ABSTRACT

The thesis is a study of point of view in the early fiction of Joseph Conrad. The movement toward the use of an identified narrator is traced through the fiction preceding the appearance of Marlow in "Youth." Conrad's first short story, "The Black Mate," has a narrator as witness. Abandoning the narrator, Conrad used the point of view of neutral omniscience in the first three novels, _Almayer's Folly_, _An Outcast of the Islands_, and Parts I-III of _The Rescue_. A narrative voice with distinguishing characteristics is identified in the retrospective passages, especially when time is being ordered. Furthermore, in the novels the author transgressed the limits of neutral omniscience and spoke, upon occasion, in the first person plural.

After the restive use of neutral omniscience, Conrad experimented with point of view in the short stories which were published in _Tales of Unrest_. The short stories reveal a variety of points of view, yet the movement is always toward that of a narrator. "The Lagoon" has a listener who hears Arsat's framed story. "The Return" and "An Outpost of Progress" are told from neutral omniscience in order that the minds of the characters may be fully explored without the restrictions which are imposed upon a narrator. "The Idiots" has a narrator who functions to introduce the story, but who disappears after the first three pages. To this second stage of a search for a point of view most congenial to him, belongs _The Nigger of the "Narcissus"_ which represents Conrad's movement toward the use of point of view.
as a means of thematic definition as well as dramatic delimitation. The appearance of "I" and "we" supports the theme of solidarity of men who wring meaning out of life through toil together. In "Karain: a Memory," which is nearest in technique to Conrad's first fiction, "The Black Mate," Conrad used a narrator as witness, participant, and listener. Throughout the second stage the role of the narrator became increasingly important.

The identified narrator Marlow appeared for the first time in "Youth" and subsequently in "Heart of Darkness" and _Lord Jim_. In each of the three early Marlow fictions, the point of view, objectifying the material, serves as a means of thematic definition as well as dramatic delimitation. The consummate artistry of Conrad's use of technique is delineated in the early Marlow fiction: in "Youth" the point of view provides the dual perspective of age looking upon youth; in "Heart of Darkness" the enveloping point of view of Marlow provides the insight into the "heart of darkness" within Kurtz and all men; and, in _Lord Jim_, the narrator Charlie Marlow gains entry into the mysterious complexities of human character. Although Conrad later used other narrators, Marlow represents the solution to the problem of achieving complete immersion into the fiction. The point of view becomes not only a means of objectifying primary sensation, but of defining and exploring values within the material presented in the fiction.
To My Parents
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George Gissing wrote, in 1902, of *Youth—a Narrative and Two Other Stories*:

> Read Conrad's new book. He is the strongest writer—in every sense of the word—at present publishing in English. Marvellous writing. The other men are mere scribblers in comparison. That a foreigner should write like this, is one of the miracles of literature.

That foreigner whose writing is "one of the miracles of literature" and who was born Jozef Teodor Konrad Nalecz Korzeniowski of the Polish landed gentry in the Ukraine, December 3, 1857, was immediately recommended by the "high priests" of literary taste. The popular acclaim, however, was slow and needed the impetus provided by the publication of *Chance* (1914) and *Victory* (1915). Both critical and popular acclaim have steadily progressed until, as Paul Wiley writes, "whereas Conrad during his lifetime bore comparison with minor authors like Blackmore and Clark Russell, he now shares in the esteem accorded to Henry James, André Gide, and other writers of equal renown." Edward Wagenknecht, rather boldly and comprehendingly proclaims:

> . . . there can be little question that he was the greatest novelist of his time. His work was remarkable in itself, and when one considers the conditions under which he wrought one bows his head in the presence of a miracle. No man ever wrote with greater difficulty than Conrad;
it is hardly an exaggeration to say that every word he got on paper cost him a drop of his blood. He was cursed by long periods of sterility, during which his heroic attempts to force himself only made matters worse. In addition to all this, he was—until Chance turned the tide for him—desperately poor; and he was rarely free from pain. 3

Because of the security with which his reputation has been established—as the previous passage would indicate—to praise Conrad's accomplishment is no longer of prime importance. Instead, as Paul Wiley discerns, "The task remaining is that of a deeper comprehension of the exact nature of this achievement and of all the values that it has to yield." 4

In the years since his death on 3 August 1924, Conrad's life and work have been examined, yet intelligently, respectfully, and even tenderly. The bibliographical, biographical, and appreciative criticism has been for the most part completed, and completed well. Even in literary criticism, the movement is from the general to the specific. Ford Madox (Hueffer) Ford and Edward Crankshaw both contributed to an understanding of Conrad as a literary technician. Ford, having collaborated with Conrad in The Inheritors (1901) and Romance (1903), displayed his knowledge of their development of impressionistic devices; Crankshaw made a detailed study of the mechanics of several complicated stories. 5 These two critics were among the first to discuss Conrad's method, but neither they nor others succeeding them have exhausted the subject of Conrad's techniques.
This thesis purports to be a study of Conrad's method, and, in particular, a close examination of his experimentation with point of view and its relation to the artistic success of a work of fiction. As R. L. Megroz has acutely indicated, Conrad "belongs to the Miltonic type of artist, whose vision of reality is always a reflection of his own tragic and aspiring self." The "vision of reality" is reflected through Conrad's use of point of view in his prose fiction and closely allied to the distinctive feature of Conrad's narrative method, of which William Lyon Phelps writes: "[Conrad] does not have us look directly at the object, but rather at a mirror in which the object is reflected." The reflection of reality which is, in Conrad, "always a reflection of his own tragic and aspiring self" is practically inseparable from Conrad's experimentation with point of view and the development and the use of a narrator. Conrad himself writes:

I know that a novelist lives in his work. He stands there, the only reality in an invented world, amongst imaginary things, happenings and people. Writing about them, he is only writing about himself. But the disclosure is not complete. He remains, to a certain extent, a figure behind the veil; a suspected rather than a seen presence--a movement and a voice behind the draperies of fiction (Record, xv).

Every novel contains an element of autobiography--and this can hardly be denied, since the creator can only explain himself in his creation--then there are some of us to whom an open display of sentiment is repugnant (Record, xvii-iii). 6

From a writer such as Conrad, Arthur Symons writes, we learn "that life may be more than books, but that books made cunningly out of life
can recapture almost the whole of its escaping present—and certainly less than we know of the soul and the nerves of a man. " The relationship between the author and his work is extremely delicate as is the sometimes narrow division between his life and the reality of his fiction. Conrad himself is extremely aware of the difference and expresses in *A Personal Record* (1912) the hope that "from the reading of these pages there may emerge at last the vision of a personality; the man behind the books so fundamentally dissimilar as, for instance, 'Almayer's Folly' and 'The Secret Agent,'—and yet a coherent justifiable personality both in its origin and its action" (*Record*, xxiii). Commenting on the relation of the novelist and the composition of his work, Conrad wrote to Arthur Symons:

> There were whole days when I did not know whether the sun shone or not. And, and after all, the books are there! As for the writing of the novels, delightful or not, I have always approached my task in the spirit of love for mankind. And I've rather taken it seriously. But I stand outside and feel grateful to you for the recognition of the work—not the man. Once the last page is written the man does not count. He is nowhere.  

The problem of Conrad's method as it involves the author, "the only reality in an invented world, amongst imaginary things," as it involves the author's technique of point of view, becomes extremely complex. This thesis does not attempt to deal with all of Conrad's prose fiction; instead, the emphasis and attention will be directed to the artistic technique of point of view and to the interesting, if not arresting, emergence of the narrator Marlow. In order to explain Conrad's
artistic movement toward an increasingly complex point of view, the first two chapters of the thesis deal with his early works, the pre-Marlow fiction. The third section presents and analyzes point of view and its relationship to Marlow in the short stories, "Youth" and "Heart of Darkness," and in the novel, _Lord Jim_ (1900). The increasing, almost amazing, complexity of point of view in this fiction is remarked upon. Therefore, the thesis is primarily an extensive study of point of view in the early prose fiction narrated by Marlow.

In dealing with point of view, one's attention must also be directed to some study of the structural aspect of Conrad's presentation since a piece of art is a coherent unity with one technique interrelated with another. As an artist, Conrad consciously experimented with technique. Wiley notes that the later novels "suffer from technical strain, but they are interesting not only because they develop a new aspect of his art in its final phase but also because they furnish proof that he was experimenting up to the end of his life."11 It is with the continual experimentation and invention as it concerns point of view that the thesis deals.

Conrad's narrative technique is undoubtedly related to the man himself, as Arthur Symon's commentary on Conrad the artist and Conrad the conversationalist indicates:

Like Whistler, when he was not working at his own art--for which he had the same passionate devotion--he was elaborating the fine art of conversation. "In argument," wrote one of his friends, "he was extremely formidable,
with a mellow wisdom, a ripe experience, and an extraordinary capacity for impressing his point of view."  

Conrad's artistic elaboration of the "fine art of conversation" is important, especially as it relates to his works, for the Marlow fiction, however long the story (with the exception of part of Lord Jim and of Chance), is told by the narrator Marlow, who is a masterful conversationalist.

In his "Notes on Joseph Conrad" Symons asserts that "Conrad's novels have no plots, and they do not need them; for as he Conrad said: 'invention had that mysterious, almost miraculous power of providing striking effects by means of impossible detection, which is the last word of the highest art.'" Symons later reiterated the statement, writing that the novels do not need plots because "they are a series of studies in temperament, deducted from slight incidents; studies in emotion, with hardly a rag to hold together the one or two scraps of action out of which they are woven. No novel ever made a thing so vital as Lord Jim, where there is no plot." The studies of temperament are made possible by the point of view: by the revelation of the mind of the narrator in the story who orders and structures, comments, and subordinates the importance of the action to the study of the characters. The subordination of the action in all of the Marlow fiction is accomplished primarily by this technique of point of view, the use of the narrator who structures and subordinates. This technique is also interdependent with the technique which Donald Davidson terms the
"inversive method." The use of this method of inverting the action, coupled with the use of a point of view which subordinates action, somewhat explains the statement that Conrad's novels have no plots. Conrad has what could almost be interpreted as a high disdain for the chronological sequence of events, for he habitually twists events out of the regular order so completely that there is an inversion. Conrad has to fact the problem that all novelists face, to what extent is the story, as a story, to intrigue the reader. If the action is to be all important, then ethics and character suffer. If the interest is to be upon character, motives, consequences, or thesis, not upon the mere resolution of events, then the novelist must contrive to turn the interest from the plot. The problem has been solved variously, but a change in the use of point of view can account for a great deal of the managed shift in the reader's interest accomplished by the inversion of the natural order of the story's action.

Conrad solves the problem of this managed shift away from action to character, Donald Davidson notes, by the addition of a structural technique which releases the intense absorption in the events:

Conrad discounts the purely animal curiosity which we may all have as to the outcome of his drama by telling us at the beginning (of course with great reserve and subtlety) just what the end of a given episode will be. He secures a satisfying relevance, as Mr. Follett has indicated, by rearranging events with regard to import rather than chronology, slicing into his main narrative, whenever he pleases, any needful portion of history or incident. The effect at its best, when the involution is not too complex, is to throw the emphasis on the underlying significance of
the human situation, thus rendering possible a discreet and serious treatment of melodramatic material. The reader, possessed in advance of knowledge which the participating characters do not have, looks down on the scene with Olympian foresight and with pity for brave mortal strife. Like the audience in the golden age of the Attic theatre, he witnesses a drama the outcome of which he knows in advance. His emotions are thereby released and tempered for the suspense of an evolving character rather than for mere incidental outcomes. He is prepared to receive the calm and studied impression of that art which Conrad himself defined as "a single-minded attempt to render the highest kind of justice to the visible universe by bringing to light the truth, manifold and one, underlying its every aspect." It is this feature of Conrad's technique, more than any other which throws into sharp relief the sought-for truth of art and life; and it is the search for this truth, through all complexities, which gives unity where at first there may seem to be chaos.16

The inversive method does throw the sought-for truth into relief, yet point of view is the closely related feature of Conrad's technique which also sets, in reality, the truth in high relief since it explains the inversive method. Davidson also asserts that inversive technique in Conrad's work

... is in line with a predominant tendency in every field of modern art—the tendency to overthrow the old fallacy that art should represent life in a photographically methodical way. In the new scheme of art, distortion becomes an inevitable feature. The artist conceives life, not in terms of the flat realities of nature, but in terms of his own spirit, through which his expression must find its own unique form. Thus the distortion of chronology in Conrad's novels becomes a trait very significantly modern, perfectly in line with his own remarkable definition of the novel as "a conviction of our fellowmen's existence strong enough to take upon itself a form of imagined life clearer than reality."17

The interdependence of the structural inversive technique and the
technique of point of view are to be examined more closely later.

The concept of point of view in fiction is one that has been receiving increasing critical attention and application. A portion of the increase of interest is due to the change in the theory and use of point of view. The present attitude tends to be one of distaste for the omniscient author. Bradford A. Booth comments that "It has been said that the most significant change in the fiction of our time is the disappearance of the author." Joseph Warren Beach writes that "In the bird's eye view of the English novel from Fielding to Ford, the one thing that will impress you more than any other is the disappearance of the author." Beach particularly comments: "In Fielding and Scott, in Thackeray and George Eliot, the author is everywhere present to see that you are properly informed on all the circumstances of the action, to explain the characters to you and insure your forming the right opinion of them, to scatter nuggets of wisdom and good feeling along the course of the story, and to point out how, from the failures and successes of the characters, you may form a sane and right philosophy of conduct." Of the more recent attitude toward the author, Beach asserts: "This is the great outstanding feature of technique since the time of Henry James that the story shall tell itself, being conducted through the impressions of the characters. It is this which finally differentiates fiction from history and philosophy and science." Mark Schorer's emphasis upon the critical importance of technique is
even more strict because his concern is that fiction should be read as if technique were something more important than embellishment:

"technique is the only means he has of discovering, exploring, developing his subject, of conveying its meaning, and finally, of evaluating it." \(^{21}\) Point of view is one of the most useful of the technical means of evaluating fiction.

In discussing the question which every author faces, "Who saw this thing I am going to tell about? By whom do I mean that it shall be reported?" and facing the problem of the relation of the author, the narrator, and the story, Edith Wharton in 1925 states: "It seems as though such a question must precede any study of the subject chosen, since the subject is conditioned by the answer; but no critic appears to have propounded it, and it was left to Henry James to do so in one of those entangled prefaces to the Definitive Edition from which the technical axioms ought some day to be piously detached." \(^{22}\) James's prefaces indeed have become the source of critical theory dealing with this matter. James relates his deep concern with finding a "centre" for his stories, a problem which was solved primarily by limiting of the narrative vehicle through framing the action within the consciousness of a character in the plot. In the prefaces (1907-9) he exults, "A beautiful infatuation this, always, I think, the intensity of the creative effort to get into the skin of the creature." \(^{23}\) Therefore by presenting the story as one of the characters perceives it, rather
than as the talkative omniscient author perceives it, the illusion of reality is maintained and vividness, coherence, and intensity are achieved.

Applying the general distinction of direct and indirect presentation to his discussion of James's concern with point of view in fiction, Percy Lubbock claims:

The art of fiction does not begin until the novelist thinks of his story as a matter to be shown, to be so exhibited that it will tell itself. To hand over to the reader the facts of the story merely as so much information--this is no more than to state the 'argument' of the book, the groundwork upon which the novelist proceeds to create. . . . the thing has to look true, and that is all. It is not made to look true by simple statement.  

If the creation of the illusion of reality is artistic truth, then the very presence of the author speaking in his own person about the characters and the action is an additional obstacle between the reader and that necessary illusion. The obstacle may be removed by the limits that the author places upon the function of his own voice within the story. "The only law that binds him throughout, whatever course he is pursuing, is the need to be consistent to some plan, to follow the principle he has adopted; and of course it is one of the first of his precepts, as with every artist in any kind, to allow himself no more latitude than he requires." 25 The latitude has become increasingly narrow; the characteristic point of view has progressed from editorial omniscience, to the 'I' as witness and/or the 'I' as protagonist, to a selective omniscience.
In the fiction which is discussed in this thesis, Conrad has progressively changed his point of view, usually choosing to narrow the latitude within which he works. Here he broke away from Victorian tradition and allied himself with the great experimenter with point of view, Henry James. A great deal of Conrad's experimentation with point of view precedes the important critical prefaces of James, but is coincident with the experiments of James himself. In the fiction of both Conrad and James the reverberation of events within the consciousness of the principal characters is more important than the occurrences of the events themselves, and their art is more intricate and shrewd than that of earlier English writers.

Conrad writes, in 1905, "Henry James: An Appreciation" in which he remarks that the "critical faculty hesitates before the magnitude of Mr. Henry James's work. His books stand on my shelves in a place whose accessibility proclaims the habit of frequent communion." He calls James the "historian of fine consciences," for he has taken for himself the greater part. The range of a fine conscience covers more good and evil than the range of conscience which may be called roughly, not fine; a conscience, less troubled by the nice discriminations of shades of conduct. A fine conscience is more concerned with essentials; its triumphs are more perfect, if less profitable in a worldly sense. There is, in short, more truth in its working for a historian to detect and show. It is a thing of infinite complication and suggestion (Notes, 17).

Conrad is like James, not only because of the common experimentation with point of view, but because Conrad too delineates "fine consciences."
The intensive study of "fine consciences" is accomplished as a consequence of the successful experimentation with point of view which shifts the emphasis from events and action to the characters and theme and accounts for the "inversive structural technique." It is the concern with a thematic definition, a presentation of "fine conscience" which permits Symons, as we have noted earlier, to call Conrad's fiction a "series of studies in temperament, deducted from slight incident; studies in emotions, with hardly a rag to hold together the one or two scraps of action, out of which they are woven." Conrad's fiction is illustrative of Mark Schorer's analysis of point of view in which he states: "the uses of point of view not only are a mode of dramatic delimitation, but, more particularly, of thematic definition." In Conrad's fiction the point of view is the means of thematic definition which Conrad has achieved by separating himself from his work. His work itself is an affirmation of Ellen Glasgow's critical theory that, "To be too near, it appears, is more fatal in literature than to be too far away; for it is better that the creative writer should resort to imagination than that he should be overwhelmed by emotion." The novelist must "separate the subject from the object in the act of creation"; he does this by "total immersion" into the materials of his story.
CHAPTER I

THE EARLY EXPERIMENTATION

That Conrad was an experimenter with techniques has been generally acknowledged, yet not sufficiently examined. William McFee asserts: "Conrad himself... was one of the most conscious and conscientious artists who ever lived. The technique, the manner, the fundamentals of writing, were an obsession with him."¹ The experimentation with technique extended over his entire career as a fiction writer. Richard Curle wrote in 1928:

... it is obvious that there is an enormous amount of difference between, let us say, his first novel, Almayer's Folly, and his last completed novel, The Rover, and that that difference must have been progressive. His attitude toward art did not alter, but the expression of his attitude altered profoundly.

It comes then to this, that we must differentiate between Conrad's self-conscious aims and his unself-conscious genius.²

This chapter is a study of the progressive difference in the point of view in the Conrad canon before the short story "Youth" and an analysis which differentiates, within the early work, the distinctive focus of each piece of literature and the significant changes which foreshadow the emergence of the renowned narrator Marlow.

The first short story that Joseph Conrad wrote, "The Black Mate," he finished in 1886 and denied its existence in the Author's Note to the Tales of Unrest by stating, "The Lagoon" is the "first short
story I ever wrote. "3 A perusal of the pages of "The Black Mate" may explain its being published only after Conrad's death, but a more than cursory glance will reveal that it is akin to the oeuvre of the later Conrad, displaying many of the characteristic techniques of his subsequent work.

"The Black Mate" begins, "A good many years ago there were several ships loading at the Jetty, London Dock. I am speaking here of the 'eighties of the last century, of the time when London had plenty of fine ships in the docks, though not so many fine buildings in its streets."4 Here in the initial two sentences the narrator introduces himself and his subject. The narrative "I" evidently knows something about seamanship, is going to relate something which pertains to the sea, and is thinking retrospectively. The story is, in fact, about Mr. Bunter, first mate on Captain John's Sapphire, "that gem amongst ships," docked presently at the Jetty, London Dock. The narrator proceeds with his story of the mate of the Sapphire, who was distinctly noticed because he "had a presence" and of whom the dock labourers would remark: "Here's the black mate coming along" (Hearsay, 85). Therefore, on the first page the narrator reveals his own role as a witness in the story, gives the initial setting, the historical time, and then introduces the protagonist whom the characteristic Conradian snatch of dialogue individualizes, giving the incident a certain distinct vividness.
The narrator then discusses the protagonist in a conversational tone which has come to be associated with Conrad:

Of course, Mr. Burner, the mate of the Sapphire, was not black. He was no more black than you or I, and certainly as white as any chief of a ship in the whole of the Port of London. His complexion was of the sort that did not tan easily; and I happen to know that the poor fellow had had a month of illness just before he joined the Sapphire (Hearsay, 86).

