CHRISTIAN SYMBOLISM AS REFLECTED IN SELECTED NOVELS BY JOSEPH CONRAD

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PREFACE

Joseph Conrad's use of the symbolic method has been thoroughly studied by many scholars and from many viewpoints. His use of Christian symbols, however, has not received the attention they deserve. The purpose of this study is to examine works which are representative of his first ten years production. His inclusion of Christian symbols into his works will be noted and the background behind the symbols will be discussed.

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CHAPTER I

INTRODUCTION

Joseph Conrad communicated with his readers on many levels. His use of symbolism contributed much to the achievement of this kind of communication. Although much work has been done on his employment of symbols, relatively little study has been made of his use of Christian symbolism. It will be our purpose here to examine his use of symbols which are traceable to the Christian tradition.

Conrad set down his understanding of the symbolic character of literature in a frequently anthologized letter to an aspiring author, Barrett Clark:

> . . .a work of art is seldom limited to one exclusive meaning and not necessarily tending to a definite conclusion. And this for the reason that the nearer it approaches art, the more it acquires the symbolic character. This statement may surprise you, who may imagine I am alluding to the Symbolist School of poets or prose writers. Theirs, however, is only a literary proceeding against which I have nothing to say. I am concerned here with something much larger. . .So I will only call your attention to the fact that the symbolic conception of a work has this advantage, that it makes a triple appeal covering the whole field of life. All the great creations of literature have been symbolic, and in that way they have gained in complexity, in depth and in beauty. . .I don't think you will quarrel with me on the ground of lack of precision; for as to precision of images and analysis, my artistic conscience is at rest. I have given there all the truth that is in me; and all that the critics may say can make my honesty neither more nor less. But as to the "final effect" my conscience has nothing to do with that. It is the critic's affair to bring to its contemplation his own honesty, his sensibility and intelligence.[1]

Conrad implies here that the reader, as well as the critic, will be able to discern all the qualities of "complexity, depth and beauty" which have been written into a work. Conrad has made his images and symbols as truthful as it was in his power to do so, but it remains necessary for the reader to call upon his own experience and intelligence for the "final effect." Conrad has carefully chosen the symbols in order to show meanings which underlie the surface reality, to put the reader's imagination to work and thus introduce another level of meaning. In this way, Conrad can make use of association of ideas already within the reader's memory. The use of associational material was emphasized in a letter to R. B. Cunninghame Graham a few years before the letter to Clark quoted above, ". . .you must remember that I don't start with an abstract notion. I start with definite images and as their rendering is true some small effect is produced."[2]

The term "symbol" should perhaps be defined to assure a standardization of meaning.

The first is a definition from A Reader's Guide to Literary Terms:

> Before a symbol can be defined it must be distinguished from a sign. An object that signifies something else, such as a red light which instructs a motorist to stop, is a sign. To be efficient, a sign must have only one meaning. A symbol, on the other hand, is more complex. In its simplest sense, it also stands for something else. The cross, for example, is a symbol of Christianity, the hammer and sickle of communism, John Bull of England, etc. Such symbols are more complicated than signs, however, for they sum up a large number of ideas and attitudes and can mean different things in different circumstances. The cross, standing for the whole complex of Christianity, is an object of reverence to some and of contempt to others. Nevertheless, such symbols are public and generally understood.[3]

William York Tindall, in his book The Literary Symbol, defines symbol in this way:

> The literary symbol, an analogy for something unstated, consists of an articulation of verbal elements that, going beyond reference and the limits of discourse, embodies and offers a complex of feeling and thought. Not necessarily an image, this analogical embodiment may also be a rhythm, a juxtaposition, an action, a preposition, a structure, or a poem. One half of this peculiar analogy embodies the other half, and the symbol is what it symbolizes.[4]

Ralph Ross, in his <u>Symbols and Civilization</u>, says that "the meaning of conventional signs or symbols. . .is fixed by use and agreement . . .Their power is indirect, through their effect on men."[5]

He goes on to day:

> Symbols, then may be words, things, or actions. They are conventional signs which can be interpreted properly only by knowing their socially determined meanings. And those meanings are not decided explicitly at conventions of lexicogrpahers. They develop out of the needs and uses of each society. They reflect the experiences of a people by the objects and relations they symbolize, and the values of the culture by the emphases they provide.[6]

These definitions make it clear that any single symbol may be variously interpreted because of different cultural backgrounds of the various readers. Conrad was aware of this as shown in another letter to Graham in which he points out that "half of the words we use have no meaning whatever and the other half each man understands each word after the fashion of his own folly and conceit."[7] In order to avoid unwanted connotations, Conrad had to control his words and images. He not only wanted to give surface clarity to his work, but also to avoid confusion as to the meaning of the extended significance gained by the use of symbols. This is what he might have had in mind when he wrote to Clark ". . .as to precision of images and analysis my artistic conscience is at rest."

