UNIVERSIDADE FEDERAL DE SANTA CATARINA

Departamento de Língua e Literatura Estrangeiras

Joseph Conrad : A Symbolic Study

Tese submetida à Universidade Federal de Santa Catarina

para obtenção do grau de

MESTRE EM LETRAS

Reynaldo Gonçalves - junho de 1982

À minha esposa e filhos,
meu pai e irmãos e es-
cialmente à memória de
minha mãe.

A G R A D E C I M E N T O S

À Pontíficia Universidade Católica de Campinas por me ter oferecido as condições necessárias para cursar o programa de mestrado em Língua Inglesa e Literatura Correspondente da Universidade Federal de Santa Catarina. Lembro especialmente o nome do Professor Carlos de Aquino Pereira, um amigo e incentivador.

À Universidade Federal de Santa Catarina pelas excelentes condições oferecidas para o desenvolvimento de trabalho intelectual.

Ao Professor Dr. Hilário I. Bohn pela ação dinâmica e amiga que imprimiu ao Departamento de Língua e Literatura Estrangeiras como seu Coordenador.

Ao Professor Dr. John Bruce Derrick pela orientação atenciosa e ao Professor Dr. Arnold Selig Gordenstein pela sua pronta aceitação da função de co-orientador.

A B S T R A C T

The objective of this dissertation is to conduct a detailed study of tree images present in eight of Joseph Conrad's major novels : Almayer's Folly (1895), An Outcast of the Islands (1896) , The Nigger of the 'Narcissus' (1897), Lord Jim (1900), "Heart of Darkness" 1902), Nostromo (1904), Under Western Eyes (1911), and Victory (1915) .

The final aim of this analysis will be that of supplying evidence to the fact that the image of a tree provides a central symbolic meaning with which the author builds a mythic construct for the interpretation of man's experience on earth. I shall deal with systems of properties with metaphoric or symbolic meanings such as the ship, the canoe, the forest, the uprooted tree, the clearing, etc.

I shall also try to show that Conrad has a private symbolism that shapes a poetic myth which states that every time a man leaves organized society in search of individual progress, he, like an uprooted tree, falls down and withers away to death in the barrenness of an illusory world which lies outside the vigorous forest of life.

R E S U M O

O objetivo desta dissertação é fazer um estudo detalhado de imagens de árvores que se encontram em oito dos principais romances de Joseph Conrad : Almayer's Folly (1895) , An Outcast of the Islands (1896), The Nigger of the 'Narcissus' (1897), Lord Jim (1900), "Heart of Darkness" (1902), Nostromo (1904), Under Western Eyes (1911), e Victory (1915) .

O objetivo final desta análise será o de fornecer evidência que demonstre que a árvore oferece um significado simbólico central com o qual o autor constrói uma estrutura mítica para a interpretação da experiência humana na terra. Eu examinarei os sistemas de propriedades com significados metafóricos ou symbólicos tais como o navio, a canoa, a floresta, a árvore desraigada, a clareira, etc.

Tentarei demonstrar também que Conrad utiliza um simbolismo particular através do qual da forma ao mito que declara que toda vez que um homem abandona a sociedade organizada a procura de progresso individual, ele, como uma árvore desraigada, cai e murcha-se até à morte na esterilidade de um mundo de ilusão que se encontra além de uma vigorosa floresta de vida.

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1. Introductory

1.1. Statement of the Area of Concern

Joseph Conrad's works are generally divided into three phases, the last one of which is considered less successful on account of its fewer artistic merits. The third phase is distinguished from the first two by the notion that its formulation is much dependent on immediate reality. The first two phases, which last until aproximately 1915, contain, according to a respectable critical consensus (The critics are mentioned in Statement of Problem), a rich and recurrent symbolic structure which reveals that Conrad was a writer who used language consciously with the objective of formulating an organic expression of his feelings about the nature of the human being, about his final destiny and about his proper way of conduct before the challenges of existence. On account of the fact that I believe that Conrad utilizes a framework for the formulation of an integrated vision of the world , I shall study eight works (listed in Statement of Problem) of his first and second phases in order to discover recurring imagery, symbols and archetypes . I shall also try to show that the author expresses a consistent view of the world in all the works and that it shows us a mythic interpretation of existence. Furthermore, I shall examine in detail tree metaphors due to my belief that Conrad thought that a strong, true man is similar to a firmly rooted tree which neither strong winds nor storms can destroy. As a result of my analysis of Conrad's poetic myth, I shall be making interpretations of his philosophy of life, of his moral code, of his evaluation of society and of his ideal society.

Additionally, I shall compare Conrad's poetic myth with other current myths of Classical and Christian mythologies with the intention of showing parallelisms and parodies that Conrad may have produced. This approach will not be systematic for I believe that field is too vast for my purpose.

1.2. Review of Criticism

G. Jean-Aubry quotes some interesting thoughts of Joseph Conrad concerning symbolism in his book Joseph Conrad: Life and Letters.[1] Conrad's thoughts follow :

> "... All the great creations of literature have been symbolic. ... the nearer a work of art approaches art, the more it acquires a symbolic character. This statement may surprise you, who may imagine that I am alluding to the symbolist school... I am concerned here with something much larger. ..." (vol.II,205)

Undoubtedly Conrad's words arouse critical interest in that he considers himself an idiosyncratic symbolist. In fact Ian Watt, in his Conrad[2] affirms that much in Conrad's letters suggests that he shared many of the basic attitudes of the French Symbolists by seeking the ontological reality beyond the "bundle of fragments" offered by the external world, by forcing the reader to see beyond the works' overt statements, by making the work suggest much more than it overtly embodies. However Ian Watt concedes that if Conrad belongs to the symbolist tradition it is only in a limited and highly idiosyncratic way. He adds that Conrad should not be categorized along with Proust, Kafka, Joyce, Mann and Faulkner.

Neville H. Newhouse[3] touches the subject of symbolism very directly by mentioning that Jung evolved a theory in explanation of the power which images in pictures have over men. He reminds us of the fact that scenes of dreams abound in Conrad and that Conrad's characters often act as a result of vivid visual impression. Newhouse states that Jim, in Lord Jim was driven to jump by the enveloping darkness, by his imagination and not by reason. He finally adds that the author is commenting on Jim's actions in images, in symbol and then supplies an example of what he con-

siders a typically symbolic scene. It comes from Almayer's Folly and it is to be found at the very beginning of the book.

> "... one of those drifting trees... Almayer watched it move downstream. Almayer's interest in the fate of that tree increased. He envied the lot of that inanimate thing ...in that deepening darkness."

Newhouse supplies his own interpretation for the symbolic scene. I quote his words:

> "Almayer, we are told, 'envied the lot of that inanimate thing", and this implies a comparison between them. Conrad suggests for created worlds metaphorical applications to life as a whole. In the sense that Conrad deliberately presents his stories as though they have applications beyond their own confines, it is useful to think of him as a writer who uses images symbolically. The whole of The Nigger of the 'Narcissus' and "The Secret Sharer" can be thought of in this way."

Another well known critic speaks about thematic recurrences and recurring symbols. He is Frederick R. Karl and he does so in his book Joseph Conrad.[4] He also states that the writer was not a primitive, but someone who apprenticed himself to writing and later was able to produce novels that need attentive and close readings before they yield their meanings. Karl thinks Conrad is not merely a symbolic writer but one who uses symbols artistically, i.e., utilizing them only when they prove to be structurally necessary, only when they are organic and serve as the means through which he expresses his personal vision. Karl believes that one can only understand Conrad fully once he has grasped the meanings of his symbols, of his major ones. According to the critic a major symbol provides a spine to the entire work. He adds that examples of those symbols are Jim's jump in Lord Jim, the silver of the mine in Nostromo, the pictures and books of the elder Heyst in Victory, and the Congo as it

weaves in and out of "Heart of Darkness". Karl praises Conrad's use of symbols by declaring that they provide an all-important order, a calculated restriction which Conrad himself considered necessary for the elimination of anarchy in prose fiction. The critic goes on to say that at present Conrad's emphasis upon structural subtleties and upon symbols and symbolic scenes has been widely recognized as of particular relevance to the twentieth-century novel, in that his body of work carries several meanings, some of which are singularly commonplace and some intrinsically as well as historically significant. The critic adds that he thinks that toward his middle period, from Nostromo to Victory, Conrad integrated and objectified his use of images so that they gradually became symbol. Karl states that Conrad was able to create a matrix of images which used again and again in new contexts with new clusters of meanings become relevant symbols. Later, the critic adds that all the major novels are heavily dependent on sequences of imagistic detail and that the reiterative imagery qualifies the bare verbal narrative until the novel or the story becomes like a dramatic poem. He concludes by saying that Conrad's literary devices were certain even in his first novel, a "written book" in which the basic themes and devices are to be found.

Albert Guerard [5], in his Conrad the Novelist, warns readers and critics about the danger of reading with the sole intention of identifying stark symbol and subtle clusters of metaphor. He believes that by conducting one's interpretation of Conrad's works at the symbolic level one may be tempted to ignore what he calls "obvious essentials of technique and style". Guerard considers Conrad both a realist and a symbolist when he declares that the author of "Heart of Darkness" made it his task to "respect both flesh and symbol". However, he considers The Nigger of

the 'Narcissus' a major symbolist experiment,a frank symbolic comment on man's nature,besides being a prose-poem carrying overtones of myth. Guerard writes that he thinks that"symbolic potentialities exist from the start" and that "the Nigger speaks the words which a symbolic force might speak" . Afterwards the critic adds that the impulse to find single meanings,and so convert symbolism into allegory, must be resisted since in The Nigger of the 'Narcissus' the real and the symbolic levels are interwoven through the interplay of the conscious mind and the unconscious , illusion and reality , the"ego-ideal" and the self's destiny as revealed by its acts.

On considering "Heart of Darkness" and "The Secret Sharer" the critic judges them to be among the first and best,and according to him,perhaps the only symbolist masterpieces in English fiction . Guerard states openly that the sea voyage and the great Congo journey are unmistakably journeys within,and journeys through the darkness. He goes on to say that it is the archetypal myth dramatized in much great literature since the book of Jonah,which is a story of an essentially solitary journey involving profound spiritual change in the voyager. He believes that the dreams which are so prevalent in Conrad are about the introspective process , about the risky descent into the preconscious or even the subconscious or about a restorative return to the primitive sources of being and an advance through temporary regression. Guerard states that Conrad uses the double mechanism as the best way to dramatize the schisms of the spirit,to objectify in a physical outsider a side of the self and believes that,in terms of psychological symbolism, the double may be called either the Freudian Id or the Jungian Shadow,or,even more vaguely, the Outlaw .

In his book Joseph Conrad Achievement and Decline [6],Thomas Mo-

ser deals very directly with the problem of Conrad's symbolism when he writes that Conrad the artist packs every page with added meaning through his complex structures and his richly symbolic language. According to Moser's theory, Conrad's fictional voyages might stand for symbols of existence, and the images of trees, creepers and grass, etc. reveal his subterranean feelings. The critic notices that such images occur even in a novel about Paris, and then expresses the belief that the Congo jungle stands for "truth", for an "amazing reality" , the darkness , the evil, the death which lie within us, which we must recognize in order to be truly alive. Continuing his thoughts, he says that the accidental test usually symbolizes the weakness of those to be tested and concludes by explaining that in The Nigger of the 'Narcissus' there are two tests: one of the outer man in response to the fury of a storm and the other of the inner man through James Wait, who personifies the terror that each member of the crew feels about his own death.

Gustav Morf [7] declares Lord Jim to be eminently autobiographical and symbolical since it is built up of the same elements as those of a dream. According to him, Joseph Conrad exteriorized, in a symbolic form, the deepest conflicts that arose from the Polish-English dualism within himself. Morf's general theory is that the "dynamic" intention of artistic work can express itself unconsciously or half-consciously when repressed conflicts in the artist's soul are sublimated in his work in the form of symbols as in dreams of fairy tales.

Tony Tanner[8] also reads Lord Jim symbolically when he states that there is a direct analogy between Jim and butterflies and then calls him someone who stands for our best illusions of triumphing over the ugly facts of life. Tanner considers Jim a

metaphor for illusion and considers the skipper of the Patna, Chester, Cornelius and Brown as metaphors for reality, therefore as the beetles of the world. Tanner also calls Donkin of The Nigger of the 'Narcissus' a most notable metaphor, a remarkable beetle of this world.

Dorothy Van Ghent[9] also looks at Lord Jim as a paradigm of the encounter of the conscious personality with the stranger within, the stranger who is the very self of the self. She says that the sunken wreck that strikes the Patna is a manifestation of "dark power" which is symbolically identifiable with the impulse that makes Jim jump, an impulse submerged like the wreck, riding in wait and striking from under, from the unconscious. For her, the journey to Patusan is also symbolical in that Patusan is described as a "yawning grave" from which the moon, which symbolizes the dream, rises "like an ascending spirit out of a grave." According to her, Jim's voyage to Patusan parallels those of the ancient mythical heroes, Odysseus and Aeneas, who made the journey underground to Hades in search of wisdom and brought it back to daylight. She says that it might also remind us of the mythological barbarous ritual that made a king by burying him and disinterring him , a surrogate perhaps , to stand for the killing of an old king and his "resurection" .

Elmo Howell[10] agrees with Albert Guerard since the former believes that Conrad presents a balance between the symbolic and the objective aspects in his works. In discussing Victory, Howell interprets Mr. Jones as being "evil intelligence", Ricardo as the "embodied evil of the world" and Pedro, the ape-man as "inarticulate brute force". He adds that beyond the surface entertainment of the book, the engagement of Heyst and Jones brings home Conrad's view of life : evil is a natural element of life and it is always lurking around the corner, waiting for its chance to strike. It is easy to notice that Howell's interpretation of Victory is also a symbolic one.

R. J. Lordi [11] also believes that critics generally read Victory symbolically. According to their reading Jones represents Death, or a satanic force of evil and destruction ; Lena represents the life-force or Woman, who will crush the head of the serpent of evil and death. Jones and Ricardo are interpreted as complementary aspects of a single evil and destructive force visited upon Heyst on his island paradise.

Jackson W. Heimer [12] has a symbolic interpretation for Lord Jim since he states that the conflict of Jim is expressed throughout the book in light and dark images and that the real world, the world of darkness outside the orderly world of illusion emerges as a world of chaos. For Heimer, Jim has an illusory view of life which makes him become a dreamer who cannot act in the dark real world. To emphasize Conrad's interest in psychological symbolism, the critic says that the author would hardly be interested in a story of neglected duty at sea but would be much more concerned with the internal story. Heimer certainly implies Conrad's tendency to create correlatives for spiritual problems like those that Jim has.

R. W. Lewis [13] expresses a very favorable opinion of Conrad's use of symbolism by saying that the author of Victory gives his book intimations of allegory but makes it take account of the variable and highly unpredictable character of individual human beings. He adds that the incidents of the book are symbolically inevitable and dramatically appropriate and that the conflict between Heyst and Jones brushes the edge of allegory and touches briefly on the outskirts of myth. He concludes that it is Conrad's test of the nature of fiction since it moves towards allegory while it retains its dramatic form and essence.

Dorothy Van Ghent's appraisal of Nostromo [14] is done along symbolic lines, too. For her, the treasure of the meine is an element that can be equated with others found in myth and fairy tale such as the golden fleece, the golden apples of Hesperides, the Holy Grail or other variations of the idea of treasure. She thinks that Charles Gould's part reminds us of the motif of the "stranger knight" who comes to a waste land and who, because of his moral purity, is able to rehabilitate the land. Van Ghent continues by stating that the treasure is correlated with spiritual law operating in the human being and that the real and local elements such as the strange calms of the Golfo Placido, the clouds, the shadows, the luminous mists and haze are not mere realistic descriptions but correspond to objectifications of the mystery that is both the human heart and the external spaces surrounding it.

Robert F. Haugh [15] speaks about Conrad's use of epiphany, about his use of successive images in a non-causal, or non-dramatic relationship in "Heart of Darkness". He warns us about the importance or reading the book symbolically if we are to understand the story.

Jerome Thale [16] analyzes "Heart of Darkness" with basically the same assumptions as Haugh since he believes that even though the book has all the trappings of the conventional adventure tale, these trappings are only the vehicle of something more fundamental. The critic means that the conventional elements can be seen as obstacles which are to be found in the quest for the Holy Grail. According to Thale, Kurtz himself is the grail at the end of Marlow's quest since Kurtz has made a journey to the depths of the self and has failed horribly due to his incapacity to have a code, the seaman's simple-hearted devotion to the right way of doing things.

Haugh's and Thale's view of the nature of Conrad's fiction resound in the words of Bernard Meyer [17] when he analyses "Heart of Darkness". Meyer thinks that although on the surface the book is an account of Conrad's experience in the Congo, in fact it has a deeper meaning and that Kurtz is indeed symbolic, in that the story is an introspective journey into the self in a daring attempt to find one's own reality. His conclusion is that the story makes an appeal at two different levels : the natural and the symbolical.

Lilian Feder [18] looks at "Heart of Darkness" as a work of symbolic possibilities by saying that on one level it is a symbolic representation of an exploration of the hidden self and of man's capacity for evil. She says that by associating Marlow's journey with the descent into hell,Conrad concretizes the hidden world of the inner self and that through image and symbol he evokes the well-known voyage of the hero who, in ancient epic, explores the lower world and, in so doing , probes the depths of his own and his nation's conscience. The critic praises Conrad for having been able to objectify the otherwise formless regions of modern man's mind through his artistic utilization of imagery and symbolism combined with his own experiences in the Congo. It is her belief that the study of Conrad's most consistent imagery yields important meanings such as that of the role of Kurtz's "Intended", for example.

Marvin Mudrick [19] defends the theory that Conrad's symbolism is of the highest quality on the grounds that it works perfectly well due to the fact that it is anchored to a record of immediate sensation and coincides with the concrete presentiment of incident, setting and image. Mudrick states that Conrad's capacity to suggest the conditions of allegory without forfeiting the realistic claim of the action and their actors is in fact a condition for the production of high-quality fiction.

Stewart C. Wilcox [20] believes that it is the symbolism of "Heart of Darkness" that gives it complexity, power and depth and beauty. Wilcox states that it combines the night journey of Dante and Virgil with the archetypal descent into the primeval and racial self using the technique of the double for psychological confrontation and dramatic vividness. Then the critic adds that the spatiality of the journey is linked through dream-consciousness with the temporal continuum producing a space-time dimension which encloses good and evil and gives profound perspective to the symbolic imagery. His conclusion is that time and space, light and darkness, the dream and night journey, bones and ivory , the river are all manipulated into symbolic relationships.

Paul L. Wiley [21] ,one of the first critics to study Conrad's use of imagery, symbol and myth, declares that Joseph Conrad made use of an objective method of narration for an ambitious aim : that of finding visual or dramatic equivalents for states of inner experience or ideas embodied in his tales . According to Wiley, allegorical scenes or relationships between characters are used to convey basic truths even in his earliest works and are particularly evident in later novels like Chance and Victory. In these two works, he says, the concluding allegory is plotted with minute fidelity to each component in the pattern of meaning. He thinks that many of Conrad's finest effects are the product of his ironical view of man in a natural or social setting and that one of the leading clues to this attitude lies in the imagery of the stories. The images, Wiley writes, are those which can be described as cosmic or creational within Biblical definition, a favorite scene of the author being that of a small sphere of human endeavor - a trading station, a ship, a state, or an island - threatened by fire or flood or by the engulfment of a surrounding wilderness. With reference to character, Wiley believes that the

images of greatest frequency are those of Fall or expulsion from Eden. He affirms that imagery of this kind fills so large a place in Conrad's writing that it attains almost the proportions of myth and that it is a feature which distinguishes him from the strictly realistic novelists of his time. Later, Wiley declares that by placing man or the world created by him in the midst of such perilous surroundings, Conrad expressed symbolically his denial of complacent trust in human power or in human institutions. Continuing his explanation he says that in this light his imagery of cataclysm and deterioration looks at times like a counter-myth to the ideas of individualism and progress fostered by nineteenth-century thinking and resembles the different and more elaborate mythology of Yeats. In concluding, he adds that Conrad's stories often contrast an imagery of divine judgment with that of a wilderness of brute stuggle and that his treatment of leading images and themes accompanied his development as an artist.

Frederick R. Karl [22] calls Conrad a "dark" writer and qualifies the term by stating that he uses the contrast of colors to form a vast symbol for moral, political and social values. According to Karl, Conrad can not be accused of using symbols in excess since each of his symbols is solidly grounded in fact. However, he concedes that the ambiguity of his symbol is such that the result is blurred, filled artfully with illusions and deceptions that Conrad makes us accept as the pathos of existence. His conclusion is that Conrad, like Freud, stressed the irrational elements in man's behavior, an element which resists orthodox interpretation.

Norman Holland [23] uses a psychoanalytic concept of character to define Conrad's style, his way with words and his choice of material and characteristic form of handling it. Finally, Holland analyzes Conrad's way of dealing with his audience.

According to Holland, Conrad's characters bisect and trisect one another, each touching only a part of the others in a chaos and maze of human relations, a coruscating whirl of circles that render cosmic chaos, a fact that Conrad wants to bring to light, to show through some kind of fictional order. Then, the critic states that light and dark are the key images in The Secret Agent and that London is in the deepest sense the engulfing sea or maze of irrationality in that London stands for inner madness which suffocates, submerges and overwhelms men.

Holland also writes that in The Secret Agent, Conrad, in keeping with his idea that London is a sea, presents the characters as sprats, whales, dogfish, etc., since fishing provides the perfect symbol for the "bringing to light of a distinct, significant fact" of which Conrad speaks in a preface written in 1920 for a collected edition.

At another point of The Dynamics of Literary Response, its author declares that Conrad condemns the facile faiths of anarchists and of revolutionaries, adding that the latter are described in religious images. Furthermore, Holland claims that Conrad's moral condemnation of anarchism and revolutionism stems from the fact that the revolutionists' response to the chaos of human relations is a morass of vague sentiments from which springs a mad retaliation. This retaliation has two phases joined and connected as the reverse and obverse sides of a medal. Thus a character feels immoderate compassion

which is succeeded by pitiless rage, a fact which corresponds to moral anarchy. In this case, the police and the other forces of government become essential elements to establish a balance against this moral and emotional anarchy. The government is the House par excellence, but very distinctly not a compassionate home. Government tries to impose on this violence-in-violence some sort of control and order, a constant watch, "rules of the game". Thus, according to Holland, Conrad informs his novels with anarchy masked over by control, presents the "secret agent" the "unsuspected" potential for violence in each of us. It is the basic Conradian theme of the conflict between the mariner and the outlaw, between the man who seeks to establish control by finding his place among the hard, infallible objects of external reality and that other darker figure who immerses himself in the destructive, chaotic jungle within and without.

The critic believes that Conrad's aim to produce a truthful vision of life gives his works a moral function: to bring back to light a character and style of life buried in our own dark anarchic past, i.e. , a fascinating temptation to descend into the sea of anarchy. Holland concludes that Conrad uses fact and act in his books as a defense against the anarchy of existence.

I believe that the review of criticism that has been conducted in this chapter yields significant evidence to the fact that Conrad's writings are highly symbolic and that he creates a mythic world that expresses moral, political and social values. Furthermore, there are critical opinions that judge him an author who possesses an ironical view of man in a natural or social setting. Thus, I think that it is safe to affirm that Conrad is

One hundred percent conservative in that he disbelieves in human power and human institutions as entities capable of transforming the world's wilderness into a man-made paradise. However, I would not classify Conrad as a political conservative but as a philosophical one, i.e. , as someone who places man's existence in his possibility of rejecting the idea of changing the nature of the world. To me, this is the highest form of conservatism and, consequently , independent of any political organization.

Finally, I would like to state that all the pieces of criticism reviwed consideer Conrad a symbolic writer. The works of Albert Guerard, Tony Tanner, Dorothy Van Ghent, Lilian Feder, Stewart C. Wilcox, Paul L. Wiley and Norman Holland state that Conrad uses a mythic framework in his writings. Paul L. Wiley, Frederick R. Karl and Norman Holland believe that Conrad expresses an ironical view of man's capacity to change his chaotic form of existence. The latter critics, therefore, endorse my basic theory that Conrad is a moral philosophical conservative.