The narrator has presupposed the interest of the reader, the "you" to whom the narrator says casually, "He is no more black than you or I . . ." Here on the second page the reader is addressed for the first time. The address is indicative of the intimacy that is supposed to exist between the narrator and the reader. Then with the succeeding paragraph the narrator, not surprisingly, becomes more garrulous and intimate:

From this you will perceive that I knew Bunter. Of course I knew him. And what's more, I knew his secret which--never mind just now. Returning to Bunter's personal appearance, it was nothing but ignorant prejudice on the part of the foreman stevedore to say, as he did in my hearing: "I bet he's a furriner of some sort." A man may have black hair without being set down for a Dago. I have known a West-country sailor, boatswain of a fine ship, who looked more Spanish than any Spaniard afloat I've ever met. He looked like a Spaniard in a picture (Hearsay, 86).

The direct address to the reader assumes his intelligence and directs it. The narrator mentions the secret and then demurs, withholding information and, consequently, building suspense. From the casual mentioning of the secret, the narrator turns to the mate's personal descrip-
tion, the ignorant comment of the stevedore, and generalizations about
the relative appearance of nationalities—all of which appear to be ir-
relevant, yet are not because the "black mate" is really not what he
appears to be. The narrative, gradually unfolded is this: Bunter, a
captain, had lost a ship, and for a year was deprived of any subsequent
position. Thereafter his age, evidenced by his white hair, prevented
his securing another job until the narrator had suggested a black dye
which permitted Bunter to restore his youthful appearance and secure
a position on the Sapphire. After sailing, the ship is tossed by a severe
storm off the coast of Africa after passing the Cape of Good Hope. The
incident of the storm results in Bunter's bottle of dye being broken.
Bunter, who despises Captain John, an ardent believer in spiritualism,
falls from the poop deck and thereby accidentally achieves the means
of keeping his secret from being discovered, for he maintains a cer-
tain reserve about his mysterious fall, and Captain John, through his
own interpolations, comes to believe that a spirit has returned to punish
Bunter. The white hair which immediately becomes evident is proof
for the captain and the crew that Bunter had had a supernatural expe-
rience and that he was "another man."

The story without the apparatus of the point of view is little more
than a suspense story about a deception and a trick. The narrator's
comments and consequent structuring are all that give the story what-
ever success it attains. The "secret" is withheld from the reader to
create suspense until the role of the dye is revealed and after Bunter's difficult situation is alleviated.

The manner in which the narrator maintains the suspense is a revealing feature of the technique of point of view and indicates the studied dexterity of its manipulations. Although the narrator does not participate actively in the action on the _Sapphire_ 's voyage, he does shift his role from that of the "I" as witness to that of the "I" as participant. For example he says, "That very evening I went to see Bunter on board, and sympathized with him on his prospects for the voyage. He was subdued. I suppose a man with a secret locked up in his breast loses his buoyance. And there was another reason why I could not expect Bunter to show a great elasticity of spirits. For one thing he had been very seedy lately, and besides--but of that later" (Hearsay, 91).

In the paragraph the narrator's sympathy for Bunter is immediately recognizable. After all perhaps Bunter deserves sympathy since he is seen only through the eyes of the narrator who comes near to stealing Bunter's role as protagonist. The narrator interprets Bunter's quiet temper, attributing it to the "secret" which he apparently cannot refrain from mentioning. Then the suspenseful effect of the withheld secret is undercut by the narrator's haste to supply yet a more immediate reason, which is interrupted by another diversionary device, "--but of that later."

Although the point of view is that of the narrator, he does not
rely strictly upon what lies within the confines of his own experience. He may surmise: "The black mate felt this parting with his wife more than any of the previous ones in all the years of bad luck" (Hearsay, 96). He is the omniscient narrator and as such remains near to the author's structuring mentality. The narrator of "The Black Mate" has no specific name or identity, except what his own comments imply and what the reader infers. Even in the passages which, if taken out of the context of the story, would be considered written in neutral omniscience, that is, without the author speaking editorially in his own voice, there is a resonance of the ordering mentality, the voice of the narrator in the background which is addressed to the reader:

As this is really meant to be the record of a spiritualising experience which came, if not precisely to Captain John himself, at any rate to his ship, there is no use in recording the other events of the passage out. It was an ordinary passage, the crew was an ordinary crew, the weather was of the usual kind (Hearsay, 97).

The reader is again aware of the narrator who sorts events and indicates their relative importance. After the momentary insight into the direction of the narrator's intelligence, the reader confronts the narrative passage which levels off into a comment upon the ship, crew, and voyage which are ordinary in every respect except for the "secret." The contrast between the ordinary and the unusual is heightened.

The maintenance of the intimate relationship between the reader, Bunter, and the narrator is very carefully handled. Note the narrator's inclusion of the reader in the following passages:
As to his remorse in regard to a certain secret action of his life, well, I understand that a man of Bunter's fine character would suffer not a little. Still, between ourselves, and without the slightest wish to be cynical, it cannot be denied that with the noblest of us the fear of being found out . . . . I didn't say this in so many words to Bunter (Hearsay, 95-6).

But the poor fellow had not a trifle on his conscience, as you know (Hearsay, 101).

But all the same, it was a dangerous form of self-indulgence. Just picture to yourself (Hearsay, 101).

You may imagine the shock to my feelings when I beheld his white head (Hearsay, 116).

Besides appealing directly to the reader, the narrator does not hesitate to qualify his own feelings:

Poor fellow! Little we both thought that before very long he himself . . . . However I could give him no comfort. I was rather appalled myself (Hearsay, 94).

The narrator's prognostication builds tension as does the relating of his own response to possible future complications. Thinking of Captain Johns's "droning of 'personal intercourse beyond the grave,'" the narrator responds, "It makes me creepy all over to think of" (Hearsay, 102). The narrator's personal feelings are relevant to the story as are his own suppositions, not only about the course of events, but about his own personality:

Of course, she [Bunter's wife] had other letters from him, but that vagabond Bunter never gave me a scratch of the pen the solid eleven months. I supposed, naturally, that everything was going all right (Hearsay, 114).

"I am going to Dunkirk to meet him," says she [Mrs. Bunter]. The Sapphire had a cargo of jute for Dunkirk.
Of course, I had to escort the dear lady in the quality of her "ingenious friend." She calls me "our ingenious friend" to this day; and I've observed some people--strangers--looking hard at me, for the signs of ingenuity I suppose (Hearsay, 115).

The preceding passage reminds the reader that the action takes place in the past. The narrator does not hesitate to shift from past to present time; nor does he hesitate in the course of the story to reflect upon the present in relation to the past: "Willie, his shop, and the very house in Fenchurch Street, I believe, are gone now" (Hearsay, 90). From the Eastern Sea, where Captain Johns has just remarked of Bunter's white head, "That man's in the prime of life," the place may be shifted to London in the next paragraph, moving from the indefinite past to the more immediate past: "Of course, while Bunter was away, I called regularly on Mrs. Bunter . . ." (Hearsay, 113). The shift is sudden, but not without purpose since the scene must be London for the ship's return to its home port.

Bunter's return offers opportunity for a scene in which Bunter is informed of an unexpected inheritance which permits him to retire from the sea, and in which he can relate the exact account of his fall from the poop deck. The scene is complete with stage directions from the narrator:

"I had made my last application of your chemist's wonderful stuff." (This to me.) (Hearsay, 117).

Nevertheless, in spite of the dramatic possibilities of the scene, the dialogue is commented upon:
"All right," I said. "Go on." Thereupon he went for Johns again with a fury that frightened his wife and made me laugh till I cried (Hearsay, 117).

"He'll never know how near he was being dropped overboard!
He meant Captain Johns. I said nothing (Hearsay, 119).

The point of view in "The Black Mate" was an apt selection because the story needs suspense to maintain the interest which a writer, properly manipulating a narrator, can provide. The plot is of a trick and subordinate to the characters, of whom the protagonist comes near to playing a role secondary in importance to the narrator. The narrator, from his perspective of omniscience, orders the events, sets them in an involved time sequence--according to their significance to the point of view he develops and not according to a chronological table--withholds information about the events, constantly taunting with comments of studied casualness about the "secret," and collects information from general sources--"competent authorities tell us that this earth . . ." (Hearsay, 86)--as well as snatches of dialogue which delineate character and intensify the dramatic quality--"Johns has got somebody there to hustle his ship along for him" (Hearsay, 87). The point of view is not only aptly selected, but dextrously handled, and is the only means by which the story achieves whatever significance it has, because the significance is not inherent within the germ of the plot.

Conrad's initial use of the narrator in the experimental writing of "The Black Mate" involves practically all of the techniques which Conrad was
to develop and use with a great deal more subtlety in later works.

Conrad's next work, *Almayer's Folly*, was begun in 1889, finished in May, 1894, and published the next year. As John D. Gordan in *Joseph Conrad: The Making of a Novelist* has observed, "Conrad was entirely amateur in spirit and intention when he began *Almayer's Folly* in 1889. All too frequently critics have assumed that he deliberately abandoned the sea for writing." Although he may have been an amateur in spirit and intention, Joseph Conrad was not just an amateur in narrative techniques.

In *Almayer's Folly* Conrad abandoned the use of the narrator and attempted to write a novel which may generally be considered as presented from a point of view of neutral omniscience. Here the author attempts to be objective in his treatment of the characters, plot, and theme without being editorially omniscient, that is, without commenting in his own voice upon the materials of the story. Therefore, Conrad distances himself again in *Almayer's Folly*, but he is not as far from his materials as the use of the narrator in "The Black Mate" places him.

The primary concern of the novel is psychological analysis, that of Kaspar Almayer in particular. The protagonist is a lonely man in Sambir, a river settlement on a Malayan island, who, having come to work for Tom Lingard, a wealthy and aggressive trader, marries his adopted Malayan daughter to obtain the inheritance. Almayer takes over the trade on the river at Sambir and fails miserably with it while
Lingard searches the river’s upper reaches for gold. Having spent all available funds in his futile endeavors, Lingard goes to Europe to seek additional financial support for his venture, taking Almayer’s half-caste daughter Nina to Singapore where she is to receive an education and an introduction to Western civilization. Lingard disappears in Europe, where he dies; Almayer, after the loss of all trade to Arab and native competition across the river, lives a life of loneliness, isolation and uselessness, only once being aroused from his "dreams of fabulous fortune" upriver by the negotiations between the British and the Dutch, which awaken the possibility of Almayer’s being appointed as the favored trader on the river. To carry out his plans he builds a large house in the campong to handle the influx of people who never come because of the failure of the negotiations. Faced with the loss of Lingard’s fortune, the failure of his marriage and of the attempt to regain the trade, Almayer returns to his dreams of the gold that Lingard never found, surrounded by the fecund, yet decaying, jungle and sustained only by his love for his daughter Nina. With the arrival of Nina from Singapore and the appearance of Dain Maroola, a young trader, Almayer attempts to break his isolation and reinvolve himself with life. Dain reestablishes friendly relations with the Arab and native leaders across the river, secures Almayer’s aid in obtaining gunpowder illegally, and agrees to help Almayer in his search for gold upriver. Dain, meanwhile, has fallen in love with Nina, the daughter
for whom Almayer's love is his only sustaining hope. Dain leaves the river to get the gunpowder; Almayer, with hopes of success at last, impatiently awaits his return. At this point the novel begins.

The voice of Almayer's wife shrilly announces the first words of the novel and calls him to dinner, "Kaspar! Maken!" The dreams of Almayer are interrupted; but, alone with his memories and fantasies, he ignores the call. From the omniscient point of view comes the comment, "An unpleasant voice too. He had heard it for many years, and with every year he liked it less. No matter; there would be an end to it soon" (Folly, 3). The selection is typical of the neutral omniscient point of view which Conrad uses in Almayer's Folly and An Outcast of the Islands. Becoming interested in psychoanalysis, Conrad approaches his interest from a different point of view. Instead of limiting himself to the consciousness of a single character, he removes himself from the focus of his interest. He does not comment in his own voice nor does he comment through the objectified identity of a narrator as he does in "The Black Mate." In Almayer's Folly Conrad never uses the first person, but remains impersonal. From the omniscient point of view, however, he is free to shift his attention from event to event and from character to character. In the above selection he comes to treat the material from Almayer's viewpoint, shifting the stress from an impersonality to intimacy. When he comments, "No matter; there would be an end to all this soon," the author is speaking from an all-
knowing position. Then he gradually focuses upon the thoughts of Almayer's mind; only to shift away from them with a transitional sentence: "Such were Almayer's thoughts as, standing on the verandah of his new but already decaying house--that last failure of his life--he looked on the broad river" (Folly, 4). A log in the river is floating to the sea and with it go Almayer's associated thoughts back to a period which the author deems "an important epoch in his life, the beginning of a new existence for him": 'Macassar! Almayer's quickened fancy distanced the tree on its imaginary voyage, but his memory lagging behind some twenty years or more in point of time saw a young and slim Almayer, clad all in white and modest-looking, landing from the Dutch mail-boat on the dusty jetty of Macassar, coming to woo fortune in the godowns of old Hudig" (Folly, 5). Therefore on the first three of the pages of Almayer's Folly, there are the typical features of the omniscient point of view which is a combination of narration by the all-knowing author and of dramatic presentation. Yet there is in the very beginning a characteristic which may be closely identified with Conrad: there is little action in the opening scene which presents Almayer alone on the verandah with his thoughts. The emphasis is upon the internal working of Almayer's mind and the emphasis implies the value. The action too comes in the form of a flashback which for some pages is composed of Almayer's remembrance of his past until the sealing of his fate by deciding to marry Lingard's adopted
daughter and the memory of Lingard's words upon this occasion:
"Damme, though, if I didn't think you were going to refuse. Mind you, Kaspar, I always get my way, so it would have been no use. But you are no fool" (Folly, 11). After this bit of remembered dialogue, it is the author who surveys and summarizes and introduces irony:

He remembered well that time--the look, the accent, the words, the effect they produced on him, his very surroundings. He remembered the narrow slanting deck of the brig, the silent sleeping coast, the smooth black surface of the sea with a great bar of gold laid on it by the rising moon. He remembered it all, and he remembered his feelings of mad exultation at the thought of that fortune thrown into his hands. He was no fool then, and he was no fool now. Circumstances had been against him; the fortune was gone, but hope remained (Folly, 11).

It is ironic that one has trouble distinguishing the point of view of the last sentence. Taken from Almayer's point of view, it is perfectly reasonable, for this is the manner in which he would view the situation; but from the omniscient point of view, the statement becomes ironic because Almayer is something of a fool and an extremely passive man who permits himself to be overwhelmed by circumstances.

The next paragraph describes the setting, but ends with the following sentence: "But a man busy contemplating the wreckage of his past in the dawn of new hopes cannot be hungry whenever his rice is ready. Time he went home, though; it was getting late!" (Folly, 11-2). Accordingly Almayer starts home after this commentary, learns of Dain's return, and is elated by the prospect of a renewed search for fortune.
The shift from the present to the past and then back to the present in the first chapter forms a pattern which is permitted by the point of view and which operates on a larger scale because the novel begins in medias res. After the first chapter, the next four are primarily concerned with the past; chapters six through twelve carry the time scheme forward again except for momentary mental flashbacks which the point of view of neutral omniscience allows.

According to the characteristics of an omniscient point of view, the author may delve into the mental processes of the character, or he may simply state them as Conrad does in this instance when commenting upon Almayer's wife: "She, however, had retained enough of the conventual teaching to understand well that according to white men's law she was going to be Almayer's companion and not his slave, and promised to herself to act knowingly" (Folly, 23). Likewise, Conrad writes of Almayer, who, in his despair and isolation, envies his near neighbor Jim-Eng, a Chinaman who smokes opium: "He did not seek, however, consolation in opium--perhaps it was too expensive--perhaps his white man's pride saved him from that degradation; but most likely it was the thoughts of his little daughter in the far-off Straits Settlements" (Folly, 28-9). The most interesting point of the technique is that the actual motivation is not explicitly stated by the omniscient author who is in a position to know. Of Almayer's motives, the reader is left to muse although the adverbial "most likely" indicates the most
probable reason, according to the author. Although as omniscient author Conrad may not always choose to pinpoint a motive, he may draw upon his knowledge of the eventual outcome of events by commenting upon a character's action: "Almayer was impatient too. Had he known what was before him he might not have been so eager and full of hope as he stood watching the last canoe of the Lingard expedition disappear in the bend up the river (Folly, 24). The comment from the author is for the reader a foreshadowing, in fact, a forboding of events yet to come. Similarly when an event lies outside of the central interest of the plot, Conrad may just omit the exact explanation or withhold the information. Of Dain's departure and delayed return, he writes: "He must have been able to join his brig in time, after all, and found much occupation outside, for it was in vain that Almayer looked for his friend's speedy return" (Folly, 73). Of course, the emphasis here is concerned, as it almost always is, with the effect of an event upon the character. Having all of the facts, the omniscient author often comments upon a character's reaction to an event:

To Reshid's great surprise the Rajah received his complaints very coldly, and showed no signs of vengeful disposition towards the white man. In truth, Lakamba knew very well that Almayer was perfectly innocent of any meddling in state affairs; and besides, his attitude towards that much persecuted individual was wholly changed in consequence of a reconciliation effected between him and his old enemy by Almayer's newly-found friend, Dain Maroola (Folly, 49).

The fact that the information is presented from Lakamba's viewpoint is
of particular interest, for it represents the author's telling of as much of the story as is possible through the character's interest and knowledge of events. Related to these particular features of Conrad's treatment of events and characters is the idea that action in itself is insignificant. Consequently, Conrad often mentions an incident and delays discussing it for a time, or he has a character see the event and relate it before the actual scene is presented in the novel (*Folly*, 60-1, 69). Such a procedure creates suspense and, in addition, shifts the emphasis from the action to consequences drawn from the action.

When a character is being analyzed, the point of view may continually shift from a certain objectivity to intimacy. After Nina has returned from Singapore, the conflict within her between the East and the West and between savagery and civilization is flatly stated:

> And listening to the recital of those savage glories, those barbarous fights and savage feasting, to the story of deeds valorous, albeit somewhat bloodthirsty, where men of her mother's race shone far above the Orang Blanda, she felt herself irresistibly fascinated, and saw with vague surprise the narrow mantle of civilized morality, in which good-meaning people had wrapped her soul, fall away and leave her shivering and helpless as if on the edge of some deep and unknown abyss (*Folly*, 42).

At other times within a paragraph the alternation is between a knowledgeable statement from the omniscient point of view, followed by what is real to the character.

> Her young mind having been unskilfully permitted to glance at better things, and then thrown back again into the hopeless quagmire of barbarism full of strong and
uncontrolled passions, had lost the power to discriminate. It seemed to Nina that there was no change and no difference. Whether they traded in brick godowns or on the muddy river bank; whether they reached after much or little; whether they made love under the shadows of the great trees or in the shadow of the cathedral on the Singapore promenade; whether they plotted for their own ends under the protection of laws and according to the rules of Christian conduct, or whether they sought the gratification of their desires with the savage cunning and the unrestrained fierceness of natures as innocent of culture as their own immense and gloomy forests, Nina saw only the same manifestations of love and hate and of sordid greed chasing the uncertain dollar in all its multifarious and vanishing shapes (Folly, 42-3).

Although the passage is important for its commentary on Nina’s reaction to the struggle in the world around her, there is additional significance because of the ironic comment upon the duplicity and selfishness of that world. Yet the emphasis is upon the character of Nina. Although Conrad may comment upon man’s selfishness when indicating a character’s reaction, or surmise what a character’s actual motivation is, he often states coldly the blatant truth about a character’s feelings. Before fleeing to Dain, Nina wishes to see her father’s face for a last time. Conrad dispels all sentimentality:

At the bottom of that passing desire to look again at her father's face there was no strong affection. She felt no scruples and no remorse at leaving suddenly that man whose sentiment toward herself she could not understand, she could not even see. There was only an instinctive clinging to old life, to old habits, to old faces; that fear of finiteness which lurks in every human breast and prevents so many heroisms and so many crimes (Folly, 151).

