the same effect, Conrad shows us Kennedy's inability to alter the tragic course of events. Despite the doctor's powers of penetration and sympathetic imagination, he fails to find the cure for Yanko's illness; in fact, he cannot even diagnose its cause, although the symptoms are clearly displayed. A few hours before Amy abandons her husband, Kennedy dispenses useless medical advice and then leaves the couple alone. "I don't know how it is I did not see--but I didn't," he confesses, adding "and yet, turning in

my trap, I saw her lingering before the door, very still and as if meditating a flight up the miry road" (139). By stressing the narrator's lack of perception, Conrad renders Yanko's ultimate isolation more pathetic.

Moreover, the final repetition of the entrapment image emphasizes the story's deterministic theme by expanding its focus. In the coda Kennedy describes Yanko's son: "The little fellow was lying on his back, a little frightened at me, but very still, with his big black eyes, with his fluttered air of a bird in a snare" (142). Here, Conrad suggests that "la différence des races" survives generations, and will alienate Yanko's child from the community of Colebrook in the future. Thus, the ending recalls the narrator's introduction to Yanko's story, in which he contrasts the foreigner to the local peasants:

The men we met walked past, slow, unsmiling, with downcast eyes, as if the melancholy of an over-burdened earth had weighted their feet, bowed their shoulders, borne down their glances.

"Yes," said the doctor to my remark, "one would think the earth is under a curse, since of all her children these that cling to her the closest are uncouth in body and as leaden of gait as if their very hearts were loaded with chains. But here on this same road you might have seen amongst these heavy men a being lithe, supple and long-limbed, straight like a pine, with something striving upwards in his appearance as though the heart within him had been buoyant. Perhaps it was only the force of the contrast, but when he was passing one of these villagers here, the soles of his feet did not seem to me to touch the dust of the road. He vaulted over the stiles, paced these slopes with a long elastic stride that made him noticeable at a great distance, and had lustrous black eyes. He was so different from the mankind around that, with his freedom of movement, his soft--a little startled, glance, his olive complexion and graceful bearing, his

humanity suggested to me the nature of a woodland creature." (110-11)

Except for a few minor alterations, including the addition of the descriptive adjectives "heavy" and "supple" to reinforce the contrast in the sentence beginning "But here on this road," this passage is exactly as one finds it in the manuscript. As we saw when comparing the first drafts of "Youth" and "An Outpost of Progress" in chapter three, Conrad had less difficulty with subjective commentary when he used a dramatized narrator. In addition, expressing an idea through a series of oppositions or contrasts was one of his favourite rhetorical techniques, which this passage illustrates in an unusually clear and uncomplicated form. Here, Conrad defines the essential nature of the villagers as melancholic, opposing it to the "buoyant" heart of the foreigner. Whereas the local farmers "cling" to the earth with weighted feet, Yanko vaults over stiles and seems to be airborne over the dusty roads. The men around Kennedy appear to be "loaded with chains," but Yanko resembles a wild creature of the forest, naturally graceful and free. As in the implicit comparison of the adventurous spirit that links Yanko, the narrator, and his friend with the local inhabitants' adherence to traditional customs and a familiar landscape, this description indicates that "la différence des races" extends to qualities of mind as well as body, creating the insurmountable barriers that determine Yanko's fate.

Conrad also stresses the tragic division between Yanko and

the community of Colebrook indirectly through his narrative technique. After Yanko is washed ashore, the story is no longer presented largely from his point of view. Instead, Conrad exploits his narrator's intimate knowledge of the community in order to juxtapose the local inhabitants' response to the event with the foreigner's thoughts and feelings. Like the manuscript and typescript revisions of Yanko's journey to England, Conrad's changes to the section describing his hero's ordeal on shore after the shipwreck concentrate on reproducing the exact tones of the speakers and adding concrete details and descriptive modifiers. In the following passage from the manuscript Kennedy assembles some of the villagers' reports of Yanko's arrival:

It was he no doubt who had been seen (by a Bre) (sleeping by the) lying on the roadside by the Brenzett carrier who actually got down (and approached but was intimidated) to investigate but drew back intimidated by the (something unus) perfect immobility and something unusual in the aspect of that sleeping tramp. (Children) Children on their way to school had been frightened (and) so much that the schoolmistress came out and spoke (with) indignantly to a "horrid looking man" on the road. He (slowly moved) edged away hanging his head for a few steps and then suddenly ran off with extraordinary fleetness. (Mr. Bradley) The driver of Mr. Bradley's milk cart made no secret of it that he had lashed with his whip at hairy [sic] sort of fellow who jumping up (by the) at a turn of the road by the Vents (got hold of his) snatched at the pony's head. And he caught him one too over the face he said that made him drop down quicker than he had jumped up. It was a good half (a) mile before he could stop the pony. Maybe that in his desperate endeavours (to) to get help in his need get in touch with some one he had tried to stop the cart. (Some) Also three boys (afterward) confessed afterwards to throwing stones at a funny tramp knocking about all wet and muddy and very drunk in the narrow deep lane (at the foot of the Talfourd Hill) by the lime kilns. All this was the talk for days; but we have

Mrs. Finn's, Smith waggoners wife, unimpeachable testimony that she saw him get over (Hammonds) the low wall of Hammonds pig pound and make straight at her (making) staggering and babbling enough to make one die of fright. Having the baby with her in a perambulator she called out to him to go away and as he came near she hit him courageously with her umbrella over the head and without once looking back ran like the wind with the perambulator as far as the (village) first (village) house in the village. (There) Panting she spoke to Old Lewis (breaking stones in a heap) hammering there at a heap of stones and the old (man then stood up) chap taking off (the) (his) his immense black wire (spectacles) goggles (stood up) got up on his legs. Together they (saw plainly on) followed with their eyes the figure of the man running over (towards New Barns Farm) a field; they saw him fall down, pick himself up and run on again stumbling and waving his arms about his head, in the direction of the New Barns farm. (AMS41-43)

Some of Conrad's additions to the manuscript heighten the choral effect of this passage; for example, the expression "all wet and muddy" reproduces the vernacular of the three boys who confess to throwing stones at "a funny tramp." Similar revisions were made at the typescript stage. By adding colloquial expressions such as "gipsy fellow," "made a snatch," "a good one," and "a jolly sight quicker" to the report of Mr. Bradley's driver, Conrad gives us the authentic flavour of his brutal little speech: "The driver of Mr. Bradley's milk-cart made no secret of it that he had lashed with his whip at a hairy sort of gipsy fellow who, jumping up at a turn of the road by the Vents, made a snatch at the pony's bridle. And he caught him a good one, too, right over the face, he said, that made him drop down in the mud a jolly sight quicker than he had jumped up" (118-19). The Brenzett carrier who gets down from his cart to look at "that tramp," the schoolmistress who

describes Yanko as a "horrid-looking man," Mr. Bradley's driver, the three boys, and Mrs. Finn, who sees Yanko "make straight at her" and finds his pleas for help "enough to make one die of fright"--Kennedy combines the idioms and expressions of all these local characters into a chorus of fear and indignation.

Similarly, at the manuscript stage Conrad added the Brenzett Carrier's apprehensive movement ("but [he] drew back"), Yanko's "perfect immobility" as he lies unconscious, the direction of the driver's blow (to Yanko's face), and the exact number of the stone-throwing boys ("three" rather than "some"). Moreover, at the typescript stage he continued to revise the text, making the language more colloquial and describing the villagers' actions more concretely. The Brenzett carrier gets down from his cart "to have a nearer look" rather than "to investigate," and Kennedy's general statement that children had been frightened on their way to school was altered to read: "As the day advanced, some children came dashing into school at Norton in such a fright that the schoolmistress went out . . . " (118).

The villagers' impressions of Yanko were also sharpened. In the manuscript the Brenzett carrier reports having encountered "that sleeping tramp," but in the revised version Yanko is "that tramp, sleeping so still under the showers" (118). Similarly, Conrad changed Mrs. Finn's description of Yanko's approach to read "she saw him . . . lurch straight at her" rather than "she saw him . . . make straight at her." In both

the manuscript and typescript the final image of the desperate man running toward New Barns farm with Mrs. Finn and old Lewis watching from the safety of the village houses was polished to emphasize the local people's perspective. They "follow" the retreating figure "with their eyes," watching it stagger, fall, and run on into the distance. As his fateful meeting with Amy Foster approaches, the gap between Yanko and the community is dramatized effectively in this symbolic description.

To the communal response of fear and dislike, Kennedy opposes Yanko's individual perspective. The manuscript reads: "The rain, the wind, the darkness he knew--(and) he understood the bleating of the sheep and he remembered the pain of his wretchedness and misery, his (astonishment and dismay at finding it was neither) heartbroken astonishment that it (could be) was neither seen nor understood, his dismay at finding all the men angry and all the women fierce. He had approached them as a beggar it is true but in his country they spoke gently to beggars. (Their) The children were not taught to throw stones at those who demanded compassion" (AMS54). For the serial publication, Conrad made two minor revisions to the last sentence of this passage. The phrase "in his country" was repeated, to emphasize the contrast between the two societies from Yanko's point of view, and the verb "demanded" was replaced by "asked for," to remove the implication that Yanko's behaviour was aggressive: "The children in his country were not taught to throw stones at those who asked for compassion" (124). In the

sentence preceding this one, Conrad added "even if they gave nothing" to the clause "in his country they spoke gently to beggars." The final version--"in his country, even if they gave nothing, they spoke gently to beggars"--underlines the distinction already forming in Yanko's mind between the poor but compassionate people of his homeland and the heartless, rich inhabitants of this strange new country. At the same time, it persuades the reader that inborn qualities of mind and temperament, which Kennedy emphasizes in his earlier comparison of Yanko with the local farmers, make Colebrook particularly hostile to outsiders.

Similarly, Conrad's revisions to the section dealing with his hero's attempts to adapt to the community of Colebrook stress the rhetorical juxtaposition of the two perspectives. In the following sentence Yanko's impression that he has been transported to a completely alien world is sharpened by Conrad's additions: "It was as if these had been the faces of (dead people--he used to tell me two years afterwards with a shudder) (years afterwards) people from the other world--dead people--he used to tell me years afterwards" (AMS67).⁴¹ Contributing to his feelings of loneliness and alienation is Yanko's growing perception of the community's lack of religious fellowship. In the following passage from the manuscript Conrad develops this theme: "He became aware of social differences but remained for a long time surprised at the bare poverty of the churches amongst so much wealth. (The rectory

took much notice) (and yet) He couldn't understand either why they were kept shut up most of the time. There was (next to) nothing to steal. Was it to keep people from praying too (much) often? The rectory took much notice of him . . ." (AMS 74-75). By adding Yanko's perception that the church was not an integral part of the villagers' daily lives, Conrad explained the community's reluctance to make material sacrifices for their religion. In the interlined section of the manuscript he also emphasized the contrast between the foreigner's devout faith and the lack of religious feeling manifested by the inhabitants of Colebrook. Thus, Yanko wonders whether the churches were kept shut up to stop people from praying too often. Finally, before the serial publication Conrad changed the vague phrase "most of the time" to "on week-days" to make Yanko's concern more concrete.

Over thirty of Conrad's revisions to the story stress the depth and sincerity of Yanko's piety. The first of these alterations appears in the manuscript, when Kennedy describes the foreigner's disorientation after he is washed ashore. He says: "This, later on, in his broken English that resembled curiously the speech of a young child he related to me himself. He (doubted whether he was in this world at all) (thought) put his trust in God, he said, (thinking) believing he was no longer in this world" (AMS26). The addition, "he put his trust in God," associates the childlike quality of Yanko's speech with the simplicity of his religious faith, and enhances the

pathos of his isolation. Another important aspect of Yanko's piety which Conrad emphasized in his revisions is its ability to integrate the individual into his society.

For example, in the manuscript the only reference to Yanko's mother reads: "People swarmed in there [the station-house] all round him more than you (saw) could see on a feast day (at) in the yard of the Convent of Bernardines down in the plain where he drove once his (old) mother--a pious old woman" (AMS35). This sentence was rewritten to suggest a specific purpose for the visit, so that the final version makes Yanko's personal concerns seem part of the affairs of the religious community as a whole: "People swarmed more than you can see on a feast-day round the miraculous Holy Image in the yard of the Carmelite Convent down in the plains where, before he left his home, he drove his mother in a wooden cart:--a pious old woman who wanted to offer prayers and make a vow for his safety" (115).⁴² Moreover, together with the description of Yanko's father reciting the Lord's Prayer at the head of his kneeling family, and Yanko's need to pass this tradition on to his son, the reference to the old woman's prayers stresses the integrative aspect of the peasants' faith, which binds together the different generations.⁴³ To this spiritual solidarity, Conrad opposes the violent dissension between Isaac Foster and his father, and the lack of significant emotional ties between Amy and her parents. Kennedy says: "The Fosters, of course, didn't like to lose the wages the girl earned: Amy used to give

all her money to her mother" (135). Similarly, in Mr. Swaffer's household there is little communication between father and daughter, who are in fact separated by their religious faith: "She was Church--as people said, while her father was one of the trustees of the Baptist Chapel" (128). To outward appearances the most pious inhabitant of Colebrook, Miss Swaffer is inscrutable, uncommunicative, and deaf.

As we saw in our discussion of earlier episodes of the story, Conrad's narrative technique reinforces his thematic contrasts. To Yanko's perception of Colebrook as alien, unfriendly, and lacking in communal religious spirit, Conrad opposes the villagers' resentment of the outsider's appearance and manners. The manuscript and typescript revisions focus on presenting specific examples of Yanko's "offensive" behaviour from the community's point of view. In the first draft of the following passage Conrad added one such example:

People became used (to) to see him at last but they never became used to him. His (walk) (swaggering) rapid skimming walk, his swarthy complexion, the hat cocked on the left ear, (the coat) his habit on warm evenings to throw his coat over (his) one shoulder like a hussar's dolman (were as it were causes of offence) his manner of leaping over the stiles not as a feat of agility but in the ordinary course of progression--all these were as one may say causes of scorn and offence. They didn't in their dinner hour lie on their backs on the grass to stare at the sky.⁴⁴ Neither did they go about the fields screaming.

(AMS76)

Here, Conrad added Yanko's spontaneous manner of leaping over stiles, and described his other habits in more detail. The phrase "in their dinner hour" intensifies the tone of righteous

indignation that characterizes the community's disapproval.

In his typescript revisions Conrad continued to emphasize his polarization of Yanko and the local villagers. For example, in the last clause of the second sentence above he added the word "peculiarities" and the phrase "to the inhabitants of the village" so that the group's opposition to Yanko's appearance and mannerisms is more forcefully summed up: "all these peculiarities were, as one may say, so many causes of scorn and offence to the inhabitants of the village" (132). Similarly, his additions to the next two sentences reinforce the scornful tone of this judgement. Thus, he changed "They didn't . . . lie on their backs" to "They wouldn't . . . lie flat on their backs," because the colloquial expression, "flat on their backs," condemns Yanko's indolence during Colebrook's ritual dinner hour. For the same reason, Conrad added "dismal tunes" to the last sentence, which clarifies and emphasizes the villagers' objection to Yanko's singing: "Neither did they go about the fields screaming dismal tunes." The cumulative effect of these minor alterations is to intensify our impression of the outsider's rejection by the community of Colebrook on the grounds of irreconcilable differences. At the same time, however, Conrad uses his dramatized narrator to enlist the reader's sympathetic appreciation of Yanko's characteristics. To Kennedy, the foreigner's singing voice is strange, yet beautiful: "light and soaring, like a lark's, but with a melancholy human note" (132).

In summary, Conrad's revisions to the story at both the manuscript and typescript stages focus on the systematic opposition of Yanko's perspective with the community's point of view. At the same time, they emphasize Conrad's various thematic contrasts; for example, the individual's adventurous spirit and the group's conventionalism, the peasant's religious outlook and Colebrook's materialism, and Yanko's natural grace and spontaneity and the villagers' phlegmatic dullness. In his article, "The Rhetoric of Conrad's Non-Fictional Political Discourse," Andrzej Busza points out that Conrad's "propensity for sharply defined polarities" is an important rhetorical aspect of his art. Moreover, he argues that in the fictional works the schematic nature of these contrasts "acts as a formal counterpoint to the numerous and varied ambiguities of the text." In this sense, "Conrad's novels combine richness with basic clarity; in his own words, his art is both 'simple' and 'most elusive.'" ⁴⁵

In "Amy Foster" Conrad provides us with a clearer illustration of this insight than is evident in his longer, more comprehensive works. As we shall see shortly, the story contains areas of ambiguity as well as schematic contrasts. In fact, the juxtaposition of puzzling ambiguities or paradoxes with rhetorical oppositions in "Amy Foster" helps us to see the complexity of Conrad's art in The Nigger of the Narcissus, Lord Jim, or Nostromo more clearly. ⁴⁶ For example, in Nostromo he contrasts the grotesque politicians of Costaguana, whose

short-sighted excesses promote their own selfish ends rather than the national interest, to Emilia Gould, whose comprehensive vision of her adopted country is characterized by "unselfish ambitions" and "delicate shades of self-forgetfulness." As in "Amy Foster," Conrad draws the reader's attention to this contrast through his rhetorical juxtapositions. For example, at the ceremonial lunch to honour England's role in the development of Costaguana, Mrs. Gould's lament for the "simple and picturesque" aspects of the country that will be destroyed by progress and change is followed immediately by General Montero's comically materialistic, self-serving toast to Sir John: "I drink to the health of the man who brings us a million and a half of pounds."⁴⁷

However, although we can evaluate some of the characters in Nostromo by the moral positions they take in relationship to these two poles, most of them resist attempts at categorization. The titular hero of the novel is a paradoxical figure who serves the public interest because he seeks a reflection of his own self-image, and Charles Gould's idealistic motives are compromised by his actions. Similarly, on the level of metaphor the intricate pattern of "treasure" images opposes Dr. Monygham's redemptive love for Emilia, in which he lives "on the inexhaustible treasure of his devotion drawn upon in the secret of his heart like a store of unlawful wealth" to Nostromo's corruption by the silver. At the same time, however, the general symbolic implications of this central

image--the silver of the mine--shift according to the context. Thus, the treasure (two bars of silver) that Martin Decoud uses to weigh down his own body represents a "pure," indifferent materiality, but in the context of Nostromo's obsession, it stands for a corrupted moral sense or soul.

Because Conrad's novels are composed of networks of interlocking parallels and juxtapositions as well as large blocks of narrative which provide background information or describe the setting, this formal pattern is not foregrounded as it is in a shorter work like "Amy Foster." There, the coexistence of ambiguity with rhetorical oppositions comprises the entire structure of the story. On the one hand, Conrad controls our response to Yanko's tragedy by contrasting his sensitive hero to the intolerant, unimaginative community of Colebrook; on the other, he perplexes us with the mysterious and paradoxical figure of Amy Foster. According to Kennedy and his friend, Amy is "a dull creature" whose physical features reveal "the inertness of her mind," yet her sympathetic imagination allows her "to understand suffering and to be moved by pity." Despite her bestial acceptance of the monotonous routine at Smith's farm, she is able "to discover [her] ideal in an unfamiliar shape." Although Amy is "short-sighted," she can see the truth to which all the other members of the community except Dr. Kennedy are blind: "She and I alone in all the land, I fancy, could see [Yanko's] very real beauty," says the narrator. Amy Foster is both kindhearted and cruel; she is passive, yet capable of

fierce, predatory action in defence of her child. When his wife abandons him, Yanko feels that "the spear of the hunter had entered his very soul."