1. 3 Statement of Purpose

Joseph Conrad once remarked in one of his letters: "I don't start with an abstract notion. I start with definite images".[1] My dissertation aims at conducting a detailed study of those structural images, of their recurrence and of their symbolic values. During my analysis, I shall endeavor to show that certain symbols can be put together to give form to the author's personal myth, which, I believe, expresses his view of the world, his individual evaluation of life. Thus, I shall assume that he utilizes a somewhat unified net of symbols whose structure can be revealed by a careful examination of the following novels: Almayer's Folly (1895), An Outcast of the Islands (1896), The Nigger of the 'Narcissus' (1897), Lord Jim (1900), "Heart of Darkness" (1902), Nostromo (1904), Under Western Eyes (1911) and Victory (1915).

The above selection of the works of Joseph Conrad was guided by the notion that after a certain point of the author's career the symbolic quality of his fiction declined due to the fact that his production became more dependent on immediate reality than on conceptualization of raw experience.[2]

There is considerable agreement among critics as to the fact that Conrad's fiction suffered a decrease in quality after his so-called middle period. However, there are conflicting opinions concerning the inclusion of Victory as a major work. I have decided to agree with Paul L. Wiley and Frederick R. Karl and consider it one of Conrad's major works. I should say that there is respectable critical consensus making Nostromo and Under Western Eyes two major novels.

Critics in general consider Joseph Conrad a complex writer. They state he is a craftsman who depends on psychology, myths, politics, sociology, philosophy, history, literary methods and

on different techniques of presentation of reality. On account of this fact, I shall utilize as many critical methods to approach his writings as may be required by their rich textures. However, I shall primarily be using critical elements that may allow me to inquire into the function of metaphor and symbol which shape the Conradian myth. I shall try to uncover what may be called his counter myth to the ideas of individualism and progress fostered by nineteenth-century thinking, and reveal parallelisms and parodies of other myths such as those of the redemption of humanity by Jesus Christ, Cain's murder of Abel, Man's Fall and Expulsion from Paradise, the action of Satan, the descent of man into the underworld, into hell, the Resurection of Jesus Christ, the myth of the world revolution, etc.

I shall try hard to show the specific world projected by Conrad through his use of symbols and systems of symbols so that I may be able to make an overt statement of his poetic myth [3], i.e., in order that I may be able to define the meanings of the systems of properties with metaphoric or symbolic significances. For example, I shall deal with the mythic values of the ship, the town, the business office, the forest, the sea, the river, the trees, the voyage, revolt, obedience, stoicism, darkness, etc. Indeed, I shall be searching for images of metaphoric value that recur consistently in the works listed above with the assumption that Conrad possesses a "private" symbolism, but not with the aim of contrasting it systematically with any other system of symbols, be it natural, private or traditional.

Northrop Frye [4] declares that it is hardly possible to accept the critical view which imagines that a "creative" poet

sits down and produces a new poem ex-nihilo. According to him human beings do not create in that way, since a new poem manifests something that was already latent in the order of words, due to the fact that poetry can only be made out of other poems, novels out of other novels. He concludes that literature shapes itself through communicable units, which he calls archetypes, and which he defines as being typical recurring images with the power of connecting one poem with another and unifying and integrating one's literary experience. Frye believes that most archetypes derive from the Bible and Classical mythology. He states that it is useful to consider literature as a body of hypothetical creations having a relation to reality which is neither direct nor negative, but potential, since the metaphor of creation suggests the parallel image of birth, the emergence of an organism into independent life, which presents us with a vision of the recreation of man.

In Anatomy of Criticism [5], Frye declares that "creative" poets do not really exist since they always produce their works by using archetypes, i.e. , communicable fictional units transmitted by myths,and displacing them in a human direction, imparting verissimilitude, "realism" to them. He adds that the poets also maintain a conventionalized content which pushes meaning to an idealized direction. I believe that Conrad's fiction displaces myths since it contains a high degree of stylization which creates an abstract structure of fictional designs and in turn produces a structure of imagery with both conceptual and referential meanings. Frederick R. Karl [6] considers Conrad symbolic but adds that the writer grounds symbol solidly on fact. Paul Wiley [7] declares that Joseph Conrad made use of an objective method of narration with the intention of finding visual or dramatic equivalents for states of inner experience or ideas embo-

died in his tales. Wiley affirms that the novelist's allegory is plotted with minute fidelity to each component in the pattern of meaning and adds that his images are those that can be described as cosmic or creational within biblical definition. The critic concludes that the frequency of images of Fall and expulsion from Eden imparts to his writings almost the proportion of myth, and that it is a feature that distinguishes him from the strictly realistic novelists of his time.

I do not intend to supply evidence to prove that Conrad utilizes archetypes which he inherited through his "collective unconscious", according to the theory of Carl Jung, but to supply support to the thesis that he is somehow aware of various mythic patterns. In fact Jung himself declares [10] that archetypes are dynamic, instinctual images that are not intellectually invented but which are always there and have the power to produce certain processes in the unconscious that one could best compare with myths. Jung adds that the statements of every religion, of many poets, etc. are statements about the inner mythological process. According to him mythology is a pronouncing of a series of images that formulate the lives of the archetypes.

I shall also admit that Conrad's myth has a pragmatic function, that of resolving critical problems which affect the welfare and destiny of the individual and his society. According to my thinking, the author's system of symbols bring to life archetypes that objectify dramatically his view and evaluation of man's experience in the world. Thus, I assume that his mythical conception of existence expresses a subjective psychological truth since it depicts a world of facts, a uni-

verse born out of actual psychological experience arisen from immediate contact with life, through the collective unconscious, or through contact with literature in general. According to David Bidney [8] Ernest Cassirer, in his Myth of State, develops the thesis that myths are primarily emotional in origin and that their function is essentially practical and social, namely that of promoting a feeling of unity or harmony between the members of a society as well as a sense of harmony with the whole of nature or life.

Paul Wiley [8] states that Ford Madox Ford and Edward Crankshaw assumed that Conrad was a brilliant craftsman with a relatively simple view of experience. However, Wiley disagrees with them and claims that in Conrad's works method and thought are equally subtle, implying that the author has both a complex view of experience and a consequent complex method of expression for it. Wiley adds that a good many philosophical epithets have been applied to him, such as idealist, nihilist and even pantagrist. He also accuses Mr. E. M. Forster of being too bold to pronounce the novelist elusive, misty and creedless. Paul Wiley does not consider him a philosophical novelist but he affirms that traces of a personal philosophy can be found in his constant moralizing about the nature of man in his relation to the world of society.

Conrad has been studied by important critics under different lights such as the biographical, the appreciative, the technical and the philosophical, and all of them (Morton D. Zabel, M. C. Bradbrook, Albert Guerard, Walter R. Wright, F.R. Leavis, Douglas Hewitt, etc.) have been markedly attentive to Conrad's text in terms of literary qualities, the relative merits of his books and the nature of his intellectual and moral percep-

tions. Paul Wiley himself states that his purpose is studying Conrad is the one of discovering recurrent strains of imagery of concrete thematic figures of man in the world, man in society and man in paradise.

My purpose will be that of showing that Joseph Conrad has a myth that states that man no longer inhabits Paradise and that he cannot return to it since he now lives in a world which is utterly unpromising and threatening. It is a world which man must learn how to accept stoically and in which he has to redeem himself by the obedience of the clear command of the guiding power of the universe which demands that man's existence be filled with backbreaking toil and that he be prevented from having the slightest chance of meditating about his suffering or about his possibilities of stopping it. After supplying evidence to demonstrate the philosophy above, I shall try to show that the novelist relies very heavily on a tree metaphor for the expression of his view of man in the world. It seems to me that Conrad believes that the only way for man to accept his hard lot is that of choosing to participate in group activities that lead to some sort of communal or ritual redemption through hierarchical and morally valid occupations. At the same time, I shall supply evidence to prove that every time a man leaves his station and abandons the concerted action carried out by society with common welfare in mind, he , like an uprooted tree, falls down and withers away to death. According to my theory, Conrad's central metaphor for his view of man is that of a tree, which in his fiction may be the image of a social one whose branches and leaves represent social hierarchy, or the image of a forest or grove, whose trees stand for gregarious, sociable individuals. These men are not uprooted and carried away on solitary journeys but remain firmly at their posts in the social forest of life.

Thus, I may, in the process of this dissertation, equate a ship with a tree, a city or state with trees, or a man with one. I may also reduce clearings to cemeteries, voyages to the natural man's mythic penetration of the darkness of the underworld of Hades, of Hell, or of man's incursion into his unconscious mind. I may also consider poles, stumps and logs as metaphors for men who have lost the equilibrium that Conrad thinks should exist between instinct and thought and have consequently become thoughtful and solitary wandering trees.

Concluding, I should say that my approach will permit me to find and compare thematically significant imagery to be found in any of the eight works listed previously. The fact that I shall try to discover archetypal connections between those works of Joseph Conrad will determine that I identify symbols and archetypes used by literature as a whole, i.e., by the Bible, Classical mythology,psychology, romantic literature, etc.

By conducting a detailed study of tree images, I expect to contribute some relevant critical views of Conrad's works. However I am aware of the fact that the study of part of the imagery and symbology of part of an author's publications corresponds to a very small portion of the critical task, as Wayne Booth states in The Rhetoric of Fiction [11]. By the end of my analysis and interpretation , I hope to be able to have made overt statements of Conrad's view of the world, of his moral code, of his fictional structure, and of his " solution " for the problem of existence.

2. 1. The Conradian Myth

In the eight books analyzed, it may be safely affirmed that one can find a basic situation which brings about a destructive change in the lives of the main characters, or of those who may be called the doubles of the central characters. One discovers that the tragic transformation begins right after they come to feel some sort of "guilt" which is followed by a "remorse" which renders them easy prey to superstitions and to beliefs of various kinds. Afterwards, it becomes evident that the superstitions and beliefs that ensue have the metaphysical power of removing, of isolating them from the simple, in Conradian terms, life-giving realities of existence. Thus the characters are introduced into what may be aptly called a dream-like world in which they visualize themselves as exalted, honorable individuals who have been betrayed by the unjust world. Later, they refuse to live in it without receiving their share of personal gratification. At this point, there is the elaboration of a so-called "substitute" world created by the characters' imagination and symbolically represented by some concrete element such as honor, riches, peace, a bright future, etc. inside which they isolate themselves from the "imperfect" world. They, now, think they have found unending security in the world projected and controlled entirely by their omnipotent minds. Irremediably, these characters meet with a tragic destiny after embarking on a lonely trip which, according to their understanding, would have cancelled out the harsh treatment meted out to them by the "implacable" world.

Various critics have written about the pattern of guilt, isolation, betrayal and voyage. Jackson W. Heimer [1] believes that Jim's betrayal and its aftermath fall into two definite patterns. According to him, the major one is: act, confession, attempted redemption, and punishment. The minor one is: isolation, involvement and isolation.

Paul Wiley[2] states that there is double betrayal in the attitude of Conrad's characters and that the process of disloyalty begins when the mind with its traditional values loses hold in a world no longer ruled by Providence. Then the critic concludes that the result of the action is not only self-betrayal but also betrayal of man by man.

Tony Tanner [3] writes about the "damning act" , the jump , the irreversible journey down into the deep truths of the human heart. He claims that this jump is an act of betrayal which alienates a man from his fellows and isolates him with the ghosts of his past. Tanner implies that it is the imagination, the ideas of Conrad's heroes that cause their downfall since by becoming idealistic they forget the ranks, routine, orderliness, and commitment to certain simple pragmatic standards of conduct.

Concerning isolation and guilt and the characters' use of their imagination, Jackson Heimer [4] says that Conrad is pessimistic in relation to the development of an ideal self since man , once he has fallen into the tragic trap of living in the ideal self,becomes doomed to isolation and betrayal of that self. The critic adds that in most Conrad's main characters all action leads to a moment of crisis when a man in isolation must test certain codes of conduct and that from this test emerges a statement about the conduct of man as it relates to ideal behavior. He thinks that after the betrayal act, guilt clings to all of Conrad's "aware" characters and that the author is often at his artistic best in examining its psychological ramification. According to Heimer the character's guilt stems from the recognition that they have failed their ideal conceptions of themselves or that they have failed an obligation to the human bond.

I would prefer to call Heimer's "aware" characters double-suppressing ones since they are the ones who obtain recognition of the fact that ideal conceptions are evil. I think that it can be safely affirmed that Jim, Heyst, Razumov, Willems, Almayer, and Kurtz do not reach full consciousness of their tragic condition before final destruction. I suppose that Razumov's last pronouncement after his confession illustrates the fact that he, like the the characters mentioned, continues to be an isolated man immersed in the darkness of his selfish existence. He declares proudly:

> "Today, of all days I made myself independent of every single human being on this earth. " (303)

It is clear that, in Conradian terms, he remains a criminal just like the one he was at the beginning in Russia, where all he could think of was his silver medal. Razumov's attitude certainly illuminates the language professor's consciousness of life.

I personally believe that for one to understand the meanings of the attitudes of Conrad's heroes it is necessary to obtain his moral background, Conrad's explicit view of the world. It seems to me that Victory offers a very overt statement of man's condition on this planet :

> " Heyst had been sitting among bones in the grass. The silence of his surroundings favored rather than hindered his solitary meditation on the mystery of his actions: 'There must be a lot of the original Adam in me. He reflected, too, with the sense of making a discovery, that his primeval ancestor is not easily suppressed. The oldest voice in the world is just the one that never ceases to speak. If anybody could have silenced its imperative echoes, it should have been Heyst's father, with his contemptuous negation of all effort. There was in the son a lot of that first ancestor who, as soon as he could uplift his muddy frame from the celestial mould,

> started inspecting and naming the animals of that paradise which he was so soon to lose. Action - the first thought, or perhaps the first impulse on earth! The barbed hook, baited with the illusion of progress, to bring out of the lightless void the shoals of unnumbered generations." (149)

I assume that I can affirm that in all the works which are the area of concern of this dissertation, Conrad sees man as being deprived of the protection of the Almighty God, Who framed him and brought him to life in the perfectly blissful environment of Paradise. The novelist views man as a creature exposed to the harshness of a world that can be said to be the reverse[5] of the ever-safe, ever-placid Paradise from which, according to the quotation above, he was so soon to be expelled. The Nigger of the 'Narcissus' supplies us with an illustration of the surroundings of man after his expulsion from the Garden of Eden:

> " On men reprieved by its disdainful mercy, the sea confers in its justice the full privilege of desired unrest. Through the perfect wisdom of its grace they are not permitted to meditate at ease upon the complicated and acrid savour of existence. They must without pause justify their life to the eternal pity that commands toil to be hard and unceasing till the weary succession of nights and days tainted by the obstinate clamor of sages, demanding bliss and an empty heaven, is redeemed at last by the vast silence of pain and labour, by the dumb courage of men obscure, forgetful and enduring. 'Is there no rest for us?' muttered voices. Mr. Baker, a man of iron, said: 'No, no rest till the work is done. Work till you drop. That's what you're here for.' A seaman croaked 'Do or die." (80 , 83)

Considering that the quotation above describes men's lives aboard the "Narcissus", a ship which symbolizes the world, one can say that the passage depicts the reverse of Paradise by presenting a world dominated by unrest, acrid existence, unceasing toil and lack of meditation. Aboard this ship, man must justify his life by "obediently" accepting the "perfect" wisdom that teaches him that he has to "forget" his days in the Garden of Eden, where he had his Maker as his Protector, where there was bliss, and"redeem" himself by his own means,i.e. by participating humbly in concerted action. The text implies that there is a leader, a man of iron , who implements the desire of the eternal pity by making the men under his command work thoughtlessly and wisely. It is appropriate recalling that in "Heart of Darkness" the narrator calls the earth " an accursed inheritance to be subdued at the cost of profound anguish and excessive toil" (51)

Elmo Howel[6] interprets Conrad's view of man's condition in the world by stating that in nature there is no moral recompense. Participation in social effort is man's only reward and the only victory is total acceptance and gallant facing up to heavy odds. His words testify that, in Conradian terms, man is supposed to forget not only the shining side of life. He should be oblivious of the dark side,too. It seems to me that it is only when man manages to "remember" a third element with all his attention that he acquires "redemption". As a matter of fact the Marlow of "Heart of Darkness" calls these elements the "redeeming facts of life" and tells us that by keeping himself busy , by paying attention to the surface realities such as the rivets, the wheel, the snags, the steamboat, etc. , he "luckily",and he might have said "wisely", manages to suppress "the inner truth", i.e. the sad truths of life that consciousness reveals.

It can be affirmed that the Conradian heroes can be classified as "sages who demand bliss and an empty heaven" as individuals who struggle to regain Adam's original home . Jim certainly enjoys the utter serenity of the sea before the accident takes place. His words and thoughts illustrate my statement.

> "'How steady she goes' thought Jim with wonder, with something like gratitude for this high peace of ease and sky..." (21)

Axel Heyst certainly voiced his desire to return to that privileged state, expressed his yearning to separate himself from the harshness of life and cross over into a secluded, personally-conducted world in which he could "safely defy the fates". In the works under analysis, there is an artistic recurrence of this Heyst-like attitude on the part of the characters, a fact which turns them into archetypes, into men who "obstinately" refuse to accept their expulsion from Paradise. Consequently, they fail to get involved in that gallant struggle of facing up to heavy odds.

According to my interpretation of Conrad's conception of man's destiny, it can be said that the"myth" of man's redemption of the fall through the sacrifice of Jesus Christ is replaced by Conrad's own"myth" which implies that redemption is to be obtained by a different alternative. His myth seems to me to identify two opposing categories of men : the "obedient" and the "obstinate". The former will be redeemed from chaos, from the darkness by sheer dedication to some unselfish moral mechanical activity and will, so to speak,"live". The latter will die after entering an uncontrollable artificial world. Singleton, Mr.Baker, the Marlows of "Heart of Darkness" and of Lord Jim, Captain Mitchell,of Nostromo, are some examples of "redeemed" men, whereas Wait, Donkin, Heyst

Willems, Jim, Nostromo, Decoud, Almayer and Razumov are specimens of "fallen" ones.

Paul Wiley [7] writes about the image of the Fall in Conrad's works and states that it reappears steadily in them and that they are usually accompanied by that of the wilderness which, according to him, is symbolic not only of the loss of Eden but also of the outer and inner terrors disclosed to the man who does not share in the burden of toil. Wiley considers Almayer, the first of Conrad's hermit figures, the prototype for the rest. As Wiley says, Almayer has dreams and visions of a burgeois paradise in Amsterdam, therefore for this feeble man the forest (which is symbolic of the fecundity of the vegetation) becomes a garden of death in Almayer's Folly. Wiley also touches on the subject of Conrad's myth since he affirms that the images of the Fall are not completed according to the Biblical pattern because Conrad includes no promise of ultimate relief or divine consolation to man in his fallen state. According to his interpretation, in this partial myth, Providence seems to have no role, and humiliation lies in store for men who try to assume that part themselves. However, Wiley implies that Conrad's characters can "redeem" themselves from chaos provided they can eliminate chaos from fulfillment in a struggle to maintain a bond of normal love, to create order out of chaos.

Writing about Lingard in The Rescue, Wiley again considers the prototype of the fallen man in search of Paradise. He affirms that an unknown land under the wrath of heaven takes shape for Lingard as an imaginary vision of a lost Eden from which a human pair, Hassim and Immeda, have been expelled. The critic thinks that Conrad exhibits the inherent utopianism of Lingard which underlies his belief that mortal strength will suffice to restore paradise in a native village.

Dorothy Van Ghent [8] also expresses the notion that man no longer lives in a world free from evil like that of the Adamic world.

My interpretation of the Conradian myth centers on the word "obedience" so it should be qualified as clearly as possible. On reading Conrad's works, we notice that the author's expressions of man's fate can be given the following probable interpretation: to be disobedient means to disregard one's only oportunity to continue living, which is that of never giving any thought to one's mortal self and keeping oneself entirely ab-absorbed by the occupations imposed on him by life. Furthermore the fulfilment of one's task should be conducted with a chilling air of resignation. The prototype of this man is certainly Singleton, in The Nigger of the 'Narcissus'. This is what the narrator of the novel says about him:

> " Measuring his strength against the favours and the rages of the sea he had never given a thought to his mortal self. He lived unscathed, as though he had been indestructible..." (87)

In An Outacast of the Islands we find another appropriate example of redemption obtained through acceptance of a miserable existence. The savages are living individuals who contrast very strongly with the alienated,immobile Willems:

> " The very savages around him strove, struggled, fought, worked - if only to prolong a miserable existence. But they lived. And it was only himself that seemed to be left outside the scheme of creation in a hopeless immobility..." (60)

In"Heart of Darkness", the narrator offers the author's model of the man who obeys the voice of the eternal pity, the voice of wisdom, and works in concert so as to keep death at bay :

> " (In) utter solitude without a policeman, (without) a warning voice, (without) public opinion, you may be too dull to know you are being assaulted by the powers of darkness. You may be such a thunderingly exalted creature to be altogether deaf and blind to anything but heavenly sights and sounds. The earth for us is a place to live in, where we must put up with sights, sounds, smell dead hippo and not be contaminated. And there your strength comes in, your power of devotion, not to yourself, but to an obscure, backbreaking business...(70,71)

In other works, we meet similar characters. For instance, Captain Mitchell, in Nostromo, derives his capacity to survive the battles conducted in Sulaco from his unflinching disposition to "meet the realities of life in a resolute and ready spirit" (279) together with the essential sense of forgetfulness of any sort of bliss in his life. Indeed, his capacity renders him "incapable of entertaining for any length of time a fear for his personal safety" (282). Captain Mitchell belongs with Captain Allistoun, Mr. Baker , Mr. Creighton, Wang, etc. He is certainly going to survive, differently from Decoud, who is destroyed by his own hands on account of forgetting that "in our activity alone do we find the sustaining illusion of an independent existence as against the whole scheme of things of which we form a helpless part" (Nostromo, 409) . It should be remembered that Decoud's "fall" coincides with his loss of belief "in the reality of his action past and to come" (409).

Thomas Moser[9] calls Captain Mitchel a "dupe" of material interests who "becomes a spokeman for values which the readers learns are false" (19) . Moser does not point out those values. However if we analyze his attitudes more detailedly, we will discover that he rightfully belongs to the top of Conrad's moral hierarchy on account of his fidelity to the community to which he belongs. It is Moser himself who defines the characteristics

to be possessed by those men:

> "Conrad sees experience as a test,and his characters' responses to the test determine their place in his moral hierarchy. Major types of character and minor ones are defined through response to a moral crisis, through fidelity or betrayal to the community. The unreflective ,corageous,loyal seaman meets his crisis with unthinking devotion. These men are supposed to be ordinary, very much of the human community. They are average men not particularly bright, but sticking it out. ..." (16-19)

When Captain Mitchell is in prison with Dr. Monygham, we see him face it unthinkingly and bravely. He does not lose contact with the community. He clings fiercely to his symbolic watch, and metaphorically never enters the world of illusions penetrated by Nostromo. There is a dialogue between the Captain and the Doctor in prison :

> " 'I don't think, captain Mitchell, that you underatand what Sotillo's position is.'
> 'I don't see why I should bother my head about it' snarled Captain Mitchell.
> 'No' assented the doctor. ' It wouldn't help a single human being in the world if you thought ever so hard upon any subject whatever'.
> 'No' said Captain Mitchell 'A man locked up in a confounded dark hole is not much use to anybody.' ... ' What is there in common between me and old Viola? More likely because the old chap has no watch. I won't go without my watch. I am a public character,sir.' (288,289)

It is easy to see that Captain Mitchell won't renounce his contact with the external world even when he is kept in a dark grave-like cell which resembles Razumov's room and Nostromo's Golfo Placido. The Captain defies the dangerous General Sotillo and demands his watch, the symbol of the public man, the symbol of reality. By getting his watch back, he exorcizes the oppressive

presence of Sotillo, frees himself from the dark cell of timelessness which Nostromo, Razumov , Kurtz, Willems, etc. inhabit.