In his attempt to work with the internal psychoanalysis of char-
acter, Conrad reiterates, after making a statement, that this is the mental process or reaction of that particular character. Dain Maroola, confronted by Nina, is dazzled and forgets everything, momentarily, "in his overpowering desire to prolong the contemplation of so much loveliness met so suddenly in such an unlikely place--as he thought" (Folly, 55). Later Conrad writes of Dain, "From the very first moment when his eyes beheld this--to him--perfection of loveliness he felt in his inmost heart the conviction that she would be his; he felt..." (Folly, 63). The phrases such as "--as he thought" and "to him" stress the individuality and subjectivity of the character's emotional experience. The phrases indicate Conrad's desire to know the minds and hearts of his characters and to reveal them.

The point of view in Almayer's Folly is a relatively adequate selection, permitting as it does the shift from objectivity to intimacy. The change results in a certain rapport being achieved with the reader which is reminiscent of that achieved by the use of the narrator in "The Black Mate."

Of course, the novel is the study, primarily, of Almayer. And some of Conrad's most effective use of point of view occurs in connection with Almayer. In chapter seven Almayer awaits Dain's return from across the river: "The scene of the unwonted solitude grew upon him suddenly, and in the unusual silence he caught himself longing even for the usually unwelcome sound of his wife's voice to break the oppressive
stillness which seemed, to his frightened fancy, to portend the advent of some new misfortune." In his customary setting, near the balustrade of the verandah, he mutters, "Is everybody asleep or dead?"

Ironically, Almayer is soon to learn of the body being found in the river and of its being identified as Dain, although it actually is not. Dain's supposed death represents the annihilation of all hope for Almayer. When he sees Dain's body, Conrad writes of him and the scene:

Almayer raised his hands to his head and let them fall listlessly by his side in the utter abandonment of despair. Babalatchi, looking at him curiously, was astonished to see him smile. A strange fancy had taken possession of Almayer's brain, distracted by this new misfortune. It seemed to him that for many years he had been falling into a deep precipice. Day after day, month after month, year after year, he had been falling, falling, falling; it was a smooth, round, black thing, and the black walls had been rushing upwards with wearisome rapidity. A great rush, the noise of which he fancied he could hear yet; and now, with an awful shock, he had reached the bottom, and behold! he was alive and whole, and Dain was dead with all his bones broken. It struck him as funny. A dead Malay; he had seen many dead Malays without any emotion; and now he felt inclined to weep, but it was over the fate of a white man he knew; a man that fell over a deep precipice and did not die. 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. Poor, poor fellow! Why doesn't he cut his throat? He wished to encourage him; he was very anxious to see him lying dead over that other corpse. Why does he not die and end this suffering? He groaned aloud unconsciously and started with affright at the sound of his own voice. Was he going mad? Terrified by the thought he turned away and ran towards his house repeating to himself, "I am not going mad; of course not, no, no, no!" He tried to keep a firm hold of the idea.
Not mad, not mad. He stumbled as he ran blindly up the steps repeating fast and ever faster those words wherein seemed to lie his salvation. He saw Nina standing there,... He sat staring wildly at Nina, still assuring himself mentally of his own sanity and wondering why the girl shrank from him in open-eyed alarm. What was the matter with her: This was foolish. He struck the table violently with his clenched fist and shouted hoarsely, "Give me some gin! Run!"

Then, while Nina ran off, he remained in the chair, very still and quiet, astonished at the noise he had made (Folly, 99-100).

Within the paragraph there are ordered shifts in the point of view which heighten the dramatic intensity of Almayer's personal turmoil. From the outward description of Almayer and the scene, the point of view moves into Almayer's mind in order to describe how the event and, in fact, his life has seemed to him. Babalatchi looks at him, and then the reader sees the internal emotion of Almayer's mind. Then from the internal perspective, Conrad manages another shift which provides the reader with Almayer's own view of himself as he feels he is another person. The last shift results in a more objective view of Almayer. Babalatchi, at the paragraph's beginning, is astonished to see Almayer smile; the smile is a direct contrast to the actuality of Almayer's feelings of which the reader is soon informed and which result in Almayer's viewing his own emotions from a distance and questioning of the man Almayer who stares at the body and lives. Terrified by the possibility that he may be going insane, Almayer rushes home and in a violent outburst shouts at Nina. The movement from objectivity to intimacy, thence to an objectified personal view, and finally to verbal
outburst provides the reader with a genuine insight into Almayer's experience. The technical manipulation of the point of view to achieve the varied perspectives is unparalleled in the novel.

As in his treatment of Nina, Conrad will expose Almayer. Almayer thinks he has revealed the inner meaning of his life to Nina; then Conrad provides the second view: "He [Almayer] thought so in perfect good faith, deceived by the emotional estimate of his motives, unable to see the crookedness of his ways, the unreality of his aims, the futility of his regrets" (Folly, 102). The point of view permits Conrad to expose not only the characters, but also to reveal the difference between external appearance and internal emotion. At his home Almayer laughs with his guests: "While they laughed he was reciting to himself the old story: 'Dain is dead, all my plans destroyed. This is the end of all hope and of all things.' His heart sank within him. He felt a kind of deadly sickness" (Folly, 122). As Conrad constantly emphasizes, the effect of Dain's death upon Almayer is great, for when he thinks of it, he feels "as if an invisible hand was gripping his throat" (Folly, 126). The speech of Almayer when he shows the body of Dain reveals Almayer's idea that he too is dead: "'First one hope, then another, and this is my last. Nothing is left now. You think there is one dead man here? Mistake, I 'sure you. I am much more dead. Why don't you hang me?' he suggested suddenly, in a friendly tone, addressing the lieutenant. 'I assure, assure you it would be a mat--matter of
form altogether!'" (Folly, 144).

In Almayer’s Folly there are features of Conrad’s technique of point of view and a reiteration of certain thematic motifs which are prescient of later works. For example, Dain returns to Sambir to discuss the loss of his brig and gunpowder with the rajah Lakamba and his native prime minister Babalatchi. The discussion takes place at night in the middle of a storm around a table. The rapidity of the exchange of ideas, the whispers, and the noise of the storm all intensify the dramatic quality of the scene. Out of this scene grows the theme of contrast between youth and age because of the manner in which Lakamba, who is aging, reacts to the generally difficult situation. The rajah is viewed through the eyes of Babalatchi: "No doubt the one-eyed statesman felt within his savage and much sophisticated breast the unwonted feelings of sympathy with, and perhaps even pity for, the man he called his master" (Folly, 86). Babalatchi is aware of the change which years have produced: "And now he looked with the result of so many years of patient toil: the fearless Lakamba cowed by the shadow of an impending trouble. The ruler was growing old, and Babalatchi, aware of an uneasy feeling at the pit of his stomach, put both his hands there with a suddenly vivid and sad perception of the fact that he himself was growing old too; that the time of reckless daring was past for both of them, and that they had to seek refuge in prudent cunning. They wanted peace" (Folly, 86). The motif of inevitable age is associ-
ated with the nostalgia for the past--Babalatchi: "The old times were best" (Folly, 206)--and a sense of loss:

Abdulla looked down sadly at this Infidel [the body of Almayer] he had fought so long and bested so many times. Such was the reward of the faithful! Yet in the Arab's old heart there was a feeling of regret for that thing gone out of his life. He was leaving fast behind him friendships, and enmities, successes, and disappointments--all that makes up a life; and before him was only the end (Folly, 208).

The theme of the novel is concerned with the use and view of life, not only Almayer's, but also that of the other characters. The river which flows past Almayer's house is closely associated with Almayer's life and thoughts:

Ah! the river! His old friend and his old enemy, speaking always with the same voice as he runs from year to year bringing fortune or disappointment, happiness or pain, upon the same varying but unchanged surface of glancing currents and swirling eddies. For many years he had listened to the passionless and soothing murmur that sometimes was the song of hope, at times the song of triumph, of encouragement; more often the whisper of consolation that spoke of better days to come. For so many years! So many years! And now to the accompaniment of that murmur he listened to the slow painful beating of his heart. He listened attentively, wondering at the regularity of its beats. He began to count mechanically. One, two. Why count? At the next beat it must stop. No heart could suffer so and beat so steadily for long. Those regular strokes as of a muffled hammer that rang in his ears must stop soon. Still beating unceasing and cruel. No man can bear this: and is this the last, or will the next one be the last?--How much longer? O God! how much longer? (Folly, 162-3).

Conrad uses the river, which is associated with all the involvements of Almayer's life, as a means of discussing that life. In speaking of the
river and Almayer, Conrad uses the omniscient point of view. Time is put into an ordered sequence: in his past life Almayer had listened to the river; now he listened to its murmur as his heart's beat accompanied it; the comment then moves from the past and the present to the future. Although the author has entered the mind of Almayer, the point of view is still omniscient. Almayer's thoughts are revealed, but it is the omniscient author who comments upon the dismay of Almayer: "No man can bear this."

As the novel nears conclusion, the ordering mind of the omniscient author becomes gradually more apparent because the complications are to be resolved. Almayer learns that Dain is not actually dead, pursues Dain and Nina, and confronts them. Because of his love for Nina, he saves them from being captured by the Dutch officers by taking them down the river to the sea. At the edge of the sea, a symbol of life, Almayer is confounded, for he must accept reality, the loss of all sustaining hope, the loss of his daughter's love, which in actuality he had lost long before. While they are waiting for the ship to arrive which is to rescue Dain and Nina, the omniscient author is evident, describing the present appearance of Almayer's face and then over-stepping time barriers to relate its future composure:

The face was a blank, without a sign of emotion, feeling, reason, or even knowledge of itself. All passion, regret, grief, hope, or anger—all are gone. . . . Those few who saw Almayer during the short period of his remaining days were always impressed by the sight of that face that seemed to know nothing of what went on within: like the
blank wall of a prison enclosing sin, regrets, and pain, and wasted life, in the cold indifference of mortar and stones (Folly, 190).

The ensuing conversation reveals the inability of Nina and Almayer to communicate. Almayer says, "... I wanted to give you years of happiness, for the short day of your suffering. I only knew of one way" (Folly, 190):

Ahl but it was not my way!" she replied. "Could you give me happiness without life? Life!" She repeated with sudden energy that sent the word ringing over the sea. "Life that means power and love," she added in a low voice (Folly, 191).

The scene is presented dramatically; Conrad is the director; there is dialogue--yet the omniscient author is there providing the necessary commentary and the stage directions:

"I will tell you the rest," interrupted Almayer: "when that man came I also saw the blue and the sunshine of the sky. A thunderbolt has fallen from that sky, and suddenly all is still and dark around me forever. I will never forgive you, Nina; and tomorrow I shall forget you! I shall never forgive you," he repeated with mechanical obstinacy while she sat, her head bowed down as if afraid to look at her father (Folly, 191).

"I will never forgive you, Nina!" he shouted, leaping up madly in the sudden fear of his dream.

This was the last time in his life that he was heard to raise his voice. Henceforth he spoke always in a monotonous whisper like an instrument of which all the strings but one are broken in a last ringing clamour under a heavy blow.

She rose to her feet and looked at him. The very violence of his cry soothed her in an intuitive conviction of his love, and she hugged to her breast the lamentable remnants of that affection with the unscrupulous greediness of women who cling desperately to the very scraps
and rags of love, any kind of love, as a thing that of
right belongs to them and is the very breath of their life.
She put both her hands on Almayer's shoulder, and look¬
ing at him half tenderly, half playfully, she said--
"You speak so because you love me."
Almayer shook his head.
"Yes, you do," she insisted softly; then after a short
pause she added, "and you will never forget me."
Almayer shivered slightly. She could not have said
a more cruel thing (Folly, 192-3).

The scene is presented; the characters' movements are described and
their dialogue commented upon. The omniscient author is in perfect
control. Note the blunt and truthful simplicity of the omniscient last
sentence.

Neutral omniscience permits the reaction of one character to
be a revealing comment upon the action:

To Ali's great dismay he fell on his hands and knees,
and, creeping along the sand, erased carefully with his
hand all traces of Nina's footsteps. He piled up small
heaps of sand, leaving behind him a line of miniature
graves right down to the water. After burying the last
slight imprint of Nina's slipper he stood up. . . . He
brought his foot down with a stamp. He was a firm man
--firm as a rock. Let her go. He never had a daughter.
He would forget. He was forgetting already (Folly, 195-6).

The dismay of Ali comes near to being the author's comment, but here
the point of view maintains the objectivity.

Returning to his campong, Almayer burns his home and moves
into the house which had been constructed for the traders and engineers
who never came. The house, known as "Almayer's Folly," has become
a symbol of his life: on its verandah he often shuffled about and dream-
ily gazed at the river flowing toward the sea. Like his own life, the
house is vacant. With Nina's departure, Almayer moves into the house, completely isolating himself from life. Conrad writes: "He took possession of the new ruin, and in the undying folly of his heart set himself to wait in anxiety and pain for that forgetfulness which was so slow to come" (Folly, 201). In "Almayer's Folly" Almayer lives in the past which he tries to forget. The author presents the changes which come with the passage of time: "As time went on the grass grew over the black patch of the ground where the old house used to stand, and nothing remained to mark the place of the dwelling that had sheltered Almayer's young hopes, his foolish dream of splendid future, his awakening, and his despair (Folly, 203). Jim-Eng, the Chinaman, moves into "Almayer's Folly" and the two smoke opium together. Captain Ford arrives periodically and receives a report on Almayer from Ali; upon leaving the house on one occasion, he observes a strip of faded red silk, with Chinese letters on it, fastened to a pillar:

"What's that?" he asked.
"That," said Jim-Eng, in his colourless voice, "that is the name of the house. All the same like my house. Very good name."

Ford looked at him for awhile and went away. He did not know what the crazy-looking maze of the Chinese inscription on the red silk meant. Had he asked Jim-Eng, that patient Chinaman would have informed him with proper pride that its meaning was: "House of heavenly delight" (Folly, 205).

Because of his perspective, Conrad can inject the irony which clarifies his attitude toward the material. The omniscient author in Almayer's Folly makes a valiant attempt to maintain his neutral stance, permitting
himself to deal with the internal workings of the character's mind, and allowing them to speak for themselves. Yet the author is in complete command of time and orders its sequences. He presents the situation and the characters as they really are in the passages where he does remain omniscient and neutral. Behind the omniscient passages there appears to be a structuring intellect which is more readily apparent when the events, out of their natural sequence, are being ordered retrospectively to bring the reader up to date with the passing events. It is in such passages that, in spite of Conrad's neutral viewpoint, the narrative voice appears and approximates a conversational tone.

There is little significant difference between the point of view of *Almayer's Folly* and that of *An Outcast of the Islands* (1896). The attempt to maintain neutral omniscience is again made. When he is ordering events out of their chronological order, the author's mentality is evident and he comes near to speaking in a voice of his own and very nearly becomes a narrator, yet the limit is not transgressed. The movement is toward a greater intimacy with the reader, but the author does not actually speak in his own voice.

*An Outcast of the Islands* is also set on the river in Sambir, dealing with some of the identical major figures of *Almayer's Folly*. The novel deals with Almayer's loss of the trade that Lingard had developed, to the Arabs whom Willems, the protagonist, leads into the river, betraying Almayer, but, in particular, betraying Tom
Lingard who had rescued him after he had stolen money from Hudig. Willems is the "outcast"; the novel is the study of his moral disintegration.

Although in both novels the author freely discusses the thoughts of the characters, in *An Outcast of the Islands* there is a movement away from "interiorizing." The characters are presented more through dialogue. Conrad tends to relate the events rather than to present them dramatically. This shift in technique is interpreted as a movement toward, or a return to, a narrator. The tendency toward the use of a narrator becomes steadily more apparent. The retrospective passages which reveal the author's mentality are prescient of an identifiable personality, a narrator who speaks for himself and for others, and in doing so speaks also for Joseph Conrad himself. Albert Guerard in *Conrad the Novelist* has suggested that "Twice Conrad almost commits himself to a genuinely human narrator, a speaker who is truly a person" in *An Outcast of the Islands*. Yet, on these pages, 5 and 54, there is nothing more than the omniscient author in charge of the event and commenting upon it. One is surprised that Guerard did not use another passage to support his point:

There are in our lives short periods which hold no place in memory but only as the recollection of a feeling. There is no remembrance of gesture, of action, of any outward manifestation of life; those are lost in the unearthly brilliance or in the unearthly gloom of such moments. We are absorbed in the contemplation of that something, within our bodies, which rejoices or suffers while the body goes on breathing, instinctively
runs away or, not less instinctively, fights—perhaps dies. But death in such a moment is the privilege of the fortunate, it is a high rare favour, a supreme grace (Outcast, 72).

In this paragraph Conrad uses for the first time the first person plural. The long omniscient retrospective passages simply imply an author speaking to the reader. Conrad is apparently unable to remain within the confines of neutral omniscience and uses the first person plural to achieve rapport between the reader and himself, since ostensibly the "we" includes them both. This is the first time that Conrad has permitted his personality to exist within the novel and to break the confines of neutral omniscience.

Ordinarily, neutral omniscience reigns supreme in An Outcast of the Islands:

Consciously or unconsciously, men are proud of their firmness, steadfastness of purpose, directness of aim. They go straight towards their desire... in an uplifting persuasion of their firmness. They walk the road of life, the road fenced in by their tastes, prejudices, disdains or enthusiasms, generally honest, invariably stupid, and are proud of never losing their way. If they do stop, it is to look for a moment over the hedges that make them safe, to look at the misty valleys, at the distant peaks at cliffs and morasses, at the dark forests and the hazy plains where other human beings grope their days painfully away, stumbling over the bones of the wise, over the unburied remains of their predecessors who died alone, in gloom or in sunshine, halfway from anywhere. The man of purpose does not understand, and goes on, full of contempt. He never loses his way. He knows where he is going and what he wants. Travelling on, he achieves great length without any breadth, and battered, besmirched, and weary, he touches the goal at last; he grasps the reward of his perseverance, of his virtue, of his healthy optimism: an untruthful tombstone over a dark and soon forgotten grave (Outcast, 197).
The distance between the author and his material is immediately perceived because of its generality and objectivity. The contrast between the point of view of the immediately preceding passage and the one in which the first person plural is quite evident. The passage of neutral omniscience shifts from the narration which deals with man's purposes in general to focus on one man in particular:

Lingard had never hesitated in his life. Why should he? He had been a most successful trader, ... un-\[sic\]deniably first in seamanship. ... He knew it. Had he not heard the voice of common consent? The voice of the world that respected him so much; the whole world to him—for to us the limits of the universe are strictly defined by those we know. There is nothing for us outside the babble of praise and blame on familiar lips, and beyond our last acquaintance there lies only a vast chaos; a chaos of laughter and tears which concerns us not; laughter and tears unpleasant, wicked, morbid, contemptible—because heard imperfectly by ears rebellious to strange sounds. To Lingard—simple himself—all things were simple (Outcast, 197-8).

Here again the first person plural enters the novel. Apparently Conrad is having difficulty keeping himself out of the narration.

Again, as in Almayer's Folly, Conrad avoids the presentation of violent scenes in An Outcast of the Islands. When Willems's theft of money from Hudig is discovered, the heat of the conversation between Hudig and Willems is withheld, but Willems's exit from the private office and departure from the building is described (Outcast, 22). Therefore, Willems's reaction to the interview follows immediately and achieves an importance which it would not have had if the narration had followed a dramatic and violent scene. Similarly, the neutral omnis-
cience does not prohibit Conrad from describing a fight, stopping the
description of the action to relate the next day's conversation which
reveals the fight's outcome, and returning to the physical battle.
Action achieves relative importance in itself.

Conrad retains an omniscient point of view in An Outcast of
the Islands often when he might easily enter a character's mind:

He was so busy with the thoughts about what he con-
sidered his own sacred duty, that he could not give any
consideration to the probable actions of the man of whom
he thought . . . . While he sat staring into the darkness,
that every minute grew thinner before his pensive eyes,
like a dispersing mist, Willems appeared to him as a
figure belonging already wholly to the past--a figure that
could come in no way into his life again (Outcast, 234).

Although the thoughts related are Lingard's, the reader is also aware
of the superior intelligence of the author who from his all-knowing
position can see, know, and relate all about the character.

In delineating the protagonist, Conrad writes of Willems,
"Gradually he lost himself in his thoughts, in the endless speculation
as to the manner in which she would receive his news--and his orders"
(Outcast, 24). Then he proceeds to set forth his thoughts. Of Willems
he may also use straight narration:

This arose from his great benevolence, and from an
exalted sense of his duty to himself, and the world at
large (Outcast, 5).

How glorious! How good was life for those that were on
the winning side! He had won the game of life; also the
game of billiards! (Outcast, 7).
Where there are scruples there can be no power. On that text he preached often to the young men. It was his doctrine, and he himself was a shining example of its truth (Outcast, 8).

In each of the passages above there is a touch of irony which Conrad is able to insert because of his point of view.