In his revisions to the story's ending before the serial publication Conrad emphasized the paradoxical aspect of Amy's character. For example, he added Kennedy's rhetorical questions, which provoke the reader's curiosity about her silence. In the manuscript the coda focusses on the tragic determinism that links father and son: "There is a child of course. I look after his ailments. And the other day I was looking at him lying on her knees, frightened but quiet with his black eyes (and I thought of the other) with that fluttered air of a bird in a snare. And I thought of the other, the father cast up mysteriously by the sea to perish in the depths of a most terrible despair" (AMS99-100). When Conrad revised the typescript, he added the elegiac reference to Yanko's voice and bearing, but at the same time he stressed the ambiguous significance of Amy's silence:

" . . . And she says nothing at all now. Not a word of him. Never. Is his image as utterly gone from her mind as his lithe and striding figure, his carolling voice are gone from our fields? He is no longer before her eyes to excite her imagination into a passion of love or fear; and his memory seems to have vanished from her dull brain as a shadow passes away upon a white screen. She lives in the cottage and works for Miss Swaffer. She is Amy Foster for everybody, and the child is 'Amy Foster's boy.' She calls him Johnny--which means Little John.

"It is impossible to say whether this name recalls anything to her. Does she ever think of the past? I have seen her hanging over the boy's cot in a very passion of maternal tenderness. The little fellow was lying on his back, a little frightened at me, but very still, with his

big black eyes, with his fluttered air of a bird in a snare. And looking at him I seemed to see again the other one--the father, cast out mysteriously by the sea to perish in the supreme disaster of loneliness and despair."

(141-42)

In this revised version Conrad juxtaposes the narrator's reference to Amy's "imagination" with his mention of her "dull brain," and emphasizes the ambiguous nature of her passion ("a passion of love or fear"). Kennedy's comprehensive terminology recalls the language of paradox used by the first narrator to describe the local farmer and his team, who projected an image of "heroic uncouthness" on the horizon. Unlike the clearly defined contrasts of Yanko's perspective to the community's point of view, the narrator's commentary about Amy, as well as several evocative descriptions of the landscape, yield ambiguous and contradictory implications about the unconscious elemental forces that control Yanko's fate. As her outward appearance suggests, Amy's essential human nature is undefinable: "There are faces that call your attention by a curious want of definiteness in their whole aspect, as, walking in a mist, you peer attentively at a vague shape which, after all, may be nothing more curious or strange than a signpost," says the narrator (108). At the climax of the story, Kennedy's explicit parallel between the girl's abandonment of her husband and the winter's storm outside the cottage implies that Amy's motives are as involuntary, irrational, and mysteriously hostile to man as the forces that drive the wind and rain.

To a limited degree, the references to Amy's tender yet

cruel heart, her "indefinite" appearance, and her mysterious silence resemble the ambiguous images and impressions in Lord Jim or Under Western Eyes, which multiply the possible meanings of the text instead of clarifying them. Because of her paradoxical qualities, Amy does not fit within the rhetorical scheme that opposes Yanko to the unimaginative, intolerant community. Nor do the romantic allusions to legendary heroes and classical myths contribute to Conrad's exploration of "la différence des races." In "Amy Foster" ambiguity and clarity of expression are so interrelated that, although Conrad persuades us that Yanko's death is a direct result of "irreconcilable differences," there is something hauntingly inexplicable about the circumstances that seems to be related to the melancholic nature of the English peasant and his landscape.

Perhaps the most personal of all Conrad's works, "Amy Foster" explores the author's feelings of incompatibility and loneliness indirectly, through the symbolic representation of Yanko as emigrant and foreigner, and through Dr. Kennedy, the sympathetic dramatized narrator.⁴⁸ These feelings may have influenced Conrad to simplify the narrator's role when he revised the story. Although Kennedy's function as a mediator is similar to Marlow's in "Heart of Darkness" and Lord Jim because he places Yanko's immediate experience within a universal context, it does not present an ambiguous view of the outsider. Yanko is patently an innocent victim of regional and cultural differences, and Conrad's aim in engaging the reader's

sympathy for him so completely may have been at least partly cathartic. At the same time, the rhetorical juxtapositions and contrasts are calculated to involve us in Yanko's isolation therapeutically. By sharing the outsider's perspective as well as and in opposition to the community's, the reader gains the comprehensive understanding and tolerance that most of the inhabitants of Colebrook lack.

In a more oblique manner, the ambiguous elements of "Amy Foster" are also related to Conrad's personal situation. When he wrote the first draft of the story, he was still undecided about the title. Thus, although the title page of the manuscript bears the heading "The Husband," at the top of page 11 Conrad experimented with "Amy Forsett," "The Husband," "Amy Fossiter," and "The Castaway." When he wrote to Pinker in November asking for the typescript of the completed story, he called it "The Castaway." Not until Conrad finished the second batch of typescript revisions before the serial publication in December did he decide to emphasize the problematic aspect of Colebrook's hostility to outsiders. The final title, "Amy Foster," focusses the reader's attention on Conrad's ambivalent attitude towards the one member of the community who is directly responsible for Yanko's death. His treatment of Amy reveals the artist's attempt to interpret, through Kennedy, a specifically "English" temperament that remains, in the end, indecipherable and ambiguously symbolic. Thus, on the one hand Conrad uses Ford as a source of realistic "local colour" to be

exploited in both of the Colebrook stories,⁴⁹ but on the other, he refuses to categorize the intangible spirit of the countryside where he was living, to some extent, as a foreigner and an outsider.

The unusually clear coexistence of ambiguity and rhetorical polarizations in this short story exemplifies a remark made by Conrad in a letter to Marguerite Poradowska, dated February 3, 1893. As part of a brief discussion of the narrative technique in Poradowska's novella, "Popes et popadias" (which he had received recently from her), Conrad wrote, "C'est dans des courts recits (short story) que l'on voit la main du maître."⁵⁰ According to the context of this statement, Conrad suggests that the form and style of the artist are more clearly displayed in his short fiction than in his longer works. In "Amy Foster" the interrelationship of moral persuasion and sceptical ambiguity illuminates an important aspect of Conrad's complex narrative strategy in such novels as The Nigger of the Narcissus, Nostromo, Lord Jim, and Under Western Eyes.

Notes

¹Examples of Conrad's revisions to "Amy Foster" in this chapter derive from collations of the autograph manuscript (entitled "The Husband," The Beinecke Rare Book and Manuscript Library, Yale University) with the serial version published in Illustrated London News, December 28, 1901, January 4, 1902, and January 11, 1902, and the English book text in Dent's Collected Edition. The typescript of the story has not survived, but the manuscript is complete, consisting of 100 pages, and is in excellent condition. Unless otherwise indicated (by "ILN" for Illustrated London News) the serial and book versions are identical, and the page reference is to Dent's Collected Edition.

²See Zdzisław Najder's Joseph Conrad: A Chronicle, p. 235.

³"To-morrow," Typhoon and Other Stories (London: J. M. Dent, 1950), p. 243. Subsequent page references are included in the text.

⁴The parallels between Captain Hagberd in "To-morrow" and Yanko in "Amy Foster" are numerous. Both outsiders are ridiculed because of their clothes, hair-styles, and excitable mannerisms, and children run after them in the street. Although the community gradually becomes used to their presence, it never accepts them.

⁵In "Amy Foster" Yanko also finds comfort in one individual's kind heart: "That was Amy Foster's heart; which was 'a golden heart, and soft to people's misery' he would say in the accents of overwhelming conviction" (133). Conrad's repetition of this motif emphasizes the lack of compassion in the community as a whole.

⁶For example, when Harry leaves her Conrad describes Bessie's feelings in a series of melodramatic clichés (pp. 275-76).

⁷The similarity of these two descriptive openings is reinforced by Conrad's use of the present tense, which rarely appears in the beginnings of his works. Also, in Nostromo as in "Amy Foster," there is an emphasis on orienting the reader precisely, so that he can visualize the details of the physical setting. See the last paragraph of the first chapter in the novel. Incidentally, another link between the Colebrook stories and Nostromo can be found in "To-morrow," where Harry Hagberd tells Bessie about the "gold country" in Mexico and compares himself to a Gambucino, or prospector.

⁸This particular type of accident appealed to Conrad's imagination as a dramatic example of the random workings of fate. See his essay "Overdue and Missing" in The Mirror of the Sea, pp. 56-66.

⁹Return to Yesterday (New York: Liveright, 1932). On page 195, Ford writes, ". . . the story of 'Amy Foster' was told me by Meary Walker on Romney Marsh in 1894."

¹⁰The Cinque Ports: A Historical and Descriptive Record (Edinburgh and London: William Blackwood and Sons, 1900), pp. 162-63.

¹¹This particular revision has led at least one critic, Seymour Gross, to speculate that Conrad originally intended Yanko to be "geographically anonymous." However, since the manuscript contradicts this view, a likelier explanation is that, in polishing the story for the book version, Conrad wanted the reader to be aware of how far Yanko had travelled when Kennedy begins his tale. Therefore, he added the phrase "a poor emigrant from Central Europe bound to America" for dramatic effect. See Seymour L. Gross, "Conrad's Revision of 'Amy Foster,'" Notes and Queries, 10 (April, 1963), 144-46.

¹²Letter to A. H. D. Davray, April 2, 1902. Lettres françaises, pp. 42-45. Najder mentions that in 1874, Conrad and his tutor may have taken a hiking holiday in the Carpathian mountains. If so, some of the descriptions of Yanko's home may derive from his memories of the trip. See Joseph Conrad: A Chronicle, p. 35 and the letter from Adam Pulman, Conrad's tutor, in Conrad Under Familial Eyes, ed. Zdzisław Najder (Cambridge: Cambridge University Press, 1983). Moreover, Conrad was influenced by Polish literary stereotypes when he wrote "Amy Foster." See Andrzej Busza's "Conrad's Polish Background," pp. 224-230.

¹³Experiment in Autobiography (London: Victor Gollancz and The Cresset Press, 1934), pp. 529-30.

¹⁴Henry-Durand Davray, quoted in Najder, Joseph Conrad: A Chronicle, p. 245.

¹⁵Joseph Conrad: A Personal Remembrance (1924; New York: Octagon Books Inc., 1965), p. 29. Ford writes that "his accentuation [was] so faulty that he was at times difficult to understand and his use of adverbs as often as not eccentric." Moreover, in Return to Yesterday he claims that Conrad "never till the end of his life spoke English other than as a foreigner" (196).

¹⁶Conrad's spelling error ("gulph") is only one of at least fifteen in the manuscript that a native English writer would be extremely unlikely to make. Along with similar mistakes in grammar and idiom, they seem especially pertinent to the autobiographical aspect of "Amy Foster," for they provide concrete evidence of at least one parallel between the writer and his fictional hero. My favourite example of a typical idiomatic mistake in the manuscript involves the villagers' scornful pity for Amy, being "married to that jack-in-box" (AMS87).

¹⁷Conrad used this phrase to describe the theme of "Amy Foster" in his letter to Davray, April 2, 1902. Lettres françaises, p. 44.

¹⁸"The Genesis of Conrad's 'Amy Foster,' Studies in Philology, 55 (1960), 549-566.

¹⁹Conrad's letter is dated December 18, 1898. See G. Jean-Aubry, Joseph Conrad: Life and Letters, I, 261-62.

²⁰Joseph Conrad: A Chronicle, pp. 239-240.

²¹See especially chapters 7, 9, and 10 of The Cinque Ports. Incidentally, Dr. Kennedy's account of the scavenging of a hencoop with eleven drowned ducks inside by two West Colebrook men parodies Ford's stories about local inhabitants of the Cinque Ports picking up spoils from the wrecks of the Spanish Armada. According to Ford, the communion table in the church at Rye is a part of these spoils.

²²Joseph Conrad As I Knew Him (Garden City, New York: Doubleday, Page and Co., 1926), pp. 117-18.

²³My Father: Joseph Conrad (London: Calder and Boyars, 1970), p. 17.

²⁴Kennedy describes the local farmers in the following sentence: ". . . one would think the earth is under a curse, since of all her children these that cling to her the closest are uncouth in body and as leaden of gait as if their very hearts were loaded with chains" (111).

²⁵For example, Conrad contrasts Kennedy and his friend, who read books about the survivors of shipwrecks enduring "years of precarious existence with people to whom their strangeness was an object of suspicion, dislike or fear," with the inhabitants of Colebrook, who regard Mr. Swaffer's habit of sitting up until ten o'clock at night reading as eccentric, and who mistrust Yanko's strangeness.

²⁶For the serial publication, Conrad changed the phrase "the mirage of gold" to "the mirage of true gold" to echo Yanko's childlike emphasis of "true" in the preceding paragraph. The Dent book edition incorrectly prints the phrase as "the mirage or true gold."

²⁷For example, Conrad cancelled one of Kennedy's comments that attributes human suffering to the "irreconcilable differences" of the gods--"these blind rulers of widely distant lands (that) fashioning the inhabitants thereof to their own image subtly and profoundly to each (his) their own ignorance, their own joy, (each) their own faith . . . " (AMS12). This polytheism contradicts the suggestions of social and environmental determinism in the story.

²⁸Echoes of this figure of speech can be found in Conrad's first letter to R. B. Cunninghame Graham, dated August 5, 1897, in which he writes, " . . . now I live so alone that often I fancy myself clinging stupidly to a derelict planet abandoned by its precious crew. Your voice is not a voice in the wilderness--it seems to come through the clean emptiness of space." The Collected Letters of Joseph Conrad, I, 369-70.

²⁹In the manuscript Conrad describes Kennedy's visit to a cottage on the outskirts of the village and suggests that the patient is a dying child. After this stop, the doctor and his friend drive home in silence, and the conversation about Yanko is not resumed until late in the evening. In the final version, Conrad cancelled the visit but retained the reference to Kennedy's moodiness, which seems to derive from his silent thoughts about Yanko's ordeal rather than his patient.

³⁰In the following passage Conrad revised the manuscript to include such a translation: "As the creature approached him making a sort of pleading noise, (he spoke) Smith (unaware he was being addressed as gracious lord and adjured (to) in God's name to afford food and shelter) kept on speaking firmly but gently to it (and decoying it) retreating all the time into the other yard" (AMS45-46).

³¹Conrad emphasizes the irrevocable nature of Yanko's decision to stay in Colebrook. Kennedy tells us that "his home was far away; and he did not want now to go to America. I had often explained to him that there is no place on earth where true gold can be found lying ready and to be got for the trouble of the picking up. How, then, he asked, could he ever return home with empty hands when there had been sold a cow, two ponies, and a bit of land to pay for his going?" (133)

³²This phrase is in Conrad's parentheses; it is not a cancelled portion of the text.

³³Some of these images recall Conrad's experiments with the symbolic use of landscape in The Sisters. There, the fields and cottages of the Polish Ukraine are seen through the eyes of Stephen, the protagonist, as a child.

³⁴In general, the care that Conrad took with his work at the typescript stage is evident from the nature and number of the revisions. As in the preparation of "Youth" for serial publication, he made changes that were more substantial than those at the manuscript stage. In fact, one of his letters to Pinker indicates that he revised the typescript of "Amy Foster" twice, because on November 19, 1901 he asked for Pinker's copy "for certain corrections which I didn't make on my own typescript because I was too worried to do it well." Conrad went on to say that Jessie could retype "any page I would have too much messed." Unpublished letter to J. B. Pinker (Berg Collection, New York Public Library).

³⁵Russian Formalist Criticism: Four Essays, trans. Lee T. Lemon and Marion J. Reis (Lincoln: University of Nebraska Press, 1965).

³⁶See "Conrad's Polish Background," pp. 224-230. I am also grateful to Andrzej Busza for pointing out the ironies involved in the impressionistic structure of this story.

³⁷In the published versions the reference to the emigrant ship is followed by an explanation of the hoax. See page 121 of the book text.

³⁸Narrative Discourse: An Essay in Method (Ithaca, New York: Cornell University Press, 1980), pp. 161-262.

³⁹This scene recalls the savage irony at the climax of "An Outpost of Progress," when Kayerts "call[s] in his ignorance upon the invisible heaven to undo its work," and is answered by the inhuman, screeching whistle of the steamer.

⁴⁰At the typescript stage, Conrad sharpened the contrast by changing "those nearest to her [the earth]" to "these that cling to her the closest," and "as if their very hearts were crushed" to "as if their very hearts were loaded with chains" (AMS21).

⁴¹Yanko's image, the faces of dead people, is strikingly similar to Kennedy's comment in the manuscript about living among strangers whose faces are like masks--the passage that Conrad subsequently cancelled.

⁴²This revision went through three different stages from the manuscript to the book version. For the serial

publication, Conrad added the mother's wish to "make a vow" for Yanko's safety, and for the book version he included her prayers. There are over thirty similar examples of intensive reworking to be found by comparing the different stages of composition.

⁴³In her "'Piety' in Joseph Conrad's A Personal Record," Polish Review, 29 (1984), 11-23, Juliet McLauchlan discusses Conrad's concept of piety, in its larger sense of fidelity to the values and traditions of one's past. The article shows how A Personal Record focusses on the links between generations in Conrad's family.

⁴⁴The word "They" is underlined in the manuscript.

⁴⁵Annales de la Faculté des Lettres et Sciences humaines de Nice, 34 (1978), 159-170.

⁴⁶See "The Rhetoric of Conrad's Non-Fictional Political Discourse," p. 159. Andrzej Busza discusses briefly the structure of the first two novels, pointing out that in The Nigger of the Narcissus "the dark, ambiguous Wait is set side by side with the almost schematically opposed pair: Donkin and Singleton," and in Lord Jim, Jewel, the "butterfly," and Cornelius, the "beetle," coexist with Jim, "who thinks himself a 'butterfly' and yet behaves like a 'beetle.'"

⁴⁷Nostromo (1904; London: J. M. Dent, 1947), p. 120.

⁴⁸Although there are two episodes in "Amy Foster" that seem to derive from Conrad's own past experience--Yanko's train journey and his unconscious use of Polish to his wife when he is feverish--the significant autobiographical aspects of the story are more general and less easily defined. See Juliet McLauchlan's article, "Amy Foster: Echoes from Conrad's Own Experience?" in Polish Review, 23 (1978), 3-8 for the connection between Yanko's travelling and Conrad's youth, and Jessie Conrad's Joseph Conrad As I Knew Him, p. 35 for verification of his use of Polish when ill.

⁴⁹In one of his letters to Ford, Conrad acknowledges that the main idea for "To-morrow" was his friend's. See Jocelyn Baines, Joseph Conrad: A Critical Biography, p. 269.

⁵⁰Lettres de Joseph Conrad à Marguerite Poradowska, p. 109. The parenthesis, in English, is Conrad's.