> " 'Here, Señor Mitchell, is your watch' Captain Mitchell, with undisguised eagerness, put it to his ear. Sotillo hurried on ' As for me, you can live free, unguarded, unobserved. You may depart to your affairs. You are beneath my notice. My attention is claimed by matters of the very highest importance. (You are) a brute' (288,289

There is no doubt that by clinging to his watch, captain Mitchell is freeing himself from the influence of romance, imagination, revolution, superiority, illusion of importance, etc. Sotillo is like Nostromo since he, too despises him as a brute, ignorant individual, after the former has isolated himself and has begun to think of himself as someone of the highest importance. Nostromo's timeless Golfo Placido is the same as the timeless brain of Razumov after the latter's association with Haldin. It should be remembered that his watch stops at mid night, thereby symbolizing that his life will take place in the timeless prison of his self:

> "'I am a suspect now. Razumov looked wildly about as if for some means of seizing upon time which seemed to have escaped him altogether. The faint deep boom of the distant clock seemed to explode in his head. When he looked at the watch on his table, he saw both hands arrested at twelve o' clock..."(61,64- Under Western Eyes)

I believe that we have plenty of evidence not to consider Captain Mitchell a dupe. In fact, we have a lot of evidence to distinguish him from those unredeemed individuals who go astray by abandoning traditions, by breaking the human bond. Albert J. Guerard[10] rejects the theory that Jim redeems himself. He states

that he has abandoned the honest traditions of the sea, by which he means that he has lost the human bond and deserted mankind. Jim and Razumov can never be washed clean because their sacrifices are lonely ones, and by Conrad's own definition damning ones. When Razumov offers himself in sacrifice he confirms his damning disposition to become indepedent of every single human being. It is worth comparing Razumov's fall with that of Willems in An Outcast of the Islands :

> " Renewed desire possessed his breast in a burst of reckless contempt for everything outside himself - in a savage disdain of Earth and Heaven. (273) He looked without seeing anything - thinking of himself. He saw nothing (274) He cared for nothing. He had forgotten Aïssa, his wife, Lingard, Hudig - everybody in the rapid vision of his hopeful future. " (286)

Willems's words echo the words of other "fallen" characters such as Almayer, Kurtz, Heyst, Nostromo, etc. Razumov is certainly like Willems to the very end. I believe that Captain Mitchell, like other characters at the top of Conrad's moral hierarchy, may be a dull-witted, a brute, and ignorant being, but in the end he proves to be the only viable type to live in close contact with his fellow men obediently carrying out the routine of living.

Let us now contrast Jim with other characters by listening to Marlow's apprasial of him.

> " ' We want the strength of the order, the morality of an ethical progress at our backs. Without it the sacrifice is no better than the way to perdition. In other words, you must fight in the ranks or our lives don't count. Jim had no dealing but with himself. (255) The atmosphere seemed to vibrate with a toil of life, with the energy of an implaca-

> ble world. This sky and this sea were open to me, there was a call in them, something to which I responded with every fibre of my being, like a man released from bonds, and then I looked at the sinner at my side. (249) I should think that he was too busy watching the threatening slant of the ship, in the midst of perfect security. Nothing in the world moved before his eyes. (He) struggle(d) without hope in a tomb - the revolt of his young life - the black end, a vision of sights (that) turned him into cold stone. There was the hot dance of thoughts, lame, blind, mute thoughts. This was one of those cases which no man can help, where his very Maker seems to abandon a sinner to his own devices...' " (78)

According to Marlow, Jim is a "sinner", an "unredeemed", a "fallen"man on account of having forgotten the idea of participating in a struggle for moral,ethical social progress and having remembered only his personal security, his own individuality. Marlow implies that Jim's attitude leaves him an easy prey to his thoughts of the threat of death which permanently surrounds his "ship". Such thoughts render him immobile like cold stone, and make him feel as if he were already laid in his grave. It is quite evident that Jim would never have such "visions", such "sights of a black end" if he were able to forget the immaculate world he desires for himself in his romantic mind. He would become a man "released from the bonds of death" provided he could learn to absorb the vital energy exhaled by the atmosphere of communal activity. According to Conrad, only fighting in the ranks and accepting the implacability of the world makes life possible.

There is no doubt that Jim differs greatly from the French Lieutenant, Stanton, and from the two Malayan helmsmen of

Lord Jim. These are archetypes of Conrad's "redeemed" men since they free themselves through courage and "obedience" to the "Skipper", to the organizer of concerted action. It is no wonder that Marlow should consider the testimony of the second helmsman a very "damning" one to Jim. On comparing Jim and this "extraordinary and damning witness", we discover that the latter possesses a "mysterious" theory of defence against fear of death which has come to him "by serving white men on the sea for a great number of years" (79) . The following is the profile of the helmsman given to us by the sagacicus Marlow :

> " '(he was a man) with patient eyes, face shrunk into grim hollows, who explained that he had a knowledge of some evil thing befalling the ship, but there had been no order. He could not remember an order; why should he leave the helm. He declared it never came into his mind that the white men were about to leave the ship through fear of death. (79) The two Malays had remained holding to the wheel."(78)

One can conclude with certainty that the Malays are posed as prototypes of Singleton , who is equally as patient and as obedient toward his superiors. According to Singleton, Captain Allistoun is an astute skipper who can organize the social life aboard the ship without error. We see Singleton depicted as a Christ-like figure who can submit humbly to the orders of his "Master" without any grudges, but with the most perfect resignation derived from his wise acceptance of the inexorability of life.

> " Upon the din and tumult of the seas, Singleton stood rigidly, still, forgotten by all, with an attentive face. In front of his erect figure only the two arms moved crosswise. He steered with care. (80) He saw an immensity tormented and blind that claimed all the days of tenacious life and would claim the body of its slave. (87)

> Singleton stood like a statue of heroic size,as if he possessed a sharper vision, a clear knowledge. He had the appearance of one who had already seen all that could happen on the wide seas. (110) 'You can't help yourselves', Skipper's no fool. He has something in his mind. I know them (skippers). He turned his head from right to left, from left to right , as if inspecting a low row of astute skippers. " (111)

There is no doubt that Singleton symbolizes the wise helmsmen of the world, the ones who survive life's permanent storms by accepting them as forms of blessing. These individuals never leave their posts, they remain there obediently in spite of threats to their personal security. On examining the attitude of Marlow's helmsman in "Heart of Darkness", one notices that he is a prototype of the "fallen" individuals such as Jim, Razumov, Heyst, Kurtz etc. Indeed, Marlow speaks of him as a savage without restraint, as someone unable to carry out his "orders", to "keep quiet" , to remain impassive before danger in the same way as Singleton and Marlow can. The helmsman is said to be like a " tree swayed by the wind - just like Kurtz" . Marlow, being an able helmsman, can tell the difference between sound and unsound helmsmen, as is shown in the following quotation from "Heart of Darkness" :

> " Arrows, by Jove! We were being shot at. That fool helmsman, his hands on the spokes, was lifting his knees high, stamping his feet like a reined-in horse. Confound him. 'Steer her straight' I said to the helmsman. He held his head rigid, face forward but his eyes rolled, he kept on lifting and settings down his feet gently. 'Keep quiet' I said in a fury. I might just as well have ordered a tree not to sway in the wind. (64) The arrows came in swarms. The fool nigger had dropped everything.

> I straightened that steamboat. Looking past that mad helmsman, who was shaking the empty rifle and yelling at the shore, I saw vague forms. (66) He died without uttering a sound. (67) Poor fool ! He had no restraint, no restraint - just like Kurtz - a tree swayed by the wind. (73) I was anxious to take the wheel." (74)

It is worthwhile reexamining the adjectives with which Marlow qualifies his helmsman : savage, fool, disobedient , restraintless, and unstable. All these qualifiers are synonymous and might stand for descriptions of individuals who flee for dear life in a moment of crisis, as trees swept away by the wind of hardship. These people abandon the steering in an act of disobedience of the skipper's orders because they think they will save themselves that way. Unfortunately their act proves tragic in Conrad. Ultimately, these "savages , these "fools", these "trees swayed by the wind" can be interpreted as being those who suffer a regression and become primitives, cannibals after abandoning their stations of appointed activities. Marlow himself calls the "savage" members of his crew improved specimens exactly on account of their capacity to work towards the progress, the movement of the ship. He says he is sure Cannibals in their places, pushing the ship are fine fellows, are men one can work with. (49) Earlier in "Heart of Darkness", Marlow had already stated that he rather chummed with the few mechanics there were at the station, on account of of their being good workers. (42) According to Joseph Conrad, it is occupation that prevents man from regression into savagery, cannibalism, disobedience and damnation. Kurtz himself is called a stupid genius who has been incapable of discovering that what he really needs for being happy is a "profession" , i.e. what he lacks are rivets and tools to build a world with.

It seems to me that the only element that distinguishes "civilization" from "savagery" is participation in the moral, progressive toil of mankind. Isolation means immediate regression and a consequent fall into damnation.

I can affirm that Razumov, in Under Western Eyes, and Nostromo, in Nostromo, are archetypes of men who desire to regain some sort of high distinction and safety not to be obtained in the real world of obscurity and peril. These individuals' solution is that of contriving imaginary realms in which they find paradisiacal beauty, where the fray of political activity, of social crises, etc. does not exist. They envision their individualities blooming richly in the peace of a benevolent Garden of Eden, of which they are the only Lords.

When Nostromo declares his love to Giselle in the lighthouse built on the Great Isabel, he gives us a very clear description the paradisiacal abode that he is solitarily struggling to conquer. He says that in order to fulfill his dream of happiness he is stealing from the rich, who, according to him, steal from the poor like him at present. Nostromo doubtlessly is a revolutionist, however, his revolution aims at a very egoistical target: his own superior self.

> " I love you! I love you'. he said he would put her beauty in a palace above the blue sea, he would get land for her - her own land fertile with vines and corn. She promised to be brave in order to be loved always - far away in a white palace upon the hill above the sea. " (443)

Nostromo's and Giselle's land is definitely not located on earth but high up in the air, removed from time, space, and from the rest of the ordinary people, the accepting people who cling together in back-breaking toil at sea level and not above it.

In Under Western Eyes, Razumov is described as a man who has forgotten the ranks of fighters, as someone who has set out solitarily to work his way toward a bright future for himself alone. We see that he deems himself worthy of the distinction of a great prize, which will come to him through a silver medal. According to Razumov a distinguished protector, Prince K. will lead him to success.

> " Razumov was a student in philosophy.(13) Razumov was one of those men who, living in a period of mental and political unrest keep hold on normal practical everyday life. His main concern was with his work, his studies and with his own future. He was lonely in the world as a man swimming in the deep sea and he shrank mentally from the fray to devote his time to his prize essay, (to) the silver medal.(16,17) His protector was Prince K. . (18) Razumov felt confident of his success. ' I have the greatest difficulty of saving myself from the superstition of an active Providence, the alternative would be the personal Devil of our simple ancestors, the old Father of Lies. (289) (After having confessed to the revolutionists) Today , I was made safe, free from falsehood, from remorse - independent of every single human being on this earth." (303)

Let us compare Razumov's thirst for individual distinction, for isolation, for liberty and ease under the protection of a benevolent deity with Mr. de P.'s dedication to what he himself calls the ruling principle of the Universe.

> " The thought of liberty has never existed in the Act of the Creator. From the multitude of men's counsel nothing could come but revolt and disorder; and revolt and disorder in a world created for obedience and stability is sin. It was not Reason but Authority that expressed the Divine Intention. God was the autocrat of the Universe." (15)

It.seems to me that Mr.de P's creed coincides with that expressed in the works of Conrad under analysis. It is no wonder that Haldin should have wanted to destroy him. Mr. de P.'s action happens to be of the same type as that pitiless action of Captain Allistoun toward Wait, toward Donkin and toward the,at times, wayward crew themselves. There is no sentimentality, or sorrow on the part of the "leaders" of the "ship". Mr. de P. also reminds us of the action of Captain Archbold in relation to Leggatt in"The Secret Sharer". It should be kept in mind,too that Singleton is untouched by any emotions toward Wait,that he declares "heartlessly" that he will certainly die, that he "should go on with his dying". Singleton does so not out of sheer sadism but on account of his knowledge that Wait's death will release the ship from an unbearable burden, and thereby permit the vessel's normal progress. Singleton certainly sounds like a soulless butcher, a mad murderer, however if we consider the symbolic meaning of Wait we shall understand that Singleton is conducting a very wholesome exorcism of a most damning part of his own existence - self pity.

Albert Guerard,[11] in his Conrad the Novelist states that Conrad finds the double mechanism the best way to dramatize the schisms of the spirit, to objectify in a physical outsider a side of the self we sympathize with yet condemn. Paul Wiley[12], in his Conrad's Measure of Man, also writes about the double mechanism in Conrad.

> " The shock of discovering Leggatt swimming alone in the sea gives the Captain proof that the world is not secure and also an image of that side of his own nature which is immersed in the same dark waters. In consequence he feels identified with Leggatt."

After such analyses, it is possible to interpret Singleton's, Mr.de P.'s, Captain Allistoun's, and Marlow's action as justified pitilessness toward their soft,damning sides. We may say that wise men know that the side of their personality that demands ease and comfort should be suppressed, forgotten.

In Under Western Eyes, there is an old man who wears two army coats and he is depicted as a soldier in the army of Mr.de P. . As a fighter in the ranks he denies Haldin a refuge, he treats Haldin as a dangerous man. Indeed he says that he has "ugly eyes" and expels him from the premises he is in charge of. Razumov accepts his double unwittingly.

I believe that one more quotation from The Nigger of the 'Narcissus' will further illustrate my interpretation of the order which must be obeyed by man if he is to "redeem" himself. It will also show the form in which this order is to be found on earth according to the Conradian myth of the salvation of man.

> " Captain Allistoun feared naught but an unforgiving God, and wished to end his days in a little house, with a plot of ground attached - far in the country - out of the sight of the sea. He, the ruler of that minute world, seldom descended from the Olympian heights of his poop. Below him - at his feet, so to speak - common mortals led their busy and insignificant lives. Mr. Baker kept(their) noses to the grindstone. The men working about the deck were healthy and contented - as most seamen are, when once well out to the sea. The true peace of God begins at any spot a thousand miles from nearest land; and when He sends there the messengers of His might it is not in terrible wrath against crime, presumption, and folly, but paternally, to chasten simple hearts - ignorant hearts that know nothing of life and beat undisturbed by envy or greed." (36,37)

In the text above Captain Allistoun is pictured as almost a representative of an "unforgiving" God who is in charge of seeing to it that "the common mortals" be made to lead "busy insignificant lives" . However, Captain Allistoun himself, in spite of being revealed as an "almighty god of his minute world", is also under the surveillance of the exacting God, who determines that the Captain's own life should also be busy and insignificant. This fact alone certainly introduces an idea of morality in the hierarchy of the ship since the Captain does not anticipate any kind of extra profit to distinguish him from the men under his command. In the end, all the shares are equally small. As a matter of fact we are given a glimpse of his projected retirement and it is easy to see that it will differ diametrically from those imagined by Nostromo, Heyst, Razumov, or Almayer. For example, his is a small house, Nostromo's is a white palace. Allistoun's place has a plot attached to it while the Capataz's includes limitless land fertile with vine and corn above the blue sea. It seems to me that the Captain can be seen as an archtype of the "obedient" man, someone who has accepted the inevitable necessity of serving the eternal power that commands man's toil to be hard and unceasing and denies him recovery of Paradise. The Conradian "Myth" seems to state that true leaders of the people must remember that specter-like individuals such as Haldin, Jones, Hirsch, Wait, Donkin, etc. are to be eliminated for the benefit of the healthy beings that are able to follow the master's saving orders, the demands of backbreaking work. As we have pointed out before, the thoughtful egoists are incapable of engaging themselves in the required activities on account of considering the leader unsound and unjust. They accuse their superiors of being traitors and murderers of

the common men. In Conrad's works, the Donkins, and the Waits detach themselves from the so-called sheep-like, mechanical, stoic crew members on account of considering themselves real men, dignified individuals who are being vilified and exploited by treacherous leaders. However, in the end their projected imaginary worlds crumble to pieces, are totally destroyed. Paradoxically, they are shown as unwise betrayers of their own split selves.

> " Donkin appeared fragile and ghastly.(87) (His) hands (were) hard and fleshless. (He had) a sterile chin with rare hairs, (92)(he was) thin faced with a narrow chest,(112) resembling a sick vulture.(109) We (the crew) remembered our toil - and conveniently forgot our horrible scare. We decried our officers and listened to the fascinating Donkin. His care for our rights, our dignity.(88) He said we were good men; our deserts (were) great and our pay small, oppressed by the injustice of the world (the skipper's) (89)(The crew) found comfort of a gloomy kind in the analysis of their unappreciated worth; and inspired by Donkin's hopeful doctrines they dreamed of the time when every lonely ship would travel over a serene sea, manned by a wealthy and well-fed crew of satisfied skippers.(90) Donkin(said) 'There's no law against being sick. Knowles said 'The stores would run out, (the ship) would never get anywhere and what about pay-day.' Donkin (said) 'Let 'er go to 'ell, Damn 'er. (94) Sheep they (the crew) are. I am a man (and I will not) give up my rights.(96) I'm goin' ter 'ave a job ashore. Ye're the scum of the world. Work and starve." (141)

It might be said that Conrad is reenacting the scene of the fall of man and that Donkin plays the part of the fallen angel, Satan, who acts in order to subvert the established order of the earth, of the symbolic "minute world of the ship". Donkin is shown as a specter since he is said to be fragile, ghastly and fleshless, a true vulture who announces death. However

this disobedient angel is also featured as an immature being, beardless as a boy. Furthermore it is implied that he is lazy since his chest is narrow due to his lack of bodily activity. The scene is ironic in that we see a specter who announces life and listen to a warlike individual who announces a world of serenity. Nevertheless the ingenuous Donkin goes on preaching his gospel for the salvation of the crew until he is opposed by the knowledgeable Knowles (who certainly knows better) who,with a few direct facts, destroys the promises of the dream world envisioned by Donkin. Knowles wisely points out the fact that inertia would simply destroy the possibility of progress, of reaching some theoretical paradise. Consequently, the hard-working seaman brings out the plain truth of Donkin's project: the destruction of the ship and that of her crew.

Captain Allistoun emerges as the god of the ship, as a defender of the creed of reality, of toil in opposition to Donkin's belief in the theory of the fairy-land of permanent rest. In the end Captain Allistoun appears as the prophet of true peace, whereas Donkin proves to be the advocate of the false peace of the tomb. The former is a believer in action while the latter is a believer in immobility. According to Allistoun, the"true peace of God begins at any spot a thousand miles from the nearest land". His words are proven sound at the end of The Nigger of the 'Narcissus' when the crew members of the ship that follow his creed are shown as " a dark knot of forgetful men on whom sunshine falls like a gift of grace. Donkin is not included in the group since he has never done a decent day's work in his life. According to the Conradian myth, Donkin's affirmation that he is going to get a job ashore stands for the pronouncement of a verdict of treason to the community and to his own self.

2.2.The Conradian Net of Symbols [1]

I believe that for one to understand Joseph Conrad's works in some depth it is necessary for him to select productions from the early and middle phases of his career. I consider this procedure necessary on account of my conviction that he created what might be called a "net of symbols" to give form to his view of the world, to his myth of man's existence. Therefore, for a reader to obtain a respectable grasp of the author's symbolic structure, he should be able to identify the various forms under which it occurs systematically particularly in works of his early and middle phases.

It is the opinion of several critics that the formal quality of the fiction produced during Conrad's last phase declined sharply by becoming "realistic", less conceptualized and suggestive and more dependent on factual and tangible details. Frederick R. Karl [2] states that when we turn to the Author's Notes we find a wavering in his aesthetic position which parallels his loss of creative power. He affirms that Victory, written from 1911 to 1914 was his last major full-length work, considering that afterwards his power to conceptualize and his ability to imagine his material began to wane, consequently , causing him to rely increasingly upon the props of strictly realistic fiction. According to the critic, these Author's Notes abound in attempts to root the story in direct reality, a fact which reveals almost a complete breakdown of those aesthetic ideals which resulted in the best of Conrad's work. Karl's final opinion is that it was during Conrad's loss of conceptual power that he created his later fiction.

Paul Wiley [3] also distinguishes Conrad's final years from the earlier ones when he declares that if the work of Conrad's middle period is heavily charged with tragic irony, that of the

final years often has a tragic-comic flavor. The critic connects the increasing success of the works of the final phase with the author's creative relaxation. Wiley holds a positive view of his later production since, according to him, there are weak stories in this phase, but there are also some experimental ones which presage genuine achievement,with similar materials, in a new field of irony and in the development of what the critic considers his most characteristic theme - the fall of the knightly rescuer. Wiley adds that it is in the stories of the last phase that the reader finds the main thematic structure of Conrad's work completed,besides disccvering the function of the doubling device,used throughout his career, due to its more obvious allegorical presentation.

Thomas Moser [4] believes that the major Conrad is confined to the work of about one half of his career, i.e. from 1897 through 1912, the year in which "The Secret Sharer" was published. Moser declares that his opinion coincides with those of John Galsworthy, Albert Guerard and Douglas Hewitt. The critic goes on to state that Conrad's early style possesses vigor, irony, symbolic imagination, and emotinal richness produced by the action of the dark powers lurking within his characters. According to him, the early Conrad's imagination is at once concrete and symbolic, whereas the later Conrad either did not wish to or could not recover his early symbolic imagery and emotionally evocative prose.Consequently, for Moser, Conrad's last years are virtually without a redeeming feature since he has no longer anything to write about and must rework old materials at a time when he has lost control of the basic tools of his craft. He claims that the artist can no longer focus on his subject, that the characters lack substance, and that he cannot dramatize them. Moser's theory for his decline is that physical circumstances such as fatigue, stress of sickness, both of his own and of his family, economic pressure, and his

necessity to dictate his works caused the production of inferior works. The critic offers an alternative solution when he states that he may have deliberately simplified his method with the intention of making his works more accessible to the mass of readers, more adequate to express a new and simpler view of things, or may be because he was no longer willing to devise a truly complex pattern. Moser affirms that Conrad himself indicates clearly the contempt and the shame he felt about his last novels.

Bernard Meyer[5] attributes Conrad's decline to his incapacity to take introspective journeys into the self and to the fact that he should confine his art to the surface of life by cutting himself off from the dream source of poetic invention and the rich lode of his fancy. Albert Guerard[6] refuses to consider, with Paul Wiley, that the tragic-comic works of Conrad's final phase should be listed with his best production. He prefers to say that the best work of Conrad is that of a tragic pessimist. D.Hewitt states that the reason for Conrad's decline is the result of his populating his fiction with characters who are either all good or all bad and consequently marring it by a sentimental tone and melodramatic structure.

My study of Conrad's more complex kind of works is conducted in order to identify the net of symbols that pervades them all. As a matter of fact, Frederick R. Karl[8] states that Conrad was able to create a matrix of images and shape a work of considerable density using images which as they reappear in new contexts with new clusters of meaning become relevant symbols. In his opinion,all the major novels are heavily dependent on sequences of imagistic detail, and all the reiterative imagery qualifies the bare verbal narrative until the story or the novel becomes a dramatic poem. Later, Karl affirms that Conrad used imagistic

devices as objective correlatives to create the narrative and that his literary devices were certain even in his first novel and serve to suggest through symbols the generic situation of which a particular would be only part. Elsewhere, Karl says that Conrad uses symbols as the means to express his personal vision and that to understand these symbols is to understand the author, considering that a major symbol provides a spine to the entire book, an all-important order for both the form and the content. According to Karl, Conrad was in his own way grappling with what Bergson called the vital intuitional part of man's mind and what Cassirer, in his Essay on Man called a new dimension of reality or the "symbolic system" or a "symbolic universe". It is Karl's theory that as Conrad worked into his fruitful middle period, he integrated and objectified his use of images, gradually transforming them into symbol by conceptualizing his material, by transforming personal experience into impersonal masks, thereby achieving aesthetic distance.

Ian Watt [9] believes that Conrad shared many of the basic attitudes of the French Symbolists by seeking the ontological reality beyond the "bundle of fragments" offered by the external world, by inducing the reader to seek his vision beyond the work's overt statement, and by retaining the general aim of making the work suggest much more than it overtly embodies.