An excellent passage, illustrative of Conrad's intrusion into a character's mind, is the presentation of Willem's dying thoughts:

He saw a burst of red flame before his eyes, and was deafened by a report that seemed to him louder than a clap of thunder. Something stopped him short, and he stood aspiring in his nostrils the acrid smell of the blue smoke that drifted from before his eyes like an immense cloud. . . . Missed, by Heaven! . . . Thought so! . . . And he saw her very far off, throwing her arms up, while the revolver, very small, lay on the ground between them. . . . Missed! . . . He would go and pick it up now. Never before did he understand, as in that second, the joy, the triumphant delight of sunshine and of life. His mouth was full of something salt and warm. He tried to cough; spat out. . . . Who shrieks: In the name of God, he dies! he dies!—Who dies?—Must pick up—Night—What? . . . Night already. . . . (Outcast, 360).

Ironically, Willems is not aware that he is wounded and is dying. Conrad is within the confines of Willems's mind; the point of view is stream of consciousness except for the difficulty of such sentences as, "Never before did he understand, as in that second, the joy, the triumphant delight of sunshine and of life. His mouth was full of something salt and warm. He tried to cough; spat out. . . ." In these sentences the point of view has shifted, for it is momentarily that of the omniscient author, not that of Willems.
The point of view in Conrad's first two novels, *Almayer's Folly* and *An Outcast of the Islands*, is essentially neutral omniscience. In the first novel it reveals a mentality from which the story flows smoothly and orderly with the author in complete supremacy. In *An Outcast of the Islands*, however, Conrad grows restive within the latitude of neutral omniscience, speaking upon occasion in the first person plural which neutral omniscience does not allow. Furthermore, the ordering mentality is not as readily perceivable, except in the retrospective sections of Parts I and II: Elsewhere in the novel, the point of view is strictly that of the omniscient author who enters the minds of the characters, presents the action, and structures the story, but only occasionally is a voice of the writer audible except where the limits of neutral omniscience are violated and the author speaks in his own person.

The next work that shall be dealt with is *The Rescue*, originally titled *The Rescuer*. The work was begun in 1896 after *An Outcast of the Islands* was completed, and was not finished until almost twenty-five years later. *The Rescue* is introduced here because the first three parts belong to Conrad's early period of work and because the protagonist is Tom Lingard, who is younger (thirty-five years old) and more idealistic than the Lingard of Conrad's earlier novels. Lingard's purpose is to return the rule of Wajo to Pata Hassim and his sister Immada. The plan is diverted by Edith Travers with whom Lingard falls in love when he comes to pull the yacht belonging to her husband,
a British government official, off a sandbar where it is stranded.

In the Author's note Conrad writes that the "content and the course of the story I had already in my mind. But as to the way of presenting the facts, and perhaps in a certain measure as to the nature of the facts themselves, I had many doubts" (Rescue, x). The facts of the first three parts are presented omnisciently. These first three parts were written by December of 1898, but most of the writing was done before February, 1897. Albert Guerard notes that a "standard Victorian omniscient author locates the reader carefully in the exotic scene, explains unfamiliar customs, offers static and minute descriptions (not impressions) of faces." The use of the forms of the first person plural occur. In the foreword to the first part there is the genitive plural and later "us" appears and includes both the author and the reader: "No doubt he, like most of us, would be uplifted at times by the awakened lyricism of his heart into regions charming, empty, and dangerous. But also, like most of us, he was unaware of his barren journeys above the interesting cares of this earth" (Rescue, 11). Part II goes back in time to bring the reader up to date with the preceding events and is not unlike the retrospective sections of the two previous novels. In the second part Conrad directly speaks to the spirits of the dead adventurers:

Did you follow with your ghostly eyes the quest of this obscure adventurer of yesterday, you shades of forgotten adventurers who, in leather jerkins and sweating under steel helmets, attacked with long rapiers the
palisades of the strange heathen, or, musket on shoulder and match in cock, guarded timber blockhouses built upon the banks of rivers that command good trade? You, who, wearied with the toil of fighting, slept wrapped in frieze mantles on the sand of quiet beaches, dreaming of fabulous diamonds and of a far-off home (Rescue, 94).

This is the first time that Conrad has spoken to an imaginative creation within his novel and in his own voice.

Other characteristics of the technique of the novel are the use of conversations to order time and events (Rescue, 95ff); the omniscient revelation of a character's thoughts: "Shaw... gazed apparently at the deck between his feet. In reality he was contemplating a little house with a tiny front garden, lost in a maze of riverside streets in the east end of London (Rescue, 12); and, the occurrence of one character telling another an incident with the second character's thoughts and feelings being carefully delineated (Rescue, 151-69). The point of view is not unlike that of the two preceding novels, yet the technique has degenerated. Guerard identifies the process:

Superficially, he was moving from an original and visionary concern with moral deterioration, in the direction of ordinary popular romance and its artificial conflicts. So too the method. In the three novels Conrad intermittently came very close to the manner of Marlow; also he went through the useful experience of trying to do what he could do only very badly. He learned to depend... less on a single character's subjective view of dramatic action. But the process of elimination threatened (for the moment) to eliminate everything of value. The general movement was thus from a groping original experiment in ambiguity to the most conventional form of Victorian looseness and banality. 11
Conrad found himself in an "artistic perplexity" which he solved by beginning *The Nigger of the "Narcissus."* Of this decision Conrad says, "... it was a crisis undoubtedly. The laying aside of a work so far advanced was a very awful decision to take. It was wrung from me by a sudden conviction that *there* only was the road to salvation, the clear way out for an uneasy conscience" (*Rescue*, xi).

Within the first stage of Conrad's development, the angle of view in "The Black Mate," a narrator as witness, is replaced by neutral omniscience in *Almayer's Folly, An Outcast of the Islands,* and *The Rescue*. The change was, in many respects, an unfortunate decision. Neutral omniscience, unlike editorial omniscience, denies the author an identified voice in his own work. Conrad, however, appears as the structuring intellect in many of the retrospective passages, assuming a narrative voice with distinguishing characteristics. Forms of the first person appear occasionally in *An Outcast of the Islands*; then the forms, "we" and "us," become increasingly prevalent in *The Rescue.* The latitude of the point of view is unsatisfactory for Conrad because there is no means for objectifying the comments of the author. If he speaks, denying the restriction of neutral omniscience, he speaks in his own voice and returns to editorial omniscience, the usual Victorian point of view. Therefore, the next stage of Conrad's writing is significant for Conrad's movement toward the use of an identified narrator.
CHAPTER II

THE EMERGENCE OF THE NARRATOR MARLOW

The second stage in Conrad's search for the point of view most congenial to him includes The Nigger of the "Narcissus" and those short stories published in Tales of Unrest: "The Idiots," "An Outpost of Progress," "The Lagoon," "The Return," and "Karain: a Memory." This section studies the experimentation with point of view, and deals with the stories in the chronological order according to composition dates.

"The Idiots," Conrad's next fiction, was finished in May, 1896. In the Author's Note to Tales of Unrest, Conrad comments: "'The Idiots' is such an obviously derivative piece of work that it is impossible for me to say anything about it here. The suggestion of it was not mental but visual: the actual 'idiot' " (Unrest, ix). The note on the story's inception is interesting because this is exactly the manner in which the story begins:

We were driving along the road from Treguier to Kervanda. We passed at a smart trot between the hedges topping an earth wall on each side of the road; then at the foot of the steep ascent before Ploumar the horse dropped into a walk, and the driver jumped down heavily from the box. He flicked his whip and climbed the incline, stepping clumsily uphill by the side of the carriage, one hand on the footboard, his eyes on the ground. After awhile he lifted his head, pointed up the road with
"The idiot!" (Unrest, 56).

The interesting spectacle of the idiot on the road provides the narrator with impetus to inquire for additional information. Furthermore, there is in the passage the significant appearance of the narrator who is witness to the initial incident. The first three pages are devoted to establishing a narrator and are told from the narrator's point of view within the carriage: "In the long grass bordering the road a face glided past the carriage at the level of the wheels as we drove slowly by" (Unrest, 56). The narrator engages the driver in conversation: "More idiots? How many of them are there then?" (Unrest, 58). From the driver the narrator learns that there are four of the idiots, children from a nearby farm, whose parents are dead. After having seen two of them, the narrator comments: "We saw the other two: a boy and a girl, as the driver said" (Unrest, 58). Therefore, the narrator has tapped one of the sources available to him as witness: he has talked to one of the characters to obtain information.

In "The Black Mate" the narrator is used primarily as witness by Conrad. The narrator in "The Idiot" disappears after the third page although, ostensibly, he is telling the story of inherited idiocy, murder, and suicide which follows. After the three-page introduction, however, the narrator never speaks in the first person again.

Having written two novels and part of a third in neutral omniscience, Conrad returns to the "I" as witness. The first three pages of
"The Idiots" indicate that Conrad is to limit himself to the thoughts, feelings, and perceptions of the narrator and tell the story from a wandering periphery as he had done previously in "The Black Mate."

Although one would expect the narrator to be a character in his own right throughout the story, after the three-page beginning the reader realizes that the initial pages serve only as a frame which is not completely, nor successfully, developed.

At the end of the third page, Conrad writes, using the narrator's voice:

I saw them many times in my wandering about the country. They lived on that road, drifting along its length here and there, according to the inexplicable impulses of their monstrous darkness. They were an offence to the sunshine, a reproach to empty heaven, a blight on the concentrated and purposeful vigour of the wild landscape. In time the story of their parents shaped itself before me out of the listless answers to my questions, out of the indifferent words heard in wayside inns or on the very road those idiots haunted. Some of it was told by an emaciated and sceptical old fellow with a tremendous whip, while we trudged together over the sands by the side of a two-wheeled cart loaded with dripping seaweed. Then at other times other people confirmed and completed the story: till it stood at last before me, a tale formidable and simple, as always are, those disclosures of obscure trials endured by ignorant hearts (Unrest, 58).

From this paragraph the reader realizes that the narrator has tapped another source, that of conversation with others in the story. The people who related the story to the narrator are not those who hold the central roles. The narrator has interviewed the people who knew about
the idiots; he cannot interview the protagonists, their parents Jean-Pierre and Susan Bacadou, for they are dead; Conrad has ignored letters and other written materials, another possible source of information for the narrator, as he has failed to have the narrator draw inferences about the actions and mental states of the characters.

Instead, after having the narrator relate the source of his tale, Conrad proceeds as if the narrator were telling the story which he has just pieced together; however, the "I" as witness has disappeared. "The Idiots" is related from the point of view of neutral omniscience. The narrator has collected the information, but he does not tell the story, nor does he relate it in any way to his own experience. Therefore, he serves little more purpose than to provide a frame to introduce the story, and to present the four idiots for description. Besides providing the story initially with a framed structure, the point of view with the "I" as narrator-witness has very little functional value.

Within the main story inferences are drawn about the appearance of characters, but this is done from the omniscient point of view:

His lips seemed more narrow, more tightly compressed than before; as if for fear of letting the earth he tilled hear the voice of hope that murmured within his breast (Unrest, 63).

Again the tendency to tell about action rather than to present it dramatically is evident: The parish priest goes to the Marquis de Chavanes to tell him that "Jean-Pierre Bacadou, the enraged republican farmer, had
been to mass last Sunday—had proposed to entertain the visiting priests at the next festival of Ploumar!" (Unrest, 65). From the omniscient point of view, Conrad may write straight narration: "When Madame Levaille called out, Susan could have, by stretching her hand, touched her mother's skirt, had she had the courage to move a limb. She saw the old woman go away, and she remained still, closing her eyes and pressing her side to the hard rugged surface of the rock" (Unrest, 78). On the other hand, he may present the character's thoughts of a fancied situation (Unrest, 73) or enter a character's mind to reveal the occurrences which have happened previously and which account for the character's current mental state:

She splashed through a pool, getting wet to the waist, too preoccupied to care. . . . She must explain. "He came in the same way as ever and said, just so: 'Do you think I am going to leave the land to those people from Morbihan that I do not know? Do you? We shall see! Come along, you creature of mischance!' And he put his arms out. Then, Messieurs, I said: 'Before God -- never!' And he said, striding at me with open palms: 'There is no God to hold me! Do you understand, you useless carcase. I will do what I like.' And he took me by the shoulders. Then, Messieurs, called to God for help, and next minute, while he was shaking me, I felt my long scissors in my hand. His shirt was unbuttoned, and, by the candlelight, I saw the hollow of his throat. I cried: 'Let go!' He was crushing my shoulders. He was strong, my man was! Then I thought: No! . . . Must I? . . . Then take! -- and I struck in the hollow place. I never saw him fall. Never! Never! . . . Never saw him fall. . . . (Unrest, 81-2).

The violent scene has been subordinated to the mind of Susan in whose
maddened brain the event is anguishingly reenacted.

"An Outpost of Progress," finished in July, 1896, is, as Albert Guerard notes, "chiefly interesting as a cold adumbration of 'Heart of Darkness.'" The stories have the same motif, but "An Outpost of Progress" has none of the technical apparatus of "Heart of Darkness," which the use of a narrator as witness and participant involves. Conrad, in the Author's Note, refers to the change that took place in his style with the composition of "An Outpost of Progress": "I seemed to be able to capture new reactions, new suggestions, and even new rhythms for my paragraphs" (Unrest, viii). He also states that "'An Outpost of Progress' is the lightest part of the loot I carried off from Central Africa, the main portion being of course 'The Heart of Darkness'" (Unrest, ix).

The point of view in the story does represent a change from "The Idiots." There is none of the intimacy which the introduction of the narrator in "The Idiots" provides. "An Outpost of Progress" is written from the most neutral of points of view. The sentences read with a clear-cut clarity and precision. The author is in complete command directing the reader, telling the reader exactly what he is to think of Carlier and Kayerts, the two men left at the trading outpost of the Great Civilizing Company in Central Africa. Of the two men Conrad writes:
They were two perfectly insignificant and incapable individuals, whose existence is only rendered possible through the high organization of civilized crowds (Unrest, 89).

Society, not from any tenderness, but because of its strange needs, had taken care of those two men, forbidding them all independent thought, all initiative, all departure from routine; and forbidding it under pain of death (Unrest, 91).

But the two men got on well together in the fellowship of their stupidity and laziness (Unrest, 92).

That was the root of the trouble! There was nobody there; and being left then alone with their weaknesses, they became daily more like a pair of accomplices than like a couple of devoted friends (Unrest, 109).

The omniscient point of view makes it possible for Conrad to gear the story toward the theme and to reveal the gradual moral deterioration of the two useless men once they are outside the protective pale of civilization.

From the all-knowing position Conrad does not hesitate to enter the minds of the characters. For example, he examines the behavior and thoughts of Kayerts:

His mouth was as dry as a cinder, and his face was wet with perspiration—and tears. What was it all about? He thought it must be a horrible illusion; he thought he was dreaming; he thought he was going mad! After a while he collected his senses. What did they quarrel about? That sugar! How absurd! He would give it to him—didn't want it himself. . . . He thought: "If I give way now to that brute of a soldier, he will begin this horror again tomorrow and I will be lost! Lost!" . . . He was completely distracted by the sudden perception that the position was without issue—that death and life had in a moment become equally difficult and terrible (Unrest, 112).
Conrad's treatment of Kayerts is much like his treatment of Almayer and Willems; the analyses result from his intense psychological interest in character. Note that both Almayer and Kayerts think they are going mad in the intensity of their emotions.

In "An Outpost of Progress" the reader again finds Conrad speaking, upon two occasions in the course of the narrative, in the first person plural, indicating again the close relationship that he wishes to establish with the reader, which is not possible when the point of view is steadily a cold, indifferent neutral omniscience through which the author points up the theme and its ironies.

"Slavery is an awful thing," stammered out Kayerts in an unsteady voice.
"Frightful--the sufferings," grunted Carlier with conviction.
They believed their words. Everybody shows a respectful deference to certain sounds that he and his fellows can make. But about feelings people really know nothing. We talk with indignation or enthusiasm; we talk about oppression, cruelty, crime, devotion, self-sacrifice, virtue, and we know nothing real beyond the words. Nobody knows what suffering or sacrifice mean--except, perhaps the victims of the mysterious purposes of these illusions (Unrest, 105-6).

To generalize the comment and to include the reader Conrad uses the "we." In this passage Conrad's feelings about the issue seem to compel him to comment in his own voice. Later he uses the first person plural ironically, thereby involving the reader further with the story and calling upon his sympathetic intelligence: "The Managing Director of the Great Civilizing Company (since we know that civilization follows trade) landed
first and incontinently lost sight of the steamer" (Unrest, 116). The parenthetical remark becomes a conversational aside to the reader.

From the straight-forward, clear-cut style of "An Outpost of Progress," Conrad turned to write "The Lagoon" which he finished in August, 1896. "The Lagoon" is written in a style heavy with adjectives that help to create an atmosphere of exotic mystery. The plot is simple: A white man traveling upriver in the Malayan archipelago decides to spend the night in Arsat's clearing which is a house on piles in a stagnant lagoon just off the river. The Malayan polers dislike spending the night on the lagoon of "weird aspect and ghostly reputation":

Moreover, they disliked Arsat, first as a stranger, and also because he who repairs a ruined house, and dwells in it, proclaims that he is not afraid to live amongst the spirits that haunt the places abandoned by mankind. Such a man can disturb the course of fate by glances or words; while his familiar ghosts are not easy to propitiate by casual wayfarers upon whom they long to wreak the malice of their human master. White men care not for such things, being unbelievers and in league with the Father of Evil, who leads them unharmed through the invisible dangers of this world. To the warnings of the righteous they oppose an offensive pretence of disbelief. What is there to be done? (Unrest, 189-90).

The author from the omniscient point of view summarizes: "So they thought, throwing their weight on the end of their poles."

The reader learns that the white man has previously been involved in an intrigue and that Arsat had helped him. Conrad defines the white man's attitude toward Arsat:
He liked the man who knew how to keep faith in council and how to fight without fear by the side of his white friend. He liked him—not so much perhaps as a man likes his favorite dog—but still he liked him well enough to help and ask no questions, to think sometimes vaguely and hazily in the midst of his own pursuits, about the lonely man and the long-haired woman with audacious face and triumphant eyes, who lived together hidden by the forests—alone and feared (Unrest, 191-2).

Arriving at the house, the white man learns that Arsat's wife, Diamelen, is dying, and he elects to sleep on the platform. During the night Arsat tells of his love for Diamelen that caused him involuntarily to betray his brother, to leave him to the pursuing enemy, after the brother had planned and helped in the escape. Arsat's brother had said before they fled, "There is half a man in you now—the other half is in that woman. I can wait. When you are a whole man again, you will come back with me here to shout defiance. We are sons of the same mother" (Unrest, 198). The love and admiration of Arsat for his brother is reiterated: "There was no better paddler, no better steersman than my brother. . . . when for the last time we paddled together!" (Unrest, 199); "He was strong. He was brave. He knew not fear and no fatigue. . . . My brother!" (Unrest, 199). The white man listens to Arsat's story that is told in an "even, low voice," and to Arsat's "Tuan, I loved my brother," replies, "We all love our brothers" (Unrest, 202). The white man's statement has ironic overtones when contrasted with the earlier omniscient comment upon the white man's attitude toward his Malayan "brother," Arsat.
At dawn Diameien is dead, and Arsat says, "We are sons of the same mother—and I left him in the midst of enemies; but I am going back now" (Unrest, 203). As he leaves the lagoon, the white man sees that "Arsat had not moved. He stood lonely in the searching sunshine; and he looked beyond the great light of a cloudless day into the darkness of a world of illusion" (Unrest, 204).

Guerard remarks that the white man is "nominally present to listen to a story, but really present to occasion the rendering of a highly subjective landscape" and "that Conrad was moving simultaneously, and no doubt unknowingly, toward the narrator as technical device and the involved narrator as intimate author-projection. As yet the white man is only a listener, who can interrupt the adventure narrative (and so lend it suspense) by looking out at the landscape." The white man's listening to Arsat's tale provides a structure that has been seen before in Conrad. In "The Black Mate" Bunter's voyage at sea is at the center of the story. Likewise, in "The Idiots" the introduction of a narrator provides a frame, however ineffective, for the tale related from the omniscient point of view. Whereas Bunter's story is related by the omniscient narrator, the tale in "The Lagoon" is told by Arsat who is perfectly knowledgeable with all the relevant details since they are all part of his personal experience.

Because of the restive and experimental approaches to point of view, it is not surprising that "The Idiots," "An Outpost of Progress,"
and "The Lagoon," were published along with "The Return" in a volume entitled *Tales of Unrest*. Not only are the settings different—"The Idiots" is a tale of the Brittany coast; "An Outpost of Progress" is set in Central Africa; "The Lagoon," in the Malayan archipelago; and "The Return," in London—but the point of view and the consequent structure vary.