Chapter VI

"THE SECRET SHARER" AND UNDER WESTERN EYES

Like "The Planter of Malata," "The Secret Sharer" was written with unusual speed in the midst of Conrad's work on a longer and more complex piece of fiction.¹ In November, 1909 Conrad had arrived at a critical stage in his composition of Under Western Eyes; that is, the beginning of Part Four.² At this point in the novel Razumov's apparent loyalty to the revolutionary cause has been confirmed by a report of Ziemianitch's suicide, which Sophia Antonovna and the other political exiles interpret as proof of the peasant's betrayal of Victor Haldin. Conrad ends Part Third by juxtaposing the young Russian's perverse satisfaction in having duped his fellow countrymen with his realization that he is now spiritually and morally isolated from his kind. Just as Razumov thinks, "There can be no doubt that now I am safe," his attention is caught by the faint sound of water breaking against the point of the island where he has sought privacy to write an official report of his activities as a Czarist secret agent:

And it occurred to him that this was about the only sound he could listen to innocently, and for his own pleasure, as it were. Yes, the sound of water, the voice of the wind--completely foreign to human passions. All the other sounds of this earth brought contamination to the solitude of a soul.³

Conrad wrote "The Secret Sharer" just before he began to draft the final section of the novel, in which Razumov must resolve

the conflict between his public and private selves. In this chapter I shall explore the close relationship between these two works, for, as in his writing of "Heart of Darkness" and Lord Jim, Conrad used similar situations in the short fiction and novel in order to express different aspects of one central idea.

Comparison of the young captain's predicament in "The Secret Sharer" with that of Razumov in Under Western Eyes reveals many clear parallels between the first section of the novel and the short story. In Part First of Under Western Eyes Victor Haldin seeks refuge in Razumov's lodgings after he has assassinated Mr. de P--, the minister of state responsible for a "ruthless persecution of the rising generation" that has seemed "to aim at the destruction of the very hope of liberty itself" (7-8). At first, Razumov fails to recognize his fellow student when he finds him in his room; he sees only a "strange figure" looming like a dark shadow against the white tiles of the stove. Afterwards, in a futile attempt to convince himself that he was not responsible for Haldin after he has betrayed him, Razumov overemphasizes the random nature of this meeting.⁴ However, the narrator tells us in his preamble that Haldin's choice of a sanctuary was prompted by the manner in which Razumov had presented himself to his colleagues: especially responsible were his reserve and his apparent lack of self-interest. Summarizing the protagonist's reputation among his fellow students, the old teacher of languages says:

. . . Amongst a lot of exuberant talkers, in the habit of exhausting themselves daily by ardent discussion, a comparatively taciturn personality is naturally credited with reserve power. By his comrades at the St Petersburg University, Kirylo Sidorovitch Razumov, third year's student in philosophy, was looked upon as a strong nature--an altogether trustworthy man. This, in a country where an opinion may be a legal crime visited by death or sometimes by a fate worse than mere death, meant that he was worthy of being trusted with forbidden opinions. He was liked also for his amiability and for his quiet readiness to oblige his comrades even at the cost of personal inconvenience. (6)

In "The Secret Sharer" Conrad uses a similar chiaroscuro effect to describe Leggatt's sudden and mysterious appearance to the captain, who sees the pale, elongated shape of a man and the "dimly pale oval" of his face against the dark shadow of the ship's side.⁵ Moreover, like Haldin's choice of Razumov's lodgings for a refuge, Leggatt's presence on board the ship can be related to certain aspects of the protagonist's conduct as well as to the circumstances of fate. Both Razumov and the captain exploit the ambiguity of silence. When Haldin announces, "It was I who removed de P-- this morning," Razumov conceals his thoughts and emotions, saying nothing. Similarly, when Leggatt says, "The question for me now is whether I am to let go this ladder and go on swimming till I sink from exhaustion, or--to come on board here" (99), the captain makes no comment. By his silence, he encourages the fugitive's decision to "come on board." In both cases, the visitor's attempt to seek asylum involves the protagonist's moral sense of responsibility. Moreover, in Under Western Eyes Conrad emphasizes Haldin's instinctive trust in his fellow student: he

persists in calling Razumov "brother," and explains that "confidence" has led him to seek his assistance. "All I want you to do is to help me to vanish," Haldin says. Relying upon the captain's understanding in "The Secret Sharer," Leggatt makes a similar request. He asks to be marooned when the ship is among the off-shore islands, because "it would never do for me to come to life again" (131).

Like Haldin, Leggatt seeks refuge from a doctrinaire enforcement of "the law of the land." When Captain Archbold arrives on board to search for Leggatt, the captain realizes that his resolve to turn the fugitive over to the shore police "had in it something incomprehensible and a little awful; something, as it were, mystical, quite apart from his anxiety that he should not be suspected of 'countenancing any doings of that sort'" (118). In contrast to this inflexible point of view (which in some ways resembles Razumov's temporary conversion to Czarist absolutism in the novel) Leggatt assumes that his fellow officer will share his own interpretation of the circumstances surrounding the crime. Like Haldin, that is, he appeals to the other man in the name of humane instincts and common experience. Thus, Haldin interprets Razumov's silence in response to his confession as an "English" reserve that masks a sympathetic feeling ("You have enough heart to have heard the sound of weeping and gnashing of teeth this man raised in the land," he says [16]) and the captain describes Leggatt's account of the murder in the following words: "He

appealed to me as if our experiences had been as identical as our clothes" (102).

These similarities draw attention to the protagonists' contrasting responses to a moral dilemma that has surprised each of them, although each has unconsciously invited the problem. Let us now consider some other correspondences between the short story and the first part of the novel which demonstrate how the two narrative situations were linked in Conrad's imagination. Thus, the action in Part First of Under Western Eyes is developed chiefly through three characters: Haldin, Razumov, and Councillor Mikulin of the General Secretariat. Representing politically opposite forms of extremism, Haldin (the revolutionary terrorist) and Mikulin (the functionary of an autocratic régime) exert intense pressure on Razumov, who struggles to retain his intellectual independence. In his Author's Note to the novel Conrad comments on this arrangement of characters, identifying it with his initial conception of the plot:

As to the actual creation I may say that when I began to write I had a distinct conception of the first part only, with the three figures of Haldin, Razumov, and Councillor Mikulin defined exactly in my mind. It was only after I had finished writing the first part that the whole story revealed itself to me in its tragic character and in the march of its events as unavoidable and sufficiently ample in its outline to give free play to my creative instinct and to the dramatic possibilities of the subject. (vii)

A letter to John Galsworthy dated "6th Jan. of the New Year 1908" confirms Conrad's retrospective description of the work's evolution from a short story that he had planned to complete

within a month⁶ to the full-length novel, Under Western Eyes.

In his letter to Galsworthy, Conrad outlined the plot as he had conceived it before he began to write Part Second (which begins the "second movement" of the following synopsis):

Listen to the theme. The Student Razumov (a natural son of a Prince K.) gives up secretly to the police his fellow student, Haldin, who seeks refuge in his rooms after committing a political crime (supposed to be the murder of de Plehve). First movement in St. Petersburg. (Haldin is hanged of course.)

2nd in Genève. The student Razumov meeting abroad the mother and sister of Haldin falls in love with that last, marries her and, after a time, confesses to her the part he played in the arrest of her brother.

The psychological developments leading to Razumov's betrayal of Haldin, to his confession of the fact to his wife and to the death of these people (brought about mainly by the resemblance of their child to the late Haldin), form the real subject of the story.⁷

G. Jean-Aubrey tells us that in the margin of the first of these paragraphs Conrad wrote "done," and "to do" in the margin of the second.⁸ As Conrad says in the Author's Note, it was only after exploring the dramatic conflict involving the three figures of Haldin, Razumov, and Mikulin that the possibilities for further plot development became clear to him. In fact, considering that he originally planned to write a short story consisting of about forty-five manuscript pages,⁹ it would seem that the St. Petersburg part of the action proved to be much more complicated than he had anticipated.

As I have suggested, Part First of the novel bears a strong resemblance in theme and structure to "The Secret Sharer." In the latter work, however, the protagonist's response to his situation is diametrically opposed to

Razumov's, and the moral contradictions inherent in the first section of Under Western Eyes are thereby "closed" or resolved. As in the opening part of the novel, the central action of "The Secret Sharer" is based on the interrelationship of three characters: Leggatt, the young captain, and Archbold, the captain of the Sephora. To emphasize this interrelationship, Conrad contrasts the captain's crucial interview with Archbold, which is conducted in deliberately loud, "bawling" tones, to his recurrent whispered conversations with Leggatt, the murderer concealed in his cabin. The contrast symbolizes the captain's moral and emotional distance from Archbold, as well as his intimacy with Leggatt.

Like the moral and political pressures exerted by Haldin and Mikulin on Razumov, Leggatt and Archbold offer antithetical choices to the central character, who has embarked (like Razumov) on a quest to seek his "real life" or identity reflected in the high opinion of his fellows.¹⁰ Throughout their interview Archbold tries to coerce the captain by various "oblique steps," including indirect references to Leggatt's presence on board ("I reckon I had no more than a two-mile pull to your ship. Not a bit more," he says [120]) and sly allusions to the young captain's responsibility to uphold the maritime law. For example, he asks him to imagine that the crime had been committed on board his own ship (117). In the first section of Under Western Eyes Councillor Mikulin adopts a similarly oblique approach during his interview with Razumov.

Recalling Porfiry Petrovich's treatment of Raskolnikov in Crime and Punishment, the interrogator insinuates his meaning indirectly until Razumov is driven to exclaim: "I'll tell you what you think . . . You think that you are dealing with a secret accomplice of that unhappy man" (95).

In "The Secret Sharer" Conrad reverses this situation so that the protagonist triumphs over his inquisitor. The young captain uses his feigned deafness and "punctilious courtesy" to defend himself against Archbold's suspicions, and routs the other man completely by forcing a search of the ship: "I had been too frightened not to feel vengeful; I felt I had him on the run, and I meant to keep him on the run. My polite insistence must have had something menacing in it, because he gave in suddenly. And I did not let him off a single item . . . " (121). The captain's strategy at the end of this meeting, when he counters Archbold's weak threats with a triumphant non sequitur, makes effective use of the antagonist's indirect tactics in order to gain the upper hand:

. . . He was a tenacious beast. On the very ladder he lingered, and in that unique, guiltily conscientious manner of sticking to the point:

"I say . . . you . . . you don't think that--"

I covered his voice loudly:

"Certainly not . . . I am delighted. Good-bye."

(122)

Thus, in a comic reversal of a key episode in Under Western Eyes Conrad justifies his protagonist's decision to protect Leggatt, and opposes it rhetorically to Razumov's betrayal of Haldin.¹¹

This dramatization of the captain's loyalty to Leggatt is not as simple as it might appear at first glance. The narrator insists that his psychological bond with the outlaw precludes his lying to Archbold outright: "I could not, I think, have met him by a direct lie . . . for psychological (not moral) reasons. If he had only known how afraid I was of his putting my feeling of identity with the other to the test!" (120). Here, Conrad emphasizes Leggatt's symbolic role as a complementary version of the captain's outward, public identity: to deny his existence would amount to self-mutilation. Thus, the protagonist's bold evasion of Archbold's suspicions permits him to affirm his secret, inner instincts and convictions without betraying Leggatt to "the law of the land." In Under Western Eyes Conrad presents an ironic version of the same theme, for only after Razumov has committed his act of self-mutilation does he acknowledge its real significance. Before he confesses the betrayal to the revolutionaries in Geneva, he writes to Natalia Haldin: "In giving Victor Haldin up, it was myself, after all, whom I have betrayed most basely" (361).

The various ways in which Conrad explores Razumov's discovery of this truth comprise Parts Second, Third, and Four of Under Western Eyes. In Part First the young Russian chooses autocracy in order to protect his self-interest, although he has intellectual and emotional doubts about individual servants of the Czar, such as General T--. He accepts the official ramifications of his decision, but refuses to acknowledge its

"mysterious and secret sides."¹² Most significantly, by making Razumov protest to Councillor Mikulin that he "thinks like a Russian" (that is, "faithfully"), Conrad emphasizes the tragic conflict between political extremism and the individual's need to preserve his independence of thought and action. In this respect, the interview between Mikulin and Razumov points out the direction in which the latter's character will change and develop in response to the pressures of his activities as a secret agent.

Throughout the first section of the novel we see that Razumov's claim to be intellectually independent is largely unproven. In ironic contrast to his defiant statement in Councillor Mikulin's office--"I beg you to allow me the superiority of the thinking reed over the unthinking forces that are about to crush him out of existence" (89)--we have his declaration that he thinks "faithfully," his conviction that "obscurantism is better than the light of incendiary torches" (34), and the narrator's revealing description of his conduct with fellow students: ". . . in discussion he was easily swayed by argument and authority" (5). Only after he struggles with the conflicting claims of Czarist autocracy and revolutionary ideology in the succeeding chapters of the novel does Razumov gradually acquire true independence of thought. At the end of his confession to Natalia Haldin he says: ". . . it is they [the revolutionaries] and not I who have the right on their side!--theirs is the strength of invisible powers. So

be it. Only don't be deceived . . . I am not converted. Have I then the soul of a slave? No! I am independent--and therefore perdition is my lot" (361-62). In "The Secret Sharer" the process of individuation is telescoped and given a richly symbolic form, presenting a mirror-image of Razumov's struggle. That is, the captain gains his independence without forfeiting his integrity, although he is "converted" almost immediately by the outlawed "other self."

A good example of the way in which the short story mirrors and reverses the moral and psychological themes of Under Western Eyes is Conrad's presentation of the dilemma confronting the young captain when Leggatt appears alongside his ship. First, however, let us consider how Conrad brings this dilemma¹³ to the reader's attention. Just before Leggatt emerges mysteriously from the sea "as if he had risen from the bottom," the captain indulges in a typically Conradian contrast between the two worlds of land and sea:

. . . And suddenly I rejoiced in the great security of the sea as compared with the unrest of the land, in my choice of that untempted life presenting no disquieting problems, invested with an elementary moral beauty by the absolute straightforwardness of its appeal and by the singleness of its purpose.

The riding-light in the fore-rigging burned with a clear, untroubled, as if symbolic, flame, confident and bright in the mysterious shades of the night. (96)

Although this passage recalls similar thematic oppositions in works like The Nigger of the Narcissus between the moral clarity of life at sea and the corruption of men's ideals on land, Conrad's ironic intention is evident. The young

captain's naïvety is revealed in his over-emphatic use of modifiers to describe the "absolute straightforwardness" of life at sea, as well as in the symbolic image of the riding-light, which he invests with his own "clear, untroubled" confidence. From the opening paragraph of the story, when the narrator describes the sea as looking "solid" and "stable" lying below his feet, Conrad stresses the captain's innocent tendency to take appearances for reality.

When he notices the rope ladder still hanging over the side of the ship and realizes that his own actions have prevented the anchor watch from being properly set, the captain's response is predictably uncomplicated: "I asked myself whether it was wise ever to interfere with the established routine of duties even from the kindest of motives" (97). Against this background of confident single-mindedness, Conrad introduces the grotesque, ambiguous figure of the swimmer:

The side of the ship made an opaque belt of shadow on the darkling glassy shimmer of the sea. But I saw at once something elongated and pale floating very close to the ladder. Before I could form a guess a faint flash of phosphorescent light, which seemed to issue suddenly from the naked body of a man, flickered in the sleeping water with the elusive, silent play of summer lightning in a night sky. With a gasp I saw revealed to my stare a pair of feet, the long legs, a broad livid back immersed right up to the neck in a greenish cadaverous glow. One hand, awash, clutched the bottom rung of the ladder. He was complete but for the head. A headless corpse! The cigar dropped out of my gaping mouth with a tiny plop and a short hiss quite audible in the absolute stillness of all things under heaven. At that I suppose he raised up his face, a dimly pale oval in the shadow of the ship's side. But even then I could only barely make out down there the

shape of his black-haired head. However, it was enough for the horrid, frost-bound sensation which had gripped me about the chest to pass off. The moment of vain exclamations was past, too. I only climbed on the spare spar and leaned over the rail as far as I could, to bring my eyes nearer to that mystery floating alongside. (97-98)

Here, Conrad presents the captain with a problem that cannot be solved by consulting a ship's manual, and makes the reader participate in the deciphering process. First, he involves us in the narrator's dreamlike apprehension of the "mystery" by withholding the logical explanation for the presence of "something elongated and pale" in the water. Through "delayed decoding," which renders visual impressions directly, he makes startlingly vivid comparisons of the strange object with a non-human, eel-like form, a cadaver, and finally, a "headless corpse."¹⁴ Even after the shape has been identified as a living man, the reason for Leggatt's presence remains a mystery. The narrator cannot even be sure that the stranger has swum to the ship: "As he hung by the ladder, like a resting swimmer, the sea-lightning played about his limbs at every stir; and he appeared in it ghastly, silvery, fish-like" (98; *my italics*). In ironic contrast to his confident distinction between the worlds of land and ocean, the "great security of the sea" has already presented the young captain with a "disquieting problem": that is, an object that seems to belong to both elements at once, and that threatens the "elementary moral beauty" of an existence governed by exact rules and regulations. For the narrator's resolve not to interfere with

"the established routine of duties" on board the ship is complicated by his "pure intuition" and the "mysterious communication" that is immediately established between Leggatt and himself.

Thus, in the opening pages of "The Secret Sharer" Conrad introduces a conflict between reason and feeling that is similar to Razumov's moral dilemma in the first part of Under Western Eyes. In the novel Razumov betrays Haldin because he cherishes the illusion of living a "normal" life--that is, an existence governed by common sense and rational conduct. He creates an "established routine" rather like a ship's duty-roster, partly to protect himself from examining the real conditions of his life under a cynical autocracy. At his "usual hour" he rises, attends morning lectures faithfully, studies in the library during the afternoon, and spends his evenings working on the prize essay. To Haldin, who puts forth the claims of fellowship and idealistic feeling, he describes himself as "just a man . . . A man with a mind" (61).

Like Leggatt, the revolutionist is the protagonist's alter-ego, unrecognized at first sight: he is "not one of the industrious set," is "hardly ever seen at lectures," and has been marked by the authorities as "restless" and "unsound" (14-15). Jacques Berthoud points out that the two young Russians "have the interdependence of complementaries" because "where Razumov represents the spirit of criticism, Haldin, generous, ardent, and brave, stands for the spirit of idealism."¹⁵ In fact, Razumov displays an emotional need for the very type of

fellowship that Haldin offers, and this need conflicts with his persistent attempts to rationalize his conduct. With considerable irony, Conrad describes the young man's desire "to pour out a full confession in passionate words that would stir the whole being of that man [Haldin] to its innermost depths; that would end in embraces and tears; in an incredible fellowship of souls--such as the world had never seen" (39-40). In his interview with Councillor Mikulin Razumov's repressed feelings will not allow him to deny this bond completely, and he speaks (and thinks) compulsively about walking over phantoms.¹⁶

At last, Mikulin seems to sense a secret meaning or emotion beneath Razumov's words:

" . . . But I protest against this comedy of persecution. The whole affair is becoming too comical altogether for my taste. A comedy of errors, phantoms, and suspicions. It's positively indecent . . ."

Councillor Mikulin turned an attentive ear.

"Did you say phantoms?" he murmured.

"I could walk over dozens of them." (99)

In this passage Conrad dramatizes, with great economy and effect, the ongoing conflict between Razumov's common sense, which rejects the irrational aspects of his involvement by calling the events "a comedy of errors, phantoms, and suspicions," and his inner feelings, which reject the cynically practical solution to his dilemma. Councillor Mikulin's question--"Where to?"--in response to Razumov's decision to "retire" from the affair leaves the entire action of the novel balanced between the poles of this opposition.