Tony Tanner [10] states that he belives that the central focus of Conrad's vision of man is the latter's "criminal weakness". I agree with Tanner, and on account of my acceptance of his theory, I would like to affirm that Conrad uses a central metaphor, a matrix image to give birth to a large symbolic system.

On examining Conrad's works, one finds a recurrent image of trees shown in two different aspects - either fallen or upright, either naked or full of leaves. However, the repetitive image is rather complex in that it occurs in different forms in the various works. For example, in Almayer's Folly, one sees that Almayer is represented metaphorically by an uprooted tree sailing down to the sea. In An Outcast of the Islands, Willems final ordeal takes place under a mighty tree which stands in direct opposition to him. In the novel, he is also metaphorically a tree swayed by the wind, uprooted and transformed into a one-tree raft. In "Heart of Darkness", Kurtz is likened to a tree swayed by the wind and the foolish helmsman of Marlow's boat is referred to as another tree swayed by the wind, just like Kurtz. However, in The Nigger of the 'Narcissus', the image of the natural tree is replaced by that of the upright mast of the ship, since the mast emerges as a big tree that survives storms and offers its branches as secure shelter to wise men. In fact, one sees that the enduring ship, under the command of an upright Captain, keeps sailing, keeps its mast erect and offers the necessary progress, the required sailing ahead that keeps men busy, orderly and happy. In Nostromo, it is not simple coincidence that changes Nostromo's life after he has sunk the boat in which he carried his silver treasure. Indeed, without the boat he becomes a damned individual coming out of the water, now deprived of the grace offered by his ship. In Lord Jim, one can recall that Jim dreams of "cutting away masts and swimming through the surf with a line" (11). It should also be remembered that Heyst states explicitly that Jones, Ricardo and Pedro are not sailors in spite of their being in a boat.

" Heyst had never been so much astonished in his life. He stared dumbly at the strange boat's crew. From the first he was positive that these men were not sailors." (190)

It should also be said that Wang connects himself with a village of sailors established on Heyst's island and that he refuses to hold any relation with these beings that Heyst himself declares he cannot connect with anything plausible.

" They wore the white drill-suit of tropical civilization; but their apparition in a boat Heyst could not connect with anything plausible. The civilization of the tropics could have had nothing to do with it. It was more like those myths, current in Polynesia, gifts of unknown things, words never heard before."(190)

In Victory, Heyst identifies himself with those irrational, dreamy, ghostly creatures who have abandoned the normal walks of life and taken a plunge into the dark ocean, into the by-paths of experience. At the time of their rescue, Ricardo is apropriately depicted as a swimmer who comes to the surface by the hands of his savior, Heyst, who gives them water.

"Ricardo streamed and dripped and snorted with the noises of a swimmer." (192)

The complexity of the metaphor is extended even further in Almayer's Folly since in it Almayer's desk is presented to us as if it were a stranded ship, and Almayer as if he were a landed seaman, just like Nostromo, who is said to be a sailor who had come ashore to try his luck.

" The big office desk careened over like the hull of a stranded ship... The desk, the paper, the torn books, and the broken shelves,all under the dust. The very dust and bones of a dead and gone business."(161)

In Victory, Heyst is shown as a detached leaf of immovable trees, as someone different from Wang, in Victory and from Singleton, in The Nigger of the 'Narcissus' , who are individuals clinging strongly to trees. Even in Under Western Eyes, a novel in which the image of trees is very scarce, one sees that a fundamental decision on the part of Razumov is underlined by the presence of trees. In fact, there is a scene during which Razumov is looking out of the gates of Chateau Borel, where he appears clearly as a prisoner in a fallen world, and turning his back on an avenue lined with shady, leafy trees. This scene underscores the fact that Razumov uproots himself from the town outside, detaches himself from the social woods in a clear parallel with Heyst, Almayer, Willems, etc. .

After mentioning some examples to illustrate Conrad's use of the metaphor of the tree, I will try to supply evidence, through a more detailed examination of each one of the cases pointed out above, to support the following interpretations of one of Conrad's central metaphors :

a) strongly rooted trees remain immovable during storms and cannot be carried away by flooded rivers to the destruction of the sea. Strong trees remain in the company of other equally strong ones while weak ones are uprooted and take lonely, destructive trips into the darkness of the sea. The strong trees stand for the morally courageous man who remains in society and accepts the challenge of making his contribution of personal sacrifice for the progress of mankind.

b) lofty trees, cities, masts of ships, helms, etc. stand for elements that extend the shelter that keeps individuals from falling into disgrace, since they offer opportunity for hierarchic, fraternal activity under the guidance of moral, even though, tough leaders.[11]

Under Western Eyes can be called a city novel, therefore in it there are few images of trees. However, even in this book it is possible to point out meaningful examples of comparison of main characters with trees. In fact we see that immediately after toppling a Russian leader, Mr. de P., who is shown as a part of the social tree, Haldin feels an irresistible longing to lie down on the pavement. This seems to be an indication that Haldin has fallen in the process of destroying Mr. de P.[12]. The confirmation of this hypothesis appears in the following quotation .

> " Haldin wandered away restlessly. He saw a gate of a woodyard open and went in to get out of the wind which swept the bleak broad thoroughfare. The great rectangular piles of cut wood loaded with snow resembled the huts of a village. At first the watchman who discovered him crouching amongst them talked in a friendly manner. He was a dried-up old man wearing two ragged army coats one over the other. Presently he began to shout furiously " You loafer. We know all about factory hands of your sort. A big, strong, young chap! You aren't even drunk. Take yourself and your ugly eye away. " (23)

The text above depicts Haldin as someone leaving the broad and harsh streets of his town and looking for refuge in the cemetery-like woodyard. It is implied that Haldin is now a specter who identifies himself with the cut wood covered by the immobility of death symbolized by the snow. Haldin certainly con-

trasts with the watchman who wears two ragged army coats. The old man, a dutiful fighter in the ranks, identifies him as a loafer with ugly eyes, with the eyes of death and rejects his company. There is little doubt that this judgment reflects his option for life in a living village, in the activity of the factory. It can be said that Haldin's killing Mr. de P. cuts him off from society, tranforms him into a rootless individual, hurls him into a village of solitude.

After leaving the woodyard which has a wise watchman, Haldin comes to Razumov's apartment seeking refuge. Haldin finds shelter there. It is evident that Razumov can not muster enough moral energy to expel the outlaw who invades his home and asks for sympathy. Differently from the old man, Razumov accepts the man with ugly eyes on account of the fact that Razumov himself is a young student of philosophy who shrinks mentally from the fray of life. Haldin declares that he has chosen to come to him because he knows that he has no one belonging to him, because he has "no ties" (23) . Razumov says that Haldin "could not be slightingly dismissed" (20) and then adopts a tone of hospitality. As we can see Razumov is also an uprooted tree, a lonely man swimming in the deep sea. Later, Razumov is shown leaving the thoroughfares of Geneva and entering Chateau Borel, which is a place of a funereal aspect, full of grey stone, rusty bars, and boarded-up windows which isolate people from the outside, living city. The description of Chateau Borel is certainly that of a fallen world, of a cemetery, however he clearly abandons the tree-lined avenue and walks past its gate.

> " Razumov led a solitary and retired existence; he never went near the refuge of the revolutionists, to whom he had been introduced. (169) But (one day) I caught sight of him boarding a South Shore tramcar. 'He is going to Château Borel' I thought. After depositing Razumov at the gates of the Château Borel, the car continued its journey between two straight lines of shady trees. The whole view of the town had the uninspiring quality of an oleograph. Razumov turned his back on it with contempt. He thought it odious, the very perfection of mediocrity attained

> after centuries of toil and culture. And turning his back on it, he faced the entrance to the grounds of the Château Borel, he looked back sourly. Democratic virtue, he muttered with displeasure.(He saw) an idle working man lounging on a bench in the clean, broad avenue,taking a day off in lordly repose, as if everything in sight belonged to him. Elector! Eligible! Enlightened! Razumov muttered to himself. 'A brute,all the same." (171)

The first important organizing element that calls our attention in the text above is Razumov's passivity which is reflected in Conrad's use of the verb "deposited" . Indeed the tramcar seems to have transported a corpse, a fallen man. The second structural component is his rejection of the lines of shady trees, of the town, of the centuries of toil and culture, of the enlightened working man living contentedly in the broad avenue. Razumov turns his back on all this and seeks refuge in the grave-like Château, which is very similar to the woodyard that Haldin drifted into after leaving the company of workers such as the old man with the "wizened little face". On page 26, Haldin says " the modern civilization is false. This is not murder. It is war, war." Haldin's justification for conducting war against Mr. de P. is that the latter is producing hell on earth, not civilization, that he is destroying men not raising them.

> " You have enough heart to have heard the sound of weeping and gnashing of teeth this man raised in the land. He was uprooting the tender plant. He had to be stopped . Yes, Brother I have killed him. It's weary work."[13]

Haldin and Razumov certainly appear as sophisticated, tender plants that wish to exist in the milder climate of some distinguished island governed by a benevolent deity. They do not know that this refuge of perfect civilization can not be found on earth, since, according to Mr. de P., God is the Autocrat of the Universe. In rejecting the leader, Haldin is doing the same thing that Donkin does aboard the 'Narcissus', whose skipper he calls

a criminal autocrat who should be toppled by war, by mutiny. When Captain Allistoun gives clear orders that the mast of the ship should not be cut during a storm, Donkin calls the captain a "murdering fool" (58) and invites the crew to rebel and cut the mast and destroy that ship of iniquity, of excessively hard toil. According to Donkin, Allistoun is also hellish since he implements the eternal justice of the immortal sea that commands toil to be hard and unceasing and men to be courageous, obscure, forgetful and enduring. Donkin and Haldin declaredly fight for a "new revelation" which, according to Conrad, can only exist in dreams and visions. Thomas Moser [14] believes that Razumov's action instead of redeeming him transforms him into a wanderer, into a lost mortal in a phantom world. Moser also considers Razumov a political betrayer and classifies him as one of the defenders of the status quo in Russia, therefore as an individual integrated in the political life of his country. However according to the text of Under Western Eyes Razumov isolates himself not only from the Russians but from the rest of humanity.

> " He was a Russian.(He had)that connexion alone. This immense parentage suffered from the throes of internal dissensions, and he shrank mentally from the fray as a good-natured man may shrink from taking definite sides in a violent family quarrel. " (17)

Moser also points out in his book that Conrad scorns complacency, that of the bourgeois,of the stupid citizens of the sepulchral city of "Heart of Darkness" and of the bovine Swiss of Under Western Eyes . It seems to me that Moser refers to those who like Razumov have abandoned fairness and decency in the name of individual gains.

Let us now turn our attention to Nostromo, a novel in which the mast of Nostromo's ship stands metaphorically for his salvation. Indeed, immediately after sinking his ship the sailor removes himself from organized society, and unobserved, cut from the protection and watchfulness of centuries of progress,

he emerges like a primeval swimmer. The process is presented as definitely damning in that it places him in direct contact with bestiality,instinct, corruption and death.

> "After landing from his swim, Nostromo had scrambled into the main quadrangle of the old fort amongst ruined bits of walls and rotting remnants of roofs and sheds.He had slept all day in solitude. He lay as if dead, as a corpse. Nostromo woke up in his lair in the long grass with the lost air of a man just born into the world, a wild beast. The first thing upon which Nostromo's eyes fell on waking was a rey zamuro (a vulture) , this patient watcher for the signs of death and corruption" (340,341)

Before embarking on this lonely trip, the famous Capataz of Cargadores worked under the protection of Captain Mitchell in the Custom House. When Captain Mitohell, the manager of the Custom House, chooses him to take charge of the lighter containing a treasure of silver ingots, it is explicitly because he is fit for the trust, as Captain Mitchell points out very carefully: "as a sailor,of course". Mitchell is a champion of life in society, therefore he deems it impossible for a true sailor , one whothe himself has made famous, to sink his ship, to abandon his town, to betray it. Nevertheless the Capataz does sink his ship, and figuratively isolates himself on the top of a ridge free of trees and bushes, a place where life fails him. Just like Razumov, he looks at the town and it resembles to him a grove of thick timber. It seems that both these men reject the idea of being just a simple tree among others in the forest of life and drift away in search of silver medals, white palaces,etc. as fit prizes for their distinction.

Thomas Moser [15] states that betrayal of the community by an individual is a central theme for Conrad. According to the critic, Conrad dramatizes the idea that man, with his egotistic longing to escape reality, desires more profoundly than power and glory, irresponsibility, peace, even death itself. Later, Moser affirms

the unreflective heroic seamen are at the top of Conrad's moral hierarchy and are ordinary, very much of the human community. He concludes that they are average men, not particularly bright, getting a trifle old but sticking it out. According to Moser Captain Mitchell is a variation on the simple seaman since he has courage, simplicity, fidelity,[16] and lack of imagination. The critic's final judgement of Captain Mitchell is negative in that he says that he becomes a spokesman for false values. He does not point them out though. In my opinion, his values are sound since he sticks to them and survives with the community and the Capataz abandons them and falls. Another point of interest raised by Moser is that the man who fails interests Conrad more deeply than the man who succeeds in the ranks. I should say that his interest is artistic rather than ideological. As Jackson W. Heimer[17] says:

> "Lord Jim focuses on the rigid but simple, semi-military ethics. If Jim had followed out these precepts there would have been no jump and,of course,no novel."

Returning to the central imagery of trees, and clearings let us examine Victory and "Heart of Darkness". In the first, Heyst says the following about himself:

> " I am a transplanted being. Transplanted! I ought to call myself uprooted - an unnatural state of existence" (182)

Later we have a description of a clearing and it contains foreshadows of Heyst and Lena through the metaphor of black stumps.

> " They had glimpses of the company's old clearing in which black stumps of trees stood charred,without shadows, miserable and sinister."(182)

In the same novel, Mr. Jones is depicted a " painted pole with a dried head of dubious distinction upon it" (301). It is worth recalling that Kurtz's central station is located on a clearing in the forest, too, a clearing which illustrates the sterility, the isolation and death announced by the dead trees which are objectively represented by the poles on which

grinning skulls have been placed. One of those skulls stares at Marlow, prefiguring Kurtz who is also a dead tree with a dried head of dubious distinction stuck upon it.

> " The station (was on a slope of a hill with rare trees and perfectly free from undergrowth. Half a dozen slim posts remained in a row with their upper ends ornamented with round carved balls. (75) These round knobs were not ornamental but symbolic. Those heads on the stakes (were) turned to the house, only one, the first I had made out, was facing my way.(82) It seemed to sleep smiling at some jocose dream of that eternal slumber. " (83)

The image of the clearing, a ridge free from trees and bushes also underlines the failure of Nostromo. The sailor appears as an active member of the community until the moment when he sinks his ship and isolates himself.

> " The Capataz had lived in splendour and publicity up to the moment, as it were, when he took charge of the lighter containing the treasure.(41) Captain Mitchell was of the opinion that his Capataz was the only man fit for the trust. As a sailor of course. (268) But this awakening in solitude was more like the end of things, a dream come to an end. He looked upon the harbour, ships, the Custom House, the town like a grove of thick timber. The thought that it was no longer open to him made it appear to him as a town that had no existence.(342) He surveyed the vaster emptiness of the gulf. This sailor felt himself destitute.(343) He flitted like a shadow in solitude as in a wilderness of columns. He traversed (the palm grove) climbed to the top of a steep ridge free of trees and bushes.(347) His life seemed to fail him. " (348)

The Nigger of the 'Narcissus' contains the same type of secondary elaboration of the metaphor of the tree, i.e. the ship becomes a metonymy of the tree of life, considering that it contains a mast that permits it to sail and thus provide conditions

under whioh moral progress becomes feasible and destructive, irrational action is kept at bay. In this richly symbolic novel, Donkin emerges as a destroyer of systems, a destroyer of the ship. He advocates disobedience to the captain, mutiny and the halting of the ship. At the height of a dangerous storm, Captain Allistoun furiously shouts his orders above the tumult and commands that Mr. Baker, a model mate, tell the carpenter not to cut the mast. The rest of the crew members certainly feel that it would be wiser to do it to save the ship, but they show an immediate acceptance of the skipper's request, and resignedly repeat his command: "not cut". Donkin, the libertarian, accuses the skipper of being a murdering lunatic and tries to inspire the crew with the idea of a saving mutiny. He openly suggests that they should get together in defiance of the leader's orders and cut the mast themselves. Donkin fails to convince the seamen to accept a revolt, however he does not give up his idea of destroying the ship. Later, he suggests that everybody pretend to be sick and cause the ship to stop and be ruined. As he says, only that way will the crew members change the quality of life aboard.

> " Let'er go to 'ell. Damn the ship. She ain't yourn." (94)

It should be noted that in The Nigger of the 'Narcissus" the ship symbolizes the whole earth and that the skipper is a leader in full contact with reality, a man who knows what he is doing for the survival of the crew.

> " The ship, a fragment detached from the earth, went on like a small planet. Like that earth which had given her up to the sea, she had an intolerable load of regrets and hopes. On her lived timid truth and audacious lies. Like the earth she was unconscious.(35)The dark land lay alone like a mighty ship carrying the burden of millions of lives, guarding immense traditions. A great ship." (135)

Donkin, differently from the skipper, is highly discontent

with the unjust and undeniable excess of toil aboard and with the poverty of the crew. Therefore, he finds comfort in a conscientious analysis of man's unappreciated worth, a worth of which the captain and the ship are unconscious of.

> " Our little world went on carrying a discontented and aspiring population and inspired by Donkin's hopeful doctrines they dreamed of the time when every lonely ship would travel over a serene sea, manned by a wealthy and well-fed crew of satisfied skippers." (90)

Singleton emerges like an extension of the ship, of the captain, since he remains faithfully at the helm following the skipper's orders and tending to every need of the ship and doing everything in complete forgetfulness of the dangers that surround her. Neither the howling wind nor the loud voice of Donkin can touch him. He is depicted as a tree which can not be swayed by either suffering or promise of comfort. He opposes himself to Donkin, who is described as a bundle of wet rags, since he has learned to accept that the captain is no fool, that he has saving orders, i.e. commands for hard toiling. Indeed for a very short time, Singleton is caught unawares, seen looking for comfort during the storm . That happens when he tries to grab a clay pipe and is hurled down on the deck as if he were an uprooted tree. Conrad seems to be saying that man has to pay unremitting attention to duty in order to live unscathed through storms and floods.

> " We oscillated between the desire of virtue and the fear of ridicule. Singleton lived untouched by human emotion.(44) (He was) strong as those who know neither doubts nor hopes.(31) He stuck to the wheel and with his knees forced between the spokes, flew up and down like a man on a bough.(58) Rigidly still, forgotten by all, he steered with care. "(80)

In the quotation above, Singleton adheres firmly to the tree of redemption, to the ship.In fact, he and the ship are one since, like a creeper, the sailor lives on the ship's sap. There-

fore he entwines himself around the saving helm to ensure the progress of both. Later, we see him fall and rise in a clear parallel with the ship's turning on its side, almost submerging its mast and its recovery and flight for life. It should be pointed out that Singleton's fall is connected directly with his looking for the comfort of smoking his pipe when the sea hissed furiously, but it should also be remembered that his recovery is complete. Indeed, at midnight he returns to his duty as if nothing had happened, sound again , redeemed as ever.

> " Singleton stood swaying slightly.(85) The sea hissed and the next oldest seaman aboard offered a clay pipe to (him). Singleton missed (it) staggered, and fell like an uprooted tree. The men cried 'He's done" . Singleton (said) 'I'm getting old'. Yet at midnight he turned out to duty as if nothing had been the matter.(86) He had never given a thought to his mortal self." (87)

Captain Allistoun is the stern leader who inspires his subordinates with the redeeming notion that the ship will have to be kept sailing, that the mast cannot be cut at all in spite of the obvious necessity of doing so, which is ardently, audaciously defended by lawless traitors of the community living on it. In fact the blasphemies that Donkin utters against Allistoun reflect a notion that the captain is a sacred representative of the presiding justice of the universe, a true representative of God. This scene reflects the mythic treatment that the theme of obedience receives on the part of Conrad.

> " The men yelled 'cut,cut'. Captain Allistoun yelled 'No! no! Mr. Baker asked 'did you say no? Not cut?'. The Captain shook his head madly 'No! No! No! No! . They all believed it their only chance; but a little hard-faced man shook his grey head and shouted 'No!' without giving them as much as a glance. Donkin caught in a loop of some rope, hung, head down yelled 'Cut!, cut! . He shouted curses at the master, shook his fist at him with horrible blasphemies, called upon us in filthy words to cut.'Don't mind that murdering fool! Cut some of you'.

> He was paralyzed with fright. He resembled a bundle of wet rags. In all that crowd of cold and hungry men, waiting for violent death, not a voice was heard and they listened to the gale." (57-59)

Captain Allistoun is said to be part of the ship's fittings, to understand that without the ship he cannot survive since only on it there is meaning and joy in the world. Singleton, whom the author calls a man of sharper vision, reminds the men that without a leader they will all be immersed in chaos. The man of a clearer knowledge praises the Skipper and damns Donkin.

> " Captain Allistoun never left the deck, as though he had been part of the ship's fittings. He kept his gaze riveted upon the slender thread of whose existence is hung the whole meaning and joy of the world." (50, 111)

Indeed the Skipper is shown as a ruling god, a divinity acting in behalf of another as unforgiving as he but also as a totally moral, unselfish being who is incapable of entertaining dreams of self promotion.

> " He, the ruler of that minute world, seldom descended from the Olympian heights of his poop. Below him - at his feet, so to speak - common mortals led their busy and insignificant lives. He feared nothing but an unforgiving God, and wished to end his days in a little house."(36)

"Heart of Darkness" also contains clusters of images that are organized around the central metaphor of the tree. In it, Marlow classifies Kurtz as a tree swayed by the wind, meaning by the phrase that he is someone who has been uprooted by storms from the community of the ship. On the other hand, we learn that Marlow fishes his command out of the primeval mud of the river, and the process of "Heart of Darkness" shows us that by doing so he is planting himself on saving soil difrent from that of the bank which nurtures damning desires of high fame, dignity and riches. Marlow emerges as a recov-

erer and preserver of ships in opposition to Donkin, Nostromo and Heyst, the transplanted, the uprooted beings who wish to sink ships instead. It is easy to see in "Heart of Darkness" that the redeeming power of the ship stems from its offering man permanent mechanical work, from its supplying him withh an opportunity of remaining afloat instead of plunging into the dark ocean, the primitive river of unreason, of destruction.

> " The steamer was sunk. I had plenty to do in fishing my command out of the river. The repair took months. (30) I stuck to my salvage night and day. I had expended enough hard work on her to make me love her. I don't like work - no man does - but I like what is in the work - the chance to find yourself. (41) I went to to work turning my back on that station. In that way only it seemed to me I could keep my hold on the redeeming facts of life. (33) What I really wanted was rivets. To get on with the work. (40) And rivets were what really Mr. Kurtz wanted. (41) The stillness of the primeval forest was before my eyes. Could we handle that dumb thing, or would it handle us. " (38)

In the text above, Marlow sticks to his steamer night and day refusing to walk about aimlessly like the pilgrims who carry absurd staves or to work with no moral purpose at their backs like the white men of the Eldorado Exploring Expedition, who bring no rivets but only a "mess of things and spoils of thieving" (43). Marlow passes condemning judgement on Kurtz when he declares that the latter's predicament is due to his incapacity to stick to the ship, which can exorcize the evil spirit of primitivity. For Marlow, the ship offers a redeeming power in that it provides unconsciousness of death as a result of love of work. Marlow accuses Kurtz of being handled by the animality of the forest instead of working it away from him . Later, he repeats this serious charge against the satanic apostle: "To this day I am unable to say what was Kurtz's profession, whether he ever had any." (103) Kurtz is clearly opposed to the redeemed savages that Marlow gets on well with, and whom all the

pilgrims who never work despise. One of those redeemed men, one of those mechanics is by no simple coincidence the foreman on account of his being " a boiler-maker by trade - a good worker".(42)

It is worth noticing that Conrad deals with the arrival of the leaders of the band that called itself the Eldorado Exploring Expedition in a mythic manner that parallels the arrival of the Messiah in Jerusalem. However these leaders are not presented as messengers of salvation but as harbingers of damnation, in spite of their god-like bearings. It should also be noted that the duration of three days of the visitations parallels the three days that Jesus remained in the grave before his resurection. Considering that Conrad uses number three repeatedly, the fact may be attributed to his desire to parody the mystery of resurection with that of the Fall. In this specific case, we see that the pilgrims become bewildered by these divinities, who they believe will bring redemption. In fact they prefigure Kurtz and the dried heads on top of the poles.