"The Return" was completed in the summer of 1896 and belongs to the period of experimentation. Written during the period of "unrest," "The Return" is later labeled by Conrad as a "left-handed production."

In Author's Note he says that "any kind word about 'The Return'... awakens in me the liveliest gratitude, for I know how much the writing of that fantasy has cost me in sheer toil, in temper, and in disillusion" (*Unrest*, x-xi). He also notes, "Psychologically there were no doubt good reasons for my attempt; and it was worthwhile, if only to see of what excesses I was capable in that sort of virtuosity" (*Unrest*, x). The interest of the story is primarily with character, with that of Alan Hervey of whom Conrad wrote, "I wanted the reader to see him think." Joseph Conrad does literally attempt this purpose and again selects a neutral omniscient point of view in order to present all that is pertinent going on within the minds of Alan Hervey and his wife.

The story is set in London in a middle-class town residence to which Alan Hervey arrives to read a letter left by his wife that reveals her infidelity:
He held the paper before his eyes and looked at half a dozen lines scrawled on the page, while he was stunned by a noise meaningless and violent, like the clash of gongs or the beating of drums; a great aimless uproar that, in a manner, prevented him from hearing himself think and made his mind an absolute blank. This absurd and distracting tumult seemed to ooze out of the written words, to issue from between his very fingers that trembled, holding the paper. And suddenly he dropped the letter as though it has been something hot, or venomous, or filthy; and rushing to the window with the unreflecting precipitation of a man anxious to raise an alarm of fire or murder, he threw it up and put his head out (Unrest, 125-6).

Hervey's response is, "She's gone," (Unrest, 127) and then, "If only she had died!" (Unrest, 128):

Every one will know. He thought: "The woman's a monster, but everybody will think me a fool"; and standing still in the midst of severe walnut-wood furniture, he felt such a tempest of anguish within him that he seemed to see himself rolling on the carpet, beating his head against the wall. He was disgusted with himself, with the loathsome rush of emotion breaking through all reserves that guarded his manhood (Unrest, 129-30).

As the selections reveal, Conrad's primary intention was a psychological analysis which he believed he could best accomplish from the omniscient point of view that permitted free access to the character's thoughts. Edward Crankshaw indicates that after Almayer's Folly and An Outcast of the Islands, Conrad abandoned internal psychological analysis for the purpose of building up character, and indicates that Conrad resorted to objective description because he was not naturally gifted with the psychological insight of his peers. Paul Wiley disagrees:
At no point in his career, however, does Conrad exhibit any deficiency in psychological penetration; and his abandonment of the internal for the objective method of treatment may well have resulted from conscious preference rather than compulsion. . . . in view of this experimental tendency in his work it may be found that Conrad did not hesitate to bring psychological issues within the scope of his method. 6

Of course, as we have noted, Conrad uses internal psychological analysis in works subsequent to his first two novels; "The Return" is a case in point. However, "The Return," as Conrad admits, is not successful. The story is too long for what it has to say; there is too much internal analysis and too little action. Aside from a great deal of pacing the floor, various trips up and down the stairs, and one contemplated, violent blow that never takes place, there is practically no action. Only an occasional nervous twitch of the hand reveals the violence of the inner emotional activity.

Yet Conrad is not satisfied to be confined to the limits of a character's thoughts, feelings, and perceptions. Even when he would like to be there, the point of view seems to indicate a barrier that prevents his actually projecting himself imaginatively into the character's mind. This is true of Willems, of Susan Bacadou, and of Mr. and Mrs. Hervey. Once within the confines of a character's mentality, Conrad finds it difficult to stay there. He returns to an omniscient point of view to express neutrally some opinion. Occasionally these sections are almost a bit of "philosophizing":
He stood alone, naked and afraid, like the first man on the first day of evil. There are in life events, contacts, glimpses, that seem brutally to bring all the past to a close. There is a shock and a crash, as of a gate flung to behind one by the perfidious hand of fate. Go and seek another paradise, fool or sage. There is a moment of dumb dismay, and the wanderings must begin again; the painful explaining away of facts, the feverish raking up of illusions, the cultivation of a fresh crop of lies in the sweat of one's brow, to sustain life, to make it supportable, to make it fair, so as to hand intact to another generation of blind wanderers the charming legend of a heartless country, of a promised land, all flowers and blessings... (Unrest, 133-4).

Whether Conrad's failure to utilize neutral omniscience successfully for a sustained period of composition indicates his general dissatisfaction with it is questionable, but the fact remains that the experimentation with point of view indicates that he is moving toward the use of a narrator that will make possible what Conrad later writes "my manner of telling, perfectly devoid of familiarity as between author and reader, aimed essentially at the intimacy of a personal communication, without any thought for other effects." 7

The Nigger of the "Narcissus" 8 Conrad completed in February, 1897. John Gordan observes that whereas Almayer's Folly was predominantly based upon observation, The Nigger of the "Narcissus" was based upon a more personal experience. 9

In The Nigger of the "Narcissus" Conrad first used a subject from his own experience. Unlike many authors who unburden themselves in an autobiographical novel, he left to his sixth story events in which he had played an active part. Even so, he himself was not the center
of interest in *The Nigger*, as he was later in "Youth" and "Heart of Darkness." In contrast to his earlier work, *The Nigger* must be considered "a record of experience in the absolute sense of the word." Conrad, as an officer of the Narcissus, lived through the storm and the sickness and death of the Nigger, whereas he had no share in the lives of Almayer, Willems, and the others.

A curious inconsistency makes it apparent that Conrad was writing about personal experience. At the beginning he did not appear as a character but told the story omnisciently. On the thirty-third page he entered the story in describing how incidents happened to us. Though he was included in this collective we, he was not second officer of the Narcissus, as he was in actuality, but one of the crew. He took part in the rescue of Wait during the storm: five men went to look for the Nigger, and since four of them were mentioned by name as the boatswain, Belfast, Wamibo, and Archie, Conrad himself must have been the fifth, who told what occurred. At the very end of the novel, he emerged from the collective we into his own person as I. Whatever may explain the inconsistencies in point of view, they bring Conrad into the novel as an actor and confirm the autobiographical quality of *The Nigger*.

The story is the product of Conrad's personal experience, yet here in *The Nigger* Conrad has succeeded in immersing himself imaginatively in the work. Whatever autobiographical elements there are, the work is a piece of fiction. The novel represents a supreme effort. In the foreword "To My Readers in America," Conrad wrote: "It is the book by which, not as a novelist perhaps, but as an artist striving for the utmost sincerity of expression, I am willing to stand or fall. Its pages are the tribute of my unalterable and profound affection for the ships, the seamen, the winds and the great sea--the moulders of my youth, the companions of the best years of my life" (*Nigger*, ix). The book
marked Conrad’s achievement of an artistic independence for which he had been striving: "After writing the last words . . ., in the revulsion of feeling before the accomplished task, I understood that I had done with the sea, and that henceforth I had to be a writer. And almost without laying down the pen I wrote a preface, trying to express the spirit in which I was entering on the task of my new life!" (Nigger, ix-x). That The Nigger of the "Narcissus" is a supreme accomplishment can account for Conrad’s new artistic confidence. An examination of the novel in relationship to point of view is interesting because of the evidence that the technique reveals.

Albert Guerard states that "The Nigger is the first of the books to carry deliberately and with care the burden of several major interests and various minor ones":

The one interest which existed for most readers in 1897 remains a real one today: the faithful document of life and adventure at sea. The story is indeed the tribute to the "children of the sea" that Conrad wanted it to be: a memorial to a masculine society and the successful seizing of a "passing phase of life from the remorseless rush of time." It is certainly a tribute to this particular ship on which (for her beauty) Conrad chose to sail in 1884. But it is also a study in collective psychology; and also, frankly, a symbolic comment on man’s nature and destiny; and also, less openly, a prose-poem carrying overtones of myth.

Phelps sees The Nigger as a "tale of the sea, written by one who loved it, who loved it with exaggerated intensity in the safe glow of reminiscence; but it is written with soberness of mind, with the intent to reveal
the very heart of human mystery." 12 The phrases, "in the safe glow of reminiscence" and "with soberness of mind" are compelling because they are indicative of Phelps' recognition of the imaginative projection of Conrad into the work to accomplish his avowed purpose stated in the Preface: "My task which I am trying to achieve is, by the power of the written work to make you hear, to make you feel--it is, before all, to make you see" (Nigger, xiv).

According to Paul Wiley, The Nigger of the "Narcissus" celebrates "for the first time a victory of the normal over the abnormal" to accomplish "his most affirmative allegory"; 13 "the curve of the journey which begins in the darkness of the Bombay roadstead and ends, for the crew, in a flood of sunlight conforms to a pattern of life fulfilled through toil." 14 In the allegorical conflict Captain Allistoun represents authority which a possible mutiny, instigated by the enigmatic presence of Jim Wait, threatens because it can reduce the "ordered community to chaos." 15 Conrad says of Jim Wait: "... in the book he is nothing; he is merely the centre of the ship's collective psychology and the pivot of the action" (Nigger, ix). Paul Wiley sees this as the explanation of the "portrayal of the negro in the dual aspect of seaman and grotesque embodiment of corrupt instinct." 16 The basic conflict within the story is pin-pointed by Guerard: "The storm tests and brings out the solidarity, courage, and endurance of men banded together in a desperate cause. And the Negro James Wait tests and brings out their egoism,
solitude, laziness, anarchy, fear. The structural obligation of the
story is to see to it that the two tests do not, for the reader, cancel
out. 17 The conflict is directly related to the artist of whom Conrad
writes in his Preface:

He speaks to our capacity for delight and wonder, to the
sense of mystery surrounding our lives; to our sense of
pity, and beauty, and pain; to the latent feeling of fellow-
ship with all creation—and to the subtle but invincible
conviction of solidarity that knits together the loneliness
of innumerable hearts, to the solidarity in dreams, in
joy, in sorrow, in aspirations, in illusions, in hope, in
fear, which binds men to each other, which binds to-
gether all humanity—the dead to the living and the living
to the unborn (Nigger, xii).

The point of view is directly related to both the thematic and structural
resolution of the conflict which points up this "solidarity."

The Nigger begins with the point of view being objective and
omniscient, but the tendency to use the first person, which has been
observed in earlier works, again appears with the following parentheti-
cal phrase, "as we had calculated from his papers" (Nigger, 7). Yet
the voice of the narrator is disconnected in Part I and disappears, again
being replaced by the omniscient point of view: "They all knew him. Is
there a spot on earth where such a man is unknown, an ominous survival
testifying to the eternal fitness of lies and impudence?" (Nigger, 10).
Sometimes the omniscient narrative voice is suggestive of a narrator,
especially when time is being ordered: "Afterwards, when talking about
that voyage, he used to say: 'The poor fellow had scared me. I thought
I had seen the devil'" (Nigger, 19). As before, the narrative voice is indicative of a structuring mentality, especially when time is being placed in a sequence, to reveal its dramatic value rather than its chronological order. In the first section the crew is being assembled, and there is really no solidarity among them. The point of view supports this separateness with only a slight slip into a narrator's voice. The omniscient objectivity allows Conrad to introduce and describe the characters, commenting as he likes. Of Singleton, Conrad writes:

And alone in the dim emptiness of the sleeping forecastle he appeared bigger, colossal, very old; old as Father Time himself. . . . Yet he was only a child of time, a lonely relic of a devoured and forgotten generation. He stood, still strong, as ever unthinking; a ready man with a vast empty past and with no future, with his childlike impulses and his man passions already dead within his tattooed breast. Then men who could understand his silence were gone—those men who knew how to exist beyond the pale of life and within the sight of eternity (Nigger, 24-5).

The respect and admiration the author has for Singleton breaks through the objectivity of the general presentation.

Part II begins with another omniscient view. From a distance the Narcissus is seen going to sea: "The loose upper canvas blew out in the breeze with soft round contours, resembling small white clouds snared in the maze of ropes. Then the sheets were hauled home, the yards hoisted, and the ship became a high and lonely pyramid, gliding, all shining and white, through the sunlit mist" (Nigger, 27). Upon setting out, the men become a crew, and the "we, " the collective voice
of the crew appears:

Was he [Death] a reality—-or was he a sham—-this ever-expected visitor of Jimmy's? We hesitated between pity and mistrust. . . . We had no songs and no music in the evening, because Jimmy (we all lovingly called him Jimmy, to conceal our hate of his accomplice) had managed, with that prospective decease of his, to disturb even Archie's mental balance. . . . Our singers became mute because Jimmy was a dying man. . . . True, he was always awake, and managed, as sneaked out on deck, to plant in our backs come cutting remark that, for the moment, made us feel as if we had been brutes, and afterwards made us suspect ourselves of being fools (Nigger, 36-7).

Note that the "we" serves to represent the crew collectively and thus serves as a technique which sets the crew in opposition and contrast to other characters. This is true in the case of Jim Wait, of Donkin, and later of Mr. Baker and Captain Allistoun. Donkin's isolation in the forecastle where he does "nothing but think of the gales of the Cape of Good Hope and envy us the possession of warm clothing and waterproofs" is emphasized by the use of the collective "we" that, separated from him, approves his punishment: "Donkin's insolence to long-suffering Mr. Baker became at last intolerable to us, and we rejoiced when the mate, one dark night, tamed him for good. It was done neatly, with great decency and decorum, and with little noise" (Nigger, 40). The use of the collective "we" also places a greater emphasis upon the crew's unrest:

We were appalled. We perceived that after all Singleton's answer meant nothing. We began to hate him for making fun of us. All our certitudes were going; we
were on doubtful terms with our officers; the cook had given us up for lost; we had overheard the bosswain's opinion that "we were a crowd of softies." We suspected Jimmy, one another, and even our very selves. We did not know what to do (Nigger, 43).

The narrative voice sometimes achieves a conversational intimacy:

"He became the tormentor of all our moments; he was worse than a nightmare. You couldn't see that there was anything wrong with him: a nigger does not show" (Nigger, 44). In Part II the narrator's voice has achieved an identity as a member of the crew who is still narrating when the second section ends.

The Part III begins omnisciently, and after two pages the first person plural slips back into control. In the section the Narcissus is tossed by a deadly storm. The solidarity of the crew fighting together against the wind to save the ship is reenforced by the collective "we" although its use is not consistent throughout. In this section the five men rescue the nigger. Here the "we" becomes more exclusive and is narrowed down to the five of whom the narrator says, speaking of himself: "So we hated him, and passed him carefully from hand to hand. We cried, 'Got him?'" (Nigger, 83); "we handled him as tenderly as though he had been made of glass" (Nigger, 73). After the physically exhausting experience, the five men return to find that the well-known'faces looked strange and familiar; they seemed faded and grimy; they had a mingled expression of fatigue and eagerness. They seemed to have become much thinner during our absence" (Nigger, 74).
As the narrative voice comments, "The return on the poop was like the return of wanderers after many years amongst people marked by the desolation of time" (Nigger, 72-4). The five men have together achieved a unity which the "we" supports and throws them into contrast to the "they" of the rest of the crew. As we have noted, the point of view shifts, but the shift supports the thematic development.

Part IV, as do the previous sections, is introduced omnisciently, but the point of view is shifted to the "we" as the men begin to grow disgruntled under Donkin's egging: "We decried our officers--who had done nothing--and listened to the fascinating Donkin. His care for our rights, his disinterested concern for our dignity, were not encouraged by the invariable contumely of our words by the disdain of our looks. Our contempt for him was unbounded--and we could but listen with interest to that consummate artist" (Nigger, 100).

In Part V the use of the "we" is predominant as the men become a unity which cannot be divided by personal interests or fear. By the time the Narcissus reaches land the solidarity of the crew is evident, particularly to the narrator who speaks in the first person singular when the crew disembarks and the isolation which existed in Part I returns. A group of the men go to the Black Horse, saying, "Let us have a drink together before we part" (Nigger, 170). Charley and Belfast wander off alone. The narrator passes Charley who is pulling away from his mother's embrace. Charley, the youngest on board,
has grown up, as the narrator observes: "I was passing him at the time and over the untidy head of the blubbering woman he gave me a humorous smile and a glance ironic, courageous, and profound, that seemed to put all my knowledge of life to shame" (*Nigger*, 170-1). The narrator walks on to encounter Belfast who is still overcome with grief for James Wait and admits stealing the pie for Jimmy, which act was one of the first abuses against authority. The narrator, knowing that Belfast's crying fits often end in a fight, moves on. He is also conscious that "two bulky policemen stood near by, looking at us with a disapproving and incorruptible gaze" (*Nigger*, 171).

After having separated from the crew, the narrator stops at a corner for a long last look at the crew going to the Black Horse where the "illusions of strength, mirth, happiness; the illusion of splendour and poetry of life" are dispensed (*Nigger*, 171). The men sway on their way "while the sea of life thundered into their ears ceaseless and unheeded" (*Nigger*, 171). From his perspective the narrator interprets his own personal view:

... surrounded by the hurry and clamour of men, they appeared to be creatures of another kind—lost, alone, forgetful, and doomed; they were like castaways, like mad castaways making merry in the storm and upon an insecure ledge of a treacherous rock (*Nigger*, 172).

Then in a dazzling burst of sunlight, the "crew of the *Narcissus* drifted out of sight" (*Nigger*, 172).

Then the narrative "I" concludes the tale:
I never saw them again. The sea took some, the steamers took others, the graveyards of the earth will account for the rest. Singleton has no doubt taken with him the long record of his faithful work into the peaceful depths of an hospitable sea. And Donkin, who never did a decent day's work in his life, no doubt earns his living by discoursing with filthy eloquence upon the right of labour to live. So be it! Let the earth and the sea each have its own.

A gone shipmate, like any other man, is gone for ever; and I never met one of them again. But at times the spring-flood of memory sets with force up the River of the Nine Bends. Then on the waters of the forlorn stream drifts a ship—a shadowy ship manned by a crew of Shades. They pass and make a sign, in a shadowy hail. Haven't we, together and upon the immortal sea, wrung out a meaning from our sinful lives? Good-bye, brothers! You were a good crowd. As good a crowd as ever fisted with wild cries the beating canvas of a heavy foresail; or tossing aloft, invisible in the night, gave back yell for yell to a westerly gale (Nigger, 172-3).

The point of view expressed here is consistent with a narrator who loves the sea: Singleton, who has been continually held up for our admiration, dies at sea whereas the despised Donkin returns to the land to live. The point of view provides the voice that, with a great deal of restrained emotion, reiterates the meaning of The Nigger of the 'Narcissus,' the solidarity among men: "Haven't we, together and upon the immortal sea, wrung out a meaning from our sinful lives? Good-bye, brothers." The collective 'we' gives emphasis to the brotherhood of the men who had through toil together "wrung out a meaning" from life.

The inconsistencies of the point of view, of the narrator reporting upon thoughts and conversations he could not possibly know, are perhaps best justified by Guerard who writes: "the best narrative
technique is the one which, however imperfect logically, enlists the author's creative energies and fully explores his subject. We need only demand that the changes in point of view not violate the reader's larger sustained vision of the dramatized experience. "18 The general shift in point of view is coincident with the movement from isolation, to solidarity, and thence to a final separation. Albert Guerard thinks it is the historical Joseph Conrad who speaks in the last paragraph, for

The act of meditative withdrawal at last becomes complete. Approach and withdrawal, the ebb and flow of a generalizing imagination which cannot leave mere primary experience alone--these are, in any event, the incorrigible necessities of the early Conrad, and they account for some of his loveliest effects. 19

The last piece of fiction which belongs to the period of experimentation is "Karain: a Memory," which Conrad says was begun "on a sudden impulse only three days after I wrote the last line of 'The Nigger'" (Unrest, x). Like The Nigger "Karain: a Memory" represents a successful experiment with point of view. Of "Karain" Conrad wrote in the Author's Note that "Reading it after many years... produced on me the effect of something seen through a pair of glasses from a rather advantageous position. In that story I had not gone back to the Archipelago, I had only turned for another look at it" (Unrest, ix). The retrospective glance, as we have seen, is typical of Conrad.

The story begins in retrospect and is something of a reverie occasioned by the reading of a newspaper about the Eastern Archipelago.
The beginning, furthermore, has as its first word, the collective "we," which here refers, as we find out, to Jackson, Hollis, and the narrator who have since returned to England:

We knew him in those unprotected days when we were content to hold in our hands our lives and our property. None of us, I believe, have any property now, and I hear that many, negligently, have lost their lives; but I am sure that the few who survive are not yet so dim-eyed as to miss in the befogged respectability of their newspaper the intelligence of various nations rising in the Eastern Archipelago (Unrest, 3).