In "The Secret Sharer" Conrad minimizes the captain's

inner conflict by undermining the claims of reason and affirming the role of intuition or feeling. Almost immediately after Leggatt appears at the side of his ship, the captain allows his instinct to guide his conduct, and the author tacitly approves. Thus, in the very first conversation with Leggatt Conrad points out the pre-eminence of feeling over a sober consideration of the facts:

I felt this was no mere formula of desperate speech, but a real alternative in the view of a strong soul. I should have gathered from this that he was young; indeed, it is only the young who are ever confronted by such clear issues. But at the time it was pure intuition on my part. A mysterious communication was established already between us two--in the face of that silent, darkened tropical sea. I was young, too; young enough to make no comment. (99)

Here, Conrad contrasts the captain's intuition, by which he "felt" the other man's intention, to the logic by which he "should have gathered" the correct answer. The "mysterious" communication between the two is based on the former.

In "The Secret Sharer" Conrad also uses comic juxtapositions to criticize the single-minded adherence to logic or reason. Consider the captain's frequent references to the "absurd" chief mate, who likes to "account for" everything and constructs elaborate theories to explain commonplace events:

Meantime the chief mate, with an almost visible effect of collaboration on the part of his round eyes and frightful whiskers, was trying to evolve a theory of the anchored ship. His dominant trait was to take all things into earnest consideration. He was of a painstaking turn of mind. As he used to say, he "liked to account to himself" for practically everything that came in his way . . . (94)

In this episode Conrad undercuts the mate's logical conclusion

concerning the anchored ship. Suddenly the junior officer produces all the facts of the matter, which he has learned effortlessly, without using his reason, from the tugboat skipper. The affair ends with the chief mate's comic attempt to "account for" the junior officer's delay in telling his colleagues "all about it."

The captain's choice of feeling and instinct over "established routine" and rational thought is dramatized most strikingly in his crucial meeting with Archbold. As I have pointed out, Conrad uses the same configuration of characters in the short story as he does when he places Razumov between Haldin and Mikulin in the first part of Under Western Eyes. Specifically, the numerous correspondences between the two interviews indicate that Conrad may have had Razumov's suppressed feelings about Haldin in his mind when he described the captain's anxiety to protect Leggatt against Archbold. For example, the secret presence of Leggatt in the cabin, which affects the captain's thoughts and actions more and more strongly as the interview progresses, recalls Razumov's self-revealing attempts to deny Haldin. As Razumov stares at Councillor Mikulin "with enormous wide eyes," he imagines the dead man in concrete detail as he had last seen him alive: "Haldin had been hanged at four o'clock. There could be no doubt of that. He had, it seemed, entered upon his future existence, long boots, Astrakhan fur cap and all, down to the very leather strap round his waist" (94).

In "The Secret Sharer" the captain is similarly obsessed with the details of Leggatt's physical appearance and posture as he imagines him on the other side of the bulkhead during the interview: "I looked politely at Captain Archbold . . . but it was the other I saw, in a grey sleeping-suit, seated on a low stool, his bare feet close together, his arms folded, and every word said between us falling into the ears of his dark head bowed on his chest" (117). Consequently, he reacts emotionally to Archbold's hostility, exactly as if he were Leggatt himself: "I had become so connected in thoughts and impressions with the secret sharer of my cabin that I felt as if I, personally, were being given to understand that I, too, was not the sort that would have done for the chief mate of a ship like the Sephora" (119). Notice the rhythmical repetitions, which are calculated to draw the reader in and involve him in the captain's emotional identification with the outlaw. In contrast, Razumov's sense of involvement in Haldin's fate is expressed indirectly, in a manner that distances the reader. After he has experienced the vision of Haldin in Mikulin's office, Razumov thinks: "A flickering, vanishing sort of existence. It was not his soul, it was his mere phantom he had left behind on this earth" (94). Through free indirect style, Conrad reproduces the character's self-defensive, mocking tone. At the same time, he exposes the ironic disjunction between the concrete details noted earlier and Razumov's evaluation of Haldin's image as "vanishing" and "flickering."

In summary, comparison of the short story with the first section of Under Western Eyes demonstrates how Conrad adapted his original design of three representative figures (Haldin, Razumov, and Councillor Mikulin) to dramatize the captain's resolution of a moral dilemma. In one of the best articles written on "Falk" Tony Tanner points out a similar geometric correspondence between that story and Victory, in which Heyst and Falk are in identical triangular situations but at opposite poles: one represents the Schopenhauerian denial of the will, and the other is the incarnation of the "will to live."¹⁷ As we have seen in the preceding chapters of this study, Conrad often explored the dialectical aspects of his ideas by repeating situations, characters, and motifs from one work to another. In the case of "The Secret Sharer" and Under Western Eyes, for example, the schematic oppositions of reason and feeling as potential guides of the young captain's conduct provide a critical commentary on Razumov's claim that his rejection of Haldin is dictated by "cool, superior reason." In fact, Razumov's decision is based on emotion just as much as is the captain's. However, in contrast to the captain's altruistic conduct toward Leggatt Razumov acts solely on his egoistic desire for a predictable, orderly future. He represses his moral feelings for Haldin.

These and other dialectical correspondences between the two works emphasize Conrad's criticism of the political conditions that influence Razumov's conduct. Because neither

the autocratic state nor the revolutionary movement offers the individual Russian citizen a solid moral foundation for his actions, Razumov's ambition to create a sane, rational future for himself is doomed from the outset. In an effort to escape the extremism represented by Haldin's terrorist activity, the young Russian chooses the only alternative that seems available to him; that is, an equally extremist Messianic Czarism:

Of course he was far from being a moss-grown reactionary. Everything was not for the best. Despotic bureaucracy . . . abuses . . . corruption . . . and so on. Capable men were wanted. Enlightened intelligences. Devoted hearts. But absolute power should be preserved--the tool ready for the man--for the great autocrat of the future. Razumov believed in him. The logic of history made him unavoidable. The state of the people demanded him. 'What else,' he asked himself ardently, 'could move all that mass in one direction? Nothing could. Nothing but a single will.' (35)

Like the young Russian trader in "Heart of Darkness," Razumov falls under the powerful spell of autocracy because his social environment provides no traditions of compromise, free co-operation, or tolerance. Thus, his failure to acknowledge a concrete personal responsibility for Haldin is symptomatic of a national malaise.¹⁸ Lacking a practical, moral code of conduct, Razumov opts for a mystical "mother Russia" and chooses a hypothetical "forty million brothers" instead of the real "brother" lodged in his student's quarters. As we shall see shortly, this figure of speech becomes an important motif linking the short story to the novel.

Although the captain's situation in "The Secret Sharer" is similar in many respects to Razumov's, the ideological frame-

work for the hero's actions is completely different. Whereas the Russian must choose between complementary forms of extremism, the captain's decision to ally himself with Leggatt is based on the spirit, if not the letter, of the maritime code of solidarity. Moreover, to gain the reader's approval of the hero's conduct, Conrad uses an "I" narrator and draws on the mythic appeal of the Cain and Abel Biblical story. The persuasiveness of the first-person point of view is displayed when the captain first learns that Leggatt has killed a man on board the Sephora. In the following passage the narrator pleads the outlaw's case for him: "And I knew well enough the pestiferous danger of such a character where there are no means of legal repression. And I knew well enough also that my double there was no homicidal ruffian. I did not think of asking him for details, and he told me the story roughly in brusque, disconnected sentences. I needed no more" (102). To emphasize the extenuating circumstances of Leggatt's crime, Conrad uses repetition ("And I knew well enough") and a strategically-placed short sentence, in the manner of Flaubert ("I needed no more"). These techniques increase the rhetorical effectiveness of the limited narrative perspective, which allows Conrad to present the captain's personal experience and intuition as conclusive proof of Leggatt's claims. In Under Western Eyes Razumov's point of view is qualified and interpreted by the English teacher of languages who narrates the story.

Unlike Marlow in Lord Jim, whose paradoxical language when

he relates Jim's confession at Malabar House reveals deeply divided loyalties, the captain argues passionately for Leggatt's protection under the unwritten laws of the maritime code of service. Not only is Leggatt a fellow officer with a social background and experiences similar to the narrator's, but his performance of Archbold's duties in exceptional circumstances commands respect. As the outlaw confesses his crime, the special difficulties of this performance--a violent storm at sea and the absence of any form of "legal repression" when dealing with a deliberate challenge to the officer's authority--are factors which create a bond between teller and listener. Again, the dialectical aspect of the parallel situations in "The Secret Sharer" and Under Western Eyes emphasizes the lack of moral traditions illustrated by the characteristic Russian response to events. In the novel Haldin assumes that Razumov will sympathize with his crime because he has a "heart"; therefore, the two men must share a common attitude toward Mr. de P--'s repressive tactics. Haldin intuitively senses the existence of a bond of solidarity, but this bond is not based on mutually perceptible concepts of honourable conduct. In contrast, the captain's professional judgement that Leggatt was performing an act of service to the ship and her men just before he killed the mutinous sailor allows him to advance the opinion that the outlaw's strength "recoiled" on "an unworthy . . . existence" (125).

In "The Secret Sharer" Conrad uses the first-person

perspective to persuade the reader that the captain's instinct and intuition are valid because they are based on a foundation of morally civilized traditions. Comparison with Under Western Eyes reveals that without this foundation, instinct cannot be trusted to promote real solidarity. Throughout the novel Conrad's irony reinforces this view; consider, for example, Sophia Antonovna's intuitive perception of Razumov. Mistaking the secret agent for a "comrade" in the struggle against autocracy, she says: "You understand me, Razumov . . . I felt it from the first, directly I set my eyes on you" (260; my italics). Moreover, in "The Secret Sharer" Conrad repeats and develops the implied references to the Cain and Abel story in Under Western Eyes, emphasizing indirectly Razumov's inability to distinguish real from illusory solidarity. In the first section of the novel Razumov responds to Haldin's insistent use of the term "brother" by claiming to have forty million brothers: "Is not this my country?" he says. "Have I not got forty million brothers?" (35). As he continues to rationalize his decision to betray Haldin, Razumov's rhetorical questions recall the Biblical response made by Cain to the Lord: "Am I my brother's keeper?" For example, he asks himself: "By what bond of common faith, of common conviction, am I obliged to let that fanatical idiot drag me down with him?" (37-38). When he returns to his lodgings after sending Haldin to a certain death, Razumov recapitulates the allusion, with savage irony. "I am responsible for you," he shrieks at the revolutionist

(60).

This oblique reference to the Biblical story becomes explicit in "The Secret Sharer."¹⁹ At the same time, however, the thematic implications of the allusions shift dramatically. Whereas in Under Western Eyes the mythic overtones make us feel that Razumov's failure to recognize Haldin's real claims on his loyalty is a serious crime against humanity, in "The Secret Sharer" the parallel between Cain and Leggatt evokes our sympathy for the outlaw. For example, the "Abel" of Conrad's story is a sailor who, as we have seen, transgresses the maritime code of service and threatens the safety of the ship. Because the narrator supports Leggatt's intensely critical view of this man without qualification or irony, the slaying does not seem to merit the punishment of exile, let alone imprisonment or death. In fact, Conrad directs us to this interpretation when he has Leggatt say: "The 'brand of Cain' business, don't you see. That's all right. I was ready enough to go off wandering on the face of the earth--and that was price enough to pay for an Abel of that sort" (107).

Later in the story Conrad repeats the motif, using a direct reference to the passage from Genesis²⁰ to enhance the pathos of Leggatt's situation:

" . . . What does the Bible say? 'Driven off the face of the earth.' Very well. I am off the face of the earth now. As I came at night so I shall go."

"Impossible!" I murmured. "You can't."

"Can't? . . . Not naked like a soul on the Day of Judgment. I shall freeze on to this sleeping-suit. The Last Day is not yet . . . " (132)

Notice the rhythm and evocative imagery of Leggatt's statement, "As I came at night so I shall go," which makes a rhetorical appeal to the reader. At the climax of the story the motif reappears for the last time, making an even stronger bid for our sympathy: "But I hardly thought of my other self, now gone from the ship, to be hidden for ever from all friendly faces, to be a fugitive and a vagabond on the earth, with no brand of the curse on his sane forehead to stay a slaying hand . . . too proud to explain" (142). Here, Conrad exploits the difference between the Biblical Cain, who could rely on the Lord's intervention to preserve him from human wrath, and Leggatt, who goes into the wilderness unprotected. In this way, the myth is used to concentrate our attention on Leggatt's punishment rather than his crime and to emphasize the extenuating circumstances, which he is "too proud to explain." The contrast between Conrad's use of the Cain and Abel story in "The Secret Sharer" and the ironic allusions to being responsible for one's brother in Under Western Eyes points out the lack of moral solidarity that afflicts Russian society. On the other hand, Conrad insists that to understand the circumstances of Leggatt's crime is to endorse the captain's solidarity and affirm the values upon which it is based.

The unusually close relationship between "The Secret Sharer" and Under Western Eyes is expressed through many other connecting motifs, images, and verbal echoes. One of the most Dostoevskian of these links is the symbolic image of the room

that shelters and confines both the protagonist and his "secret sharer."²¹ In Under Western Eyes Razumov locks Haldin inside his room while he searches for Ziemianitch, imprisoning his visitor in order to protect himself. We find a dialectical correspondence to this motif in "The Secret Sharer," where the captain would like to lock Leggatt inside his cabin, but for the outlaw's protection as well as his own. When Razumov returns to his room after betraying Haldin, he reveals his inner conflict by duplicating his fellow student's movements:

The room grew dark swiftly though time had seemed to stand still. How was it that he had not noticed the passing of that day? Of course, it was the watch being stopped . . .

He did not light his lamp, but went over to the bed and threw himself on it without any hesitation. Lying on his back, he put his hands under his head and stared upward. After a moment he thought, "I am lying here like that man." (69-70)

In this passage Razumov's identification with the man whom he has betrayed and his psychological withdrawal (which is symbolized by the darkness and lack of chronological sequence within the room) suggest his spiritual imprisonment by feelings of remorse. The image of the restricted space from which Razumov cannot escape until he confesses pervades the later sections of the novel,²² forming an ironic parallel to his earlier confinement of Haldin.

In Razumov's letter to Natalia Haldin Conrad describes the sense of entrapment from the protagonist's point of view: "I sat alone in my room, planning a life, the very thought of which makes me shudder now, like a believer who had been

tempted to an atrocious sacrilege. But I brooded ardently over its images. The only thing was that there seemed to be no air in it" (360). Like Dostoevsky's Raskolnikov, Razumov is increasingly tortured by the need to draw a breath of fresh, uncontaminated air. Thus, when the narrator and Natalia search for him on the night of Razumov's confession the shopkeeper tells them that the young man has unexpectedly left his room:

Mr. Razumov, after being absent all day, had returned early in the evening. He was very surprised about half an hour or a little more ago to see him come down again. Mr. Razumov left his key, and in the course of some words which passed between them had remarked that he was going out because he needed air.

From behind the bare counter he went on smiling at us, his head held between his hands. Air. Air. But whether that meant a long or a short absence it was difficult to say. The night was very close, certainly. (333-34)

Conrad intensifies the rhythm of confinement and release as Razumov returns to his room after confessing to Natalia, only to escape again at midnight in a last re-enactment of Haldin's movements: "He was the puppet of his past, because at the very stroke of midnight he jumped up and ran swiftly downstairs as if confident that, by the power of destiny, the house door would fly open before the absolute necessity of his errand" (362).²³ The symbolism of this action is foregrounded when the narrator, anticipating Razumov's confession to the revolutionaries, refers to his "escape from the prison of lies" (363).

In the first section of Under Western Eyes Conrad describes Razumov's horror at the prospect of sheltering his

visitor for an indefinite length of time: " . . . it was despair--nothing less--at the thought of having to live with Haldin for an indefinite number of days in mortal alarm at every sound" (32). At the climax of the novel, however, Razumov acknowledges that the dead man's spirit, which has haunted him longer and more relentlessly than did the live Haldin, has actually "saved" him:

He could have gone out at once, but the hour had not struck yet. The hour would be midnight. There was no reason for that choice except that the facts and the words of a certain evening in his past were timing his conduct in the present. The sudden power Natalia Haldin had gained over him he ascribed to the same cause. "You don't walk with impunity over a phantom's breast," he heard himself mutter. "Thus he saves me," he thought suddenly. "He himself, the betrayed man." (362)

When Razumov leaves his rooms for the last time to confront the revolutionaries he recovers his self-respect and gains true independence.

In "The Secret Sharer" Conrad emphasizes much more clearly the ultimately redemptive aspect of the protagonist's bond with a "secret self." Again, the "room" image suggests in a concrete form the symbiotic relationship between the two men. In this case, there are symbolic implications as well: the captain's cabin is shaped "L" for Leggatt. Releasing Leggatt from his hiding-place at the end of the story proves that the young captain has finally gained the moral independence that allows him to achieve "the perfect communion of a seaman with his first command" (143). In fact, Conrad repeats the key word "save," which Razumov uses to describe Haldin's role in his

redemption, at the climactic moment of revelation in "The Secret Sharer": "And I watched the hat--the expression of my sudden pity for his mere flesh. It had been meant to save his homeless head from the dangers of the sun. And now--behold--it was saving the ship, by serving me for a mark to help out the ignorance of my strangeness" (142). Later, I shall examine this connection between the story and the novel in greater detail.

We have seen that the thematic link between "The Secret Sharer" and Under Western Eyes--in which the protagonist discovers his authentic self by recognizing his responsibility for another individual--is reinforced by a concrete image (the room, or confining space) that functions as a controlling metaphor in both works. Similarly, the network of "phantom" images and references that Conrad creates to emphasize Razumov's moral bond with Haldin in Under Western Eyes is also found in "The Secret Sharer." From the moment Leggatt comes on board the ship, the captain is conscious of the ghostly quality of his visitor's presence. In fact, he tries to imagine the first mate's reaction were he suddenly to catch sight of the two men on deck, "the strange captain having a quiet confabulation by the wheel with his own grey ghost" (103). As the protagonist identifies himself more and more closely with Leggatt, he tends to confuse reality with fancy or illusion: "When at last I did [turn around] I saw him standing bolt-upright in the narrow recessed part. It would not be true

to say I had a shock, but an irresistible doubt of his bodily existence flitted through my mind. Can it be, I asked myself, that he is not visible to other eyes than mine? It was like being haunted" (130). Razumov experiences the same confusing blend of reality and illusion when he returns to his room after giving Haldin up to the authorities: "He dropped the pencil and turned abruptly towards the bed with the shadowy figure extended full length on it--so much more indistinct than the one over whose breast he had walked without faltering. Was this, too, a phantom?" (57).

The duplication of "phantom" references from novel to short story involves many key words such as "invisible" and "vanish," which pervade both texts. Other significant echoes pertain to the protagonist's secret relationship with another "self." In Part Third of Under Western Eyes Conrad takes us inside Razumov's tortured mind and emphasizes his sensations of doubleness. Thus, his "silent thinking" is "like a secret dialogue with himself," and after his ordeal with Madame de S-- and Peter Ivanovitch he feels "as though another self, an independent sharer of his mind, had been able to view his whole person very distinctly indeed" (230). Here, Conrad represents the struggle between Razumov's conscience and his determination to offer intellectual resistance to the revolutionaries in words and images very similar to those he was about to use shortly afterwards to express the captain's sense of Leggatt's being a complementary, secret part of his own identity.²⁴ In

fact, Razumov's inner conflict illustrates the dichotomy between reason and feeling that Conrad explores in both works.