> " They will come in three weeks. But they didn't. Instead of rivets there came an invasion, an infliction, a visitation. It came in sections. Each section headed by a donkey carrying a white man bowing from that elevation to the impressed pilgrims. (It) brought a mess of things, spoils of thieving. This devoted band called itself the Eldorado Exploring Expedition and there was not an atom of serious intention in the whole batch."(43, 44)

It is important to remember that Marlow's view of life is the same followed by Wang, a character in Victory. Wang asserts himself as a man who has mastered the right method for survival in an adverse universe. His theory determines that man keep all things "plopel", by dedicating himself to some saving occupation that may allow him to develop a simple feeling for "self-

preservation untrammeled by any notions of romantic honour or tender conscience"(249) Wang is capable of centering his existence on the redeeming facts, on the superficial elements of life since his concern is with "cups,saucers,plates,forks and knives" (252) with " breaking the ground, growing vegetables" with such a dedication that provokes Heyst to state that it was some "patented process, or an awful and holy mystery entrusted to the keeping of his race". (155)

After Nostromo has sunk the lighter, he returns to Sulaco and talks with Captain Mitchell, to whom he resembles a "haunting ghost"(400). His appearance is in keeping with his new condition, which is that of a man who has lost contact with reality, with the simple facts of life and now can only think of a white palace above the blue sea . When Captain Mitchell invites him to come and work at the Custom House again, Nostromo reveals that he has been rendered incapable of working. We know that he has lost the patented process for the keeping of his personal life.

> " 'When are you going to take hold again, Nostromo. There will be plenty of work.' 'Would it surprise you to hear that I am too tired to work? And what could I do now?' " (401)

In Nostromo, Lord Jim, The Nigger of the'Narcissus', we meet people who either sink or want to sink ships, individuals who would rather live on the land, who have abandoned their ships. Almayer, Kurtz, Jim and Donkin are excellent examples. If Jim jumps off the Patna, Marlow refuses to go ashore. If Nostromo sinks his lighter, Marlow fishes his steamer out of the muddy bottom of the river. If Donkin curses his ship, Marlow expresses his love for her. Kurtz certainly belongs in the class of those who have abandoned the ship and found damnation away from struggling humanity. Marlow declares overtly that only through work can one find his own reality. However he qualifies the word very well since he states that redeem-

ing work must have a serious intention and a moral purpose. Paul Wiley [18] states that the shadows cast upon the idea of material progress and upon the sufficiency of the individual make Nostromo in essence a great morality play on the theme of human limitation in modern costume. It is clear that for Conrad, moral work is that done within a social activity and only with the progress of the whole social group in mind, never merely that of the individual. According to the novelist, the lonely struggling of Razumov, Jim, Kurtz, Heyst, etc. is only wasted sacrifice, weary work that leads to perdition not to redemption. The French Lieutenant and Stanton are prototypes of true workers in Lord Jim. Dorothy Van Ghent and Jackson W. Heimer [19] state that Jim's action has no social meaning, that his sacrifice leaves Patusan in confusion and chaos and makes no impression on the outside world.

There are moments in "Heart of Darkness" when Marlow becomes meditative. Then, like the crew of the 'Narcissus', who through conscientious analysis encounter their dark secret sharer, Wait, Marlow, on those occasions, turns his back on the steamer and thinks about Kurtz with respect. He calls him "a man with moral ideas of some sort" (44) . At those moments, he travels "back to the earliest beginnings of the world" (48) and feels cut off from everything he had known once. We understand that at such times , Conrad uses an objective correlative, that of the primeval forest [20] to represent concretely the mind of the primitive man that Marlow becomes when he sympathizes with Kurtz, his double [21]. Whenever these mental wanderings occur, we see Marlow explain to us that "steering with care has the power to hide man's inner truth" (49) since it forces him to pay close, saving attention to his activity on board.

> " I (steered carefully) watched for stones. I had to keep a look-out for dead wood for the next day's steaming. When you have to attend to things of that sort, to the mere incidents of the surface ,

> the reality fades, the inner truth is hidden. For a seaman to scrape the bottom of the thing that's supposed to float all the time under his care is unpardonable sin."(49)

In this novel, we may safely affirm , there is the central notion that it is want of concerted activity that causes man's regression to the state of cannibalism, and conversely that it is group activity conducted with the objective of keeping the ship moving that retrieves man from the clutches of damnation. Albert J. Guerard declares that Marlow's temptation is made concrete through his exposure to Kurtz who is a fallen self. According to Guerard, Marlow observes that we are protected from ourselves by society with its laws, by neighbors and by work and that when the external restraints of society and work are removed we must meet the challenge and temptation of savage reversion with an inborn strength called restraint. In fact it could be said that for Conrad there are neither "civilized" nor "uncivilized" people, but only the idle and the active ones. Those who work are fine fellows while those who remain paralyzed convert themselves into satanic individuals. Indeed Marlow speaks of his savage fireman as an improved specimen who has obtained the improving knowledge of a profession and now instead of participating in unspeakable rites is hard at work. Marlow concludes that his and his fireman's hard toiling on the ship give them no time "to peer into creepy thoughts" (53).

Marlow is certainly voicing Conrad's own view of man's condition on earth and the solution for survival before it. Ian Watt[23] states that Conrad disclaimed that he possessed anything approaching a conscious intellectual system, but anyway was a thinker inviting people to consider ethical and even metaphysical problems. Watt believes that Marlow's ethic in "Heart of Darkness" is in accord with one of the most pervasive of the Victorian moral imperatives : work , and must have been influenced by Thomas Carlyle's Sartor Resartus, which is an expression of faith in work.

When Marlow speaks about his mad helmsman, we understand that the former is an umimproved specimen who listens to the satanic litanies of the wilderness and desires, like Kurtz, to exterminate all the brutes. Indeed, in an attitude very similar to Kurtz's , the fool-nigger drops everything he is doing in order to shell the bush, with the intention of destroying the evil that exists on the banks. The Helmsman's attitude proves to be tragic and it certainly reminds us of the scene of the French man-of-war shelling the bush in another vain attempt to destroy cannibals. There is no doubt that what kills this man is his incapacity to remain unconscious of what goes on at the shore, his failure to pay attention to ship alone. Marlow describes him as a man without balance, one deprived of firm rooting on the ship. He is said to be a "tree swayed by the wind" (64) , a phrase by which Marlow means he is a sinker of ships.

> " The helmsman was the most unstable fool. He became the prey of funk and would let the steamboat get the upper hand of him.(63)'Arrows' 'Keep quiet' I said in a fury. I might have ordered a tree not to sway in the wind.(64)The fool-nigger had dropped everything, to throw the shutter open and let off that Martini-Henry and yell(ing) at the shore. The man fell upon my feet. My shoes were full (of his blood) " (65)

It should be noted that when Marlow looks at his dying helmsman the latter tempts him to accept the course of lonely sacrifice and the abandonment of the saving steering. Marlow remains faithful to the ship though he has to do it with infinite will power. At the moment when he throws his pair of new shoes overboard, he is symbolically rejecting a spurious redemption. In fact by throwing away his shoes, Marlow foreshadows that Kurtz himself will be rejected, too.

> " I had to make an effort to free my eyes from his gaze and attend to the steering .(66) I was morbidly anxious to change my shoes. He is dead and I suppose Mr. Kurtz is dead as well. I flung one shoe

> overboard.(67) The other shoe went flying unto the devil-god of that river. I will never hear (Kurtz) that chap speak after all, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness." (68)

In the text above,Kurtz is depicted as a cannibal whose mind is enveloped by ignorance, by lack of restraint, by excessive selfishness. Frederick R. Karl[24] states that civilization is not solely a European quality since Kurtz, who is a pan-European, lacks restraint and the Congolese tribal natives have it. According to Karl it is restraint that marks the difference between civilization and capitulation to savagery. Thomas Moser[25] affirms that it is solidarity, fellowship and communion that upgrades man from ignorance to civilization, that unites him in a universal brotherhood. Kurtz, Lord Jim, Razumov, Heyst are all blind to the fact that the individual has no importance, that only the community can survive. In this sense, I believe that Conrad can be called essentially a democrat, never an imperialist.

Kurtz's capital sin is becoming conscious of his inferior status, of his littleness and trying to assert the universality of his genius, his greatness,by uprooting himself from the social forest in which man must carry a double burden : aspiring for the sunshine and living in the darkness, but unconscious of both. The central image of the unconscious man expressed by the metaphor of an unswaying tree,which neither promises of light nor threats of darkness can move, occurs in a most explicit manner in Almayer's Folly. It occurs when the narrator compares two different phases of the life of Taminah, a slave girl

" Taminah carried a double load under the visible burden of the tray piled up high with cakes. In that supple figure straight as an arrow, so graceful and free, nobody could have guessed that behind those soft eyes that spoke of nothing but unconscious resignation, there slept all feelings and all human passions, all hopes and all fears, the curse of life and the consolation of death. And she knew nothing of it all. She lived like the tall palms amongst whom she was passing now, seeking the light, desiring the sunshine, fearring the storm, unconscious of either. The slave had no hope and knew no change. She knew no other sky, no other water, no other forest, no other world, or other life. The absence of pain was her happiness, and when she felt unhappy, she was simply tired, more than usual after a day's labour. Then, in hot nights she slept dreamlessly, ignorant of the never-ceasing life of that tropical nature that spoke to her in vain with the thousand faint voices of the near forest..." (92,93)

In the text above, we notice that Taminah's life is marked by her ignorance of a more rewarding existence and by her total acceptance of a slave's day's labour as the only redeeming aim of life. In fact, we learn that this slave is actually free on account of her capacity of being firmly rooted to her native ground, the evil tropical nature that holds so many satanic invitations to bring man down. Thus, unconscious of both promising skies and of menacing ones she does not try to detach herself from the dark forest in search of some beautiful palace. Therefore she does not accept the fhe false invitations of the evil forest, the abomination of wrenching out of the wilderness the riches that it can yield at the cost of unspeakable rites of self assertion. It is no coincidence that Taminah should at this stage be described as straight as an arrow whereas Kurtz, the universal genius, is presented on all fours. Differently from Kurtz, Taminah is a being who sleeps dreamlessly.

Taminah is doubtlessly the archetype of the Conradian free, viable, happy person since she is both resigned and too tired to be able to listen to inner voices that promise glorious dreamlands to her. On the other hand, Kurtz, is objectified as a head that sleeps at the top of a pole where it smiles at some jocose dream of an eternal slumber ("Heart of Darkness" page 83). Taminah can be said to be entirely anti-idealistic whereas Kurtz may be classified as wholly idealistic, self-idealizing. Paul Wiley[26] points out that according to Conrad's conception of the universe self-idealization is dangerous since the world is hostile to ideals. According to the critic idealization brings about man's duality with consequent madness and destruction. Later in Almayer's Folly, Taminah also becomes prey to her passions and the process makes her conscious of the world around her and she becomes dreamy, romantic and self-idealizing. Everything happens because she falls in love with an unfaithful sailor, Dain Maroola, who according to Paul Wiley is a renegade rather than a saviour.

> " Such had been her existence before the coming of the brig.(Her)master walked before(Taminah) in the pride of youth (bringing) newly-aroused feelings of joy and hope and fear. Then she paddled home slowly often letting her canoe float with the lazy stream in the quiet backwater . The paddle hung idle, her eyes listening intently to the whispering of her heart, to a song of extreme sweetness. (That) song dulled her ears to the sound of reproaches. She looked at the reflection of her figure on the glass-like surface of the creek.Listening to it, she closed her eyes to the murmur of the water. Listening to the voice of nature, of the great forest, and to the song of her heart. She heard, but did not understand, and drank the dreamy joy of her new existence without troubling about its meaning or its end, till the full consciousness of life came to her through pain and anger..." (pages 93,94)

The above text contains the image of bending down, as it were falling down like a tree swept by strong winds. Taminah actually bends down over the creek in order to look at herself in a purely narcissistic pose and when she does it she permits herself to be uprooted from the world which is dominated by the shrill bickerings of Bulangi's wives, by the sound of reproaches. The slave girl penetrates a world of extreme sweetness, of exquisite dreamy joy. In fact, she enters a new and rich existence when she permits herself to listen to the song of her heart, which reproduces the voice of the great forest and which has the power of making her fully conscious of life. However, this consciousness is very clearly negative since Taminah hears voices which she cannot understand rationally. In "Heart of Darkness", Kurtz also listens to the call of the wilderness, supposedly with a perfectly clear intelligence. But when Marlow judges Kurtz's mind he classifies it as narcissistic by affirming that it " concentrated upon himself alone in the wilderness" (page 95). Kurtz, the universal genius, cannot see that he is listening to a "satanic litany" (page 96) that transforms him into a lonely tree, into an isolated individual who strives to reach perfection through idealism, through thoughts and words not deeds. On examining the scene of Taminah's downfall, one notices that the image of inertia and isolation pervades it : her canoe floats with the lazy stream in the quiet backwater, the paddle hangs idle, the creek is so calm that it looks like a mirror and she sleeps and dreams joyfully of a new existence in which instead of a slave she is a queen. The process that destroys Taminah is the same that damns all of Conrad's tragic heroes : self-idealization followed by detachment from real life and penetration into a romantic existence.

In Almayer's Folly, Almayer, like Taminah is shown metaphorically as an uprooted tree being carried away by a flood to the solitude and destruction of the sea, thus prefiguring Razumov, for example, who is depicted as a man swimming in the deep sea. It should also be noted that Almayer, like Nostromo, Jim, Kurtz, etc. is a man without a ship. In the novel, Almayer's house is separated by a ditch from the rest of the settlement and his writing desk, the symbol of connection with the living world is portrayed as a stranded ship. Almayer is clearly not ready to give up his life to the tending of a back breaking business. He emerges as a visionary who idealizes a paradisiacal existence in Amsterdam toward which he imagines he can float alone in the form of a drifting tree. His ambition causes him to lose all ties with those who surround him and to exist inside a dream world that is finally objectified by the house of folly in which he finds the opium of forgetfulness and illusion. Almayer is truly a character who has jumped off the ship of community into the destructiveness of the deep sea, into an isolated existence and therefore he is a true prototype for the rest of Conrad's heroes. Paul Wiley[27] states that " the first of Conrad's hermit figures, the Dutch trader Almayer is in many ways the prototype for the rest with his dreams, his visions of a burgeois paradise in Amsterdam." Almayer believes that the fecund forest that surrounds him in a mad turmoil of life is only a garden of death which has to be discarded and superseded by the garden of life created by his imagination. Nevertheless he does not know that by abandoning the struggle, by rejecting unrewarding social engagements he becomes a traitor to humanity and to his own self by acting with criminal weakness before the demands of existence. Paul Wiley[28] affirms that the forest is symbolic of the fecundity of the vegetation, of reproductive energies rioting on a bed of corruption and that it is a garden of death for those who cannot struggle, like the feeble Almayer who has sought paradise in nature, which in fact is the image of a fallen paradise.

The following excerpt from Almayer's Folly will supply confirmation for the preceding statements about Almayer's character.

> " 'Kaspar! Makan! ' The Well-known voice startled Almayer from his dream of splendid future into the unpleasant realities of the present. An unpleasant voice too. No matter; there would be an end to all this soon. He absorbed himself in his dream of wealth and power away from this coast , forgetting the bitterness of toil and strife in the vision of a great and splendid reward. Becoming rich, respected, he would forget the years of heartbreaking struggle on this coast where he felt like a prisoner..." (Page 7)

The main image of the above text is that of detachment from immediate reality which brings about in the character a deep desire for an improved world where his life can be redeemed. Almayer's strong longing causes him to be absorbed by ideas, dreams and visions of a far-away land which can be reached only if a long journey is taken. Therefore, when he sees dead logs and whole uprooted trees rolling away into the sea, he identifies himself with them entirely without understanding the fact that these trees are only travelling because they are dead. Furthermore, he does not realize that it is only weak trees that are uprooted by storms.

> " He looked on the broad river swollen by the rain and carrying big dead logs and whole uprooted trees rolling slowly over, raising upwards a long denuded branch, like a hand lifted in mute appeal to heaven against the river's brutal and unnecesary violence. Almayer's interest in the fate of that tree increased rapidly and he envied the lot of that inanimate thing. Almayer's quickened fancy distanced the tree on its imaginary voyage..." (Pages 7,8)

Almayer's main qualification is that of having a quickened fancy which impels him toward some promised land of plen-

ty, where he can be a real prince under the protection of a merciful God, of a kingly father. Indeed, we learn that Almayer had left his father's home and that his father was a subordinate official employed in the Botanical Gardens of Buitenzorg. Furthermore it is revealed to us that his father could offer his son only the meager comfort of the parental bungalow. Romantic Almayer decides to leave his home in order to woo his fortune, with the aim of starting a new existence. He declares that he departs to conquer the world and leave behind him the obscurity of being some sort of subordinate official like his father.

> " Almayer had left his home with a light heart, ready to conquer the world, clad all in white, coming to woo his fortune, to a new existence..." (Page 8)

After leaving home, Almayer meets The King of the Sea - " The Rajah-Laut" , who takes to him and treats him as if he were his own son. The desire of Almayer's father had been that he look for Hudig, the owner of a business firm, and work under his wise protection.

> " In that clear space Almayer worked. Hudig - The Master - sat enthroned, holding noisy receptions and the usual noises refilled the place; the song of workmen, the rumble of barrels, the scratch of rapid pens; while above all rose the musical chink of broad silver pieces streaming through the yellow fingers of the attentive Chinamen. . Macassar was teeming with life and commerce..." (Page 10)

In the text above, Hudig emerges as a life-giving god who presides over the coarse world of business, a world full of activity which is teeming with life. However Almayer rejects his father's will by leaving Hudig's protection in order to follow the path of Captain Lingard, The King of the Sea, who has lots of money and who has

discovered a "land of plenty for pearls shells and bird's nests" (page 11) to which he sails on a secret river, whose entrance only himself knows,and leaves for it in the dark hours of night when his companions are sleeping. We know that the common crowd of seagoing adventurers trade with Hudig in the daytime and drink and gamble , sing noisy songs, make love and sleep dreamlessly at night. In opposition to it, we see Lingard classified as a "seaman so much above the common crowd of seagoing adventurers". People also believe that Lingard's ship,Flash, is incredibly fast.

Paul Wiley[29] calls Lingard an utopian, an audacious visionary who aspires to pursue an Edenic dream in a world of evil. The critic affirms that Lingard has an almost archetypal relationship to the rest of Conrad's fallen heroes. Wiley also implies that Hudig symbolizes the normal, the traditional values of humanity which are the only ones that uphold men. Therefore, according to him and to Conrad, individualistic, abnormal, extraordinary men can not survive. It should be said that Heyst, in Victory, is very much like Lingard, Almayer and Willems since he is depicted as a man who has renounced the coarse nourishment offered by life, the strident music of Schomberg's concert hall in order to listen to the music of the spheres, to the silence of the primitive forests, to his thoughts. It is this same tendency that causes Almayer to consider the commercial world presided over by Hudig as "evil".

By making Lingard, The King of the Sea, his protector and model, Almayer is detaching himself from the life-giving world conducted the wise Master Hudig and throwing himself up into the grasp of a Satan-like secret sharer who leads him to the discovery of an idealized world which contains false promises of enormous profits. Let us examine the presentation of the sister souls conducted by Conrad:

> " That was it! He had discovered a river! That was the fact placing old Lingard so much above the common crowd of seagoing adventurers. Into that river, whose entrances he himself only knew, Lingard and his Brig Flash, which he commanded himself, would disappear during the night from the roadstead to sail to the promised land. (He became) a hero in Almayer's eyes by the boldness and enormous profits of his ventures, (and he seemed) to Almayer a very great man indeed..." (Pages 10,11)

It is easy to see that Lingard is a real straggler, whom Ford Madox Ford[30] calls Conrad's most typical hero. He never sits with drunken companions or sleeps dreamlessly, but always seeks audaciously for profitable individual journeys. There is certainly a direct parallel between Lingard's journey on the river toward that land of plenty and the journey of the logs sailing down to some supposed promised land. It is also appropriate to remember that in Conrad's works there is a frequent occurrence of individuals who tend to believe in the existence of an active, beneficial Providence to help them conquer the world . In Almayer's Folly the trees that are carried down the river to the destruction of the sea seem to have been uprooted on account of their incapacity to put their faith in the right saviour, in the stern "Lord" that commands toil to be hard and the rewards to be few. Almayer prefers a lenient Lord who will redeem him after his prayers. However, in Conrad's works this religious attitude is equated with other types of damning superstitions and the Lords that individuals have faith in are at the same level as Satan's . Wait, Donkin, Kurtz, Haldin, Lingard,Jim , etc. can all be seen as fallen angels.

> " Almayer (saw) big dead logs and whole uprooted trees raising upwards a long denuded branch , like a hand lifted in mute appeal to heaven against the river's brutal and unnecessary violence..." (Pages 7,8)

In Lord Jim, Gentleman Brown is said to be an "arrogant ghost" (page 258) and Jim is said to have "the reputation of invincible, supernatural power" (page 272) and to live in "an infernal hole" (page 288), and "to surrender himself faithfully to the claim of his own world of shades." (page 313). Nostromo becomes superstitious and "religious" after he has become a thief of the silver entrusted to him. Then, he feels damned, utterly guilty for not having fetched a priest to dying Dona Teresa:

> " In the downfall of all the realities that made his force, he was affected by the superstition. The first sound he was to hear on his return (was) a big owl. (It) was a fitting welcome for his betrayed individuality. The unseen powers which he had offended by refusing to bring a priest to a dying woman were lifting up their voice against him. The existence of the treasure confused his thoughts with a peculiar sort of anxiety, as though his life had become bound up with it..." (page 350)

Also, it should be recalled that Nostromo's true name is Gian' Battista Fidanza, a name that reminds us of the prophet who announced the arrival of Jesus Christ, and that the Capataz has his name changed to Nostromo, a name which means Our Man. In the Bible, this change of names is a symbol of the blessings of God, however in Conrad it signals damnation. It also occurs in Victory, where god-like Heyst (Highest) decides to change Alma's name into Lena and in so doing condemns her to enter the pit of hell inhabited by other fallen angels like her. Kurtz is a fallen individual,too since he is said to listen to satanic litanies and to inhabit a decaying house surrounded by the grinning skulls of woshippers .

It may be said that Almayer's belief in Lingard parodies the temptation of Jesus Christ in the desert, since Almayer falls victim to the sham promises of his devilish protector.

> " Lingard took a sudden fancy to the young man. He sang his praises declaring that he must have that young fellow for supercargo. Kind of captain's clerk. Almayer was nothing loth, and started on the Flash. The old seaman open(ed) his heart to his entranced listener. He spoke(of) millions, millions. Almayer, gifted with a strong imagination saw as in a flash of dazzling light, great piles of guilders and an opulent existence.(In) a fairy palace in Amsterdam, that earthly paradise of his dreams, where made king amongst men, he would pass the evenings in inexpressible splendour..." (pages 11,12)

In the quotation above, the Flash can be said to be the objective correlative of thought. In it Lingard is the personification of Almayer's second self, which in all of Conrad's works acts as a damning part of man, since it can whisper satanic litanies, the voice of the wilderness into a man's ears. ("Heart of Darkness", page 96). Therefore Lingard stands for Almayer's "inner truth" whereas Almayer's father, the subordinate official represents his unimaginative, "superficial truth". Thus it can be said his abandoning the company of the latter is the equivalent of his parting with the reality of the Botanical Garden and immersing, like an uprooted tree, in the violent river to become a solitary wanderer, or a suicidal diver in search of a sham pearl. The final scenes of Almayer's Folly certainly corroborate this interpretation since opium becomes the objective representation of the destroying power of man's imagination, of his self-idealization.