In "Karain" the narrator appears unabashed for the first time as "I" and is to remain as witness, participant, and listener. In the first sentences he is very much present, for he "believes," "hears," and "is sure."

The story is more like "The Black Mate" although technically, a much better written one. With the alternation of "we" and "I" the point of view is reminiscent of The Nigger, yet the narrator emerges in "Karain" as a character with a personality of his own. He is not submerged in the collective solidarity of the crew. Although the reader is aware of the narrator at the beginning who is reminiscing: "We seem yet to hear their soft voices" (Unrest, 3) and "We remember the faces" (Unrest, 4), the present tense is soon completely replaced by the past; the reader is interested in the story set in the past about the protagonist, the "him" introduced in the first sentence.

The first sections set the stage in a protected bay where Hollis, Jackson, and the narrator deliver gunpowder to Karain, a war-chief.
The bay "was the stage where, dressed splendidly for his part, he [Karain] strutted, incomparably dignified" (Unrest, 6). As the narrator arranges events in time, he says, "In many successive visits we came to know his stage well--" (Unrest, 7). The focus of attention is upon Karain, and the narrator gradually sets the stage and intensifies the light. The rest of the world tends to be excluded:

The earth had indeed rolled away from under his land, and he, with his handful of people, stood surrounded by a silent tumult as of contending shades. Certainly no sound came from outside. "Friends and enemies! He might have added, "and memories," at least as far as he himself was concerned; but he neglected to make the point then. It made itself later on, though; but it was after the daily performance--in the wings, so to speak, and with the lights out. Meantime he filled the stage with barbarous dignity (Unrest, 8).

The careful setting of the stage for the action along with the excluding of all else to achieve the proper focus is prescient of the technique used in the Marlow fiction. The narrator is also building suspense by withholding information. The narrator is attached to this actor of whom he says: "He was an adventurer of the sea, an outcast, a ruler--and my very good friend. I wish him a quick death in a stand-up fight, a death in the sunshine . . ." (Unrest, 8).

In Section II we learn the reasons for the developing friendship. Karain appears every night to talk openly, "forgetting the exactions of his stage" (Unrest, 10), for night was the curtain. Even when Karain comes at night an old man stands at his back because, as the narrator learns,
"When he eats or sleeps there is always one on the watch near him who has strength and weapons" (Unrest, 11-2). The narrator attaches significance to this fact and builds suspense through implication: "We knew, but only later on, when we had heard the story" (Unrest, 12). Besides building suspense, the narrator selects scenes, and presents Karain as they have seen him upon various occasions. Upon Karain's avid interest in Queen Victoria, the narrator surmises:

Afterwards, when we had learned that he was the son of a woman who had many years ago ruled a small Bugis state, we came to suspect that the memory of his mother (of whom he spoke with enthusiasm) mingled somehow in his mind with the image he tried to form for himself of the far-off Queen whom he called Great, Invincible, Pious, and Fortunate" (Unrest, 13).

The narrator is ordering events, foreshadowing, and pulling motives and associations together. In the section an important characteristic of Conrad's narrators emerges: the characters like to talk to him and consequently reveal their secrets. The narrator in Karain modestly says,

He liked to talk with me because I had known some of these men: he seemed to think that I could understand him, and, with a fine confidence, assumed that I, at least, could appreciate how much greater he was himself. But he preferred to talk of his native country—a small Bugis state on the Island of Celebes. I had visited it some time before, and he asked eagerly for news (Unrest, 14).

In Part III the time is particularized to a specific visit, the last visit, in fact, that the three were going to be able to make because of
the increased danger in selling gunpowder to the natives for rice. The first thing the men learn is that Karain's swordbearer who always is behind him has died. The next noticeable occurrence is Karain's failure to appear either in the afternoon or during the night although the three sit up for him until midnight: Jackson jingled a guitar, "while young Hollis and I, sprawling on the deck, had a game of chess" (Unrest, 20). The next day the suspense builds as the news arrives that the rajah has been unwell. After the narrator builds up the suspense by withholding information and parceling out bits of material, Karain bursts in upon the three men in the midst of a storm, frightening them. In shocked surprise, the narrator says, "I stood up" (Unrest, 22). The scene is dramatic; the narrator comments, "And we three, strangely moved, could not take our eyes from him. He had become enigmatical and touching . . ." (Unrest, 23). The narrator, as usual, is perceptive:

Of course it had been a long swim off to the schooner; but his face showed another kind of fatigue, the tormented weariness, the anger and the fear of a struggle against a thought, an idea--against something that cannot be grappled, that never rests--a shadow, a nothing, unconquerable and immortal, that preys upon life. We knew it as though he had shouted it at us (Unrest, 23-4).

The narrator who, of the three white men, is of central importance says, "Be firm"; and the narrator's comment is that "The sound of my voice seemed to steady him . . ." (Unrest, 24). Hollis helps by
quietly saying, "There's no one here but you--and we three" (Unrest, 24). The dramatic entrance and subsequent conversation is gradually being intensified by the narrator who tells of Karain's fear after the death of his sword-bearer and the consequent loss of the power of his words and charms. Karain desires to accompany the narrator when he leaves. The stage has been very carefully set for Karain to tell his story. The storm has subsided, and the narrator says of the situation, "We waited... We expected him to speak. The necessity within him tore at his lips" (Unrest, 25). The narrator then gives his theory of the secret of gaining the confidence of others:

No man will speak to his master: but to a wanderer and a friend, to him who does not come to teach or to rule, to him who asks for nothing and accepts all things, words are spoken by the camp-fires, in the shared solitude of the sea, in riverside villages, in resting-places surrounded by forests--words are spoken that take no account of race or the sky, the passing wind and the stirring leaf, hear also the futile tale of the burden of life (Unrest, 26).

Before the next two sections which contain Karain's story, the narrator vividly sets the stage, describing the aspect of each of the listeners and the storyteller:

He spoke at last. It is impossible to convey the effect of his story. It is undying, it is but a memory, and its vividness cannot be made clear to another mind, any more than the vivid emotions of a dream. One must have seen his innate splendour, one must have known him before--looked at him then. The wavering gloom of the little cabin; the breathless stillness outside, through which only the lapping of water against the schooner's side could be heard; Hollis's pale face, with steady dark eyes; the energetic head of Jackson held up between two
big palms, and with the long yellow hair of his beard flowing over the strings of the guitar lying on the table; Karain's upright and motionless pose, his tone—all this made an impression that cannot be forgotten. He faced us across the table. His dark head and bronze torso appeared above the tarnished slab of wood, gleaming and still as if cast in metal. Only his lips moved, and his eyes glowed, went out, blazed again, or stared mournfully. His expressions came straight from his tormented heart. His words sounded low, in a sad murmure as of running water; at times they rang loud like the clask of a war-gong—or trailed slowly like weary travellers—or rushed forward with the speed of fear (Unrest, 26-7).

Note that the story is told with the group around the table. This setting Conrad is to use in the Marlow fiction.

In the Author's Note to Tales of Unrest, Conrad writes: "I admit that I was absorbed by the distant view, so absorbed that I didn't notice then that the motif of the story is almost identical with the motif of "The Lagoon" (Unrest, ix). Karain's story has the similar motif of the betrayal of a brother. Karain, a sworn friend of Pata Matara, had gone with his friend to seek vengeance on the red-haired Dutchman who had won the love of Matara's sister. The search went on for fifteen years. Karain, at night, envisioned Matara's sister, talked to her, and eventually fell in love with his idealized image of her. When the Dutchman and his wife are discovered, Karain does not kill Matara's sister, but Matara himself. Thereafter, Matara's spirit appears to haunt Karain and does so successfully until Karain comes upon the old man who becomes his swordbearer and quells his guilty superstitious beliefs and
hallucinations.

Karain's story which takes up practically all of Parts IV and V is introduced by the narrator, "This is, imperfectly, what he said--" (Unrest, 28). Thereafter the story is related as if Karain were speaking. When Karain pauses after relating that he and Matara found the Dutchman and Matara's sister, the narrator interrupts to relate the reaction of the listeners to Karain's shouted words and subsequent pause: "Hollis sat up quickly, and spread his elbows on the table. Jackson made a brusque movement, and accidentally touched the guitar. A plaintive resonance filled the cabin with confused vibrations and died out slowly. Then Karain began to speak again" (Unrest, 35). The interruption permits the narrator to comment and to describe the atmosphere just before the climactic moment. The second pause comes at the beginning of Part V. Here Karain stops. The narrator describes the scene and then permits us entrance to his thoughts:

And I looked on, surprised and moved; I looked at that man, loyal to a vision, betrayed by his dream, spurned by his illusion, and coming to us unbelievers for help--against a thought. The silence was profound. . . . Karain stared stonily; and looking at his rigid figure, I thought of his wanderings, of that obscure Odyssey of revenge, of all the men that wander amongst illusions; of the illusions as restless as men; of the illusions faithful, faithless; of the illusions that give joy, that give sorrow, that give pain, that give peace; of the invincible illusions that can make life and death appear serene, inspiring, tormented, or ignoble (Unrest, 40).

The story ends with Karain, in a "sudden convulsion of madness and
rage, "jumping up and swearing, "--some day I will strike into every 
heart I meet--I . . ." (Unrest, 43).

Karain again speaks to the narrator, asking to be taken to 
England about which he has naive ideas: "To your people who live in 
unbelief; to whom day is day, and night is night--nothing more, because 
you understand all things seen, and despise all else! To your land of 
unbelief, where the dead do not speak, where every man is wise, and 
alone--and at peace!" (Unrest, 44). Hollis murmurs, "Capital descript-
ion." The three men are undecided about their course of action, es-
pecially when Karain asks for a charm: "... we did not know what to 
do with that problem from outer darkness" (Unrest, 45); "We had no 
idea what to do; we began to resent bitterly the hard necessity to get 
rid of him" (Unrest, 46). Then in the "insolent and unerring wisdom 
of his youth" (Unrest, 46), Hollis remembers a Jubilee sixpence with 
the image of Queen Victoria on it. The narrator says, "Probably we 
looked only surprised and stupid, for he glanced over his 
shoulder and said angrily--'This is no play; I am going to do something 

The charm works. As Karain leaves in his canoe with his in-
fallible sixpence, he points to it, and the narrator says, "We cheered 
again; and the Malayans in the boats stared--very much puzzled and 
impressed. I wondered what they thought; what he thought; . . . what
the reader thinks?" (Unrest, 52). This is the first time that Conrad has actually spoken to the reader although he has been ever aware of his presence. Note here too that Conrad does not enter the minds of the Malayans as he could easily have done in Almayer's Folly. Instead he chooses to stay within the limits of the sources of the narrator's knowledge. In "Karain: A Memory" the narrator does not enter a character's mind; he may, however, draw inferences from his appearance. Whatever material he presents he has access to; he is not the omniscient narrator.

The narrator says, "The schooner passed out to sea between the steep headlands that shut in the bay, and at the same instant Karain passed out of our life forever"; yet he must conclude, "the memory remains" (Unrest, 53).

The last three pages deal with the narrator's meeting with Jackson on the Strand seven years after the incident. Jackson, too, has been reading the newspapers about the risings in the Eastern Archipelago. Both the narrator and Jackson remember Karain as they stare into Bland's window which is filled with a row of weapons. Jackson muses about Karain while the narrator stands still and looks at him, "Yes . . . I mean, whether the thing was so, you know . . . whether it really happened to him. . . . What do you think?" (Unrest, 54). "My dear chap," the narrator replies, "you have been too long away from home. What a question to ask! Only look at all this" (Unrest, 54). Of the
description of the street and its busy humanity, the narrator says, "Our ears were filled by a headlong shuffle and beat of rapid footsteps and an underlying rumour--a rumour vast, faint, pulsating, as of panting breaths, of beating hearts, of gasping voices" (Unrest, 54).

The story concludes:

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

I think that, decidedly, he had been too long away from home (Unrest, 55).

Between the years 1886 and 1897 Conrad experimented with a variety of points of view, only to return to one in "Karain: a Memory," the last story of the period, that is not far from that of "The Black Mate." Granted the difference is that between an amateur and an artist at work, but the initial selection of point of view was the best for a writer such as Joseph Conrad, who is not satisfied with the presentation of primary experience and has an insatiable desire to comment upon the characters and action. Denied a voice by the point of view in Almayer's Folly, An Outcast of the Islands, and The Rescue, he sometimes insisted anyway upon using the first person plural. The year 1895 marks an increased "unrest" betrayed in the variety of points of view found in the collection of short stories, Tales of Unrest.

Yet the experimentation with point of view has a direction which Conrad epitomizes in a letter to Richard Curle: "my manner of telling,
perfectly devoid of familiarity as between author and reader, aimed essentially at the intimacy of a personal communication, without any thought for other effects. Whereas "The Return" is written in neutral omniscience, and "An Outpost of Progress" in the most neutral of omniscient points of view because the author's superior intelligence is to dominate the perception of his characters, "The Idiots" introduces a narrator whose voice is sustained for three pages before neutral omniscience takes over. "The Lagoon" has a listener for Arsat's framed story. The Nigger of the "Narcissus" with its "inconsistencies" in point of view has a narrator's voice which becomes more pronounced as the shift is made from omniscience to the first person plural and then finally to the first person singular. "Karain: a Memory" has a narrator which sets up a frame for the story told by Karain. The tendency is toward the use of the first person "I" and "we" in order to give Conrad a voice in his own works. Nevertheless, the desire is not for "familiarity" between reader and author, but for a certain "intimacy." The narrator provides this because the author's voice is objectified, yet not without a specific identity and certain conversational overtones. Although there may seem to be a great distance between Almayer's Folly and "Karain: a Memory," there is a short step between "The Black Mate" and "Karain" and an even shorter step between "Karain" and the Marlow fiction. The desire for an identifiable and identified narrator has long been present and the point of view is prescient of the appearance of
Marlow and the fiction he narrates which testify to Conrad's place as a consummate artist.
CHAPTER III

POINT OF VIEW: THEMATIC DEFINITION IN "YOUTH," "HEART OF DARKNESS," AND LORD JIM

That Joseph Conrad is involved with point of view as technique is incidentally remarked upon by Mark Schorer:

The virtue of the modern novelist--from James to Conrad down--is not only that he pays so much attention to his medium, but that, when he pays most, he discovers through it a new subject matter, and a greater one. Under the "immense artistic preoccupations" of James and Conrad and Joyce, the form of the novel changed, and with the technical change, analogous changes took place in substance, in point of view, in the whole conception of fiction. And the final lesson of the modern novel is that technique is not the secondary thing..., but a deep and primary operation; not only that technique contains intellectual and moral implications, but that it discovers them.¹

Technique is of prime importance because it is the "difference between content, or experience, and achieved content, or art." Point of view as technique in a piece of fiction becomes a "means toward a positive definition of theme" and a "means of exploring and defining values in an area of experience which, for the first time then, are being given."²

The "immense artistic preoccupations" of Conrad reveal that through experimentation with points of view he was gradually moving, not only towards the use of a narrator, but also towards the use of point of view as a "mode of dramatic delimitation, but more particularly, of thematic
definition. The movement is climaxed in the early Marlow fiction: "Youth" (May-June, 1898), "Heart of Darkness" (January-February, 1899), and *Lord Jim* (finished July, 1900).

I

In the previous chapters the tendency toward the use of a narrator has been indicated. In "Karain: a Memory" the story immediately preceding "Youth," Conrad used the "I" as protagonist for the first time; Karain is Conrad's first narrator within a narration. In "The Black Mate" there had been the "I" as witness as well as in the introductory semi-framework of "The Idiots." "The Lagoon" has the story which Arsat tells about himself, yet there is no previous narrator within the story. Simultaneously with the movement towards the increasing complexity of the narrative framework, there is the tendency towards the use of point of view as a means of thematic definition. The tendency is apparent in the shifts from neutral omniscience to the use of "we" and "I" in *The Nigger of the Narcissus," which changes result in a support of the theme of the short novel and its development in each of the sections.

In "Youth" Conrad uses point of view as a means of dramatic delimitation because the appearance of the "I" as protagonist who is therefore centrally a part of the action results in a restricted angle of view. The narrator is at the fixed center of the action, and there is a
The structure of "Youth" is based upon a contrast that results in a double vision which is made possible by the point of view. The initial setting, as it is, has characteristics which will help to define the theme. The first pages, written by a narrator who is not identified by name, but who is known to be a seaman and a friend of Marlow, narrow the focus: "This could have occurred nowhere but in England, where men and sea interpenetrate, so to speak--the sea entering into the life of most men, and the men knowing something or everything about the sea, in the way of amusement, of travel, or of breadwinning." The focus is narrowed to five men sitting round a mahogany table whose surface reflects their faces. The director of companies, an accountant, a lawyer, Marlow, and the narrator--all are men who have lived a good part of their lives and, all having begun life in the merchant service, have between them the "strong bond of the sea, and also the fellowship of the craft" which is "life itself" (Youth, 3). The introductory passage has none of the exotic descriptive stage setting evident in "Karain: a Memory," which extends for two sections. Instead the frame is reduced to a minimum description of the setting and the five men, without giving their names (except Marlow's), but emphasizing their common bond--an interest in and a life shared at sea--and their experience in life. Marlow's
story is simply introduced after the focus of attention has been carefully narrowed: "Marlow (at least I think that is how he spelt his name) told the story, or rather the chronicle, of a voyage" (Youth, 3).

Marlow begins his story by modestly saying, "I have seen a little of the Eastern seas; but what I remember best is my first voyage there. You fellows know there are those voyages that seem ordered for the illustration of life, that might stand for a symbol of existence" (Youth, 3-4). Here Marlow has revealed that the voyage is "a symbol of existence," but this is also what the narrated story becomes through the use of technique. Marlow reminisces about a perfectly tedious and exasperating voyage on which he first served as second mate:

You fight, work, sweat, nearly kill yourself, sometimes do kill yourself, trying to accomplish something--and you can't. Not from any fault of yours. You simply can do nothing, neither great nor little--not a thing in the world--not even marry an old maid, or get a wretched 600-ton cargo of coal to its port of destination (Youth, 4).

The contrast that is established in "Youth" is that between youth and age, and inexperience and experience. The men listening to Marlow's tale have lived a good part of their lives and can look with Marlow sympathetically and retrospectively at this first "memorable affair." The contrast is pointed up immediately by Marlow's commentary: "between those two old chaps [Captain Beard and First Mate, Mahon] I felt like a small boy between two grandfathers" (Youth, 5). The old ship appeals to his youth: "with the motto 'Do or Die' under-
neath. I remember it took my fancy immensely. There was a touch of romance in it, something that made me love the old thing [the Judea]—something that appealed to my youth" (Youth, 5). The immediately perceivable contrast between youth and age leads to a realization that the experience of the Judea's difficult voyage is, in itself, of relative importance and that the significance comes with the awareness of Charlie Marlow, who can look back upon the experience with nostalgia and a degree of ironic perception. "Youth" is not a story about a personality change in response to immediate experience, but of a change in personality after a great deal of experience with life. The narrator-protagonist is admirably suited for this type of revelation because he is most qualified to speak of his own experiences. Furthermore, in "Youth," Marlow relates nothing but that which he should know. His comments are limited to his own experience, what he thinks of them, and what he learns directly from conversation with other characters. The consistent point of view of the narrator is maintained; the effect of the experience is enhanced.

It is Marlow's relating of events and commentary that give them meaning: "He mistrusted my youth, my common sense, and my seamanship in a hundred little ways. I dare say he was right. It seems to me I knew very little then, and I know not much more now; but I cherish a hate for Jermyn to this day" (Youth, 6); "However, they are both dead and Mrs. Beard is dead, and youth, strength, genius, thoughts, achievements,
simple hearts—all dies. . . . No matter” (Youth, 7). The point of view
of the narrator makes it possible for the experience to have an immediacy,
and the comments validate the experience. When the Judea is caught in a
gale and the exhausted men pump night and day to keep the ship afloat, it
is the youth Charlie Marlow, who says:

And there was somewhere in me the thought: By Jove!
This is the deuce of an adventure—something you read
about . . . and here I am lasting it out as well as any of
these men, and keeping my chaps up to the mark . . .
I had moments of exultation . . .

O youth! The strength of it, the faith of it, the imagi-
nation of it! To me she was not an old rattletrap carting
about the world a lot of coals for a freight—-to me she
was the endeavor, the test, the trial of life (Youth, 12).

From his perspective Marlow can comment upon his youthful exuberance,
but in doing so he is emphasizing the contrast between the reality of the
incident and the inexperienced attitude of the young second mate. It is
this perspective that gives "Youth" its vitality and concentration.