At this point, it should not be necessary to demonstrate further that "The Secret Sharer" and Under Western Eyes are closely interrelated. We have seen that this relationship extends from large formal elements, such as configurations of representative characters and controlling metaphors, to much smaller elements, such as the repetition of key words.²⁵ We have also seen that Conrad uses the parallels between the two works as starting-points from which to explore different aspects of his ideas. For example, in some respects "The Secret Sharer" can be read as a critique of the moral and political conditions that affect Razumov's conduct at the beginning of Under Western Eyes. Moreover, the fact that Conrad wrote the short story before he had completed the novel suggests that "The Secret Sharer" may have had an indirect influence on the final shape of the longer work. In order to explore this possibility, let us recall that Part Third of Under Western Eyes ends with the narrator's description of Razumov's moral isolation just at the moment when he has been accepted by the revolutionaries in Geneva, and that the short story was written at this point.

Looking at the opening of "The Secret Sharer," one is immediately struck by certain similarities between the captain's situation and Razumov's at the end of Part Third. Conrad depicts both men as solitary human beings who are, in different ways, strangers to themselves. In both cases the

specific details of the landscape draw our attention to the protagonist's isolated condition: Razumov feels that the voices of wind and water are the only sounds on earth with which he can commune, and the captain uses words like "abandoned" and "barren" to describe his view from the ship's deck. Even the islets remind him of "stone walls, towers, and blockhouses" built by a vanished tribe of men, and there is "no sign of human habitation as far as the eye could reach" (91).²⁶ Moreover, the captain is "disturbed" by the only human sounds that interrupt his attempt to commune with the ship; he feels that he knows "very little" of his officers and even less of the crew. "All these people had been together for eighteen months or so, and my position was that of the only stranger on board," he says (93). In the next few sentences Conrad indicates that the captain's alienation is directly related to a lack of self-knowledge. "But what I felt most was my being a stranger to the ship," he tells us, "and if all the truth must be told, I was somewhat of a stranger to myself" (93). Because the captain is not sure if he will "turn out faithful to that ideal conception of one's own personality every man sets up for himself secretly," he cannot communicate effectively with his ship. The appearance of Leggatt, his "other self," leads to the captain's symbolic self-integration, and, consequently, his social integration into the ship's hierarchy as commander.

In this respect, "The Secret Sharer" constitutes an affirmative response to the ironic paradox confronting Razumov at the end of Part Third. Whereas the young Russian betrays

himself by turning in Haldin and becoming a secret agent for the autocratic régime, thereby creating an intolerable disjunction between his public and private selves and severing all meaningful communication with his fellows, the captain discovers himself by supporting Leggatt, thus overcoming his secret doubts and alienation and asserting his true place within the ship's community. At this point, we should notice that Conrad's writing of "The Secret Sharer" before he had completed Under Western Eyes contributes to the pattern outlined in the preceding chapter of this study. By shifting the setting of the action from land to sea and adopting a comic rather than tragic mode, Conrad was following a rhythm of composition that was undoubtedly therapeutic for him. However, more important factors may also have inspired his creation of an alternative, affirmative version of Razumov's tragedy.

In October, 1909 Conrad wrote to Pinker that he had had a visit from an officer of the Merchant Marine, Captain Carlos M. Marris, who had sailed in the Malayan area at the same time as he: "It was like the raising of a lot of dead--dead to me, because most of them live out there and even read my books and wonder who devil [sic] has been around taking notes. My visitor told me that Joshua Lingard made the guess; 'It must have been the fellow who was mate in the Vidar with Craig.' That's me right enough. And the best of it is that all these men of 22 years ago feel kindly to the Chronicler of their lives and adventures. They shall have some more of the stories

they like."²⁷ The immediate outcome of this visit was "The Secret Sharer," the earliest-written story in the volume 'Twixt Land and Sea, which Conrad dedicated to Captain Marris "in memory of those old days of adventure."

The tone of Conrad's remarks to Pinker reveals the storyteller's pleasure in rediscovering a specific audience--the same audience for whom he had created Marlow in "Youth." His reference to people who "live out there and . . . read my books" is especially significant because in recent years Conrad had not been pleased by the critical reception of his work in English newspapers. Most reviews of The Secret Agent had been unsympathetic, and the author was sensitive to the critics' references to his foreign origins. Writing to Garnett, he complained: "I've been so cried up of late as a sort of freak, an amazing bloody foreigner writing in English (every blessed review of S.A. had it so--and even yours) that anything I say will be discounted on that ground by the public--that is if the public, that mysterious beast, takes any notice whatever--which I doubt."²⁸ As Conrad suggests, even Garnett had acquired the offensive habit of calling him a Slav in print.

Najder argues that one article in particular--Robert Lynd's review of A Set of Six, published in The Daily News on August 10, 1908--disturbed Conrad so much that he conceived A Personal Record as a project that would respond to the criticism and explain his life and work to the English public.²⁹ In Lynd's article Conrad is referred to as a man "without

either country or language." Moreover, the reviewer uses Conrad's foreignness as an excuse to attack the quality of his writing: "A writer who ceases to see the world coloured by his own language--for language gives colour to thoughts and things in a way that few people understand--is apt to lose the concentration and intensity of vision without which the greatest literature cannot be made."³⁰ As a matter of fact, perhaps the old language teacher who translates Razumov's diary owes some of his ironic self-consciousness to Lynd's ludicrous implication that Conrad's work would be more "valuable" if it were written in Polish and translated by Constance Garnett.

Although Conrad also complained about his public's insatiable desire for sea stories with exotic settings (especially after The Mirror of the Sea's favourable reception),³¹ his description of Captain Marris's visit suggests that he welcomed the thought of writing fiction for an audience who shared his experiences and values. Eleven years earlier, the prospect of writing for Blackwood's ("a good sort of public") had resulted in the creation of a specific narrative point of view, an English seaman persona whose habits of speech and patriotic sentiments could appeal to the reader. In 1909 Conrad no longer needed a Marlow to mediate in this way between himself and his audience. Also, for the first time in his writing career (except for "Karain") he used a first-person narrator without the "framing" commentary of a dramatized audience, limiting the point of view solely to the young captain who

expresses some of his own anxieties when faced with his first command. Unlike Marlow in "Youth," the narrator of "The Secret Sharer" does not indulge in patriotic commentary and uses few colloquial expressions or nautical terms. Of course, the more reflective tone of the narration in this story can be explained partly by the fact that Conrad is not imitating oral discourse. Lacking a dramatized audience, the narrator is less likely to exploit the jargon and other forms of rhetoric that promote group solidarity. Generally, however, Conrad uses the first-person perspective in "The Secret Sharer" in a profoundly introspective and confessional way; that is, he represents the captain's emotional and moral responses directly (and, for the most part, without irony) as a means of exploring the anarchic aspects of his own nature.

Albert Guerard analyzes "The Secret Sharer" as a "willed descent" into Conrad's unconscious feelings and motives, an "archetypal journey into self."³² His celebrated conclusion is that "Conrad apparently detected in himself a division (possibly damaging, possibly saving) into a respectable traditional rational seaman-self and a more interior outlaw-self that repudiated law and tradition; and again, a division into a seaman-self operating from 'unconscious alertness' and an introspective, brooding-self of solitary off-duty hours." As some critics have pointed out, this theory is supported by Conrad's own description of himself as "Homo duplex."³³ Guerard also claims that in this story Conrad sought to prove

that "the self-analytic, introspective bent . . . has not crippled the seaman and active human being." Earlier in this chapter I suggested that the captain's self-integration (and subsequent social integration) could be interpreted as an affirmative response to the tragic paradox confronting Razumov at the end of Part Third in Under Western Eyes. Considering Guerard's statement that "a highly subjective work of art necessarily reflects . . . the time when it was written," it is surprising that he failed to associate the introspective nature of the short story with Conrad's almost simultaneous work on the novel. Instead, Guerard connects the author's fears and preoccupations at that time with the uncongenial living conditions at Aldington. He also makes the general observation that 1908 and 1909 were "bad years."

Conrad's letters to friends like Galsworthy and William Rothenstein during the year 1909 testify to his nervous depression,³⁴ and we have already noted that the act of writing "The Secret Sharer" was probably therapeutic because of its contrasting style and setting and the prospect of gaining sympathetic readers. In fact, the self-revelatory mode may have been facilitated by Conrad's consciousness of the moral and professional bond with his audience. Certainly, the unusually high degree of correspondence between "The Secret Sharer" and Under Western Eyes suggests that the author's imagination sought to create, in a shorter, more concentrated form, a consolatory alternative to the novel's pessimistic

vision of autocracy and revolution. Analyzing the reasons for Conrad's breakdown after completing Under Western Eyes, Najder concludes that the novel was "neither his biggest nor the one that took him the longest to write, but it was perhaps the one that caused him more anguish than anything else he ever wrote."³⁵ Najder relates the extremity of Conrad's emotional stress to the painful content of the book (which deals with the impossibility of reforming the Czarist autocracy, and therefore, the death of Polish hopes for independence) and to Conrad's continuous struggle to maintain a self-defensive objectivity. He argues that "even the book's narrator, the English teacher of languages, had not set up a protective barrier between the author and his work."

In "The Secret Sharer" Conrad could express more directly some of the thoughts and feelings that are rigorously controlled in the longer fiction. Like The Secret Agent, Under Western Eyes belongs to the subgenre of the political novel--a form of writing in which the author's views about specific social and political conditions are represented in poetic terms. In the Author's Note to Under Western Eyes Conrad reflects the typical modernist scepticism about the validity of politics in art, and emphasizes his commitment to aesthetic objectivity:

My greatest anxiety was in being able to strike and sustain the note of scrupulous impartiality. The obligation of absolute fairness was imposed on me historically and hereditarily, by the peculiar experience of race and family, in addition to my primary conviction that truth alone is the justification of any fiction which makes the least claim to the quality of art or may hope

to take its place in the culture of men and women of its time. I had never been called before to a greater effort of detachment: detachment from all passions, prejudices and even from personal memories. (viii)

Here, the author's self-consciousness about the political nature of his work is evident, but not as obvious is the fact that, in this case, "detachment" was psychologically necessary for the artist. Conrad used the old language teacher to distance himself from his material as well as to explore it more comprehensively, and perhaps the feelings of helplessness generated by his uncompromising analysis of Russian society demanded release. In "The Secret Sharer" the almost schematic reversal of important motifs from the novel and the development of others in symbolic form, combined with a subjective point of view, suggests that Conrad achieved this release (up to a point) by writing the story.

Did Conrad's writing of "The Secret Sharer" before he completed Under Western Eyes affect the overall form of the novel? A close relationship between the plots of both works helps us perceive the redemptive aspect of Razumov's punishment more clearly. First, let us look at the ending of "The Secret Sharer." After the captain's self-identification with Leggatt is confirmed by the meeting with Archbold, he is increasingly "haunted" by the phantom-like presence of the outlaw. According to Cedric Watts, the intensification of supernatural allusions in the second half of the story points to the existence of a hidden "metaphysical" plot.³⁶ He compares Leggatt with a spirit from another world³⁷ who cannot rest until an

important truth has been acknowledged. At the climax of the story some of the circumstances of the Sephora incident are reversed in an uncanny and ironic manner. That is, in both cases the ship is in grave danger of foundering, but whereas the Sephora's captain succumbs to nerves and abandons his command to Leggatt, the first mate, the young captain responds to the crisis with authority while his mate collapses:

Then stillness again, with the great shadow gliding closer, towering higher, without light, without a sound. Such a hush had fallen on the ship that she might have been a bark of the dead floating in slowly under the very gate of Erebus.

"My God! Where are we?"

It was the mate moaning at my elbow. He was thunder-struck, and as it were deprived of the moral support of his whiskers. He clapped his hands and absolutely cried out, "Lost!"

"Be quiet," I said, sternly.

He lowered his tone, but I saw the shadowy gesture of his despair. "What are we doing here?"

"Looking for the land wind."

He made as if to tear his hair, and addressed me recklessly.

"She will never get out. You have done it, sir. I knew it'd end in something like this. She will never weather, and you are too close now to stay. She'll drift ashore before she's round. O my God!"

I caught his arm as he was raising it to batter his poor devoted head, and shook it violently. (140-41)

The captain continues to shake his terrified mate until the officer is capable of following orders, but the hierarchal chain of command is not completed until the mate can assume his own professional authority: "The foreyards ran round with a great noise, amidst cheery cries. And now the frightful whiskers made themselves heard giving various orders" (143). In the Sephora incident this chain of command is broken when

Archbold is unable to give the crucial order to reef the fore-sail, a manoeuvre that corresponds in significance to the protagonist's command to shift the ship's helm at exactly the right moment. Like the mate on the young captain's ship, the Sephora's captain "forgets his place": he "whimpers" and speaks despairingly, but most importantly, he fails to take action. Leggatt is forced to usurp the commanding role. "I just took it into my own hands," he says (124). In the Koh-ring crisis the mate "moans" and speaks despairingly. Most significantly, however, he trusts his own judgement rather than the captain's: "She will never get out. You have done it, sir. I knew it'd end in something like this."³⁸ At this point the younger man acts, affirming his rightful place in the hierarchy and preparing the mate to assert his. In fact, these ironic parallels emphasize Archbold's responsibility for Leggatt's violence, because by tampering with the natural order of command the captain commits the entire ship to anarchy and chaos.³⁹ In contrast, the young captain refuses to allow such a disruption, and his crew makes a single-minded and harmonious response: "On the overshadowed deck all hands stood by the forebraces waiting for my order" (143).

The uncanny aspect of these parallels and contrasts enhances Leggatt's symbolic role in the hero's self-assertion. If the protagonist has been haunted by a sense of the outlaw as a phantom or spirit, the plot sequence, in which Leggatt is freed as a result of an identical yet contrasting recapitula-

tion of the original crime, suggests a metaphysical logic, or even exorcism. In his concluding sentence Conrad persuades us that this exorcism is reciprocal:

Walking to the taffrail, I was in time to make out, on the very edge of a darkness thrown by a towering black mass like the very gateway of Erebus--yes, I was in time to catch an evanescent glimpse of my white hat left behind to mark the spot where the secret sharer of my cabin and of my thoughts, as though he were my second self, had lowered himself into the water to take his punishment: a free man, a proud swimmer striking out for a new destiny.
(143)

The emphatic repetitions and word order in the first part of this sentence add weight to the syntactical object--the symbolic white hat that represents reciprocity between the two "selves." Moreover, the image (a rounded white shape against the black shadow of Koh-ring) recalls the "pale oval" of the swimmer's face against the ship's darkness at the beginning of the story. As Leggatt returns to the water to complete the exorcism of his violence by "taking his punishment," the captain's disabling anxieties and isolation from his crew are finally resolved.

Conrad's introduction of a similar plot sequence in Under Western Eyes foregrounds the reciprocity between Razumov and Victor Haldin. When Razumov meets Natalia Haldin suddenly in the garden of the Chateau Borel, he experiences a shock of delayed recognition that recalls his fateful encounter with Haldin:

But he did not recognize her at once. Coming up with Peter Ivanovitch, he did observe her; their eyes had met, even. He had responded, as no one could help responding,

to the harmonious charm of her whole person, its strength, its grace, its tranquil frankness--and then he had turned his gaze away. He said to himself that all this was not for him; the beauty of women and the friendship of men were not for him. He accepted that feeling with a purposeful sternness, and tried to pass on. It was only her outstretched hand which brought about the recognition. It stands recorded in the pages of his self-confession, that it nearly suffocated him physically with an emotional reaction of hate and dismay, as though her appearance had been a piece of accomplished treachery. (167)

In his study of the manuscript Roderick Davis points out that Conrad may have originally planned to have Razumov and Natalia meet through the old teacher of languages, who (in the first draft) "had Mr. Razumov for a pupil." This meeting was not to involve Razumov's shock of recognition, with its suggestive allusions to the supernatural. Davis tells us that the manuscript reads: "he had not guessed . . . He had not the slightest idea of the girl's identity."⁴⁰ At the typescript stage, after he had written "The Secret Sharer," Conrad revised the episode so that it recalls Razumov's initial crime against Haldin: "But Razumov had guessed. The trustful girl! Every word uttered by Haldin lived in Razumov's memory. They were like haunting shapes; they could not be exorcised" (167).

Moreover, in Razumov's confession to Natalia in Part Four (which was also written after the short story, of course), Conrad draws our attention to the sequence of meetings and its "metaphysical" logic:

"And when you stood before me with your hand extended, I remembered the very sound of his voice, and I looked into your eyes--and that was enough . . . I remembered that he had looked to you for the perpetuation of his visionary soul . . . Hate or no hate, I felt at once that, while

shunning the sight of you, I could never succeed in driving away your image. I would say, addressing that dead man, 'Is this the way you are going to haunt me?' It is only later on that I understood . . . You were appointed to undo the evil by making me betray myself back into truth and peace. You! And you have done it in the same way, too, in which he ruined me: by forcing upon me your confidence. Only what I detested him for, in you ended by appearing noble and exalted." (358-59)

Surprised by Natalia as he had once been surprised by her brother, Razumov is tempted, but refuses to take advantage of an "exalted" confidence. Like the recapitulation in "The Secret Sharer," which reverses events in order to affirm a true solidarity and order, the plot of Under Western Eyes has Razumov betray himself rather than Victor Haldin, who "haunts" him in the person of Natalia.

The redemptive elements of Razumov's tragedy are heavily qualified by the ironies and ambiguities of their social and political context. Nowhere is the dialectical aspect of these two works more dramatically illustrated than in their contrasting narrative perspectives. In contrast to "The Secret Sharer," which is a double confession to the reader,⁴¹ Under Western Eyes is narrated by an observer who interprets and translates the thoughts and feelings of other characters, and who mistrusts Razumov's motives in writing a diary. On the other hand, Razumov's confessional letter to Natalia is strategically placed at the climax of the novel, where the correspondences with an earlier betrayal emphasize the theme of redemption. As I have tried to show, Conrad's writing of "The Secret Sharer" concurrently with the novel provides an

interpretive gloss for this and other aspects of Under Western
Eyes.

Notes

¹Conrad wrote "The Planter of Malata" in November and early December of 1913, when he was a little over halfway through Victory. There are significant links between the two works. Like the novel, the short story describes the effect of a love relationship on the sceptical hero, who lives apart from society and tries to maintain an aloof self-sufficiency. Certain motifs, such as the island retreat, are repeated from one narrative to the other. More significantly, Conrad explores the "supreme illusion" of love dialectically, by opposing Felicia Moorsom's egoistic conception of "a sacred debt--a fine duty" in "The Planter of Malata" to Lena's redemptive self-sacrifice in Victory.

²In his letters to Pinker dated October 1909 and December 20, 1909, Conrad estimated that he had written about 100,000 words of Razumov by October, 1909. Since the novel was originally almost 145,000 words long (see Najder, Joseph Conrad: A Chronicle, p. 569), he must have completed three-quarters of the first draft by the time he wrote "The Secret Sharer."

³Under Western Eyes (1911; London: J. M. Dent, 1947), p. 291. References included in the text are to this edition.

⁴For example, he uses the words "fate" and "fatality" to account for Haldin's appearance in his rooms. See pp. 83-84: "Fatality enters your rooms while your landlady's back is turned . . . You welcome the crazy fate."

⁵"The Secret Sharer," 'Twixt Land and Sea (1912; London: J. M. Dent, 1947), p. 98. References included in the text are to this edition.

⁶In his letter to Pinker dated December 4, 1907 Conrad announced that he had started a short story ("the one about the revolutionist who is blown up with his own bomb") that would be finished "after Xmas." Berg Collection, New York Public Library.

⁷G. Jean-Aubrey, Joseph Conrad: Life and Letters, II, 64-65.

⁸Life and Letters, II, 64-65.