" On the other side of the ditch, separating Almayer's courtyard from the settlement, a crowd of spectators could see the tall figure of the Tuan Putih, with bowed head, walking away towards the shelter of 'Almayer's Folly', the new ruin.(162)Almayer wanted to be alone.(163) This house was old, the roof leaked, and the floor was rotten. The name of the house (is) 'House of heavenly delight' (where) (he) smoke(s) opium. "(165)

The central image of the above text is that of decay and the dominating figure of speech is irony. The so-called solitary house of heavenly delight turns out to be the one of utter destruction, the grave itself which is full of the final ruin wrought by the worms.

In An Outcast of the Islands, Willems follows in Almayer's footsteps very closely in that he is also a man who has placed his faith in wandering away in search of a bright future for himself alone. Willems's egocentrism blinds him to the surrounding realities and thrusts him into a vacuum.

" He could not see the man, the woman, the earth, the sky - He saw nothing, as if in that one stride he had left the visible world behind to step into a black deserted space."(213)

Both Willems and Almayer can be said to be men outside ships since their final desire is to become one-tree rafts that sail away from the company of common men. Willems looks at other men and calls them "savages" on account of their leading miserable existences full of unceasing toil. However, Willems is not aware that solitary sailing, that abandonment of the ship brings about one's elimination from the scheme of creation:

" The very savages around him (Willems) strove, struggled, fought, worked - if only to prolong a miserable existence. But they lived, they lived. And it was only himself that seemed to be left outside the scheme of creation in a hopeless immobility. "(60)

We have already stated that the ship can be equated with the tree of life in Conrad, since it emerges as a symbol of morally active society. The ship also appears as a forest of cooperating trees. It can also be equated with a tree with firm roots whose boughs and leaves are redeemed individuals that derive their nourishment from the central trunk. In this sense, the Conradian tree of life parallels the Christian symbol of the vine of which we are the branches. In An Outcast of the Islands, the trees in the forest are called "people", and, what is more, living people.

> " The great forests, the innumerable people of unstirring trees - the living people, immense, motionless and mute - never disturbed..." (page 223)

Later in the book, there are more direct statements involving the symbolic meaning of the trees.

> " Almayer stared through and past the illusion of the material world. A solitary log came and went on drifting slowly, a dead and wandering tree going to its grave in the sea, between two ranks of trees motionless and living - the green sea of leaves stirred above the uniform and inpenetrable gloom of the forests - the joyous sea of living. He hated all this; he begrudged every day - every minute - of his life spent amongst all these things. He looked at the river - at that river which would have been the instrument of the making of his fortune..." (pages 237,238)

In Conrad's first novel the office full of people stands for a forest of living trees whereas the empty office symbolizes the grave in which Almayer's desk emerges as a stranded ship and his tall figure is likened to a bent-down tree.

> " He went towards the office and entered in a cloud of dust. Books lay about grimy and black. The big office desk, with one of its legs broken, careened over like the hull of a stranded ship, the very dust and bones of a dead and gone business - this wreck, ruin and waste."(Almayer's Folly, page 163)

Then Almayer sets fire to the office and throws the key into the river, and the narrator tells us why he does so.

> " He longed for loneliness. He wanted to alone. Then the tall figure with bowed head walked toward the shelter of 'Almayer's Folly', the new ruin." (page 163)

In Lord Jim, the ship emerges as a powerful symbol of a life-giving tree in opposition to the one-tree canoe, to the floating burned-out tree which sails away from the ship into the emptiness of death. This contrast is emphasized in An Outcast of the Islands, page 267.

In Under Western Eyes, Razumov is a character who lives outside the ship, since he is independent from every single human being , and is said to be "a man swimming in the deep sea"(page 17). Dorothy Van Ghent [31] states that the ship is the symbol of home in the jungle of the universe. She adds that "Home" is the ethical code which enables men to live together through trust in each other. Nostromo feels that he is a "destitute sailor"(page 343) after having had to swim back to land on account of having sunk his ship. He emerges as a clearly dead, damned individual after the betrayal of his townsfolk. Paul Wiley [32] writes about man's fall in the Conradian universe and affirms that as almost always in Conrad, a fall is conceived as an act of rebellion against tradition, the bond between the living and the dead. He adds that Conrad's somber view of man's precarious state allows for little faith in human powers or in human survival without external safeguards. According to the critic, the view of man as a limited being is central to the drama in the bulk of Conrad's fiction. Finally, Wiley affirms that Conrad believes that harmony of mind and instinct is essential to the complete individual and that a bond between man and tradition like that of the seafaring order should exist to prevent division or evil which follows man's indulgence in egotism.

Willems is the prototype of the character without ties with external reality, or social existence. He emerges as an individual who has split his personality and broken the harmony between body and spirit. This schism is objectified by images of turmoil, of chaos and destruction of which the agent is Satan himself, i.e. man's consciousness.

> " He moved on in circles, in zigzagging paths that led to no issue; he struggled on wearily with a set, distressed face behind which, in his tired brain seethed thoughts : restless, sombre, entangled, chilling, horrible and venomous, like a nestful of snakes..." (An Outcast of the Islands, page 265)

Willems severance from traditional values is equated with a tragic existence and expressed formally by a fall parallel to that of Adam in Paradise. Indeed the agents of damnation are his satanic thoughts of isolation, of blind belief in his self-sufficiency. In Willems' case the metaphor of the cut-down tree offers the author a perfect objective correlative for the mental wanderer who travels into the center of chaos, of emptiness.

> " He thought of escape, of a raft ! He imagined himself working at it, cutting down trees, drifting down to the sea, to good men.(266)He would pray also (that he would find) the superior land of refined delights, where he could sit on a chair, be popular,virtuous, smoke cigars, be happy, rich. O God, what was wanted ? Cut down a few trees. No ! One would do. One tree to cut down. He was tired, exhausted; as if that raft had been made, the voyage accomplished, the fortune attained. He had a terrible vision of shadowless horizons, a circular and blazing emptiness where a dead tree and a dead man drifted together. No ships there. Only death. And the river led to it.(267)And yet the world was full of life. All the things, all the men he knew existed, moved, breathed. Round him there went on the mad turmoil of tropical life.(268)To forget in annihilating sleep; to tumble headlong into the night of

> oblivion was for him the only, the rare respite from this existence which he lacked the courage to endure.(269)He was the victim of his blind belief in himself, of his voice of boundless ignorance."(270)

The text above offers a number of recurrent imagery of all Conrad's works and the imagery is organized around two central metaphors : the ship and the tree. The first basic element is the voyage, the drifting down with the current of the river; the second is the character's visualization of Paradise; the third is that of the annihilation brought about by leaving one's ship; the fourth is the one of criminal weakness and ignorance of the meaning of one's choice of destiny; the fifth is that of religion, of irrational faith in some supernatural power; the sixth is self-idealization.

Willems emerges as a prototype of tragic heroes since he organizes his own downfall on account of the endless confidence that he has placed in his limited capacity to change the realities of the world. The ship is shown at the very center of man's existence and the text implies that its absence brings about destruction. The cut-down tree objectifies the straggler, the conscious objector to the conditions imposed by the ruling power of the universe. In Victory , we meet a character who possesses the essential traits of Willems's psychology. Heyst inhabits a sterile clearing after isolating himself from the rest of humanity on account of his holding an exalted faith in his capacity to find a place fit for superior beings, for self-sustaining entities. Heyst declares the following about himself in Victory:

> " I have managed to refine everything away. I've said to the Earth that bore me : ' I am I and you are a shadow. I have lost all belief in realities..." (page 281)

The image of the tree recurs very openly in relation to Heyst, who describes himself as being "a detached leaf that will drift under the immovable trees" (page 87) . Indeed Heyst lives in a blazing clearing, which is similar to the circle of death which prefigures Willems' final destination as an uprooted tree. It is in this hellish circle that Heyst meets other damned drifting leaves, or other black stumps of trees.

> " They (Heyst and Lena) had glimpses of the company's old clearing blazing with light, in which the black stumps of trees stood charred, without shadows, miserable and sinister..." (page 182)

Heyst states overtly that he is similar to those stumps seen in the company's old clearing, which objectify dramatically Lena, Ricardo, Jones and the universal genius,Kurtz.

> " I am a transplanted being. Transplanted! I ought to call myself uprooted - an unnatural state of existence..." (page 182)

Heyst and Lena choose to live in the clearing and consequently abandon the natural existence of the forest, unlike Wang, Heyst's humble servant, who attaches himself firmly to the trees in the forest. Wang is similar to other gregarious individuals such as Creighton, Singleton and Marlow. Heyst resembles Jones, who is described as being a dead tree, a painted pole. Jones reminds us of Kurtz since he has a "dried head stuck on the top of it" (Victory, 301) . The following quotation from Victory serves as a good illustration of the option chosen by Heyst and Lena.

> " Here we are in the forest, but can we wander among these big trees indefinitely. Is this a refuge? This seemed to be an inexpugnable refuge, where we could live untroubled and learn to know each other..." (page 283)

In Victory, it can be said that Wang stands for what Conrad considers the possible, the plausible man whereas Pedro, Ricardo and Jones typify lies, or abstractions. Wang is depicted as someone immersed in the forest, as an individual who attaches himself to a tree whereas Jones is shown as a dried up tree, a pole without real existence.

> " A pair of hands parted the leaves (of a tree) and a face, Wang's face filled the opening. The hands keeping the boughs apart did not look as if they belonged to any real body..." (page 278)

> " Heyst stared at the strange boat's crew. From the first he was positive that these men were not sailors. Heyst could not connect them with anything plausible. Their apparition was more like those myths current in Polynesia..." (page 190)

Wang's identification with a tree serves to characterize him as someone who lives in society, as a peaceful individual and as a man of respect in his village of seamen. Wang feels no compunction for Heyst, who considers the former's village one of "savages" (page 280). Thus Wang reminds us of the old man who wore two army coats in Under Western Eyes.

> " If you don't go away in time, I will shoot you Number One. I will do it..." (page 280)

There is no doubt that Wang has the will power to remove himself from the presence of troublemakers and to protect himself with his normal life in contact with traditional folk.

> " Wang doesn't like fights but he would shoot me (Heyst) without compunction. He has preached to the villagers. They respect him and none of them have a taste for fighting. The men are away in trading vessels. They are peaceable, kindly folk and would have seen me shot with extreme satisfaction..." (page 280)

The Chinaman undoubtedly possesses a number of characteristics that permit him to work a "conjuring trick" (page 101)

which exorcises the damning presences of Jones, Ricardo and Pedro, thus by extension those of Heyst and Lena. On examining him closely, we can observe that he has precision of movements, that he is dutiful. In fact, he is dominated by a simple feeling for "self-preservation untrammelled by any notions of romantic honour or tender conscience" (page 249); also, he has the desire to concern himself with " cups, saucers, plates, forks and knives" and keep them perfectly clean, "all plopel" (page 252). These are the exorcizing elements that expel self-idealization, that hide his inner truth , that reject damning secret sharers. Elmo Howell[33] states that Heyst is colleagued with death, not life and that is the reason why Wang, the Chinaman who has the proper sense of survival, deserts him and refuses to give him and Lena sanctuary. Heyst is incapable of doing the same thing as Wang in that he rescues from his unconscious mind his destructive other self. R.J. Lordi[34] states that Pedro, Ricardo and Jones are to be regarded as complementary aspects of a single evil. In fact , Pedro has a "gaping mouth full of fangs" and Jones is "very much like a corpse with a death's head grin" (page 192). Truly , Heyst fails to concern himself with the simple realities of life and consequently ressurects the savage swimmer who lives inside his consciousness.

In Victory there is a very dramatic moment when the strangers arrive at Heyst's island almost dead of thirst. At that moment Heyst commands Wang to bring him a crowbar to the jetty and one of the emissaries of evil is sure that Heyst is going to kill them. He says :

> " Crowbar? What's that for? He mumbled, and his head dropped on his chest mournfully..." (page 191)

However, in spite of considering them ghosts, Heyst offers them the water of life, the water of savage joy, and that of his own downfall:

> " The sound of a thin stream was greeted by a cry of inarticulate and savage joy and a sudden thick jet broke on Ricardo's face and he streamed and dripped and snorted with the noises of a swimmer..." (page 192)

Diffirently from Heyst, Wang considers the trio hellish and avoids their company:

> " Wang was so unlike himself. He had made it up to withdraw himself from the uncertainties of the relations which were going to establish themselves between those white men..." (page 253)

Here is what Heyst says about them:

> " 'Do you see them?' - evil intelligence, instinctive savagery, arm in arm.The brute force is at the back. A trio of fitting envoys perhaps - but what about the welcome ? Could I shoot theee two down where they stand? I have never pulled the trigger or lifted my hand on a man, even in self-defence. (They are) fantasms , apparitions, chimeras! And they persist. They have no right to be but they are.'..." (page 267)

It seems to me that Heyst's incapacity to annihilate these ghosts stems from his inability to act, from his removal from the world of facts, of engagement and toil. According to him action is a snare to imprison the individual in some sort of illusion of progress. He has no faith in its capacity of redeeming men from the clutches of hell itself. He declares the following about himself and action :

> " I allowed myself to be tempted into action. I seemed innocent enough, but all action is bound to be harmful. It is devilish. That is why this world is evil upon the whole. But I have done with it ! I shall never lift a little finger again..." (page 57)

On page 149, Heyst again condemns action, in spite of the fact that he has a clear example of its redeeming power in the obedient engagement of his servant Wang.

> " Action - the first thought, or perhaps the first impulse on earth ! The barbed hook, baited with the illusion of progress, to bring out of the lightless void the shoals of unnumbered generations ! ..."

Later it is Heyst himself who gives us the picture of active Wang, but very ironically he fails to join him, to become productive and to live according to conventions and social proprieties.

> " He could be observed breaking the ground near his hut. He discovered a spade and made a fence round his patch,as if the growing of vegetables were a patented process, or an awful and holy mystery entrusted to the keeping of his race. Heyst (saw) that the Chinaman had surrendered to an irresistible impulse to put (seeds) into the ground to satisfy his instinct.(155)And, looking at Wang going about his work, Heyst envied the Chinaman's obedience to his instincts, the powerful simplicity of purpose which made his existence appear almost automatic in the mysterious precision of its facts.(156) Wang was practical and automatic.(157)

Truly, Heyst chooses to become a prisoner captured by the power of a ghost, of a painted pole with a meditative dried head of "dubious distinction" (page 301) stuck upon the top of it. Mr. Jones is aware of this fact for he states very clearly that he and Heyst are identical beings with identical aims : meditation, inertia and superiority - all damning desires in Conradian terms.

" 'It's obvious that we belong to the same social sphere. Something has driven you out - the originality of your ideas, perhaps. Or your tastes.(303) All my life I have turned out to be something quite out of the common.(308) Heyst looked on, fascinated by this skeleton.(311) The skeleton of the crazy bandit jabbered thinly into his ear in spectral fellowship. "(314)

At the end of Victory, we learn that Heyst's identification with Jones leads to such an elevated degree of self-idealization that all traces of solidarity are wiped away in him . The final result of his demands is the death of Lena, the one being on earth whom he apparently attached himself to, and, naturally, his own destruction:

" The faint smile on her lips waned, and her head sank deep into the pillow, taking on the majestic pallor and immobility of marble.(323) 'What's the matter with me?' 'You have been shot, dear Lena.' Heyst bent low over her, cursing his fastidious soul, which even at the moment kept the true cry of love from his lips in its infernal mistrust of all life." (324)

At the end of the novel, Davidson assures us that Heyst is all ashes , that he burned himself inside the house in which Lena died. Davidson adds ironically that he supposes Heyst couldn't stand his thoughts before her dead body.

My study of the metaphor of the uprooted tree, of the detached leaf, of the pole, etc. has shown that the ideas of sedentariness and movement are basic concepts of two opposing types of existence. In Conradian terms, sedentariness is synonymous with man's redemption, therefore with life, whereas movement is the equivalent of man's fall or destruction. The symbolic expression of damnation is achieved by means of a journey that cuts him off from the comprehension of his world and transforms him into an insane traveler who loses memory of civilization and becomes a cannibal.

In the next chapter, I shall conduct a detailed study of the journey since it is the direct result of the process of uprooting, of detachment, of isolation from companion trees in the garden of life.

2.3. The Journey

An Outcast of the Islands supplies an overt statement of Conrad's evaluation of the voyage:

> " Almayer stared through and past the illusion of the material world, looking (at) a solitary log, a dead and wandering tree going to its grave in the sea, between two ranks of trees motionless and living. The black log was passing by on its first and last voyage." (page 237)

Conrad sees removal, detachment or isolation from organized society as an act that determines an individual's failure , his definite destruction, of which the first and last voyage of a wandering tree supplies a vivid illustration.

Jackson W. Heimer [1] states that as Conrad grows in his suspicion of the intellect, he enlarges his important conviction that isolating oneself is a crime against man, since morality demands positive participation in society and an obligation to human bond.

All of Conrad's main characters are wanderers, stragglers, solitary individuals in search of personal fulfillment who meet with death.

> " Almayer lived now alone wandering in isolation and despair. " (Almayer's Folly, pages 26, 27)
>
> " The cruel solitude and silence closed round Willems; the cruel solitude of one abandoned by men; the reproachful silence which surrounds an outcast ejected by his kind. " (An Outcast of the Islands, page 265)
>
> " It was very hot in (Jimmy's) cabin, and it seemed to detach itself from the ship and swing out into a lumi-

nous, arid space where a black sun shone, a place without water." (The Nigger of the 'Narcissus', pages 97, 98)

"I (says Marlow) can't with mere words convey to the impression of his total and utter isolation. I know , of course, he was in every sense alone of his kind there." (Lord Jim, page 206)

" (Marlow says) There was nothing either above or below him, and I knew it. He had kicked himself loose of the earth. He was alone in the wilderness." ("Heart of Darkness", page 95)

"He descended the ridge and found himself in the open solitude, between the harbour and the town. Its spaciousness rendered more sensible his profound isolation. No one waited for him; no one thought of him, no one cared. The solitude could almost be felt." (Nostromo, page 348, 349)

" (Miss Haldin says) That is the man (Razumov) of 'unstained, lofty, and solitary existence.' (and Razumov says about himself) : 'to-day, of all days since I came amongst you, I made myself independent of every single human being on this earth." (Under Western Eyes, page 303)

"Heyst, alone on the island, felt neither more nor less lonely than in any other place, desert or populous. He was a spirit which had renounced all outside nourishment, and was sustaining itself proudly on its own contempt of the usual coarse ailments which life offers to the common appetites of men." (Victory, 152)

The voyage is a metaphor that illustrates dramatically the consequences brought about by one's uprooting himself from the forest of life, from the village , from the ship, where moral bonds make the progress of the component individuals possible. Marlow comments on this fact thus:

> "How can you imagine what particular region of the first ages a man's untrammelled feet may take him into by way of solitude - utter solitude without a policeman - by the way of silence - utter silence,

where no warning voice of a kind neighbour can be heard whispering of public opinion ? These little things make all the great difference." ("Heart of Darkness", page 70)

Later in the book, Marlow qualifies Kurtz's solitude very precisely by making him an egoist of the most extreme kind for whom only his own personal interest exists. In fact, while in the Congo, Kurtz discovers villages in the forest but he has no desire to live in them according to his principles of love, justice and moral conduct. His sole intention is to "raid the country" (page 80) so that he may become the owner of the whole earth. All he can say is " my intended, my ivory, my station, my river, my - " (page 70) His "clear" intelligence has concentrated "upon himself with horrible intensity" (page 95), causing his soul to go mad, making him lose his belief in mankind, as shown by his final outburst of sincerity: " The horror, the horror". According to Elmo Howell [2] Kurtz conquers the jungle by becoming a part of it, embracing, condemning and loathing all the universe. Kurtz is a typical Conradian hero, one for whom common life is not good enough, an individual who envisions some superior form of existence. Jackson W. Heimer [3] believes that Conrad's characters isolate themselves either because of a Nietzschean feeling of superiority over others in their society or because they cannot take the problems of their society as their own. Heimer adds that to Conrad union with other men gives strength since the lonely characters are systematically weakened by isolation, which renders them unsure of the proper way to conduct themselves.

The voyage stands for an introspective journey of self-

idealization, of self assertion or the seeking of personal comfort, even if for a short while. Self-esteem renders characters conscious of the infernal circumstances of life and consequently paralyzed with fear. According to Marlow Jim is a man in search of felicity.

> "Felicity is quaffed out of a golden cup and you can make it as intoxicating as you please. Jim was of the sort that would drink deep." (page 135)

In fact, we see that even Singleton succumbs when he entertains a thought of personal comfort and suddenly crashes down "stiff and headlong like an uprooted tree" (page 86) at the moment when he tries to have a smoke at leisure. Jim himself can desire only leisure and peace.

> "'How steady she goes' thought Jim with wonder, with something like gratitude for this high peace of ease and sky. At such times his thoughts would be full of valorous deeds; he loved these dreams and the success of his imaginary achievements."(page 21)

According to Conrad's view of experience, the moment of self-idealization coincides with the moment of self-splitting, with detachment from reality and the penetration of a dream world. The process can be understood as follows : paradise is no longer inhabited by men, since our planet is an accursed inheritance where man must justify his existence by constant labor . Whenever man tries to regain a blissful existence he conceives individual strategies and paths that lead to no issue. Indeed his romantic paths lead to a sterile fairy land. The hero who embarks on a promised-land trip is depicted as a being without a sense of

direction, who keeps asking himself where he will go, and who is presented as a dreamer, sleepwalker and visionary. An apt symbol for him is a pole with a dried head stuck upon, a head which smiles eternally at "some jocose dream" ("Heart of Darkness", page 83) of Paradise regained. Eloise Knapp Haye[4] thinks that Conrad distrusted the morbid excess that Coleridge named in Hamlet the loss of equilibrium between the real and the imaginary worlds. In Almayer's Folly this philosophical outlook is a fundamental organizing principle and it continues to be so up to Victory. The narrator of Almayer's Folly tells us that the slave girl Taminah carried a double load: resignation and passion but adds that she knew nothing of it all.

> "She lived like the tall palms seeking the light and fearing the the storm but unconscious of either. The slave girl had no hope and knew no change, no other life. After the day's labours, she slept dreamlessly." (page 92)

Almayer is described as a man whose being has been doubled by the emotional estimate of his motives, by the unreality of his aims.

> "A strange fancy had taken possession of Almayer's brain. He seemed somehow to himself to be standing on one side, a little way off, looking at a certain Almayer who was in great trouble.(82)'I wanted to be rich, to find a new life.(83)For that I bore the burden of work amongst the savages here in this wretched hole.' He was relieved to think of the inner meaning of his life. He thought in perfect faith, deceived by the emotional estimate of his motives, unable to see the crookedness of his ways, the unreality of his aims, he swayed and fell forward, stretched, extended and rigid."(84)

Dorothy Van Ghent[5] connects Jim's journey to Patusan with the splitting of his self, with his self-idealization and consequent isolation from his kind and from himself as an integral man. She compares Jim's journey with the one taken by ancient mythical heroes, Odysseus, Aeneas, etc., into Hades in search of wisdom, in quest of the knowledge of their own destinies . She also believes that there is a parallel of a barbarous ritual that made a king by burying him and disintering him or a "story" (mythos) to stand for the killing of an old king and his ressurection in a new one. Van Ghent affirms that the journey is ambiguous since Patusan had been used as a grave and it possessed a fissured hill which resembled a gnawing grave from which the moon (the dream) rose like an ascending spirit out of the grave.