Marlow does a masterful job of narrating. He never forgets
his audience: "you may imagine" (Youth, 6); "You'll admit it" (Youth, 4);
"You understand there was no time" (Youth, 14). The dramatic immediacy
is increased and the interest intensified by questions which Marlow ad-
dresses to his listeners: "Do you know what he wanted next" (Youth, 24);
"Do you see the lot of us there, putting a neat furl on the sails of that
ship doomed to arrive nowhere?" (Youth, 28); "You understand this?"
(Youth, 28). The recurrent "Pass the bottle" (Youth, 10, 11, 16, etc.)
reminds the reader of the present situation from which the story gains
its perspective. The mind of Marlow is ever at work providing comments or philosophy or a quick intellectual surmise about an incident: "One would think that the sole purpose of that fiendish gale had been to make a lunatic of that poor devil of a mulatto" (*Youth*, 14). The perspective from which Marlow views his experience gives him the necessary distance for irony. Mahon watches the rats leave the ship and says, "I don't believe they know what is safe or what is good for them, any more than you or I." Marlow comments: "And after some more talk we agreed that the wisdom of rats had been grossly overrated, being in fact no greater than that of men" (*Youth*, 17). Naturally, the departure of the rats is a forewarning of the fire which breaks out in the coal and destroys the ship. The older Marlow undercuts the foreshadowing by the comment upon the wisdom of men.

The *Judea* is a tired old ship. The age and condition of the ship serve to heighten the contrast between youth and age: "The old bark lumbered on, heavy with her age and the burden of her cargo, while I lived the life of youth in ignorance and hope" (*Youth*, 18). Of the *Judea* Marlow remarks, "She was tired--that old ship. Her youth was where mine is--where yours is--you fellows who listen to this yarn; and what friend would throw your years and your weariness in your face? We didn't grumble at her" (*Youth*, 17). Therefore the age of the ship serves as a means of reinforcing the story's meaning because of the skilful conversation of Marlow, because of the point of view. Marlow, as a youth,
could afford to be patient because he had time: "And for me there was also my youth to make me patient. There was all the East before me, and all life, and the thought that I had been tried in that ship and had come out pretty well" (Youth, 18).

The contrast between youth and age is an ever-present feature: "It struck me suddenly poor Mahon was a very, very old chap. As to me, I was pleased and proud as though I had helped to win a great naval battle. O youth!" (Youth, 22). The young Marlow is aware of the age around him, but in his inexperience, he is ever capable of optimism.

The experience is a test of the youth, and Marlow is undaunted by the challenges. The coal fire in the hold of the Judea is out of control after the explosion, yet even the loss of the ship has its advantages for the young Marlow:

And then I knew I would see the East as commander of a small boat. I thought it would be fine; and the fidelity to the old ship was fine. We should see the last of her. Oh, the glamour of youth! Oh, the fire of it, more dazzling than the flames of the burning ship, throwing a magic light on the wide earth, leaping audaciously to the sky, presently to be quenched by time, more cruel, more pitiless, more bitter, than the sea--and like the flames of the burning ship surrounded by an impenetrable night (Youth, 30).

The youth is impressed by the chance of a command; but the older narrator sees youth from a perspective of age and sees it against the backdrop of destructive time and "impenetrable darkness" while it is being consumed. The angle of view gives the passage meaning and
significance.

After receiving his command, the young Marlow determines to part company with the other two boats under the commands of Beard and Mahon because he wants the first command all to himself: "I wasn't going to sail in a squadron if there were a chance for independent cruising. I would make land by myself. I would beat the other boats. Youth! All youth! The silly, charming, beautiful youth" (Youth, 34). The youthful Marlow wants the chance for independence and achievement whereas it is the mature Marlow who uses the adjectives--"silly," "charming," and "beautiful." Then, as Marlow and his crew of two part company from the other boats, the captain admonishes him to be careful; and Mahon, as Marlow "sails proudly past his boat, wrinkled his curved nose and hailed, 'You will sail that ship of yours under the water, if you don't look out, young fellow.'" Marlow's words are: "He was a malicious old man--and may the deep sea where he sleeps now rock him gently, rock him tenderly to the end of time!" (Youth, 36). The point of view provides the two-fold vision and presents the opportunity for the older Marlow's emotional tenderness to be expressed with a great deal of sincerity and restraint.

Marlow's jury-rig makes the Eastern shore of which he says:

--the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving like a charm, like a whispered promise of mysterious delight (Youth, 37).
There was not a light, not a stir, not a sound. The mysterious East faced me, perfumed like a flower, silent like death, dark like a grave (Youth, 38).

Earlier, Marlow has said: "Bangkok! Magic name, blessed name. Mesopotamia wasn't a patch on it. Remember I was twenty, and it was my first second-mate's billet, and the East was waiting for me" (Youth, 15). The view and impression that Marlow has of the East is colored by his youthful romantic illusion. When he arrives, he sits, "exulting like a conqueror" (Youth, 38), whereas the old captain is tired, and one of his first remarks is, "I had a terrible time of it" (Youth, 38). Of the long pull to the shore from the sunken ship, Marlow comments:

I remember the drawn faces, the dejected figures of my two men, and I remember my youth and the feeling that will never come back any more—the feeling that I could last forever, outlast the sea, the earth, and all men; the deceitful feeling that lures us on to joys, to perils, to love, to vain effort—to death; the triumphant conviction of strength, the heat of life in the handful of dust, the glow in the heart that every year grows dim, grows cold, grows small, and expires—and expires, too soon, too soon—before life itself! (Youth, 36-7).

The commentary on the past is extended to include all men; thereby the experience has been universalized through the use of point of view. The men who sit around the table, listening, are also representative of the active life of toil.

The movement toward extension becomes greater as the story progresses toward its moving close. Yet the particular is still there and lends the generalization validity. The two different perspectives
that Marlow has of the East are presented. The retrospective use of the verb is reminiscent of an earlier passage—"I remember" (Youth, 36): "I have known its fascination since; I have seen the mysterious shores, the still water, the lands of brown nations, where stealthy Nemesis lies in wait, pursues, overtakes so many of the conquering race, who are proud of their wisdom, of their knowledge, of their strength" (Youth, 41-2). In this passage the East appears as Marlow has seen it after years of experience. In contrast to this later vision is the earlier one which immediately follows the first: "But for me all the East is contained in that vision of my youth. It is all in that moment when I opened my young eyes on it. I came upon it from a tussle with the sea--and I was young--and I saw it looking at me. And this is all that is left of it! Only a moment; a moment of strength, of romance, of glamour--of youth! . . . A flick of sunshine upon a strange shore, the time to remember, the time for a sigh, and--good-bye!--Night--Good-bye . . . !" (Youth, 42). Marlow tries to define the "good old time"; the "I" as witness-narrator that appears at the beginning interrupts with short staccato sentences: "He drank" and "He drank again." Thus the reader is reminded of the men sitting at the table. Marlow terminates his narrative by addressing his audience and including them within his musings about youth:

By all that's wonderful it is the sea, I believe, the sea itself--or is it youth alone? Who can tell? But you here--you all had something out of life: money, love--
whatever one gets on shore--and, tell me, wasn't that the best time, that time when we were young at sea; young and had nothing, on the sea that gives nothing, except hard knocks--and sometimes a chance to feel your strength--that only--that you all regret? (Youth, 42).

The men who have been listening round the table are all aware that they have heard a tale that is about a universal human experience. The "I" as witness-narrator completes the narrative:

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

Through the use of the narrator Marlow, Conrad has succeeded in eliminating all authorial intrusion. Whereas neutral omniscience is best if the superior and explanatory tone of the author is to dominate the perceptions of the characters, the narrator as protagonist is best if a personality in response to experience is to be presented. The point of view objectifies the experience and provides the double vision in "Youth" that is complimentary to the contrast of youth and age. The technique has objectified the materials so that no critic should say that Conrad is speaking in a specific line. Although the incidents dealt with in "Youth," like the materials of "Heart of Darkness," are intimate incidents in the development of Conrad's character, Conrad does not use his own voice,
but that of Marlow. Through the use of the "mariner" and his binding
spell of story-telling Conrad is able to achieve objectivity in "a record
of experience in the absolute sense of the word." The technique which
served to objectify the experience into art also serves to evaluate the
materials, the subject matter. Therefore, the point of view functions
in "Youth" as a means of thematic definition by providing an effective
manner of presenting the theme of the loss of youth and its romantic
illusion. The experience of the young Marlow who views the voyage of
the Judea as the "endeavor, the test, the trial of life" is presented by
and in contrast to the mature vision of the older Marlow. Through the
use of technique "Youth" achieves universal implication and does become
a "symbol of existence." The reader is left, most significantly, not
with the memory of the experience, but with Marlow's memory of it.

II

In the Author's Note to Youth and Two Other Stories Conrad
writes that "Youth" is a "feat of memory" and a "record of experience,"
"'Heart of Darkness' is experience, too; but it is experience pushed a
little (and only very little) beyond the actual facts of the case for the
perfectly legitimate, I believe, purpose of bringing it home to the minds
and bosoms of the readers" (Youth, xi). When we examine the "Heart
of Darkness," we find Marlow again at the fixed center of the experience,
serving the function of narrator-protagonist. Although the story is about Kurtz, the story is more about Marlow because it is true that what Marlow tells us about Kurtz tells us more about Marlow than about Kurtz. Within the narrative Marlow, with his incessant intellectual probings and gropings, is the one who pushes the experience beyond the "actual facts of the case." The questioning, the eternal defining and redefining of Marlow, have infuriated many readers and critics, but the method is but a logical extension of the technique and a magnification of the simple beauty of point of view in "Youth." In "Heart of Darkness" the point of view, that of Marlow, functions as a means of defining, redefining, and refining the experience and becomes a means of thematic definition as well as dramatic delimitation.

Marlow, on the yawl Nellie which is at anchor in the Thames, early remarks that England also "has been one of the dark places of the earth" (Youth, 48). The utterance does not surprise his companions; one of them, the "I" as witness and initial narrator says, "It was just like Marlow. It was accepted in silence. No one took the trouble to grunt even" (Youth, 49). The narrator relates that Marlow was the only one of them who "followed the sea" and subsequently remarks:

The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of the episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out haze, in the likeness of one of these misty halos that
sometimes are made visible by the spectral illumination of moonshine (Youth, 48).

Surely within this statement the key to an understanding of technique in "Heart of Darkness" is to be found. William York Tindall pursues this direction: "As Marlow serves the interests of aesthetic distance, so he serves those of realism. Like the impressionists and those who were to employ the stream of consciousness, Conrad seems to have been persuaded for a time that reality, consisting of mental refractions, is subjective. Reality in a Marlow story is in Marlow's head, not somewhere else." Therefore in Marlow's intuitive probing the meaning is to be found, for the voyage is the experience that, in "Youth," seems "ordered for the illustration of life, that might stand for a symbol of existence" (Youth 3-4). In spite of the narrator's remark, "we knew we were fated, before the ebb began to run, to hear about one of Marlow's inconclusive experiences" (Youth, 51), we find the same narrator, later, listening intently, "on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night air of the river" (Youth, 83). That uneasiness is inspired by Conrad's dexterous use of point of view. The experience, in itself, may have been "inconclusive," but in Marlow's mind it comes to have the greatest of significance.

Marlow says:

I don't want to bother you much with what happened to me personally... , yet to understand the effect of it
on me you ought to know how I got out there, what I saw, how I went up that river to the place where I first met the poor chap. It was the farthest point of navigation and the culminating point of my experience (Youth, 51).

Of importance here is the effect of the experience upon Marlow, who says of it, "It seemed somehow to throw a kind of light on everything about me and into my thoughts. It was somber enough, too--and pitiful--not extraordinary in any way--not very clear either. No, not very clear. And yet, it seemed to throw a kind of light" (Youth, 51).

The problem that Marlow faces, and Conrad too, is one of communication, not just of the experience, but of its effect, of the vague uneasiness, and essentially of the "horror" of the "heart of darkness."

Marlow is intensely aware of the problem and addresses his audience:

Do you see him [Kurtz]? Do you see the story? Do you see anything? It seems to me I am trying to tell you a dream--making a vain attempt, because no relation of a dream can convey the dream-sensation, that commingling of absurdity, surprise, and bewilderment in the tremor of struggling revolt, that notion of being captured by the incredible which is the very essence of dreams (Youth, 82).

After a moment of silence, Marlow goes on, "No, it is impossible to convey the life-sensation of any given epoch of one's existence--that which makes its truth, its meaning--its subtle and penetrating essence. It is impossible. We live, as we dream--alone" (Youth, 82). After facing the problem and admitting the realities of the impossibility of conveying the life-sensation, Marlow finds the solution, "Of course in this you fellows see more than I could then. You see me, whom you
And in these statements we have the complication and solution of the whole problem of point of view and its function in "Heart of Darkness." As Seymour Gross notes, when discussing the function of the frame in "Heart of Darkness," "the narrator, in the frame, stands in the same relationship to Marlow as Marlow stands to Kurtz in the actual experience. He is precisely 'the audience the author is trying to convince,' for he is a man, as becomes increasingly apparent, who is capable of 'facing the darkness' and of accepting its black message." Kurtz may be for Marlow the very embodiment of evil and savagery, yet it is Marlow--"You see me, whom you know"--that the narrator in the frame sees and it is Marlow who tells the dark lie.

Early in the narrative Marlow comments:

I would not have gone so far as to fight for Kurtz, but I went for him near enough to a lie. You know how I hate, detest, and can't bear a lie, not because I am straighter than the rest of us, but simply because it appalls me. There's a twist of death, a flavour of mortality in lies--which is exactly what I hate and detest in the world--what I want to forget (Youth, 82).

The relationship between Kurtz and Marlow and its significance to the lie has been discerned by W. S. Dowden:

Kurtz had, in the end, "pronounced a judgment upon the adventures of his soul on this earth." Kurtz was a remarkable man because he had perceived this darkness, and since Marlow had vicariously partaken of Kurtz's revelation, he was the only person associated with the agent who could come near to penetrating the meaning of Kurtz's summing up: "The horror! the horror!" He could understand the meaning of Kurtz's stare as the man lay dying--a stare "that could not see the flame of
the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness." To explain all this to Kurtz’s fiancée would have been "too dark--too dark altogether." Only he who has "peeped over the edge" himself can understand it in all its horror.9

Only Marlow who has had the vicarious experience can provide the perspective and insight into the experience. The lie itself comes from within, from Marlow's own "heart of darkness." Marlow, having "peeped over the edge," has not the "great and saving illusion that shone with an unearthly glow in the darkness, in the triumphant darkness from which I [Marlow] could not have defended her--from which I could not even defend myself" (Youth, 159).

Whether the story is interpreted as a quest10 or as a descent into hell,11 "Heart of Darkness" is first, as Guerard perceives, "Conrad's longest journey into self" and a "sensitive travelogue, and a comment on 'the vilest scramble for loot that ever disfigures the history of human conscience and geographical exploration.'"12 The travelogue may be the voyage and an autobiographical experience, but it is the technique which makes the journey into the self possible through the intellectual and intuitive gropings of Marlow. Conrad has succeeded in projecting or in immersing himself into the narrative so that there is no authorial intrusion to wreck the illusion of reality which exists within the confines of Marlow's mind. When Marlow is outside the house of Kurtz's fiancée, he recalls the vision of Kurtz on the stretcher and hears the
beat of a drum "muffled like the beating of a heart--the heart of a con-
quering darkness. It was a moment of triumph for the wilderness, an
invading and vengeful rush which, it seemed to me, I would have to keep
back alone for the salvation of another soul" (Youth, 155-6). The soul
of the fiancée may have been saved; nevertheless, the soul of the narra-
tor is not untouched because he has seen and heard Marlow. Therefore
it is the technique which provides the means of insight into the theme
and of defining the experience so that, whereas it is Marlow who hears,
"The horror! the horror!" it is the narrator in the frame and the
"audience the author is trying to convince," that sees that the "waterway
leading to the uttermost ends of the earth flowed somber under an over-
cast sky--seemed to lead into the heart of an immense darkness" (Youth,
162). The whole meaning of the narrative does not lie in the actual ex-
perience, but "outside, enveloping the tale which brought it out only as
a glow brings out haze, in the likeness of one of these misty halos that
sometimes are made visible by the spectral illumination of moonshine." The technique is that envelopment which has discovered the moral im-
plication of the "heart of darkness."

III

Although it is Conrad who termed James a "historian of fine
consciences," with the completion of Lord Jim in July, 1900, Conrad
achieved the privilege and right to the identical epithet. The hero of **Lord Jim**, of course, is at the end of a rather long list of men whose moral character has been of intense interest to Conrad. Almayer, Willems, Lingard, Alan Hervey, Kayerts and Carlier—all are the objects of intense analyses by the omniscient author. In **Lord Jim**, however, the omniscient voice that appears in chapter one to four (and later in thirty-six) has a distinctive narrative quality all its own and again introduces Marlow who is to present Jim's case. Marlow's perspective represents a particularized, yet objectified point of view, from which **Lord Jim** is to be seen. By means of the point of view Marlow assumes a secondary role to the object of his attention, Jim. Whereas Marlow tells "Youth" and "Heart of Darkness" from the fixed center, Marlow narrates **Lord Jim** from a wandering periphery. In "Youth" and "Heart of Darkness" the point of view is that of Marlow looking at Marlow and, then, of Marlow looking at Marlow who is looking at Kurtz, respectively. In both, Marlow has the primary role. Marlow, in "Heart of Darkness," discovers the "heart of darkness" inherent in all men. Marlow, in fact, recognizes it in his own being. In **Lord Jim** Marlow is viewing Jim who is "one of us," yet the object in sight is of more importance than Marlow himself or any feelings that Marlow might have. The progression of point of view indicates that Conrad has found an angle of view through which he is able to achieve thematic definition.

The narrator as an identified character will hereafter be a functional
part of Conrad's technique. Conrad will use other narrators, but Marlow represents the solution of objectifying the material, the experience, for Conrad. The consequence is an achievement in technique.

As Gustav Morf notes, "Lord Jim is more than a psychological novel, it is a psychoanalytical novel written before psychoanalysis was founded." The psychoanalysis is devoted to Tuan Jim. Dorothy Van Ghent has observed that "the event is a paradigm of the encounter of the conscious personality with the stranger within, the stranger who is the very self of the self, the significance of Jim's story is our own significance, contained in the enigmatic relationship between the conscious will and the fatality of our acts." To achieve the examination of the "encounter," Conrad divides the novel into two sections which are complimentary. The first section deals with the examination of Jim's jump from the pilgrim ship Patna; then Stein diagnoses Jim's disease, "an acute consciousness of lost honor," a diagnosis Marlow was unable, in spite of all his probings, to make. The second portion presents the remedy to Jim's sense of lost honor which is an opportunity to establish order in Patusan. Jim's first jump from the Patna is balanced with his jump to escape imprisonment in Patusan and thereafter to avail himself of the opportunity of establishing order in the political chaos of conflicting power and intrigue. The focus of the novel is Jim and his "jump." Conrad has fulfilled his own advice to Norman Douglas, "Try and make it a novel of analysis on the basis of some strong situation."
In the Author's Note Conrad says that his "first thought was of a short story, concerned only with the pilgrim ship episode; nothing more." Then later he perceived "that the pilgrim ship episode was a good starting-point for a free and wandering tale; that it was an event, too, which could conceivably colour the whole 'sentiment of existence' in a simple and sensitive character" (Jim, viii). The emphasis is, in itself, not upon the event, but upon the "sentiment of existence" of Jim after the event. The two parts of the novel are complimentary in their treatment of Jim: "The Lord Jim of Patusan is the reverse of the Jim of the Patna: he is now the romantic in the triumphs of fulfilling his dreams instead of the romantic in the despair of disproving them."18

The omniscient author begins Lord Jim by describing him and addressing an unidentified you: "He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull" (Jim, 3). The author fills in Jim's background and relates that on the Patna he gazes at the "unattainable," and fails to see the "shadow of the coming event" (Jim, 19). In fact, he reveals early that Jim is a romantic: "he loved these dreams and the success of his imaginary achievements. They were the best parts of life, its secret truth, its hidden reality" (Jim, 20). The author has a distinct voice and mentality which is illustrated by the ordering of events in time and the foreshadowing of them. After being in control
for four chapters, the omniscient narrator gives the story to Marlow who, "many times, in distant parts of the world, . . . showed himself willing to remember Jim, to remember him at length, in detail and audibly" (Jim, 33). The framed setting is generalized for the first time in a Marlow story: "Perhaps it would be after dinner, on a verandah draped in motionless foliage and covered with flowers, in the deep dusk speckled by fiery cigar-ends" (Jim, 33).