⁹In his letter to Pinker dated December 1907 (Thursday), Conrad wrote, "I send you in a hurry 10 pp. of Razumov . . . It is quite possible that you will get the rest (say 35 pp) by Monday or Tuesday." Berg Collection, New York Public Library.

¹⁰ For the young captain, this goal is to be achieved by commanding his ship's crew and officers well enough to justify an "ideal conception" of his own worth; for Razumov, by winning the silver medal and eventually gaining "an honoured name," because "a man's real life is that accorded to him in the thoughts of other men by reason of respect or natural love" (14).

¹¹ In his influential study of "The Secret Sharer" Albert Guerard writes that "it is entirely wrong to suppose, as some readers do, that Conrad unequivocally approves the captain's decision to harbour Leggatt." Some of Guerard's reasons for this interpretation are not very convincing; for instance, he claims that Leggatt is "a rather questionable seaman" and quotes Archbold's remark that he "wasn't exactly the sort for the chief mate of a ship like the Sephora." Of course, this particular statement is clearly invalid because of its source. Moreover, as we saw in the protagonist's triumph over Archbold, Conrad uses many rhetorical techniques to guarantee the reader's sympathy with the captain's decision. See Conrad the Novelist, pp. 14-33.

¹² Returning to his rooms after he has betrayed Haldin to Prince K-- and General T--, Razumov thinks, "What must be must be. Extraordinary things do happen. But when they have happened they are done with. Thus, too, when the mind is made up. That question is done with. And the daily concerns, the familiarities of our thought swallow it up--and the life goes on as before with its mysterious and secret sides quite out of sight, as they should be. Life is a public thing." (54; my italics)

¹³ Cf. Jocelyn Baines in Joseph Conrad: A Critical Biography, pp. 354-59. Baines finds no indication whatsoever of a moral dilemma involving the captain.

¹⁴ Because the manuscript of "The Secret Sharer" is privately owned, I have not been able to analyze Conrad's revisions from manuscript through serial to book form. In his notes to the critical edition, Bruce Harkness provides a few tantalising examples of the revisions one might find were the manuscript accessible. One of these is Conrad's addition of the exclamation "A headless corpse!"--probably at the typescript stage--for the serial version. This revision prolongs the process of decoding sense-impressions because the captain's first guess is wrong. Cedric Watts analyzes this aspect of Conrad's technique in The Deceptive Text: An Introduction to Covert Plots (Sussex: The Harvester Press, 1984), pp. 43-46. Harkness provides eight examples of Conrad's revisions in his "Textual Note," Conrad's "Secret Sharer" and the Critics (Belmont, Calif.: Wadsworth, 1962), pp. 151-61. I

shall refer to one or two of these revisions a little later, as well as to the facsimile of the first page of manuscript, which is included in Harkness's textual notes.

¹⁵Joseph Conrad: The Major Phase, p. 171.

¹⁶Walking back to his lodgings after he finds that Ziemianitch is too drunk to provide an escape for Haldin, Razumov has a vision of the student stretched on his back in the snow across his path. Jacques Berthoud points out that this hallucination affirms the reality and power of Razumov's conscience, and that the consequences of trampling over his own moral integrity as he strides across the phantom's breast are felt by the reader to be "none the less serious for being invisible." Joseph Conrad: The Major Phase, pp. 174-75.

¹⁷"'Gnawed Bones' and 'Artless Tales': Eating and Narration in Conrad," Joseph Conrad: A Commemoration, ed. Norman Sherry (London: Macmillan, 1976), pp. 17-36.

¹⁸Donald Yelton comments on the "imagery of disease and narcosis" in Under Western Eyes, pointing out that it refers to Russia and Russians in general as well as to Razumov in particular. Mimesis and Metaphor, pp. 193-95.

¹⁹Cedric Watts comments on Conrad's use of the Cain-Abel story in his discussion of "The Secret Sharer" (The Deceptive Text, pp. 87-88). He argues that the allusions are paradoxical and ambiguous because in the Bible God punishes Cain yet seems merciful when he gives him the protective mark on the brow. However, in "The Secret Sharer" Conrad writes against the latter part of the legend, in order to minimize Leggatt's guilt.

²⁰Genesis, 5, 13-15: And Cain said unto the Lord, My punishment is greater than I can bear.

Behold, thou hast driven me out this day from the face of the earth; and from thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth; and it shall come to pass that every one that findeth me shall slay me.

And the Lord said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the Lord set a mark upon Cain, lest any finding him should kill him.

²¹Dostoevsky first introduces this image in "The Double" (1846). In a pivotal chapter of this story Mr. Golyadkin is finally accosted by his double in the street and takes him back to his lodgings. There, Golyadkin and his mysterious guest duplicate each other's gestures, actions, and sentiments until even the servant professes not to know whether Mr. Golyadkin or "the other one" is his master. "The Secret Sharer"

reinterprets Dostoevsky's concept of the double by introducing important moral themes. In Dostoevsky, the emphasis is psychological.

²²For example, in Part Four Conrad emphasizes Razumov's increasing inability to leave his St. Petersburg lodgings after he has betrayed Haldin; in the end, he "ceased to go out at all" until summoned by Mikulin (300).

²³Regarding the difficult question of rhythm in fiction, it seems to me that the short story lends itself most readily to Virginia Woolf's well-known description of the prose rhythm underlying all prose fiction as "a wave in the mind" formed by the flux of experience itself. In "The Secret Sharer" the rhythm of confinement and release seems to shape the entire story. That is, because of the brief, concentrated scope of the work, the change of mood and tempo at the climax--when Leggatt's release affirms the captain's independence and command--constitutes a simple, wave-like rhythm. Comparison of the story with Under Western Eyes reveals the same movement repeated over the length of the novel, so that Razumov's increasing self-imprisonment continually alternates with his need to escape. See Virginia Woolf's letter to V. Sackville-West dated March 16, 1926 in A Change of Perspective: The Letters of Virginia Woolf 1923-1928, ed. Nigel Nicolson (London: The Hogarth Press, 1977), p. 247. "Style is a very simple matter; it is all rhythm . . . Now this is very profound, what rhythm is, and goes far deeper than words. A sight, an emotion, creates this wave in the mind, long before it makes words to fit it; and in writing (such is my present belief) one has to recapture this and set this working (which has nothing apparently to do with words) and then, as it breaks and tumbles in the mind, it makes words to fit it."

²⁴Razumov's interviews with Madame de S-- and Peter Ivanovitch occur about half-way through Part Third of the novel. According to my calculations, Conrad wrote "The Secret Sharer" at some point toward the end of Part Third, or between the end and Part Four. The phrase, "another self, an independent sharer" seems to have made its way almost directly from the novel to the short story.

²⁵Other significant verbal echoes include the key words "confidence" and "secret."

²⁶Thanks to Bruce Harkness's reproduction of the first page of the manuscript, we can see that Conrad's intention was to heighten the impression of the captain's isolation through the different stages of his revisions. The first sentence originally read: "On my right hand there were lines of fishing-stakes resembling a mysterious system of half-submerged bamboo

fences; to the left a group of islets." In the manuscript Conrad added "as if abandoned for ever by some nomad tribe of brown fishermen now removed to the other end of the earth." For the serial version, he added "for there was no sign of human habitation as far as the eye could reach." See Conrad's "Secret Sharer" and the Critics, p. 161.

²⁷ Letter to J. B. Pinker, dated Monday [October, 1909]. Berg Collection, New York Public Library.

²⁸ Letter to Garnett, dated Friday, October 1907. Edward Garnett, ed., Letters from Joseph Conrad: 1895-1924, p. 212.

²⁹ Joseph Conrad: A Chronicle, p. 341.

³⁰ Robert Lynd's review is reprinted in Norman Sherry's Conrad: The Critical Heritage, pp. 210-11.

³¹ To Davray, his translator into French, Conrad wrote: "En dessous de ce concert de louanges je peux entendre comme un murmure: 'Tenez-vous au large. N'abordez pas!' Ils veulent m'exiler au milieu de l'océan." Letter to Davray, dated November 8, 1906, G. Jean-Aubry, Lettres françaises, p. 78. Later, Conrad expressed the same sentiments to an English critic, when he complained of the tendency to reduce the whole body of his work to an exaggerated concern with "that infernal tail of ships . . . that obsession of my sea life which has about as much bearing on my literary existence, on my quality as a writer, as the enumeration of the drawing room which Thackeray frequented could have had on his gift as a great novelist." Richard Curle, ed., Conrad to a Friend: 150 Selected Letters from Joseph Conrad to Richard Curle, p. 147.

³² Conrad the Novelist, pp. 14-33.

³³ In a letter to Kazimierz Waliszewski, a Polish historian, Conrad wrote, "Homo duplex has in my case more than one meaning. . . ." Zdzisław Najder, ed., Conrad's Polish Background: Letters to and from Polish Friends (London: Oxford University Press, 1964), pp. 240-41.

³⁴ See G. Jean-Aubry, Joseph Conrad: Life and Letters, II, 103-106.

³⁵ Joseph Conrad: A Chronicle, p. 356.

³⁶ The Deceptive Text, pp. 88-90.

³⁷ In his first encounter with Leggatt, the captain describes him as "this being appearing as if he had risen from the bottom of the sea" (98).

³⁸ Most critics regard the captain's action in risking his ship and crew as a sign of professional immaturity. Some even question Conrad's conclusion that the hero has achieved "perfect communion" with his command, or that this communion goes beyond a "limited" and "egocentric" sense of authority. In contrast, my reading stresses the captain's ability to include his crew in the chain of command. Cf. Carl Benson, "Conrad's Two Stories of Initiation," PMLA, 69 (March 1954), 46-56, Donald Yelton, Mimesis and Metaphor, pp. 272-298, and Porter Williams, "The Matter of Conscience in Conrad's 'The Secret Sharer,'" PMLA, 79 (Dec. 1964), 626-630.

³⁹ Conrad stresses the thematic link between these episodes by opposing two symbolic images: the chaotic storm ("a sea gone mad") that reflects the Sephora's mutinous disorder, and the towering shadow of Koh-ring, which threatens the ship with annihilation but is resisted by the captain and crew.

⁴⁰ "Under Western Eyes: 'The Most Deeply Meditated Novel,'" Conradiana, 9 (1977), 59-75.

⁴¹ That is, the captain's and Leggatt's.

CONCLUSION

The complexity of Conrad's fiction is reflected in the numerous critical disagreements about how to interpret a novel such as Lord Jim or a story like "Heart of Darkness." Writing about the difficulties presented by Conrad's work, Murray Krieger has said that the reader "can use whatever assistance he can get."¹ The approach taken in this study tries to shed some light on Conrad's intentions and methods by analyzing his shorter fiction in relation to certain major novels. In other words, I have used the short fiction to provide "assistance" in exploring the themes and techniques of Conrad's work as a whole. In the process, I have tried to examine both the larger patterns of his writing and the interrelationship of individual stories and novels.

In the early period of Conrad's writing career the short stories were testing-grounds for his later works. Most critics have over-emphasized the derivative nature of the fiction in Tales of Unrest, arguing that Conrad was influenced excessively by Maupassant, Flaubert, Kipling, Henry James, and the early nineteenth century writers of romantic adventure stories. By relating "An Outpost of Progress," "The Lagoon," and "Karain" to The Secret Agent and Lord Jim, we can see clearly that Conrad was experimenting with themes and techniques which distinguish his mature work from that of other writers. Thus, although he was influenced by Maupassant and Flaubert when he

wrote "An Outpost of Progress," he is unlike those authors because at some points in the story the narrator abandons his objectivity and elaborates on political and moral concerns directly to the reader. Comparison with The Secret Agent reveals how distinctively Conradian many of his techniques in "An Outpost of Progress" are, and how, unlike the irony of Maupassant and Flaubert, they focus on involving the reader as well as controlling and directing him. The sudden shift in narrative perspective at the climax of the plot and the use of grotesque elements throughout are two formal features of "An Outpost of Progress" which are also found in The Secret Agent.

"An Outpost of Progress" also anticipates some of the ironic techniques that control the reader's responses in The Secret Agent and Conrad's later fiction in general. The revisions to this story show a careful attention to parallelism and other aspects of sentence structure, the selection of concrete details, and the juxtaposition of characters and events in order to sharpen the ironic impact of the narrative and invite our moral judgement. In general, the same techniques are developed and refined in The Secret Agent, accounting for the range and power of the narrator's sardonic voice. A close study of the short fiction, therefore, helps us to see how Conrad achieves his effects in the novel.

In "The Lagoon" and "Karain" Conrad experimented with a narrative technique reminiscent of the Polish *gawęda* and other literary imitations of the oral narrative. Comparison of these

two stories with Lord Jim shows how Conrad developed the told-tale device from a simple "teller and listener" framework in "The Lagoon" through "Karain" (where the listener becomes a teller himself) to the multiple perspectives of the novel. Again, relating the short fiction to a later novel emphasizes the originality of Conrad's writing. By stages, he developed a complex, impressionistic version of a simple literary convention based on communal values and traditions. However, even in his earliest stories he did not merely "borrow" a technique that had been popularized during the first half of the nineteenth century. As I have tried to show in the second chapter of this study, the relationship between the "teller" (or protagonist) and listener in "The Lagoon" and "Karain" suggests both elegiac affirmation and sceptical impressionism, anticipating (in a simpler form) the multiple ambiguities of Lord Jim.

A larger pattern can be perceived by comparing this ambiguity with the ironic mode of "An Outpost of Progress." Thus, the three or four earliest short stories reflect the essential duality of Conrad's work as a whole. According to Andrzej Busza, Conrad's perception of man's role in the natural universe is characterized by the coexistence of "affirmative thinking" with "modern negative consciousness." At the heart of Conrad's affirmative thinking, Busza writes, lies the concept of the "saving illusion," while "the locus of his modern negative consciousness" is irony.² In these experimental stories the opposition of two different modes of

writing reveals Conrad's search for appropriate techniques to express a conflict that was deeply rooted in his outlook. Whereas the ironic mode emphasizes the disjunction between human ideals and reality and the individual and his community, the told-tale type of narration imitates man's attempts to integrate his personal experiences with the social order and to affirm certain moral values or "saving illusions."

The formal links between these short stories and novels reflect their thematic correspondences. Thus, comparison of "An Outpost of Progress" with The Secret Agent brings some of Conrad's concerns in the novel into sharper focus: for example, his criticism of materialism in a "progressive" society and his investigation of the individual's blind dependence on various social systems. Similarly, an analysis of the thematic links between "The Lagoon," "Karain," and Lord Jim reveals the importance of illusions as a means of introducing order and purposeful action into one's life and the crucial role of the imagination in creating or destroying these ideals.

The earliest examples of Conrad's short fiction are interesting to the critic primarily because they foreground certain themes and techniques. Conrad's experiments with irony in "An Outpost of Progress" seem crude in comparison with The Secret Agent, although they alert us to the parallels, oppositions, and modulations in tone that comprise the rhetoric of the novel. "Youth," on the other hand, is a more successful and original piece of fiction in spite of the fact that it lacks

the scope and complexity of later stories like "Heart of Darkness" and "The Secret Sharer." On the whole, Conrad's use of the dramatized narrator to elaborate on symbolic implications and his development of other impressionist techniques fit the elegiac mood of the story. Moreover, because these formal innovations influenced his writing of "Heart of Darkness" and Lord Jim to a significant degree, a close study of "Youth" can provide us with some insights into the longer works.

Conrad's invention of Marlow as an English ex-seaman persona is linked to his preoccupation in "Youth" with the virtues of national solidarity. The revisions to the story show that he made several additions to Marlow's commentary to persuade us of the English crew's inherent discipline and spirit. The use of a dramatized narrator to direct the reader's interpretation of moral issues is also an important feature of Conrad's "affirmative thinking" in "Heart of Darkness" and Lord Jim. In "Heart of Darkness" Marlow endorses the virtues of work and human fellowship in spite of the moral chaos that he finds in the wilderness, and in Lord Jim the narrator insists on "the solidarity of our lives," which binds him to Jim in spite of the irremediable fact that "he was guilty . . . guilty and done for." Many of Marlow's moral statements in the novel gain their rhetorical effectiveness from the techniques rehearsed in "Youth": a good example is the well-known passage in chapter 21 which celebrates "the spirit that dwells within the land."

In his revisions to "Youth" Conrad also emphasized Marlow's relationship with his audience, another formal aspect of the story which anticipates an important technique in "Heart of Darkness" and Lord Jim. He added a fourth listener to the group, introduced concrete details to describe the setting and made the narrator's language more informal and colloquial. The dramatized audience draws our attention to Marlow's role as a mediator between contrasting views of the world: past and present, romantic and sceptical, youthful and middle-aged. In "Heart of Darkness" and Lord Jim Conrad developed this aspect of the shorter fiction so that the narrator functions as a link between the "outsider" and the human community. Thus "Youth" displays in a simple form the essentially integrative nature of the "teller and listener" mode in the longer works. In "Heart of Darkness" Marlow interprets Kurtz's experience in the wilderness for an audience of ex-seamen who represent the foundations of modern capitalist society: law, bureaucracy, and finance.³ In Lord Jim the narrator illuminates Jim's romantic idealism for a group of "respectable" listeners who have traded their "illusions" for profit. "I do not mean to be offensive," says Marlow to provoke his audience, "it is respectable to have no illusions--and safe--and profitable--and dull" (225). In both cases the narrator mediates between an outcast or "straggler" and society's "establishment."

To the extent that Marlow's mediation between contrasting worlds in "Youth" anticipates the narrator's complex solidarity

with Kurtz and Jim, it suggests an aspect of Conrad's "affirmative thinking." At the same time, however, Conrad used the role of Marlow in "Youth" to control the reader's sympathy for the protagonist and point out the disjunction between youthful dreams and reality. The revisions to the story show that he was careful to keep the tone of Marlow's irony genial so that the romantic illusions of youth are not seriously undercut; however, the coexistence of irony with affirmation throughout this story anticipates one of the ways in which Conrad expresses a "negative consciousness" in "Heart of Darkness" and Lord Jim. Thus, Marlow's sardonic statements about Kurtz emphasize the disjunction between idealistic words and actions, and in Lord Jim the narrator continually draws our attention to the tragic irony that controls Jim's destiny.

Conrad's addition of the Celestial episode at the typescript stage of his revisions is further indication that the writing of "Youth" was an important transition between the earliest stories of the told-tale type of narration and the later works.⁴ In "The Lagoon" and "Karain" his narrative technique is undeveloped and the protagonist's situation lacks universality. In "Youth" Conrad introduces symbolic elements, using Marlow to point out correspondences to the reader. Moreover, with the addition of the Celestial episode the mythic structure of the quest, which gives young Marlow's comic experiences a metaphysical order and significance, acquires an ironic twist. Thus, "Youth" provides us with a relatively

uncomplicated example of Conrad's "affirmative thinking"; that is, it depicts an individual whose ideals are perceived to be "true" in spite of reality and the passing of time. In this way, the short fiction anticipates the symbolic methods by which Conrad insists on the need for "saving illusions" in "Heart of Darkness" and Lord Jim.