A. J. Guerard[6] thinks that the sea voyages and the one great Congo journey of "Heart of Darkness" are journeys within, and journeys through the darkness. He believes that Conrad is borrowing the term and concept from Anthropology , from the archetypal myth dramatized in much great literature since the book of Jonah. I quote Guerard's words:

> "The story of an essentially solitary journey involving profound spiritual change in the voyager, is a myth, (which) like any powerful and universal dream, has some other meaning than one of literal adventure, though this other meaning is often unintended. Very often the dream appears to be about the introspective process itself: about the risky descent into the preconscious or even unconscious; about a restorative return to the primitive sources of being and an advance through temporary regression. We cannot achieve a wholesome integration of the personality until we have made the archetypal journey into the self." (pages 15, 31)

Guerard's final conclusion that the archetypal journey into the self is a restorative temporary regression implies the acceptance of a damning part of man's personality, of a satanic secret sharer that has to be acknowledged and eliminated. Marlow, both in Lord Jim and in"Heart of Darkness" is an excellent example of restoration since he permits Jim and Kurtz to be possessed by the fascination of the abomination and abandons them before being damned. In "Heart of Darness" Marlow tells us the following about Kurtz:

> "This man suffered too much. He hated all this, and somehow he couldn't get away. The woods were like the closed door of a prison.(81)The wilderness had whispered to him things about himself which he did not know, till he took counsel with this great solitude - and the whisper had proved fascinating. It echoed loudly within him because he was hollow at the core." (83)

On page 37 of his Conrad the Novelist, Guerard specifies what type of temptation Marlow suffers in contact with Kurtz. He affirms that it is the temptation of inertia, of atavism that Marlow finally rejects. He concludes his interpretation by adding that Kurtz embodies the fascination of the abomination in that he is a man who has fully responded to the wilderness and is, therefore, a potential and fallen self, who chose to be loyal to his own individuality and to betray the community. According to Guerard a sympathetic identification with an outlaw, a traitor of the community is a situation that Conrad will dramatize again and again. In fact, the image of fall and damnation is extremely frequent in the works studied. Marlow declares in Lord Jim :

> "We want the order, the morality of an ethical [7] progress at our backs. Without it the sacri-

fice is no better than the way to perdition. In other words, you must fight in the ranks or our lives don't count. Jim had no dealing but with himself." (page 255)

In Victory, Heyst says to Davidson :

> " Ah, Davidson, woe to the man whose heart has not learned to hope, to love - and put his trust in life." (page 326)

In An Outcast of the Islands Willems thinks that

> " the very savages around him lived. And it was only himself that seemed to be left outside the scheme of creation in a hopeless immobility." (page 60)

In Nostromo both Decoud and Nostromo fall on account of their loss of faith in the community caused by self-idealization.

> " Decoud saw the universe as a succession of incomprehensible images and all exertion seemed senseless.(409)His aspect was that of a somnanbulist.(410)He drew a revolver and pulled the trigger and rolled over in the solitude of the Placid Gulf.(411)Nostromo was Possesed too strongly by the sense of his own existence to grasp the notion of finality." (430)

Nostromo's discovery of his worth as a man puts an end to his life by removing him from the community that he has just betrayed at the same time that he has unwittingly betrayed his own self. At the moment when he swims back to town after having hidden his personal treasure, we see him as a fallen man.

> "The town, all dark, appeared to him as a town that had no existence.(342) On a revulsion of subjectiveness , the Capataz beheld all this world without faith and courage.(345)His life seemed to fail him. After landing from his swim,(348) he lay as if dead." (341)

In Under Western Eyes Razumov emerges as a being "who had no place to fly to" (page 173) and as someone "who has suffered more from his thoughts than from evil fortune" (page 144). In Almayer's Folly, Almayer appears alone and "oblivious alike of his friends and his enemies, feeling old and hopeless" . In The Nigger of the'Narcissus', Jimmy's cabin "seemed to detach itself from the ship and swing out into a place without water! No water."

Writing about solidarity, participation in the efforts of a community Frederick R. Karl [8] thinks that Heyst becomes a living example of Donne's proposition that no man is an island unto himself. Karl adds human solidarity must often take precedence over the individual will and quotes Heyst's last words to Davidson : " a man whose heart has not learned while young to hope, to love - and to put his trust in life" is cursed. Karl's thought is endorsed by Ian Watt, in his Conrad, page 351, when he declares that solidarity may be only the code of those whom experience has brought into an unprotesting conformity with the attitudes of the group.

It can be said that detachment from the ship, from the community is the equivalent of separation from the tree of life, of damnation whereas adherence to the ship corresponds to the individual's sole opportunity of survival in the world.

Neville Newhouse [9] states that for Conrad organized society was an expression of men's attempt at self-defence against the hostility of their surroundings. He declares that according to the novelist the crowd is what gives man confidence. Even though that confidence is illusory, it binds men to the truth of the human situation. That truth, Newhouse tells us, Conrad expressed to Cunningham Graham in a letter written in 1897 :

> " Know thyself. Understand that you are nothing, less than a shadow, more insignificant than a drop of water in the ocean, more fleeting than the illusion of a dream." (Joseph Conrad: Life and Letters, I, page 215)

According to Newhourse, one of Conrad's main themes is the struggle of groups of men and women to maintain their integrity, their basic decency as human beings by obtaining comforting deceptions possible in crowds. The critic mentions another letter of Conrad to Cunningham Graham, in which the former rejects a suggestion of the latter that Conrad should have Singleton a more educated man. Here are the novelist's words:

> "Singleton with an education is impossible, then he would become conscious and much smaller - and very unhappy. Now he is simple and great like an elemental force. Nothing can touch him but the curse of decay that will extinguish the whole universe. Nothing else can touch him - He does not think." (Joseph Conrad: Life and Letters, I , page 215)

Frederick R. Karl [10] thinks Heyst realizes, though too late to save himself, that immersion in the realities of life may be melancholy advice, but it is, nevertheless, the only way to survival.

In Nostromo, Captain Mitchell's viability does not stem so much from so much firmness of soul as from the lack of imagination, of consciousness of the dangers of his surroundings.

> "The old sailor,with all his small weaknesses and absurdities, was incapable of entertaining for any length of time a fear for his personal safety. It was the lack of a certain kind of imagination - imagination which adds the blind terror of bodily suffering and death. Unfortunately Captain Mitchell had not much penetra - tion of any kind." (page 279)

The Nigger of the 'Narcissus' offers a most illustrative example of the redeeming power of unconsciousness, of lack of imagination allied to an unceasing capacity of participation in the communal and never-ending toil of life. It is worth quoting it once more.

> "On men reprieved by its disdainful mercy, the immortal sea confers in its justice the full privilege of deserved unrest. Through the perfect wisdom of its grace they are not permitted to meditate at ease upon the complicated and savour of existence. They must without pause justify their life to the eternal pity that commands toil to be hard and unceasing, till the weary succession of nights and days is redeemed at last by the vast silence of pain and labour, by the dumb fear and the dumb courage of men obscure, forgetful, and enduring." (page 80)

Claire Rosenfeld [11] affirms that the journey by sea in the lighter that is taken by Decoud and Nostromo in Nostromo suggests the hero's journey into the interior regions of the mind. She declares that the novel contains external referents which are symbolic translations of internal events. The critic adds that Conrad unconsciously blurred the boundary between the real voyage and the interior journey of the psyche becomes apparent as

soon as the two men leave the shore. According to her the journey launches them into space, and her thought reminds us of James Wait (The Nigger of the 'Narcissus') since he also feels that his cabin seemed to detach itself from the ship and swing out into a place without water. She adds that in the last eleven pages of Chapter Vii, images and metaphors suggesting sleep, dream, and unreality increase in number. Rosenfeld thinks that darkness and shadow, which dominate the gulf, suggest the unconscious, the buried life and she also believes that the journey parallels the mythic night-sea journey into an ambiguous region in the dark interior of the earth or below the waters of the sea, or, so to speak, into the belly of the whale or into the mouth of the dragon. According to her, in overcoming the monster which is death, the hero experiences the peace of paradise and a knowledge of the unity of existence, but he must be reborn in order to bring his special truth back to a fallen world, in order to redeem mankind. She concludes that, on a personal level, the ritual quest symbolizes the journey into the self, into the dark interior landscape of the dream and that conquering the dragon that is the Ego, the individual is reborn better able to endure the continual flux of life because he has gained a new knowledge of the self, a new sense of identity.

I think that the mythical interpretation offered by Rosenfeld has a serious drawback, that of her having to admit the trip is a failure in terms of bringing about the hero's self identity and better integration with his society, which he should illuminate with his newly acquired knowledge about man's identity. The critic admits that:

> " What Nostromo cannot do when he returns is 'survive the impact of the world' as the successful hero should. He cannot readjust himself to the society whose admiration he requires. After his symbolic rebirth, he cannot bridge the gap between the two worlds - the logical simple world he has created for himself and the dark world of the unknown. Decoud and Nostromo undergo rites of initiation designed to create the true hero, the self-effacing man whose deeds are a constant reminder of the timelessness beyond the world of forms, of the oneness between the individual and the society of which he is only a part. The tragedy of the composite hero of Nostromo is a tragedy of modern man's loss of identity. Nostromo's two names and the ambiguity of his nickname reveal this same lack of unity. (pages 328, 334)

I would say that the solution for Nostromo's failure lies in our considering him a fallen self and not a hero, since he gives himself up to the powers of darkness instead of placing his faith in his life-giving society, in the Custom House of Sulaco. It seems to me that the man who survives is Conrad's real "hero" and that man is the upholder of traditional not of revolutionary ideals. In fact the man who resurrects in Nostromo is not Nostromo, not Decoud, not Mr. Gould, but Captain Mitchell. Indeed the old sailor is buried alive in the strong-room of the Custom House, whence the silver had been removed only a few hours earlier. The scene of the old sailor's imprisonment parallels very directly the burial of Jesus Christ and his subsequent Ressurection, only the central element for His revival is an unrelenting attachment to external reality, in this specific case symbolized by his watch, as in "Heart of Darkness" it is symbolized by "rivets" that can be carried by three carriers (page 40). In fact, in each of the

works the hero's fall is the consequence of his separation from an element that symbolizes the coarse reality of life. In Under Western Eyes, it is the watch which explodes in Razumov's head; in Almayer's Folly, it is the desk that resembles a wrecked ship; In Lord Jim, it is Jim's ship; in Victory, it is Schomberg's concert hall; in An Outcast of the Islands, it is Hudig and Co. of which the business desk of Almayer in Almayer's Folly is an extension; finally, in The Nigger of the 'Narcissus' it is the ship, too.

Here we have a description of Captain Mitchell's penetration of the tomb and of his "rebirth" into an integral man again:

> "My chronometer ! Captain Mitchell yelled violently at the very moment of being thrust head foremost through a small door into a sort of cell, perfectly black, and so narrow that he fetched up against the opposite wall. Captain Mitchell staggered for a few steps, then sat down on the earthen floor. Nothing, not even a gleam of light from anywhere (281) interfered with Captain Mitchell's meditation. He did some hard but not very extensive thinking. It was not of a gloomy cast. The old sailor was incapable of entertaining for any length of time a fear for his personal safety. (282) I won't go without my watch. Joe Mitchell is a different kind of man. I am a public character. (289) (Sotillo says) 'Here is your watch'. Captain Mitchell walked up with undisguised eagerness, put it to his ear, then slipped ii into his pocket cooly. " (290)

The Marlow of Lord Jim offers us another example of resurrection and it contrasts with Jim's death, with his prison in the Patusan grave. Indeed, the gates of hell prevail against Jim but not against Marlow, who like the Marlow of "Heart of Darkness" sets open the gates of hell which imprison characters such as Razumov, Nostromo,, Kurtz, etc.

Let us examine the various images of prison that occur in relation to damned individuals who do not resurrect:

Under Western Eyes -"Razumov continued to gaze through the bars like a moody prisoner. Razumov returned his prisoner-like gazing upon the neat and shady road." (page 209)

Nostromo -"a low red streak in the west like a hot bar of iron was laid across the entrance of a world as sombre as a cavern, where the magnificent Capataz had hidden his conquests.(page 439)

Victory -"Heyst seemed too self contained, and as if shut out in a world of his own. He moved like a prisoner captured by the evil power of a skeleton out of the grave."(pages 204 , 312)

The Nigger of the 'Narcissus' - "There as no more air (in Wait's cabin), he was in jail. They were locking him up." (98)

"Heart of Darkness" - " Kurtz had apparently intended to return, but had suddenly decided to go back. The woods were unmoved like the closed door of a prison." (page 45, 81)

Almayer's Folly -"'Arrest!' laughed Almayer. Why have been trying to to get out of this infernal place. You hear . I aan't, and never shall! Never!' " (Page 116)

An Outcast of the Islands " To the river Willems turned his eyes like a captive a captive that looks fixedly at the door of his cell." (page 266)

Now if we return to Lord Jim , we shall see that Marlow is able to open the door of the prison that prevents Jim to come out to life,to be reborn. Here we have Marlow's description of his abandonment of a potentially mortal secret sharer:

> "This sky and this sea were open to me, there was a sign, a call in them, something to which I responded with every fibre of my being like a man released from bonds, who responds to the inspiring elation of freedom and then I looked at the sinner by my side, a captive, too. (pages 188, 249)

3.1. Conclusion

The fundamental purpose of my study was to show that Conrad is a myth-making writer who creates a symbolic construct derived from the metaphoric use of seemingly realistic properties. I believe that I have been able to supply enough evidence to prove that the author devised a conceptual structure in which the images of sedentariness and of wandering play a central role.

Furthermore, I have showed through the use of Conrad's texts that the ship is used to mean an orderly, stable , and civilized society. I have also called a a metonymic symbol due to the fact that it contains men who are firmly rooted in it, crew members who do not abandon it at moments of terror produced by the constantly aggressive action of the sea, which in the Conradian myth I have interpreted as the symbol of an accursed, evil world. On account of this interpretation of the symbols of the sea and that of the ship, I have affirmed that the abandonment of the ship is equivalent to man's damnation, since the act causes man's penetration in the darkness of evil.

After my analysis of the eight works, I concluded that the novelist's tragic heroes are modelled on Adam, the archetype of the fallen man, since all of them egoistically jump out of their "ships" and enter the murky waters of a river and float down like dead logs to the final destruction of the circular emptiness of the sea. I have also shown that landed sailors, swimmers, men sailing alone in canoes, exalted creatures, visionaries, revolutinaries, etc. are all symbolically objectified by dead logs which drift away from the forest. According to my theory,the Conradian forest represents the society of living men, or a ship. This idea

is very clearly expressed in all the eight books, but most conspicuously in "Heart of Darkness", in An Outcast of the Islands and in Victory. In these works there is an explicit association between immobile, rooted trees and life. The presentation of the connection is necessarily ambiguous on account of the tragic hero's blindness.

Because of the above relationship between attachment to the ship and salvation, I have affirmed that in the Conradian myth the ship substitutes the cross, which in the Christian myth of the redemption of humanity is also a metonymic symbol. I have affirmed that the ship is equivalent to the cross for it is on it that men should offer their lives in unselfish sacrifice for the preservation of civilization.

> " The current ran smooth and swift, but a dumb immobility sat on the banks. The living trees lashed together by the creepers and every living bush of the undergrowth might have been changed into stone. Not the faintest sound of any kind could be heard. " ("Heart of Darkness" , 56)

> " The big trees would appear on the bank, tall, strong, indifferent in the immense solidity of their life. The man crept painfully amongst their shadows in search of a refuge. (62) The great leaves seemed to be so many enormous hands with broad palms, hands arrested in a frightful immobility, hands that would hold him dead. And yet the world was full of life. (268) He thought of escape, of drifting down to the sea. (266) What was wanted ? Cut down one tree. They used to make canoes by burning out a tree trunk. " (An Outcast of the Islands, 267)

On the pages mentioned above of The Outcast of Islands, the trees are symbolic of men since they have enormous hands with big palms. In Almayer's Folly, I pointed out that Taminah, the slave girl, was a straight palm tree and in Victory, I demonstrated that Wang was a character attached to other trees. In that novel Wang finally confronts mad Heyst looking at him through the leafy branches of a tree, as if to mean that he was a leafy tree himself. Heyst, like Jim, in Lord Jim abandons the safe refuge of the forest. One one occasion, Heyst is in the middle of the forest with Lena and he describes it as "the living columns of the still roof of leaves" and tells Lena that they "could live untroubled and learn to know each other" in it. (page 283) . However , ironically the first idea that occurs to him is to drift out in "an empty boat". In spite of conceding that "to shove off in an empty boat would be nothing but a complicated manner of committing suicide" (page 283) that is exactly what Heyst does by removing himself from society and living in the company's old clearing, which "blazes with light and in which the black stumps of trees stand charred, without shadows, miserable and sinister" (page 182). Heyst is contradicting himself when he tells Lena that they should not embark on an empty boat, since, earlier in the novel, he had declared he was a dug-out, a burned-down tree, a floating stump. At that time, his words were: " I am a transplanted being. Transplanted! I ought to call myself uprooted - an unnatural state of existence"(page 182). The exact import of this statement is given to us by Mr. Jones himself during a dialogue with Heyst at the end of Victory.

> "'Are you trying to frighten yourself?' asked Heyst abruptly. 'Why don't you do it(kill) at once?' Mr. Jones snorted like a savage skeleton. 'Strange as it may seem to you, it is because of my origin, my breeding, my traditions, my early associations, and such-like trifles. Not everybody can divest himself of the prejudices of a gentleman as easily as you have done, Mr. Heyst." (page 307)

In the above lines, Heyst's suicide is apparent. He has become a solitary boat obtained through the burning out of an uprooted tree. This solitary log sails away from its origin, traditions and early associations. In fact, Heyst is another lifeless canoe, a drifting dead log which has abandoned its forest refuge.

In the text of An Outcast of the Islands, the canoe leaves the ship, i.e. the lonely tree abandons the forest of its origin, of its safety and reaches a place where life fails it. In Lord Jim the image of an empty boat, of a one-man canoe appears, too. Jim also uses a canoe to reach Patusan, his grave-like refuge.

> " He appeared like a creature not only of another kind but of another essence. Had they not seen him come up in a canoe, in a crazy dug-out, they might have thought he had descended from the clouds. He came in a crazy dug-out. That's how he ascended the Patusan river. Nothing could have been more lonely. Strange, this fatality that cast the complexion of a flight upon all his acts, of impulsive unreflecting desertion - of a jump into the unkown. He wanted a refuge." (pages 174, 175)

I have demonstrated that in The Nigger of the'Narcissus' , attachment to the ship is associated directly with man's

redemption. In this novel, Wait and Donkin try to attain existences outside the ship but are destroyed by their audacity. However Mr. Creighton, Mr.Baker, Singleton and Captain Allistoun contrast vividly with the black idol and his disciple. Captain Allistoun becomes an actual part of the ship. In fact he is one of the trees with which the Conradian ship is built.

> " Captain Allistoun never left the deck, as though he had been part of the ship's fittings. He kept his gaze riveted upon the slender thread of whose existence is hung the meaning and joy of the world." (50)

As I have stated earlier, in "Heart of Darkness", Marlow holds on to his ship knowing that his integrity depends on that wise decision. Like Mr. Baker, in The Nigger of the 'Narcissus', who says "we are here to care of the ship", (page 72), Marlow dedicates all his time to keeping the steamer afloat, and that fact gives him no time to go ashore.

> " You wonder I didn't go ashore for a howl and a dance? - I didn't. I had no time. I had to watch the steering. I had to get the tin-pot along by hook or by crook. There was surface truth enough in these things to save a wiser man." ("Heart of Darkness", page 52)

Furthermore, I have pointed out that each one of the damned heroes was a man who had "kicked himself loose of the earth" ("Heart of Darkness", page 95), a man who had failed his or his ship failed him. I have examined a series of peripheral characters who resemble the Marlows of both "Heart of Darkness" and of Lord Jim. Those characters are archetypes of men connected with the earth and not of men lost in timelessness and dream. In Under Western Eyes: Mr. de

P. and the old man wearing an old army coat; In Lord Jim : the two helmsmen, the French Lieutenant and Stanton; in Victory: Wang; in The Nigger of the 'Narcissus': Singleton, Captain Allistoun, Mr. Baker, Knowles and Mr. Creighton ; In Almayer's Folly; Hudig , the savages and Taminah ; in An Outcast of the Islands: Hudig and the savagees ; in "Heart of Darkness": the boiler maker and the improved cannibals; in Nostromo: Captain Mitchell. I have stated that the ship image is also expressed through that of a business office, a custom-house, a city, a state and earth, places in which one hears "common everyday words - the familiar, vague sounds exchanged on every waking day of life" ("Heart of Darkness", page 95) and "a policeman, (the) warning voice of a kind neighbour whispering of public opinion" ("Heart of Darkness", pages 70-71) and where we must put up with sights, with sounds, with smells and not be contaminated by the fear of Death. I have declared that Conrad creates a mythic man who develops a power of devotion to an obscure, backbreaking and saving business : facing a fallen world gallantly and thoughtlessly .

My critical method excluded finding out whether Conrad himself lived up to the standards of his redeemed man in his private life. Bernard C. Meyer [1] studied Conrad's biography and declared that he did not:

> " Throughout, Conrad displayed an incorrigible restlessness, an inability to tolerate the same ship, the same house, or even the same mode of life for any sustained length of time."

According to Meyer, Conrad himself declared that the reason for that restlessness was that :

> " I desire(d) naïvely to escape with my very body from the intolerable reality of things. I have no wish to probe the depths. I like to regard reality as a rough and rugged thing over which I can run my fingers - nothing more."

My research has dealt very little with Conrad's private life, therefore I consider the facts above irrelevant to my conclusions. In my study, I have examined Conrad's art, not the man. Thus I have examined the Conradian myth as it is stated in his works and I have affirmed that the wanderer, the man who becomes aware of the deep reality of life has no chances of survival. I have added that in an accursed world, only those who huddle together,with communal interests in mind, and adhere to the superficial facts of life survive. I believe that on account of my approach, I can only differ from Dr. Meyer in the statement of the myth of Joseph Conrad. The following is the critic's conclusion :

> " Conrad's heroes are motherless wanderers, postponing through momentary bursts of action their long-awaited return to a mother, whose untimely death has sown the seeds of longing and remorse, and whose voice, whispered from beyond the grave, utters the insistent claim upon her son's return."

A possible reading of my own interpretation of Conrad's myth would be the following if I used Dr. Meyer's own structure:

> " Conrad's heroes are solitary wanderers who act constantly to return to their long-awaited paradise, whose untimely loss has sown the seeds of longing and remorse, and whose memory, whispered by a destructive satanic snake, invites him to return to a paradise that has now become a grave."

According to my theory, Conrad,the artist, examines the deep reality of the mind of the wanderer and lays it open before his readers. I believe that he does so to offer them an opportunity of feeling the terror and pity that tragedy can inspire one with. Conrad seems to have the Aristotelian concept of catharsis in mind. Dr. Meyer analyzes the man instead of the artist and seems to imply that Conrad's dissatisfaction with the world is translated by his constant search for a better environment, by his rejection of the intolerable reality of things. Conrad may even have done it, conscious or unconscious of the fact, however, his works strongly condemn this destructive quest.

Finally, I would like to refute Norman N. Holland's [2] assertion that :" Myth criticism - the finding of myths or rituals embedded in literary works - seems to have become a major sport among students and critics" . Holland states openly that this kind of study is incapable of creating emotional response to the work. He affirms that the method implies the intention of dropping the work from the immediate world into the timeless and cosmic one, by showing an underlying myth that taps some sort of collective unconscious, the deepest memories and fantasies of the race.

Holland seems to have an eversimplified vision of the study of an author's myth since he states, on page 242 of <u>The Dynamics of Literary Response</u> that he arrived at the myth for Conrad from the study of just one novel. But he goes even further when, on the same page he quotes Yeats, agrees with him and says : "Yeats is right, one

can discover it from just a small segment of his total work". After having declared this method unacceptable Holland gives us his reading of Conrad's myth, one obtained from his analysis of The Secret Agent:

> " It is the wish to bring to light a 'distinct significant fact' and hang onto it lest one sink into engulfing depths." (The Dynamics of Literary Response, page 242)

I should confess that even after having studied some eight thousand pages,or more, by Conrad or on Conrad, those lines quoted above are "airy nothings" to me. Holland uses those words with reference to mythic conclusions.