In the midst of this generalized setting Marlow talks and expounds upon the fact that men always confide in him:

the kind of thing that by devious, unexpected, truly diabolical ways causes me to run up against men with soft spots, with hard spots, with hidden plague spots, by Jove! and looses their tongues at the sight of me for their infernal confidences; as though, forsooth, I had no confidences to make to myself, as though--God help me! --I didn't have enough confidential information about myself to harrow my own soul till the end of my appointed time. And what I have done to be thus favoured I want to know (Jim, 34).

Marlow concludes that he is only favored so that he can while away time after dinner. Men had rather be lazy and "Let that Marlow talk" (Jim, 35). And talk Marlow does for the better part of the novel. Conrad defends his use of the narrator for such a lengthy period by noting that men have been known, "both in the tropics and in the temperate zone, to sit up half the night 'swapping yarns'" (Jim, vii). As Conrad asserts, the "story was interesting." Rather optimistically, Conrad notes that "all that part of the book which is Marlow's narrative can be read through
aloud, I should say, in less than three hours" (Jim, vii); and, rather whimsically, "we may presume that there must have been refreshments on that night, a glass of mineral water of some sort to help the narrator on" (Jim, vii). Nevertheless, Marlow is indefatigable and apparently needs no encouragement or sustenance; he finds the story interesting!

Twice in the early part of Marlow's narrative, he tries to explain his interest in the hero: "Nothing mysterious prevented me from going away: curiosity if the most obvious of sentiments, and it held me there" (Jim, 42); "Why I longed to go grubbing into the deplorable details of an occurrence which, after all, concerned me to more than as a member of an obscure body of men held together by a community of inglorious toil and fidelity to a certain standard of conduct, I can't explain. You may call it an unhealthy curiosity if you like; but I have a distinct notion I wished to find something" (Jim, 50).

The method by which the narrative is presented is reminiscent of "Youth" and "Heart of Darkness." Marlow is in complete control as a perfect conversationalist and storyteller. He is not only able to give the events as they occur in a structured sequence, but also capable of quoting the exact words, giving the exact description, and drawing upon both his own experience and conversations as well as those of others. Therefore the method gives the novel a study in depth. Marlow is a great deal more sensitive than most men: "Whether they knew it or not, the interest that drew them there was purely psychological--the
expectation of some essential disclosure as to the strength, the power,
the horror, of human emotions" (Jim, 56). In revealing the interests
of other men, Marlow is also revealing the interest of himself and of
the reader. In spite of all the intellectual probings that Marlow goes
through, he remarks near the story's beginning, "At the time his [Jim's]
state of mind was more of a mystery to me than it is now" (Jim, 69).
The remark implies that Jim is still an enigma to him, and throughout the
novel Marlow has difficulty understanding the essence of the character
of Jim. As an ingenu he fulfills his function in the novel. Not even after
both the events of the Patna and Patusan have been analyzed does Marlow
definitely define the character of Jim because that character is defined
through point of view in the very texture and structure of the novel. Yet
the many and varied view of Jim that Marlow has sorted and organized
do bring the reader to an understanding of Tuan Jim. The events are
put in a sequence of time that is not at all dissimilar from the ordinary
way that men learn of events; that is, they are not in a chronological
order. One hears a variety of remarks and sees many images, but the
mind sorts them and evaluates them. Such is the method of Marlow.

Thus is point of view a means of evaluation as well as discovery.

Before Marlow takes over the narrative, the omniscient narrato-
tor remarks that Jim at the inquiry spoke slowly and that he,

remembered swiftly and with extreme vividness. . . . After his first feeling of revolt he had come round to
the view that only a meticulous precision of statement
would bring out the true horror behind the appalling face of things. The facts those men were so eager to know had been visible, tangible, open to the senses, occupying their place in space and time, requiring for their existence a fourteen-hundred-ton steamer and twenty-seven minutes by the watch; they made a whole that had feature, shades of expression, a complicated aspect that could be remembered by the eye, and something else besides, something invisible, a directing spirit of perdition that dwelt within, like a malevolent soul in a detestable body (Jim, 30-1).

Here we have the statement that the "meticulous precision of statement" would bring out the "true horror of the face of things." In a similar manner the events are to be presented impressionistically throughout the novel. Later Marlow says, "All this happened in much less time than it takes to tell, since I am trying to interpret for you into slow speech the instantaneous effect of visual impressions" (Jim, 48). Marlow does present the impressions, and with each new bit of information attempts to evaluate the emotional and intellectual being of Jim. Each visual impression is to be interpreted and commented upon. Even as Marlow attempts to explain Jim, Jim is interested in explaining himself: "I would like to explain--I would like somebody to understand--somebody--one person at least! You! Why not you!" (Jim, 81). Marlow inquires into what he terms "a subtle and momentous quarrel as to the true essence of life" (Jim, 93) and reports, "It seemed to me I was being made to comprehend the Inconceivable--and I know nothing to compare with the discomfort of such a sensation" (Jim, 93). Whatever Marlow learns he comments upon although there are details he sometimes
discounts: "I have told you these two episodes at length to show his manner of dealing with himself under the new conditions of his life. There were many others of the sort, more than I could count on the fingers of my two hands" (Jim, 197). Thus Marlow takes the place of Conrad as the structuring mentality. Marlow does not mind informing his audience of the workings of his mind and of just what he is going:

"Jim existed for me, and after all it is only through me that he exists for you. I've led him out by the hand; I have paraded him before you. Were my commonplace fears unjust? I won't say--not even now. You may be able to tell better, since the proverb has it that the onlookers see most of the game" (Jim, 224). The relationship here set up by the point of view is identical to that of "Heart of Darkness." The reader or listener observes Marlow who is interpreting and commenting upon the focus of attention whether it is Kurtz or Jim. This constant interpreting of Marlow gives Jim's character the depth and texture that it has. Marlow visits Patusan and says, "It remains in the memory motionless, unfaded, with its life arrested, in an unchanging light."

Each of the characters there exists "as if under an enchanter's wand. But the figure round which all these are grouped--that one lives, and I am not certain of him. No magician's wand can immobilize him under my eyes" (Jim, 330-1). The point of view of the narrator who presents view after view, results in the enigma that the character of Jim presents. The attempt is to find truth, but the method is to approach the truth
through an analysis of impressions, sensations, and details. It is the plethora of them that provides the depth.

In the Author's Note Conrad writes of Jim: "I saw his form pass by--appealing--significant--under a cloud--perfectly silent" (Jim, ix). The phrase "under a cloud" has particular significance because of the revealing use of imagery in relation to point of view.

Marlow early states that the views Jim permitted of himself were "like those glimpses through the shifting rents in a thick fog--bits of vivid and vanishing detail, giving no connected idea of the general aspect of a country" (Jim, 76). Of course, these "glimpses" and "rents" are what Marlow presents to us. This imagery is sustained throughout the novel:

He heard me out with his head on one side, and I had another glimpse through a rent in the mist in which he moved and had his being (Jim, 128).

And even as I looked at him the mists rolled into the rent, and his voice spoke (Jim, 129).

The mist of his feelings shifted between us, as if disturbed by his struggles, and in the rifts of the immaterial veil he would appear to my staring eyes distinct of form and pregnant with vague appeal like a symbolic figure in a picture (Jim, 133).

"Did I?" he interrupted in a strange access of gloom that seemed to envelop him from head to foot like the shadow of a passing cloud (Jim, 231-2).

Marlow does not always see Jim in a mist: when he visits Patusan he views the victorious Jim, "high in the sunshine on the top of that historic
hill of his." Here, of course, the sight has physical actuality, unlike the mists of the preceding images, yet even here Marlow muses, "I don't know why he should always have appeared to me symbolic" (Jim, 265). Jim is, as Marlow says, one "of us." The very last sight that Marlow has of Jim is couched in the image of the misty veil: "He was white from head to foot, and remained persistently visible with the stronghold of the night at his back, the sea at his feet, the opportunity by his side—still veiled. What do you say? Was it still veiled? I don't know. For me that white figure in the stillness of coast and sea seemed to stand at the heart of a vast enigma" (Jim, 336). Marlow, for all the perspective that he represents, has still found Jim enigmatic.

Only after Marlow learns of Jim's death from Gentleman Brown, does Marlow suggest to one of the listeners to whom he later wrote, "The point, however, is that of all mankind Jim had no dealings but with himself, and the question is whether at the last he had not confessed to a faith mightier than the laws of order and progress" (Jim, 339). Then Marlow makes a statement characteristic of the technique of point of view which Conrad has used in Lord Jim: "I affirm nothing. Perhaps you may pronounce—after you've read. There is much truth--after all--in the common expression 'under a cloud.' It is impossible to see him clearly—especially as it is through the eyes of others that we take our last look of him" (Jim, 330). The only insight that the reader has into Jim is through the point of view and the "eyes of others"
who have seen him. After learning about Jim's manner of death, Marlow remarks, "I seem to see him, ... no longer a mere white speck at the heart of an immense mystery, but of full stature, standing disregarded amongst their untroubled shaped, with a stern and romantic aspect, but always mute, dark--under a cloud" (Jim, 342). Marlow is practically always the angle of view from which Jim is viewed. Even after the interruption of the omniscient voice in chapter thirty-six, it is the voice of Marlow who takes over in chapters thirty-seven through forty-five, after Marlow remarks, "I put it down here for you as though I had been an eyewitness. My information was fragmentary, but I've fitted the pieces together, and there is enough of them to make an intelligible picture. I wonder how he would have related it himself" (Jim, 343). Then of Jim's death Marlow writes, "it may very well be that in short moment of his last proud and unflinching glance, he had beheld the face of that opportunity which, like an Eastern bride, had come veiled to his side" (Jim, 416). The imagery of the mist remains until the end and lends a support to the revelations of the perspectives of the viewpoint, provided by Marlow and the wandering periphery from which he relates Lord Jim.

The point of view of Marlow in Lord Jim becomes a means of thematic definition as well as dramatic delimitation because of the constant probings of Marlow to define and redefine the character of Jim. Early in the novel the reader is aware that Jim is a romantic. Marlow
himself notes when observing Jim, "With every instant he was penetrat-
ing deeper into the impossible world of romantic achievements" (Jim, 83). Unable to succeed in the reality of experience, Jim retreated to the im-
aginative one, especially after his jump from the Patna, of which the
French Lieutenant says, "Man is born a coward. . . . It would be too
easy otherwise. But habit--habit--necessity--do you see?--the eye of
others--voilà. That young man--you will observe--had none of these
inducements--at least at the moment" (Jim, 147). Marlow does not see
Jim as a romantic until he describes his "specimen" to Stein who said,
"I understand very well. He is a romantic." Marlow is surprised:
"He had diagnosed the case for me, and at first I was quite startled to
find how simple it was" (Jim, 212). With Stein's cooperation, Jim is
given his opportunity to fulfill his dream and in "the destructive element
immerse" (Jim, 214), for Stein offers Jim a post with his trading com-
pany in Patusan, where Jim is able to regain his lost honor because of
the implicit trust of the people in him. In Patusan Tuan Jim reminds
Marlow of Stein's words, "In the destructive element immerse! . . .
To follow the dream, and again to follow the dream--and so--always--
usque ad finem" (Jim, 334). Because of his romantic illusions Jim does
not think to distrust Gentleman Brown, who stops on his clear passage
to the sea to attack the natives and kill Dain Waris. Afterwards Jim
goes to meet his death at the hand of Dain's father, Doramin, because he
had guaranteed the white men clear passage to the sea and taken the
responsibility "upon his head." After his death Marlow writes:

And that's the end. He passes away under a cloud, inscrutable at heart, forgotten, unforgiven, and excessively romantic. Not in the wildest days of his boyish visions could he have seen the alluring shape of such an extraordinary success! . . .

But we can see him an obscure conqueror of fame, tearing himself out of the arms of a jealous love at the sign, at the call of his exalted egotism. He goes away from a living woman to celebrate his pitiless wedding with a shadowy ideal of conduct. Is he satisfied—quite, now, I wonder? We ought to know. He is one of us. . . . Now he is no more, there are days when the reality of his existence comes to me with an immense, with an overwhelming force; and yet upon my honour there are moments, too, when he passes from my eyes like a disembodied spirit astray amongst the passions of this earth, ready to surrender himself faithfully to the claim of his own world of shades.

Who knows? He is gone, inscrutable at heart (Jim, 416).

In "Youth," "Heart of Darkness" and Lord Jim, Joseph Conrad has imposed technical limits upon his point of view, but in relinquishing the perspective of which he had earlier availed himself in neutral omniscience, he has succeeded in achieving the desired illusion of reality. The use of the narrator Marlow has given him the "intimacy" that he so desired, but refused him the "familiarity" that came from the transgression of the limits of point of view in his early works. Marlow serves as the means of objectifying the "experience in the absolute sense of the word" so that, as Conrad says, the author "is nowhere" when the piece of fiction is finished. In the early Marlow stories, the technique serves the end of the artist in that it not only
makes him see, but also evaluates the experience and the materials, to
give them thematic definition. The point of view discovers the moral
implications. In *Lord Jim*, Jim has betrayed an ideal of conduct, by
jumping, that is accepted by the narrator Marlow, yet after scrutiniz-
ing every available detail Marlow can surmise "Jim had no dealings but
with himself, and the question is whether at the last he had not confessed
to a faith mightier than the laws of order and progress." That faith of
course is the romantic concept of man's potential. In "Heart of Dark-
ness," the point of view is that of the intuitive Marlow who perceives
the "heart of darkness" in himself while discovering it in the embodi-
ment of savagery and evil, Kurtz. Finally, in "Youth," the theme of
the narrative could only have the universal significance that it attains
through the use of the mature Marlow looking back upon the voyage of
the *Judea*, the symbol of existence, with irony and nostalgia. After
nearly fifteen years of experimentation with technique, Joseph Conrad
had discovered a point of view, the narrator's, which he was to utilize
in many later works. The point of view allows the emphasis to be
shifted from action to theme and character. In fact, as Mark Schorer
asserts, point of view "not only contains intellectual and moral impli-
cations, but . . . it discovers them."19
CONCLUSION

The study of Joseph Conrad's experimentation with point of view during the first years of his development (1886-1900) is especially revealing because of the evidence that it provides toward assessing the consummate artistry of his technique. Conrad's first short story, "The Black Mate," had within it the technique with which Conrad was later to experiment, develop, and perfect, for it is told from the point of view of the narrator. Conrad, however, did not long use a narrator; his next three works, Almayer's Folly, An Outcast of the Islands and Parts I-III of The Rescue are told in neutral omniscience. The selection denied the author an identified voice within his own works, yet within these three novels there is an increasingly prevalent tendency for Conrad to use forms of the first person plural pronoun, that is, to speak in his own voice. Also, within these novels there is evidence in the retrospective passages of a distinctive narrative voice of an author who is ever in the background, ordering events, structuring time, and revealing character. Conrad was quite evidently not satisfied with primary experience, yet he had no means of objectifying the direction that he wished, or rather, needed to impart to the reader.

Conrad's "artistic perplexity" is revealed during the second stage of his search for a point of view more congenial to him. The works included are those short stories published in Tales of Unrest,
and The Nigger of the "Narcissus." The short stories reveal a variety of point of view, yet the movement is always toward a more confined latitude, toward the use of an identified narrator within the fiction, so that the remarks of the author may be objectified. "The Lagoon" is told in neutral omniscience, but there is a listener who hears Arsat's tale which is framed by the arrival and departure of the white man. "An Outpost of Progress" also is told from the most neutral of points of view with the author introducing irony and dominating the reader's perception of Kayerts and Carlier. "The Return" has an omniscient point of view in order that the minds of Alan Hervey and his wife may be revealed without the restrictions which are imposed upon a narrator. "The Idiots" has a semi-frame of the narrator as witness who briefly appears for three pages. Then, with The Nigger of the "Narcissus" Conrad's movement toward the use of point of view as thematic definition as well as dramatic delimitation appears with the use of "we" and "I" which supports the theme of solidarity of men who wring a meaning out of life through toil together. After The Nigger of the "Narcissus" Conrad's "Karain: a Memory" appears. The short story is perhaps the one most near to Conrad's first fiction, "The Black Mate," for here is the narrator as witness, participant, and listener. The frame is well developed and supports the tale told by Karain, a tale remarkably like that of Arsat in "The Lagoon." Throughout the course of this stage, the use of a narrator came to be increasingly apparent and important.
The movement toward a narrator was climaxed in Marlow who tells the three pieces of fiction in this period before 1900: "Youth," "Heart of Darkness," and Lord Jim. The use of an identified narrator with a distinct personality represents the means by which Conrad objectified primary sensation. The point of view in the Marlow fiction is a means of thematic definition in addition to being a dramatic delimitation. By surrendering to the confines of a narrator, Conrad achieved a means of maintaining the illusion of reality and of increasing the concentration, vividness, and coherence of the fiction. Even F. R. Leavis, who very nearly states that what is wrong with "Heart of Darkness" is Marlow whose use of words tend "not to magnify, but rather to muffle," discerns: "It is not for nothing that 'Heart of Darkness,' a predominantly successful tale, is told by the captain of the steamboat--told from that specific and concretely realized point of view: appraisal of the success of the tale is bound up with this consideration."¹ Marlow's angle of view is definitely bound up with the success of the fiction: in "Youth" the point of view permits the evaluative dual perspective of age looking upon youth with irony and nostalgia; in "Heart of Darkness" the enveloping viewpoint of Marlow provides the insight into the "heart of darkness" within Kurtz and all men, which he reveals to the listener--and, ostensibly, to the reader--who sees the Thames leading "into the heart of an immense darkness"; and, in Lord Jim the perspective of the narrator Charlie Marlow gains the entry into the mysterious complexities
of human character, that of Jim, in particular. The identified narrator became a functional part of Conrad's technique. Although Conrad later used other narrators, Marlow represents the solution to Conrad's problem of achieving "total immersion" into his fiction. His use of the narrator reveals that he learned that "To be too near, it appears, is more fatal in literature than to be too far away; for it is better that the creative writer should resort to imagination than that he should be overwhelmed by emotion."² The point of view, then became not only a means of objectifying the experience, but a "means of exploring and defining values in an area of experience which, for the first time then, are being given."³
NOTES

INTRODUCTION

1 Conrad's Prefaces to His Works with an introductory essay, "Conrad's Place in English Literature" by Edward Garnett (London, 1937), p. 3.


4 Wiley, p. 4.


10 Symons, p. 16.

11 Wiley, p. 22.

12 Symons, p. 7.

13 Symons, p. 8.

14 Symons, p. 34.

16 Davidson, pp. 165-6.

17 Davidson, p. 177.


20 Beach, pp. 15-6.


27 Schorer, p. 191.


CHAPTER ONE

1 As quoted by John Dozier Gordan, Joseph Conrad: The Making of a Novelist (Cambridge, Massachusetts, 1940), p. xiii.

2 Richard Curle, The Last Twelve Years of Joseph Conrad (London, 1928), p. 82.


6 Gordan, p. 15.


10 Guerard, p. 85.

11 Guerard, p. 87.

CHAPTER TWO

1 Albert Guerard, Conrad the Novelist (Cambridge, Massachusetts, 1958), p. 64.

2 Guerard, pp. 66, 67.

3 Thomas Moser, Joseph Conrad: Achievement and Decline (Cambridge, Massachusetts, 1957). Moser sets the date of completion in September, 1897.


CHAPTER THREE


2 Schorer, p. 190.

3 Schorer, p. 191.


12 Albert Guerard, _Conrad the Novelist_ (Cambridge, Massachusetts, 1958), pp. 33, 34.


15 Gordan, p. 57ff. John Gordan has cited the complex sources of Conrad's material and sees _Lord Jim_ as the best example with its origin being fourfold: observation, personal experience, hearsay, and reading. "Hearsay and reading were aspects of Conrad's inspiration scarcely present in Almayer's Folly and The Nigger of the 'Narcissus.'" Gordan's opinion is that the inspiration of reading came late to Conrad's conception of _Lord Jim_ and that "Countless details confirm the probability that the Patusan episode derived from Conrad's reading about the Rajah James Brooke of Sarawak." Conrad's use of sources is fascinating in its revelation of the imaginative fusion of materials. In the case of _Lord Jim_ the sources provide insight into the two-part structure.


CONCLUSION


LIST OF BOOKS CONSULTED

PRIMARY SOURCES


SECONDARY SOURCES

Books


Articles


Haugh, Robert F. "The Structure of Lord Jim," College English, XIII (December, 1951), 137-141.


Miller, James E. "The Nigger of the 'Narcissus': a Re-examination," PMLA, LXVI (December, 1951), 911-918.