The concentrated form of the short story brings into relief other aspects of Conrad's technique which are developed in complex and ambiguous forms in the longer works. For example, in each episode of "Youth" the protagonist's limited perspective involves the reader in decoding sense impressions, and the "mysteries" are easily explained by the mature narrator. In "Heart of Darkness" and Lord Jim Conrad uses similar impressionist techniques to involve us in Marlow's ongoing exploration of inner truths which resist definition. This movement toward larger, ambiguous implications illustrates another aspect of Conrad's symbolism. In a letter written in 1918 he described the literary work of art as "very seldom limited to one exclusive meaning . . . and this for the reason that the nearer it approaches art, the more it acquires a symbolic character."⁵ In order to multiply the meanings suggested by the narrator in "Heart of Darkness" and Lord Jim, Conrad developed techniques which he had introduced in a simple form in "Youth," such as the role of the dramatized audience. An understanding of how these techniques are used in the shorter fiction enhances our perception of different shades of

meaning in the major works.

In "Amy Foster" Conrad presents another variation on the told-tale device in which affirmation co-exists with irony. Looking at the story in the context of his development of this form from "The Lagoon" and "Karain" to Lord Jim, we can see more clearly the ways in which Conrad's narrative technique affirms an essential solidarity with the outcast in the face of "irreconcilable differences" of language and customs. As in the earlier works, Conrad establishes the dramatized narrator's link with his audience so that he can appeal to shared values and traditions when he tells the protagonist's story. Similarly, the revisions to "Amy Foster" enhance the symbiotic effect achieved by the blending of Yanko's speech patterns with Dr. Kennedy's colloquial expressions--a technique that recalls Marlow's narration of Jim's experiences on the Patna in Lord Jim. Moreover, comparison with the earlier "teller and listener" narratives emphasizes the fact that in this story the protagonist is an innocent scapegoat--the victim of an appalling lack of human tolerance and understanding. The impossibility of bridging the gap between Yanko and society anticipates Conrad's tragic irony in The Secret Agent, where Winnie Verloc, Winnie's mother, Stevie, and even Verloc himself are perceived as helpless victims of circumstances in the latter part of the novel. Thus, Dr. Kennedy's unqualified sympathy for the outcast's "illusory ideals" represents Conrad's attempt to create a balance between "affirmative

thinking" and "negative consciousness."

"Negative consciousness" in "Amy Foster" is expressed through the heavy use of situational irony. The revisions to the story at the manuscript and typescript stages emphasize the inherent differences between the sensitive, pious foreigner and the unimaginative, materialistic community of Colebrook. In fact, Conrad's almost schematic opposition of the two perspectives foregrounds another basic pattern in his writing, which we find in more complex forms in novels like Nostromo, Lord Jim, and The Nigger of the Narcissus. To guide the reader's interpretation of moral issues, Conrad habitually juxtaposed contrasting characters, images, and settings. The coexistence of these oppositions with areas of ambiguity accounts for the complexity of his writing, and is illustrated in a particularly simple, clearly defined pattern in "Amy Foster." (Conrad's revisions to the story also stress the paradoxical aspect of Amy's character and suggest symbolic implications.)

A close study of "An Outpost of Progress," "The Lagoon," "Karain," "Youth," and "Amy Foster" indicates that their most significant links with Conrad's novels are formal rather than thematic. On the other hand, in the case of "Heart of Darkness" and "The Secret Sharer" there are important thematic ties with Lord Jim and Under Western Eyes. By adapting certain basic situations and motifs from one work to the other, Conrad could explore different aspects of a central idea or theme. Thus, in "Heart of Darkness" and Lord Jim he treats Kurtz and

Jim as complementary illustrations of idealistic egoists, while in "The Secret Sharer" and Under Western Eyes he depicts contrasting responses to a plea for understanding and assistance.

Conrad's dialectical exploration of moral problems reflects the structure of his creative imagination. In his autobiographical writings he continually sought correspondences between different phases of his life and between his life and his art. In A Personal Record, for example, we find this characteristic passage:

And I have carried my notion of good service from my earlier into my later existence. I, who have never sought in the written word anything else but a form of the Beautiful--I have carried over that article of creed from the decks of ships to the more circumscribed space of my desk, and by that act, I suppose, I have become permanently imperfect in the eyes of the ineffable company of pure esthetes.⁶

In a similar way but within the sphere of art, the thematic parallels between his short fiction and the novels illustrate Conrad's tendency to create situations that mirror and illuminate each other. Only by considering the shorter work together with its corresponding novel can we fully understand his intentions in each one.

Because of the more concentrated form of the short fiction, symbolic elements and mythic allusions are brought into relief. In "Heart of Darkness" and "The Secret Sharer" Conrad stresses universal paradigms of experience which shed light on the complementary episodes of the longer works. In

chapter four I have tried to show how Conrad opposes Kurtz's demonic loss of selfhood and death-bed redemption to Jim's exaltation of an ideal self through redemptive work in Patusan. Similarly, in chapter six I have discussed how the captain's symbolic self-realization through an act of solidarity in "The Secret Sharer" helps us to perceive Razumov's tragedy as a loss of moral identity, resulting from irremediable political conditions, which can only be redeemed by his refusal to betray Haldin a second time. In both cases the dialectical aspects of the narrative situations bring Conrad's thematic statements about self-idealization and human solidarity into sharper focus.

In "Heart of Darkness" and Under Western Eyes the protagonist's redemption is heavily qualified by Conrad's use of ironic techniques, such as grotesque elements, which stress the disjunction between professed ideals and reality. Looking at the pattern comprised by the two short fictions and their corresponding novels, we can conclude that to different degrees Lord Jim and "The Secret Sharer" act as affirmative counterpoints to the more pervasive "negative consciousness" in the parallel works. In this respect, they contribute to the larger design of alternating modes and subjects that characterizes Conrad's work as a whole. In the Author's Note to The Secret Agent Conrad comments on a small part of this design--the interrelationship of Nostromo and The Mirror of the Sea:⁷

The inception of The Secret Agent followed immediately on a two years' period of intense absorption in the task of writing that remote novel, Nostromo, with its far-off Latin-American atmosphere; and the profoundly personal Mirror of the Sea. The first an intense creative effort on what I suppose will always remain my largest canvas, the second an unreserved attempt to unveil for a moment the profounder intimacies of the sea and the formative influences of nearly half my lifetime.⁸

Here, Conrad juxtaposes the "remote" novel and the "personal" collection of essays, the "intense creative effort" and the "unreserved" flow of memories,⁹ the landscape "atmosphere" and the sea setting. Although the therapeutic aspect of his creative rhythm is most obvious in the case of "The Secret Sharer" and Under Western Eyes, it undoubtedly influenced Conrad's choice of the dialectical approach to his other material as well.

Writing to Edward Garnett in praise of the latter's play, Conrad suggested that he follow this romantic work with a play in the ironic mode: "You know that it was from the discussion of the Tentation de St Antoine that the idea of Mme Bovary sprang up in Flaubert's mind. A complete turn about. Why should you also not execute a change of front and take up a subject where your irony could find its opportunity, your wit an aim for its shafts?"¹⁰ Here, Conrad's use of Flaubert's work to illustrate a pattern that clearly describes his own creative process reveals the depth of his involvement with the French writer.

Finally, the study of "Heart of Darkness" and "The Secret Sharer" in relationship to Lord Jim and Under Western Eyes

sheds valuable light on the formal aspects of Conrad's dialectical method. Thematic correspondences and oppositions led him to adapt specific narrative techniques, symbols, image patterns, and mythic allusions from one work to the other. In chapter four I have indicated how Conrad's "romantic realism" in the characterization of Jim was influenced by his earlier portrayal of Kurtz. In the case of "The Secret Sharer" and Under Western Eyes basic similarities in plot between the two works suggest that the writing of the short fiction led Conrad to emphasize the redemptive reciprocity between Razumov and the spirit of Victor Haldin at the end of the novel. Conrad's creative process during the period of his major work involved considerable "cross-fertilization."

When we are trying to understand the work of a writer who developed his themes and techniques in the process of composition and who was an avowed enemy of formulas and theories, a study of the shorter works can help us to see how he achieved his effects. Because of the limited scope of the short story, formal elements are foregrounded, and we can see how these elements reflect a particular world view. In the case of Conrad, whose dialectical approach to ideas can be perceived most clearly in his closely interrelated novels and short fiction, a study of the connecting links can also reveal the structure of his thinking and guide us in our interpretation of his fiction.

Notes

- ¹ The Play and Place of Criticism, p. 92.
- ² "Conrad's Rhetoric of Affirmation and the Moderns," Paper presented to the Joseph Conrad Society (U. K.), London, July 1976.
- ³ One of the listeners is a Director of Companies; another is a lawyer; the third is an accountant.
- ⁴ In this episode the young protagonist's romantic first impressions of the East are undercut by the crass materialism of the steamer's captain.
- ⁵ See G. Jean-Aubrey, Life and Letters, II, 205.
- ⁶ "A Familiar Preface," A Personal Record, p. xvii.
- ⁷ These two works were written concurrently.
- ⁸ The Secret Agent, pp. viii-ix.
- ⁹ Like all of Conrad's autobiographical writings, The Mirror of the Sea is actually highly structured. However, Conrad is comparing the book with Nostromo, which is a densely complex work of fiction.
- ¹⁰ See Conrad's letter dated March 1911 in Letters from Joseph Conrad, p. 228.

B I B L I O G R A P H Y

BIBLIOGRAPHY

A. MANUSCRIPT MATERIAL

"Amy Foster" ("The Husband"). The Beinecke Rare Book and Manuscript Library, Yale University.

"An Outpost of Progress." The Beinecke Rare Book and Manuscript Library, Yale University.

"Falk: A Reminiscence." The Beinecke Rare Book and Manuscript Library, Yale University.

"Youth: A Narrative" ("A Voyage"). Colgate University Library, Colgate University.

Letters from Joseph Conrad to J. B. Pinker. Berg Collection, New York Public Library.

B. SERIAL PUBLICATIONS OF CONRAD'S WORKS

"Amy Foster." Illustrated London News, December 28, 1901--January 11, 1902.

"Heart of Darkness." Blackwood's Edinburgh Magazine, February--April 1899.

"Karain." Blackwood's Edinburgh Magazine, November 1897.

"The Lagoon." The Cornhill, January 1897.

"An Outpost of Progress." Cosmopolis, June--July 1897.

"Youth: A Narrative." Blackwood's Edinburgh Magazine, September 1898.

C. CONRAD'S WORKS

Conrad, Joseph. Dent's Collected Edition of the Works of Joseph Conrad. 22 vols. London: J. M. Dent, 1946-1955.

_____. Congo Diary and Other Uncollected Pieces. Ed. Zdzisław Najder. New York: Doubleday, 1978.

_____. Heart of Darkness: An Authoritative Text, Background and Sources. Ed. Robert Kimbrough. New York: W. W. Norton, 1963.

_____. Lord Jim: An Authoritative Text, Background, and Sources. Ed. Thomas Moser. New York: W. W. Norton, 1968.

_____. The Sisters: An Unfinished Story. With an Introduction by Ford Madox Ford. Ed. Ugo Mursia. 1928; Milan: U. Mursia, 1968.

D. CONRAD'S LETTERS

Blackburn, William, ed. Joseph Conrad: Letters to William Blackwood and David S. Meldrum. Durham, N. C.: Duke University Press, 1958.

Curle, Richard, ed. Conrad to a Friend: 150 Selected Letters from Joseph Conrad to Richard Curle. Garden City, N.Y.: Doubleday, 1928.

Garnett, Edward, ed. Letters from Joseph Conrad: 1895-1924. Indianapolis: Bobbs-Merrill, 1928.

Gee, John A. and Paul J. Sturm, trs. and eds. Letters of Joseph Conrad to Marguerite Poradowska, 1890-1920. New Haven: Yale University Press, 1940.

Jean-Aubry, G. Joseph Conrad: Lettres françaises. Paris: Gallimard, 1929.

_____. Joseph Conrad: Life and Letters. 2 vols. London: William Heinemann, 1927.

Karl, Frederick R. and Laurence Davies, eds. The Collected Letters of Joseph Conrad. 1 vol. to date. Cambridge: Cambridge University Press, 1983- .

Najder, Zdzisław, ed. Conrad's Polish Background: Letters to and from Polish Friends. Tr. Halina Carroll. London: Oxford University Press, 1964.

_____, ed. Conrad Under Familial Eyes. Tr. Halina Carroll-Najder. Cambridge: Cambridge University Press, 1983.

Randall, Dale B. J. Joseph Conrad and Warrington Dawson: The Record of a Friendship. Durham, N.C.: Duke University Press, 1968.

Rapin, Rene, ed. Lettres de Joseph Conrad à Marguerite Poradowska. Genève: Université de Lausanne, 1966.

Watts, C. T., ed. Joseph Conrad's Letters to R. B. Cunningham Graham. Cambridge: Cambridge University Press, 1969.

E. SELECTED CRITICAL AND BACKGROUND BOOKS AND ARTICLES

Andreach, Robert J. "The Two Narrators of 'Amy Foster.'" Studies in Short Fiction, 2 (1965), 262-69.

Baines, Jocelyn. Joseph Conrad: A Critical Biography. London: Weidenfeld and Nicolson, 1959.

Bender, Todd K. "Conrad and Literary Impressionism." Conradiana, 10 (1978), 211-24.

Benjamin, Walter. Illuminations. Ed. Hannah Arendt. Tr. Harry Zohn. New York: Harcourt, Brace and World, 1968.

Benson, Carl. "Conrad's Two Stories of Initiation." PMLA, 69 (1954), 46-56.

Berry, J. Wilkes and Marion C. Michael. "The Typescript of 'The Heart of Darkness.'" Conradiana, 12 (1980), 147-55.

Berthoud, Jacques. Joseph Conrad: The Major Phase. Cambridge: Cambridge University Press, 1978.

Bonheim, Helmut. The Narrative Modes: Techniques of the Short Story. Cambridge: D. S. Brewer, 1982.

Booth, Wayne C. A Rhetoric of Irony. Chicago: The University of Chicago Press, 1974.

_____. The Rhetoric of Fiction. Chicago: The University of Chicago Press, 1961.

Boyle, Ted E. Symbol and Meaning in the Fiction of Joseph Conrad. London: Mouton, 1965.

Braun, Andrzej. "The Myth-Like Kingdom of Conrad." Conradiana, 10 (1978), 3-16.

Bruss, Paul. Conrad's Early Sea Fiction: The Novelist as Navigator. Lewisburg: Bucknell University Press, 1979.

Burgess, C. F. "Conrad's Pesky Russian." Nineteenth Century Fiction, 18 (1963), 189-93.

Burjorjee, Dinshaw M. "Comic Elements in Conrad's 'The

- Secret Sharer.'" Conradiana, 7 (1975), 51-61.
- Busza, Andrzej. "Conrad's Polish Literary Background and Some Illustrations of the Influence of Polish Literature on his Work." Antemurale, 10 (1966).
- _____. "Conrad's Rhetoric of Affirmation and the Moderns." Paper presented to the Joseph Conrad Society (U.K.), London, July 8, 1976.
- _____. "The Rhetoric of Conrad's Non-Fictional Political Discourse." Annales de la Faculté des Lettres et Sciences humaines de Nice, 34 (1978), 159-70.
- _____. "Rhetoric and Ideology in Conrad's Under Western Eyes." Joseph Conrad: A Commemoration. Papers from the 1974 International Conference on Conrad. Ed. Norman Sherry. London: Macmillan, 1976, pp. 105-118.
- Canario, John W. "The Harlequin." Studies in Short Fiction, 4 (1967), 225-33.
- Carlyle, Thomas. Sartor Resartus and On Heroes, Hero-Worship, and the Heroic in History. 1841; London: J. M. Dent, 1908.
- Caserio, Robert L. Plot, Story, and the Novel: From Dickens and Poe to the Modern Period. Princeton, N.J.: Princeton University Press, 1979.
- Chatman, Seymour, ed. Literary Style: A Symposium. London: Oxford University Press, 1971.
- _____. Story and Discourse: Narrative Structure in Fiction and Film. Ithaca: Cornell University Press, 1978.
- Conrad, Borys. My Father: Joseph Conrad. London: Calder and Boyars, 1970.
- Conrad, Jessie. Joseph Conrad As I Knew Him. Garden City, New York: Doubleday, Page and Co., 1926.
- _____. Joseph Conrad and His Circle. New York: E. P. Dutton, 1935.
- Conrad, John. Joseph Conrad: Times Remembered. Cambridge: Cambridge University Press, 1981.

- Covino, W. A. "Lugubrious Drollery: Humor and Horror in Conrad's Fiction." Modern Fiction Studies, 23 (1977), 217-25.
- Cox, C. B. Joseph Conrad: The Modern Imagination. London: J. M. Dent, 1974.
- Craig, Randall. "Swapping Yarns: The Oral Mode of Lord Jim." Conradiana, 13 (1981), 181-93.
- Culler, Jonathan. Structuralist Poetics. London: Routledge and Kegan Paul, 1975.
- Curley, Daniel. "Legate of the Ideal." Conrad's "Secret Sharer" and the Critics. Ed. Bruce Harkness. Belmont, Calif.: Wadsworth, 1962.
- Current-Garcia and Walton R. Patrick. What is The Short Story? Glenview, Ill.: Scott, Foresman and Co., 1974.
- D'Elia, Gaetano. "Yanko, The Man Who Came From The Sea: A Note on Conrad's 'Amy Foster.'" Conradiana, 11 (1979), 165-76.
- Dalgarno, Emily K. "Conrad, Pinker, and the Writing of The Secret Agent." Conradiana, 9 (1977), 47-58.
- _____. "Conrad's Attitude to His Text." Conradiana, 9 (1977), 3-16.
- Davidson, Arnold E. "The Abdication of Lord Jim." Conradiana, 13 (1981), 19-34.
- _____. "The Open Ending of The Secret Agent." Ariel, 7 (1976), 84-100.
- Davis, Kenneth W., David Leon Higdon and Donald W. Rude. "On Editing Conrad." Joseph Conrad: A Commemoration. Papers from the 1974 International Conference on Conrad. Ed. Norman Sherry. London: Macmillan, 1976, pp. 143-55.
- Davis, Roderick. "Under Western Eyes: 'The Most Deeply Meditated Novel.'" Conradiana, 9 (1977), 59-75.
- Dilworth, Thomas R. "Conrad's Secret Sharer at the Gate of Hell." Conradiana, 9 (1977), 201-17.
- Dowden, Wilfred S. Joseph Conrad: The Imaged Style. Nashville: Vanderbilt University Press, 1970.

- Eagleton, Terry. "Joseph Conrad and Under Western Eyes." In his Exiles and Emigrés. London: Chatto, 1970, pp. 21-32.
- Emmett, V. J. "Carlyle, Conrad, and the Politics of Charisma: Another Perspective on 'Heart of Darkness.'" Conradiana, 7 (1975), 145-53.
- Evans, Frank B. "The Nautical Metaphor in 'The Secret Sharer.'" Conradiana, 7 (1975), 3-16.
- Evans, Robert O. "Conrad's Underworld." Modern Fiction Studies, 2 (1956), 56-62.
- Feder, Lillian. "Marlow's Descent Into Hell." Nineteenth Century Fiction, 9 (1955), 280-92.
- Fernandez, Ramon. "The Art of Conrad." Messages. Tr. Montgomery Belgion. London: Jonathan Cape, 1927, pp. 137-51. Rpt. "The Art of Conrad." Tr. Charles Owen. In The Art of Joseph Conrad: A Critical Symposium. Ed. R. W. Stallman. East Lansing, Michigan: Michigan State University Press, 1960, pp. 8-13.
- Fleishman, Avrom. Conrad's Politics: Community and Anarchy in the Fiction of Joseph Conrad. Baltimore: The Johns Hopkins Press, 1967.
- Ford, Ford Madox. The Cinque Ports: A Historical and Descriptive Record. Edinburgh and London: William Blackwood and Sons, 1900.
- _____. Critical Writings of Ford Madox Ford. Ed. Frank MacShane. Lincoln: University of Nebraska Press, 1964.
- _____. Joseph Conrad: A Personal Remembrance. 1924; New York: Octagon, 1965.
- _____. Return to Yesterday. New York: Liveright, 1932.
- Forster, E. M. Aspects of the Novel. New York: Harcourt, Brace and Co., 1927.
- Foye, Paul E., Bruce Harkness, and Nathan L. Marvin. "The Sailing Maneuver in 'The Secret Sharer.'" Journal of Modern Literature, 2 (1971), 119-23.
- Freud, Sigmund. "The 'Uncanny.'" The Standard Edition of the Complete Psychological Works of Sigmund Freud. Trans. and Ed. James Strachey. Vol. XVII. 1919; London:

The Hogarth Press, 1955, pp. 219-52.