There are many symbols which are possible to misinterpret, and

many more which express a series of meanings, one meaning leading into another. These latter symbols have, in addition to their ordinary referents, a large significance. It would be secondary, indirect reference for which the interpreter needs additional knowledge. Conrad, by using traditional Christian symbols, was able to appeal to the imagination of the Western culture and at the same time suggest earlier, pre-Christian concepts of God and life.

The Tau cross, for example, associates both the Christian and the Mosaic traditions. Jewish tradition holds that the "pole" with the brazen serpent which Moses lifted up in the wilderness was of this shape. Tradition also says that a Tau cross was the sign made by the Israelites on the doorposts of their houses on Passover night. The Latin cross, the type on which Christ was crucified, is, of course, the pre-eminent symbol of Christianity. As Ross says:

> In ancient Rome the cross was an instrument of torture and death and that meaning lingers as we associate the cross with the passion of Christ, and stands for suffering, moral goodness, and redemption. When we place a cross atop a building we may intend only to identify that building as a church, yet all the associated meanings may be evoked within the viewer.[8]

Not all Christian symbols derive from the Bible. There are a great many which were moulded by the Patristic writers to explain the lessons of the Bible because abstractions were difficult for the average mind to retain and understand, then as now. Herbert Musurillo comments on the emphasis placed on symbolic communication by St. Augustine:

> As far as Christianity is concerned, the first study of signs and symbols was made by Augustine in his book <u>On Christian Doctrine</u>. Here Augustine stresses the importance of learning how to decipher the sign or symbol in order to comprehend the truth, whether it be the truth of the Scriptures or the truth of the physical universe. For Augustine, the way to the ultimate understanding of the revelation

> lay through the forest of symbols which God had made in the world. Thus it was that man's basic communication, the manipulation of the sensuous sound or sign, became the crucial element in the study of the Christian tradition. All the religions in the history of the world have made use of symbolism; for every religious movement has attempted to express man's basic experience of the Holy, the Transcendent. And for this task the ordinary dimensions of language and life have always been deemed inadequate. Through symbolism, however, words and things acquire a deeper and more subtle direction than they are normally called on to bear.[9]

The study and deciphering of the symbols has led to a certain amount of consistency of interpretation. As an example of this, consider the symbol of the ship whose pilot, or helmsman, is Christ. The ship has been used as a symbol of the Christian church in the writings of the Greek and Latin Fathers, although not anterior to 200 A.D., and is extrabibical.[10] It is in the use of such symbols that the author must exercise the maximum amount of control in order for his desired "final effect" to be felt by the reader.

The desire for the "final effect" was much the same for Conrad and the early church Fathers. Both were attempting to present a comprehensive picture and both chose the symbolic method in order to achieve their aims. It is important to note that the church did not pioneer the use of symbols; many writers and teachers employed the symbolic method as a device to improve their communication. Alan W. Watts tells us why this was necessary:

> For such a man /of the Thirteenth Century/ the centre of history was the appearance of Christ, and all the history was read in terms of Christ. That is to say, the Old Testament was read backwards, and regarded as a prefiguring of the Incarnation and the Church. The story of the Creation and the Fall of Man was read and understood in terms, not of primitive Hebrew mythology, but of the highly developed dogma of the Holy Trinity and of the Angelology and Cosmology of St. Dionysius pseudo-Areopagite,

> St. Augustine, and St. Thomas. Anyone who has visited the Great Mediaeval Cathedrals of Europe or studied the pages of the illuminated manuscripts will have noticed an entire absence of historical realism in the mediaeval mind. . . Incidents from the Old and New Testaments are juxtaposed according to the theory or "types" wherein the Tree of Knowledge stands opposite the Tree of the Cross, the Exodus opposite the Resurrection, the Assumption of Enoch and Elijah opposite the Ascension, and so forth. All this goes to show that the primary interest of the mediaeval mind was not so much the history as the symbolism of the Christian story.[11]

And so it was in this way that the Church Fathers solved the dilemma of communication through experience. The dilemma is solved and communication clarified today, as it was then, by universal analogy through the use of symbols.