> " The myth critics seem content to say this feeling of resonance (of the timeless and cosmic) comes about because myth taps some sort of collective unconscious, the deepest memories and fantasies of the race. But these are airy nothings psychologists proper have long hooted at." (page 243)

I think that I can refute Holland by showing that Conrad is really interested in showing us the timelessness of the mind but with the specific objective of illustrating the archetypal mistake made by Adam and thereby preventing such a tragic step from being taken again by modern man. As I have said before, this resonace is functional in existential terms, and not a mere airy nothing.

In the following excerpt from "Heart of Darkness", Conrad implies a basic aspect of his myth: man is permanently exposed to the same evil that corrupted Adam in Paradise :

selfishness, consciousness of his mortal self and the feeling of superiority. Conrad's mythic solution is very clear : if you want to live unscathed, never meditate about Adam's accursed legacy to you.

> " We were wanderers on prehistoric earth. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and excessive toil. We were travelling in the night of the first ages, of those ages that are gone, leaving hardly a sign - and no memories. There you could look at a thing monstrous and free. And the men were - No, they were not inhuman. What thrilled you was just the thought of their humanity - like yours - the thought of your remote kinship with this wild and pas - sionate uproar,(which) you so remote from the night of the first ages could comprehend. And why not? The mind of man is capable of anything - because everything is in it, all the past as well as all the future - truth stripped of its cloak of time." (pages 51-52)

I am afraid that Holland cannot deny that Conrad is speaking about the collective unconscious which remembers the primitive man who exists inside the consciousness of each individual. According to my thinking, the Conradian myth deals with that potential tragedy that lurks in man's mind in the form of an ever-present invitation for man to return to the sad stage of sheer cannibalism and to feed on the flesh of his own brother. That is the Cain-like moral terror that Conrad wants to imbue us with, and I believe that his use of myth makes it much more resonant and emotinal. In fact, I think that seen in this light Conrad's myth becomes much more emotional than the "distinct significant fact" that Holland includes in his oversimplification of his myth.

To me Conrad is an author who presents us with a cosmic vision of the recreation of man, of his possible redemption. His vision is strictly personal in that it leaves out any religious solutions to the problem. Conrad creates a myth in which truly redeemed men become egalitarians, defenders of social justice and at the same time destroyers of the myth of the socialist paradise on earth. According to Conrad, the world will always be an accursed inheritance that man will have to subdue by unending toil, and by a dumb and gallant fight !!!

Notes - Statement of the Problem

1. This statement is quoted from G. Jean-Aubry. Joseph Conrad: Life and Letters. Garden City, N.Y.: Doubleday, Page and Co., 1927, 2 vols. in Paul Wiley, Conrad's Measure of Man

2. This view is expressed by Frederick R. Karl (A Reader's Guide to Joseph Conrad). Douglas Hewitt (Conrad: A reassessment. Cambridge, England: Bowes and Bowes, 1952) attributes Conrad's decline to his populating his fiction with characters who are either all good or all bad and as a result marring it by a sentimental tone and melodramatic structure. (page 79) . Thomas Moser (Joseph Conrad: Achievement and Decline) believes that Conrad's decline is due to his turning his back on moral judgment (page 130), on his ceasing those exploration into moral failure in the masculine world (page 102). Albert Guerard (Conrad: The Novelist states: " I could not agree more warmly that the best work of Conrad is the work of a tragic pessimist, concerned with other kinds of masculine failure than sexual" (page 55) . Bernard Meyer (Joseph Conrad: A Psychoanalytic Biography) attributes Conrad's decline to his incapacity to take those introspective journeys into the self and to the fact that he should confine his art to the surface of life and that he should cut himself off from the dream source of poetic invention and the rich lode of his own well-guarded fancy (page 243).

All the opinions quoted above have been extracted from an article written by John A. Palmer:"Achievement and Decline: A Bibliographical Note" published in Joseph Conrad: a collection of criticism, edited by Frederick R. Karl.

Douglas Hewitt (Conrad: A Reassessment) dates Conrad's decline from 1909, when Conrad had finished "The Secret Sharer"; Thomas Moser (Joseph Conrad: Achievement and Decline) sees it as beginning with Chance in 1912; Albert Guerard (Conrad:the Novelist) places it after 1903; Bernard Meyer (Joseph Conrad: A Psychoanalytic Biography) dates it after 1910; Frederick R. Karl(Joseph Conrad: A Guide to Readers) believes that 1914, the year when he finished writing Victory marks his decline; David Daiches (New York Times Book Review, August 17, 1958,page 4) declares that "the time has come to drop Victory from the Conrad canon". The data above have obtained from the article of John A. Palmer "Achievement and Decline: A Bibliographical Note" .

3. Rene Wellek and Austin Warren, in Theory of Literature, pages 189, 190, declare that an image may be invoked once as metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol, and may even become part of a symbolic or mythic system. They add that whenever poetic symbolism is discussed, the distinction is likely to be made between the "private symbolism" of the modern poet and widely intelligible symbolism of the past poets. Furthermore, they declare that "private symbolism" implies a system, and that a careful student can construe it as a cryptographer can decode an alien image.
4. Northrop Frye, in Anatomy of Criticism, pages 94 - 101
5. Ibidem, pages 136, 137
6. Joseph Conrad : a collection of criticism, ed. Frederick R. Karl, page 36
7. Paul Wiley, Conrad's Measure of Man, pages 12-16

8. Myth and Literature, Ed. John B. Vickery, page 9
9. Conrad's Measure of Man, op. cit. pages 11-13
10. Conversations with Carl Jung, ed. Richard I. Evans, page 48
11. Wayne C. Booth, The Rhetoric of Fiction, page 272

Notes - Review of Criticism

1. G. Jean-Aubry. Joseph Conrad: Life and Letters, 2 vols.
2. Ian Watt, Conrad pages 184 - 198
3. Neville H. Newhouse, Joseph Conrad pages 97 - 103
4. Frederick R. Karl, Joseph Conrad: A Readers Guide, op. cit pages 5 - 92
5. Albert Guerard, Conrad the Novelist, op. cit. pages 14-120
6. Thomas Moser, Joseph Conrad Achievement and Decline, pages 15 - 134
7. Gustav Morf, "Lord Jim", Norton Critical Edition, pages 364-373
8. Tony Tanner, "Butterflies and Beetles - Conrad's Two Truths", Norton Critical Edition , pages 447 - 460
9. Dorothy Van Ghent, "On Lord Jim", Norton Critical Edition , pages 376 - 389
10. Elmo Howell, "The Concept of Evil in Conrad's Victory", Ball State University Forum, 12, ii, 1971, pages 76 - 77
11. R.J. Lordi. "The Three Emissaries of Evil: Their Psychological Relationship in Conrad's Victory", College English, Vol. 23, 1961, pages 136 - 137
12. Jackson W. Heimer. "Betrayal, Guilt and Attempted Redemption in Lord Jim", Ball State University Forum, Vol. 9, ii, 1967, pages 31 - 34
13. R.W. Lewis. "The Current of Conrad's Victory", Joseph Conrad : a collection of criticism, pages 103 - 119
14. Dorothy Van Ghent. "Nostromo", ibidem, pages 43 - 58
15. Robert F. Haugh, " 'Heart of Darkness' : Problem for Critics", Norton Critical Edition , pages 165 - 166
16. Jerome Thale, "Marlow's Quest", Norton Critical Edition , pages 176 - 181

17. Bernard Meyer, "The Secret Sharers", Joseph Conrad: a collection of Criticism, op. cit. , page 14
18. Lilian Feder, "Marlow's Descent into Hell", Norton Critical Edition , op. cit. , pages 181 - 184
19. Marvin Mudrick, "The originality of Conrad", Norton Critical Edition , op.cit. , page 186
20. Stewart C. Wilcox, " Conrad's 'Complicated Presentations' of Symbolic Imagery", Norton Critical Edition , pages 189 - 195
21. Paul L. Wiley, Conrad's Measure of Man, op. cit. , pages 12 - 21
22. Frederick R. Karl, " 'Heart of Darkness': Introduction to the Danse Macabre", Joseph Conrad: a collection of criticism, op. cit. pages 28 - 36
23. Norman N. Holland, The Dynamics of Literary Response, W. W. Norton & Company . Inc. , pages 225 - 242

Notes - The Conradian Myth

1. "Betrayal, Guilt and Attempted Redemption", op.cit. page 32
2. Conrad's Measure of Man, op.cit. page 32
3. Tony Tanner, Lord Jim, op. cit. pages 57 - 59
4. "Betrayal, Guilt and Attempted Redemption", op.cit. page 43
5. Claire Rosenfeld."An Archetypal Analysis of Conrad's Nostromo", in Myth and Literature,ed. John B. Vickery, pages 318, 319 , affirms the following about the Conradian conception of the universe:

> " What Conrad presents is a demonic paradise, a parody of the Eden of GENESIS in which the only change was the daily rhythms of darkness and light."

6. Elmo Howell."The Concept of Evil in Conrad's Victory, op.cit. page 79
7. Conrad's Measure of Man. op.cit. pages 32, 35, 41, 79, 136, 179
8. Dorothy Van Ghent. "Nostromo", in Joseph Conrad: a collection of criticism, Ed. Frederick R. Karl, op. cit. page 48
9. Thomas Moser. Joseph Conrad Achievement and Decline, op.cit. pages 153, 156
10. Albert J. Guerard. Conrad the Novelist, op. cit. pages 153, 156
11. Ibidem, page 32
12. Conrad's Measure of Man, op. cit. page 95

Notes - The Conradian Net of Symbols

1. This "net of symbols" is to be found specifically in the eight works listed previously.
2. Frederick R. Karl. Joseph Conrad. The Noonday Press, New York: 1961 , pp 37-41
3. Conrad's Measure of Man, op.cit. pp 132-136
4. Thomas Moser. Joseph Conrad Achievment and Decline. Connecticut : Archon Books - Hamden, 1966 pp 2-44, 131-145, 164-180, 195-211
5. Bernard Meyer. Joseph Conrad: A Psychoanalytic Biography. Princeton, N.J. : Princeton University Press, 1957 p 243
6. Conrad the Novelist op.cit. p 55
7. Douglas Hewitt. Conrad: A Reassessment. Cambridge, England: Bowes and Bowes, 1952 p 79
8. Joseph Conrad op.cit. 14, 16, 34, 35, 57, 92, 207
9. Ian Watt. Conrad. Los Angeles: University of California Press, 1979 - pp 185, 186
10. Tony Tanner. Lord Jim. Southampton: Edward Arnold, 1975
11. Thomas Moser, in Joseph Conrad Achievement and Decline, op. cit. 16, 43, claims that Conrad utilized three major types of characters with whom to dramatize his moral hierarchy : the unreflective heroic seamen,(Singleton, the French Lieutenant, etc.), the vulnerable hero, (Kurtz,Heyst, Razumov, etc.), and the perceptive hero (Marlow). He believes that the unreflective heroic seamen are at the top of Conrad's moral hierarchy, since they are capable of meeting crises successfully. Frederick R. Karl in "'Heart of Darkness': Introduction to the Danse Macabre", in Joseph Conrad: A Collection of Criticism, op. cit. p 31, defines morality in Conradian terms : " He accepts private enterprise - with personal restraints. He believes that imperialism must justify itself with good deeds. He expects all men to be fair and decent."

12. I believe that Haldin contrasts greatly with the young second mate of the 'Narcissus', Mr. Creighton, who believes in authority and in the necessity of not being a "loafer". It should be noted Mr. Creighton unconsciously turns his eyes to a long country lane and there he sees old trees that he considers symbols of the redemption of men now seen asleep in the grave-like ship. Creighton only goes to bed to ready for the next day of hard labor, whereas Haldin dedicates himself to the weary work, to the damning work of destroying systems in the vain attempt of getting redemption from the hard tasks assigned by the captain , the leader. It is implied in the contrast between Haldin and Creighton that the former has no vision, no belief in those trees that protect individuals' lives, and that the latter feels unconsciously sheltered by those mighty trees:

> " (Creighton said) 'Well, good night. A long day before us tomorrow. (He) looked into the night of the East. He saw in it a long country lane, a lane of waving leaves and dancing sunshine. He saw stirring boughs of old trees outspread, and framing in their arch the tender, the caressing blueness of an English sky. And through the arch a girl in a light dress, smiling under a sunshade, seemed to be stepping out of a tender sky. At the other end of the ship the double row of berths yawned black, like graves tenanted by uneasy corpses. " (290)

It is curious to note that Creighton has the same appraisal of sleep as that of Singleton.

> " Singleton stood at the door with his face to the light and his back to the darkness of the sleeping forecastle as quiet as a sepulchre, where he could contemplate the short victory of sleep, the consoler." (31)

It should be remembered that Wiley, in Conrad's Measure of Man op. cit. 118, 119 , claims that Conrad's judgement of Haldin and of those characters that are based on him as a prototype is ambivalent. However he also states that Haldin resembles Legatt in that he is a strong and determined youth who comes

secretly and in the shadow of a crime to surprise another man and endanger his life with a request for help. In this case, Wiley is treating Haldin unambiguously as an evil character who ultimately causes more evil than good. Concerning this difficulty of judgement, it is worth examining the distinction Conrad establishes between "mental work" and "mechanical work". It seems to me that it can be affirmed that for Conrad the former is damning and that the latter exerted under the guidance of a moral leader, with the intention of raising the quality of mankind's existence, is redeeming and can prevent man from falling into the bottomless abyss of his chaotic mind.

> " Haldin was not of the industrious set. The authorities had marked him as 'restless and unsound' but he had a great personal prestige with his comrades and influenced their thoughts. ' It was I who removed Mr. de P. ' Haldin said. ' He was uprooting the tender plant. He had to be stopped. I have killed him. It's weary work. ' " (20, 21)

13. Haldin clearly rejects a leader who imposes hard work. Haldin demands the redemption of the tender plants. The result of his saving action is a killing weariness which leads him directly into the grave-like woodyard and then into Razumov's tomb-like room. In Victory, Lena also falls into the temptatio: of doing weary work in search of Paradise.

> " The very sting of death was in her hands; the venom of the viper in her paradise. She looked drowsily about as if fatigued only by the exertions of her victory, capturing the very sting of death in the service of love. " (319, 323)

Wiley continues his appraisal (from page 120 to 178) and at times he condemns Haldin and at others exempts him from any guilt. Initially, he says that Victor Haldin is a young opponent of tyranny and of a particularly odious Russian minister, Mr. de P. . Wiley affirms that Haldin cannot be blamed for any impurity

in conscious motive, for he, as much as Razumov, falls victim to a corrupt society, to a vicious system conducted by bureaucratic automatons like General T. and Mikulin. However, later the critic discusses the figure of the rescuer, which is the prototype for Haldin, and affirms that mortal danger attacks the knight. He affirms that this danger is not that posed by outside foes but by an internal enemy, a satanic counterpart of the idealized self, who makes his appearance in moments of crisis. The critic does not analyze the satanic counterpart in Under Western Eyes but it seems to me that in this novel it is Haldin since he squires Razumov to the tragic end. Indeed Razumov condemns civilization and in doing so is following Haldin's ideal. Later Wiley concedes that Conrad disliked revolutionists because they advanced a claim to "special righteousness" which the author could not accept. Afterwards he affirms that Haldin has this trait of righteousness and of special calling which leads him to forget his limited place in a fallen world, where true order depends finally upon the existence of human bonds. According to him Haldin suffers division and commits the damning sin of betrayal of human bonds in pursuing, like Lingard in An Outcast of the Islands an Edenic dream in a world of evil.

In relation to the question of whether or not Haldin is destroying an evil force, an odious Russian minister it is interesting to read what Eldise Knapp Hay states in "The Artist and the Whole Matter" (in Joseph Conrad: A Collection of Criticism op.cit. p. 135) as an attempt to interpret Conrad's political view of society.

> " Society is formed not as an imposition upon evil nature, but arises out of the expression of that nature, good and bad. Just as each man must organize his own perversity in order to live with himself, he and his fellows must organize one another's perversity so that they can all live together. Conrad lays a heavier onus upon organized society (essentiellement criminelle) than upon man (méchant). Man is lovable in his perversity, but

> organized society is a necessary evil. A strong satiric theme in The Secret Agent follows logically from this : the lawkeepers have the same criminal instincts as the lawbreakers, otherwise the whole legal apparatus would collapse (n' existirait pas). It takes two to make an argument, a thief to catch a thief."

Haldin can be seen as a utopian who wants a society made up of pure, perfect individuals , i.e. of angelic beings. He does not recognize the fact that he is no angel. Conrad's words in the Author's Note to Under Western Eyes certainly incriminate Haldin and Razumov as well as any other visionary.

> " Utopian revolutionism encompassing destruction by the first means to hand (has) the strange conviction that a fundamental change of hearts must follow the downfall of any given human institutions. These people are unable to see that all they can effect is merely a change of names. The tiger cannot change his stripes nor the leopard his spots."

According to Wiley, Conrad recognized that with all of his culture, his legal codes, administrative machines, modern man lacks adequate defense against the logic of unreason. He states that Gould, Haldin and others are all men thoroughly self-assured with regard to their intellect or their ideals, a fact which causes in them a division of mind, a paradoxical association of intellectual and imaginative strength with irrational weakness, with instinctive regression. The critic believes that it is the logic of unreason that renders the hero socially insecure and that his only choice for survival would be that of opposing self-betrayal and adhering to a human bond.

In Lord Jim, we can detect basically the same pattern of the futility of solitary work, of individual struggle to change the world into one of justice, distinction and honor for its

inhabitants.

> " On his journey he sat nursing an unloaded revolver on his lap. He sat with precaution - than which there is nothing more fatiguing - and thus entered the land he was destined to fill with the fame of virtues. He lost sight of the sea with its labouring waves for ever rising, sinking, and vanishing to rise again - the very image of struggling mankind. He had heroic health; but several times he experienced giddiness. 'I suppose I must have been stupid with fatigue, or perhaps I did doze off for a time'." (185, 186)

In Nostromo, Nostromo also wants to fill the world with his virtues. However his intention coincides with his becoming a solitary fugitive from the presence of mankind and a vile slave of the silver fortune, which he steals in the name of human solidarity but wishes to use for his own private comfort. The isolation from mankind imposed on Nostromo by the darkness of the gulf reveals a selfish, devilish dimension of his self. Nevertheless Nostromo speaks virtuously against evil society.

> " You fine people are all alike. All dangerous. All betrayers of the poor who are your dogs. The best dog of the rich, of the aristocrats, of these fine men who can only talk and betray the people, is not dead yet."(374, 383)

Immediately after pronouncing these words, he confesses that he feels like a fugitive, an outcast, like a man betrayed who has no one he could take into confidence. After the theft he feels he is a ruined and sinister Capataz who has to do the weary work of a slave.

> " The spirits of good and evil that hover about a forbidden treasure understood well that the silver of San Tomé was provided now with a faithful and lifelong slave. The magnificent Capataz de Cargadores, victim of the disenchanted vanity which is the reward of audacious action, sat in the weary pose of a haunted outcast. There was no one in the world but Gian' Battista Fidanza, Capataz de Cargadores. He had done it all alone - or perhaps helped by the devil." (412, 413)

Decoud and Mrs. Gould of Nostromo are two other fine examples of imaginative strength and irrational weakness, of social reformers who have lost all contact with mankind's reality.

> " Don Martin over-exerted himself in the toils of an imaginative existence. He had reached the point of tragic tension, the verge of delirium. For a moment he was the prey of indifferance like a man lost in slumber. Decoud stood paralyzed; Only his thoughts were wildly active." (220, 223, 224, 234)

Mrs. Gould is depicted as a fairy, similar to Haldin, whose intention is to make the world become a place of greater justice, of less suffering and toil. She identifies herself with Nostromo at the end when she acknowledges the powerlessness of her well-meaning thoughts.

> " Mrs. Gould resembled a good fairy, weary with a long career of well-doing, touched by the withering suspicion of the uselessness of her labours, the powerlessness of her magic." (426)

14. Joseph Conrad Achievement and Decline , op. cit. p. 22
15. Idem pp. 14, 19, 34
16. Paul Wiley , op. cit. pp. 8, 9 , states that Ford Madox Ford in his Joseph Conrad: A Personal Remembrance, p. 66 claims that the notion of fidelity to an idea or service formed the essence of Conrad's belief. Furthermore, Wiley affirms that Edward Crankshaw, in his Joseph Conrad: Some Aspects of the Art of the Novel, p. 19, asserts that much of Conrad's writing may be seen as a fantasia of fidelity. Wiley mentions the opinions of W.W. Bancroft, who believes that the idea of human solidarity and moral law were the key to Conrad's philosophical thinking (Joseph Conrad: His Philosophy of Life) and that of Ernst Bendz (Joseph Conrad: An Appreciation] who holds that the idea that Conrad placed the highest value upon was responsibility.
17. "Patterns of Betrayal in the Novels of Joseph Conrad" op. cit. p. 36

8. Conrad's Measure of Man op. cit. p. 99

9. "On Lord Jim" and "Betrayal, Guilt, and Attempted Redemption in Lord Jim" , op. cit.

10. Frederick R. Karl, in his article "'Heart of Darkness': Introduction to the Danse Macabre" op. cit. p. 37, writes the following about the jungle as a symbol of a psychological state:

> "The jungle itself marks and hides, becoming part of the psychological as well as the physical landscape. Like a dream content, it forms itself around distortion, condemnation and displacement."

11. Albert Guerard, in Conrad the Novelist, op. cit. pp. 32, 37, declares that Conrad finds the double mechanism the best way to dramatize the schims of the spirit, to objectify in a physical outsider a side of the self we sympathize with yet condemn. He adds that we should recognize that the story is not primarily about Kurtz or about the brutality of Belgian officials, but about Marlow.

12. Joseph Conrad the Novelist op. cit. pp. 36, 37

13. Conrad, op. cit. pp. 149, 150

14. " 'Heart of Darkness' : Introduction to the Danse Macabre " , op. cit. p. 31

25. Joseph Conrad: Achievement and Decline, op. cit. p. 12

26. Conrad's Measure of Man op. cit. pp. 95, 96

27. Ibidem p. 35

28. Ibidem p. 36, 41

29. Conrad's Measure of Man op. cit. pp. 144, 174, 180, 186

30. Ibidem p. 18

31. "On Lord Jim", op. cit.

32. Conrad's Measure of Man op. cit. pp. 210, 211, 213

33. "The Concept of Evil in Conrad's Victory" , Ball State University Forum, 12, ii, 1971, page 77

34. "The Three Emissaries of Evil: Their Psychological Relationship in Conrad's Victory" College English, Vol. 23, 1961, pa 137

Notes - The Journey

1. "Patterns of Betrayal in the Novels of Joseph Conrad", op.cit., pages 35, 36
2. "The Concept of Evil in Conrad's Victory", op.cit. pages 76, 77
3. "Patterns of Betrayal in the Novels of Joseph Conrad", op. cit., page 35
4. "Lord Jim: From Sketch to Novel", in Norton Critical Edition, 319
5. "On Lord Jim", op.cit., pages 388, 389
6. Joseph Conrad the Novelist, op.cit., page 15
7. Conrad, op.cit., 97, 119

   Ian Watt expresses the following thoughts about progress:

   > "Conrad's attitude to the visible world also reflects the nineteenth century's growing sense of nature's unconscious but absolute tyranny over human affairs. Man's lot, to judge by The Nigger of the 'Narcissus' is one of endemic ideological and class conflict. These conflicts apparently lead neither to a further unfolding of the Hegelian idea (of progress), nor to the eventual triumph of a better social order; conflict is not a temporary stage towards something better, but a law of existence. (pages 97, 119)

8. Joseph Conrad, op. cit.,page 265
9. Joseph Conrad, op. cit., page 215
10. Joseph Conrad, op. cit. page 252
11. "An Archetypal Analysis of Conrad's Nostromo" , in Myth and Literature, op. cit., pages 324, 325, 326

Notes - Conclusion

1. Bernard C. Meyer is quoted in Norman N. Holland's The Dynamics of Literary Response and Meyer's work is Joseph Conrad: A Psychoanalytic Biography. Holland quotes him on pages 241 and 242 of his Dynamics and Holland's quotations are to be found on pages 69, 60, 33-34, 8 and 10 of Meyer's book.

2. Norman H. Holland. op.cit. pages 241-242

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