Friedman, Alan. "Conrad's Picaresque Narrator: Marlow's Journey from 'Youth' through Chance." Joseph Conrad: Theory and World Fiction. Proceedings of the Comparative Literature Symposium. Vol. VII. Lubbock: Texas Tech Press, 1974, pp. 17-39.

_____. The Turn of The Novel: The Transition to Modern Fiction. Oxford: Oxford University Press, 1966.

Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton: Princeton University Press, 1957.

Geddes, Gary. Conrad's Later Novels. Montreal: McGill-Queen's University Press, 1980.

Gekoski, R. A. Conrad: The Moral World of the Novelist. London: Paul Elek, 1978.

Gilliam, Harriet. "The Daemonic in Conrad's Under Western Eyes." Conradiana, 9 (1977), 219-36.

Goonetilleke, D. C. R. A. "Conrad's African Tales: Ironies of Progress." Ceylon Journal of the Humanities, 2 (1971), 64-97.

Gleckner, Robert F. "Conrad's 'The Lagoon.'" The Explicator, 16 (1958), item 33.

Glicksberg, Charles I. The Ironic Vision in Modern Literature. The Hague: Martinus Nijhoff, 1969.

Gordan, John Dozier. Joseph Conrad: The Making of a Novelist. Cambridge, Mass.: Harvard University Press, 1941.

Graver, Lawrence. Conrad's Short Fiction. Berkeley: University of California Press, 1969.

Gross, Seymour L. "Conrad's Revision of 'Amy Foster.'" Notes and Queries, 10 (1963), 144-46.

Guerard, Albert J. Conrad the Novelist. Cambridge, Mass.: Harvard University Press, 1958.

Guetti, James. The Rhetoric of Joseph Conrad. Amherst, Mass.: Amherst College Press, 1960.

_____. Word-Music: The Aesthetic Aspect of Narrative Fiction. New Brunswick, New Jersey: Rutgers University

Press, 1980.

Gullason, Thomas Arthur. "Conrad's 'The Lagoon.'" The Explicator, 14 (1956), item 23.

_____. "The Short Story: Revision and Renewal." Studies in Short Fiction, 19 (1982), 221-30.

Harkness, Bruce, ed. Conrad's 'Secret Sharer' and the Critics. Belmont, Calif.: Wadsworth, 1965.

Hawkins, Hunt. "Conrad and Congolese Exploitation." Conradiana, 13 (1981), 84-99.

_____. "Conrad's Criticism of Imperialism in 'Heart of Darkness.'" PMLA, 94 (1979), 286-99.

Hay, Eloise Knapp. "Lord Jim: From Sketch to Novel." Lord Jim: An Authoritative Text, Background, and Sources. Ed. Thomas Moser. New York: W. W. Norton, 1968, pp. 418-37.

Herndon, Richard. "The Genesis of Conrad's 'Amy Foster.'" Studies in Philology, 55 (1960), 549-66.

Hervouet, Y. "Aspects of Flaubertian Influence on Conrad's Fiction, Part One." Revue de Littérature Comparée, 1 (1983), 5-24.

_____. "Conrad's Relationship with Anatole France." Conradiana, 7 (1977), 195-224.

Higdon, D. L., and F. E. Eddleman. "Collected Edition Variants in Conrad's Almayer's Folly." Conradiana, 9 (1977), 77-103.

Higdon, David Leon and Donald W. Rude. "Conrad Bibliography 1977-78: A Continuing Checklist." Conradiana, 11 (1979), 91-100.

_____. "Conrad Bibliography 1978-79: A Continuing Checklist." Conradiana, 12 (1980), 135-46.

_____. "Conrad Bibliography 1979-80: A Continuing Checklist." Conradiana, 13 (1981), 229-40.

Hilson, J. C. and David Timms. "Gobila in London: A Note on 'An Outpost of Progress' and The Secret Agent."

- Conradiana, 9 (1977), 189-92.
- Hobson, Robert. "A Textual History of Conrad's 'An Outpost of Progress.'" Conradiana, 11 (1979), 143-63.
- Hoffman, Stanton de Voren. Comedy and Form in the Fiction of Joseph Conrad. The Hague: Mouton, 1969.
- Horner, Brother Patrick J. "'Heart of Darkness' and the Loss of the Golden Age." Conradiana, 11 (1979), 190-92.
- Houze, William C. "The Secret Agent from Novel to Play: The Implications of Conrad's Handling of Structure." Conradiana, 13 (1981), 109-122.
- Howe, Irving. Politics and the Novel. New York: World Publishing Co., 1957.
- James, Henry. The Art of the Novel. 1907; New York: Charles Scribner's Sons, 1934.
- _____. The Notebooks of Henry James. Ed. F. O. Matthiessen and Kenneth B. Murdock. 1891; New York: Oxford University Press, 1947.
- Jameson, Fredric. The Political Unconscious: Narrative as a Socially Symbolic Act. Ithaca, New York: Cornell University Press, 1981.
- Johnson, Bruce M. "Conrad's 'Falk': Manuscript and Meaning." Modern Language Quarterly, 26 (1965), 267-84.
- _____. "Conrad's 'Karain' and Lord Jim." Modern Language Quarterly, 24 (1963), 13-20.
- Karl, Frederick R. "Conrad and Pinker." Joseph Conrad: A Commemoration. Papers from the 1974 International Conference on Conrad. Ed. Norman Sherry. London: The Macmillan Press Ltd., 1976, pp. 156-73.
- _____. Joseph Conrad: The Three Lives. New York: Farrar, Straus and Giroux, 1979.
- Kermode, Frank. The Genesis of Secrecy: On the Interpretation of Narrative. Cambridge, Mass.: Harvard University Press, 1979.
- _____. "Secrets and Narrative Sequence." On Narrative. Ed. W. J. T. Mitchell. Chicago: The University of Chicago Press, 1980., pp. 79-97.

- _____. The Sense of an Ending: Studies in the Theory of Fiction. London: Oxford University Press, 1966.
- Kiely, Robert. Robert Louis Stevenson and the Fiction of Adventure. Cambridge, Mass.: Harvard University Press, 1964.
- Kirschner, Paul. Conrad: The Psychologist as Artist. Edinburgh: Oliver and Boyd, 1968.
- Krieger, Murray. The Play and Place of Criticism. Baltimore: The Johns Hopkins Press, 1967.
- Lemon, Lee T. and Marion J. Reis, eds. Russian Formalist Criticism: Four Essays. Lincoln: University of Nebraska Press, 1965.
- Lewitter, L. R. "Conrad, Dostoyevsky, and the Russo-Polish Antagonism." Modern Language Review, 79 (1984), 653-63.
- Lindstrand, Gordon. "Bibliographical Surveys of the Literary Manuscripts of Joseph Conrad." Conradiana, 2, Nos. 1, 2, and 3 (1969-70).
- Lord, Albert B. The Singer of Tales. Cambridge, Mass.: Harvard University Press, 1960.
- McCann, Charles J. "Conrad's 'The Lagoon.'" The Explicator, 18 (1959), item. 3.
- McLauchlan, Juliet. "Amy Foster: Echoes from Conrad's Own Experience?" Polish Review, 23 (1978), 3-8.
- _____. "Conrad's 'Three Ages of Man': The 'Youth' Volume." Polish Review, 20 (1975), 189-202.
- _____. "'Piety' in Joseph Conrad's A Personal Record." Polish Review, 29 (1984), 11-23.
- Marrs, Brian. "Joseph Conrad's The Secret Agent and The Grotesque." M.A. Thesis University of British Columbia 1974.
- Martin, David M. "The Paradox of Perspective in Conrad's 'The Lagoon.'" Studies in Short Fiction, 11 (1974), 306-7.
- Mathews, James W. "Ironical Symbolism in Conrad's 'Youth.'" Studies in Short Fiction, 2 (1974), 117-23.

Meyer, Bernard C. "Conrad and the Russians." Conradiana, 12 (1980), 13-21.

_____. Joseph Conrad: A Psychoanalytic Biography. Princeton: Princeton University Press, 1967.

Miller, J. Hillis. Fiction and Repetition: Seven English Novels. Cambridge, Mass.: Harvard University Press, 1982.

_____. Poets of Reality: Six Twentieth-Century Writers. Cambridge, Mass.: Harvard University Press, 1965.

Mitchell, W. J. T., ed. On Narrative. Chicago: The University of Chicago Press, 1980.

Morf, Gustav. The Polish Heritage of Joseph Conrad. London: Astra, 1930.

Moser, Thomas. Joseph Conrad: Achievement and Decline. Cambridge, Mass.: Harvard University Press, 1958.

Mroczkowski, Przemyslaw. "A Glance Back at the Romantic Conrad: 'The Lagoon'--A Study in the Technique of the Short Story." Polish Review, 4 (1959), 15-23.

Muecke, D. C. Irony. London: Methuen, 1970.

Najder, Zdzisław. "Conrad and the Idea of Honor." Joseph Conrad: Theory and World Fiction. Lubbock, Texas: Texas Tech Press, 1974, pp. 103-14.

_____. Joseph Conrad: A Chronicle. New Brunswick, New Jersey: Rutgers University Press, 1983.

Ordoñez, Elmer. The Early Joseph Conrad: Revisions and Style. University of the Philippines: University of Philippines Press, 1969.

Ortega y Gasset, José. The Dehumanization of Art and Other Essays on Art, Culture, and Literature. 1948; Princeton: Princeton University Press, 1968.

Owen, Guy. "Conrad's 'The Lagoon.'" The Explicator, 18 (1960), item 47.

Pinsker, Sanford. The Languages of Joseph Conrad. Amsterdam: Rodopi, 1978.

Price, Martin. Forms of Life: Character and Moral

- Imagination in the Novel. New Haven and London: Yale University Press, 1983.
- Pulc, I. P. "Two Portrayals of a Storm: Some Notes on Conrad's Descriptive Style in The Nigger of the Narcissus and "Typhoon." Style, 4 (1970), 49-57.
- Randall, Dale B. "Conrad Interviews." Conradiana, 2, Nos. 1, 2, and 3 (1969-70); Conradiana, 3, No. 2 (1971-72); Conradiana, 4, No. 1 (1972).
- Redwine, Bruce. "Deception and Intention in The Secret Agent." Conradiana, 11 (1979), 253-66.
- Ressler, Steve. "Conrad's 'The Secret Sharer': Affirmation of Action." Conradiana, 16 (1984), 195-214.
- Retinger, J. H. Conrad and His Contemporaries. New York: Roy, 1943.
- Rude, Donald W. "Addenda to Teets and Gerber." Publications of the Bibliographical Society of America, 72 (1978), 560-62.
- _____. "An Annotated Checklist of the Works of Joseph Conrad in Author's Corrected Proofs." Analytical and Enumerative Bibliography, 2 (1978), 87-102.
- Rude, Donald W. and David Leon Higdon. "Conrad Bibliography 1972-73: A Continuing Checklist." Conradiana, 7, No. 2 (1975), 189-99.
- _____. "Conrad Bibliography 1974: A Continuing Checklist." Conradiana, 7, No. 3 (1975), 283-92.
- _____. "Conrad Bibliography 1975: A Continuing Checklist." Conradiana, 8 (1976), 277-89.
- _____. "Conrad Bibliography 1976: A Continuing Checklist." Conradiana, 9 (1977), 295-308.
- Said, Edward W. Joseph Conrad and the Fiction of Autobiography. Cambridge, Mass.: Harvard University Press, 1966.
- Schleifer, Ronald. "Public and Private Narrative in Under Western Eyes." Conradiana, 9 (1977), 237-54.

- Schorer, Mark. "Amy Foster." The Story: A Critical Anthology. New York: Prentice-Hall, 1950.
- Schultheiss, Thomas. "Conrad Bibliographies." Conradiana, 2, Nos. 1, 2, and 3 (1969-70); Conradiana, 3, Nos. 1, 2, and 3 (1970-72); Conradiana, 4, Nos. 1, 2, and 3 (1972).
- Schwarz, Daniel R. Conrad: Almayer's Folly to Under Western Eyes. London: MacMillan, 1980.
- Sherry, Norman, ed. Conrad: The Critical Heritage. London: Routledge and Kegan Paul, 1973.
- _____. Conrad's Eastern World. Cambridge: Cambridge University Press, 1966.
- _____. Conrad's Western World. Cambridge: Cambridge University Press, 1971.
- _____, ed. Joseph Conrad: A Commemoration. Papers from the 1974 International Conference on Conrad. London: Macmillan, 1976.
- Sickels, Eleanor M. "Conrad's 'The Lagoon.'" The Explicator, 15 (1956), item 17.
- Sizemore, C. W. "A Small Cardboard Box: A Symbol of the City and of Winnie Verloc in Conrad's The Secret Agent." Modern Fiction Studies, 24 (1978), 23-39.
- Smith, David R. "'One Word More' about The Nigger of the Narcissus." Nineteenth Century Fiction, 23 (1968), 208-209.
- Smith, J. Oates. "The Existential Comedy of Conrad's 'Youth.'" Renascence, 16 (1963), 22-28.
- Smith, Rosalind Walls. "Dates of Composition of Conrad's Works." Conradiana, 11 (1979), 63-90.
- Stafford, William T. "Joseph Conrad and Modern Fiction Studies: A Specialized Mini-History of a Literary Reputation, 1955-1973." Conradiana, 8 (1976), 47-60.
- Stallman, R. W., ed. The Art of Joseph Conrad: A Critical Symposium. East Lansing, Michigan: Michigan State University Press, 1960.

- Starobinski, Jean. "The Style of Autobiography." Literary Style: A Symposium. Ed. Seymour Chatman. London: Oxford University Press, 1971, pp. 285-96.
- Steiner, Joan E. "Conrad's 'The Secret Sharer': Complexities of the Doubling Relationship." Conradiana, 12 (1980), 173-86.
- Sullivan, Sister Mary. "Conrad's Paralipses in the Narration of Lord Jim." Conradiana, 10 (1978), 122-40.
- Tanner, Tony. Conrad: Lord Jim. London: Edward Arnold, 1963.
- _____. "'Gnawed Bones' and 'Artless Tales': Eating and Narration in Conrad." Joseph Conrad: A Commemoration. Ed. Norman Sherry. London: Macmillan, 1976, pp. 17-36.
- _____. "Nightmare and Complacency: Razumov and the Western Eye." The Critical Quarterly, 4 (1962), 197-214.
- Teets, Bruce E. and Helmut Gerber, eds. Joseph Conrad: An Annotated Bibliography of Writings About Him. De Kalb, Ill.: Northern Illinois University Press, 1971.
- Thomas, Lloyd Spenser. "Conrad's 'Jury Rig' Use of the Bible in 'Youth'." Studies in Short Fiction, 17 (1980), 79-82.
- Thorburn, David. Conrad's Romanticism. New Haven and London: Yale University Press, 1974.
- Tindall, William York. "Apology for Marlow." From Jane Austen to Joseph Conrad: Essays Collected in Memory of James T. Hillhouse. Ed. Robert C. Rathburn and Martin Steinmann, Jr. Minneapolis: University of Minnesota Press, 1958, pp. 274-85.
- Todorov, Tzvetan. The Poetics of Prose. Trans. Richard Howard. Ithaca: Cornell University Press, 1977.
- Tolley, A. T. "Conrad's 'Favorite' Story." Studies in Short Fiction, 3 (1966), 314-20.
- Trilling, Lionel. "On the Teaching of Modern Literature." Beyond Culture: Essays on Literature and Learning. 1965; New York: Harvest/HBJ, 1979, pp. 3-27.
- Ullman, Stephen. Language and Style. Oxford: Basil

Blackwell, 1964.

_____. "Stylistics and Semantics." Literary Style: A Symposium. Ed. Seymour Chatman. London: Oxford University Press, 1971, pp. 133-52.

Van Ghent, Dorothy. The English Novel: Form and Function. New York: Rinehart and Co., 1953.

Watson, Wallace. "'The Shade of Old Flaubert' and Maupassant's 'Art Impeccable.'" The Journal of Narrative Technique, 7 (1977), 37-56.

Watt, Ian. Conrad in the Nineteenth Century. Berkeley: University of California Press, 1979.

_____. "Joseph Conrad: Alienation and Commitment." The English Mind: Studies in the English Moralists Presented to Basil Willey. Ed. Hugh Sykes Davies and George Watson. Cambridge: Cambridge University Press, 1964, pp. 257-78.

_____, ed. The Secret Agent: A Casebook. London: Macmillan, 1973.

Watts, Cedric T. A Preface to Conrad. London: Longman, 1982.

_____. "Conrad's Absurdist Techniques: A Terminology." Conradiana, 9 (1977), 141-48.

_____. Conrad's 'Heart of Darkness': A Critical and Contextual Discussion. Milano: Mursia International, 1977.

_____. The Deceptive Text: An Introduction to Covert Plots. Sussex: The Harvester Press, 1984.

Webster, H. T. "Conrad's Changes in Narrative Conception in the Manuscripts of Typhoon and Other Stories and Victory." PMLA, 64 (1949), 953-62.

Wells, H. G. Experiment in Autobiography. London: Victor Gollancz and The Cresset Press, 1934.

Weston, John Howard. "'Youth': Conrad's Irony and Time's Darkness." Studies in Short Fiction, 11 (1974), 399-407.

Whitehead, Lee Melvin. "The Active Voice and the Passive Eye: Heart of Darkness and Nietzsche's The Birth of

- Tragedy." Conradiana, 7 (1975), 121-35.
- _____. "Conrad's 'Pessimism' Re-Examined." Conradiana, 2, No. 3 (1969-70), 25-38.
- _____. "Joseph Conrad and the Vision of Tragedy." Diss. University of Wisconsin 1965.
- Whiting, George. "Conrad's Revisions of Six of His Short Stories." PMLA, 48 (1933), 552-57.
- Williams, Porter. "The Matter of Conscience in Conrad's 'The Secret Sharer.'" PMLA, 79 (1964), 626-30.
- Willy, Todd Gray. "The 'Shamefully Abandoned' Kurtz: A Rhetorical Context for Heart of Darkness." Conradiana, 10 (1978), 97-112.
- Wills, J. H. "A Neglected Masterpiece: Conrad's 'Youth.'" Texas Studies in Literature and Language, 4 (1963), 591-601.
- Yelton, Donald C. Mimesis and Metaphor: An Inquiry into the Genesis and Scope of Conrad's Symbolic Imagery. The Hague: Mouton, 1967.
- Zukerman, Jerome. "The Motif of Cannibalism in The Secret Agent." Texas Studies in Language and Literature, 10 (1968), 295-99.