However, Conrad was not using Christian symbols for the same reason the Church Fathers used them. He was not trying to give Christian dogma a hearing through the medium of his literature. He used them because of the broadness of their appeal and the supernatural quality of the experience they produced. That Conrad was a moralist, most critics agree, but the moral he was striving to disseminate was temporal rather than spiritual. He used Christian symbols as a technique to establish the scene as cosmic in scope and universal in appeal.

That Conrad did not always stimulate the reader's imagination in just the way he intended is discussed by Paul Wiley:

> Readers and critics have still to reckon with the fact that Conrad died apparently certain that no one had really come to grips with his intentions. As late as 1917 he complained to Sir Sidney Colvin that after twenty-two years of work he had not been very well understood; and this statement would seem to indicate that his famous credo, "Before all, to make you *see*," had been interpreted rather too narrowly or literally by those who were content not to see very much beyond the brilliant strokes of visual detail on the luxuriant surface of his tales. Perhaps, in private, Conrad obtained satisfaction

> from the thought that the inner mysteries of his art remained inviolate; but in his letters he often spoke as though dismayed at failures to appreciate his more obvious aims. It was not his habit, however, to take pains to make his idea clear to those who could not grasp them for themselves.[12]

Fortunately, Conrad's steady growth in public favor has brought about in recent years critical works which avoid generalities and go deeper into the reasons of his appeal. The earlier works concerning him were efforts to encourage public appreciation of his talent and no longer seem so necessary as they did during his life and immediately after his death. "This duty was creditably performed by critics like Richard Curle and Ernest Bendz and somewhat later by R. L. Megroz."[13] The purpose of these critics was of a general nature. They examined his style, plots, characters, and beliefs and did not seek to understand the complex ties. G. Jean-Aubry collected Conrad's letters and worked them into a valuable biography which was published in 1927, and John Dozier Gordan published in 1941 a partly biographical account of Conrad's first stage of authorship.

In more recent years attempts at revaluation have been made by critics like Morton D. Zabel, whose most important work is the introduction to The Portable Conrad, Albert Guerard (1958), Walter F. Wright (1951), F. R. Leavis (1948), and have shown that "there are ranges of complexity in his writing [Conrad's] hardly touched upon by previous students."[14]

Students and critics are not unanimous in praising Conrad. In the particular study of his use of the symbolic method there are a few who disagree with the majority opinion, and their disapproval must be given attention. Conrad himself gave them leave to speak when he wrote, "It is the critic's affair to bring to its [the "final effect"]

contemplation his own honesty, his sensibility and intelligence," in his letter to Barrett Clark quoted earlier.

One such dissenting critic is mentioned by R. W. Stallman in the introduction to his edition of Joseph Conrad: A Critical Symposium:

> A certain critic, however, takes exception to the general acclaim. In The Hudson Review six years ago he opined that good fiction is nothing more than a "genuine story." According to this notion, the proper use of language in fiction excludes the poetic. Conrad is at his best at the literal narrative level. This critic does not like symbolism, but neither does he like Conrad.
>
> "As for myth and symbol," says he, "each has furnished its adherents with a career"; apparently his own career promises to be furnished by literal-minded readings of plots and characters. But even when he finds in Conrad a genuine story (such as "The Secret Sharer") he doesn't like it. He settles on two works as Conrad's best: Typhoon and The Nigger of the "Narcissus." But I think his choice of The Nigger confounds his own platform.
>
> He attacks Conrad for being, "The poet in fiction" and claims that Conrad makes symbol and myth business all too clear: "Destructively clear, for by the time we have given our energy relating to such coarse, obvious and superabundant clues at the neatly systematic clinical level proper to them-- the interest of the myth reduced to the interest of murder "mystery"-- we have lost interest and faith in the narrative itself." He accuses Conrad of "catch-all symbolism" and of dishonesty of spirit: "He will without scruple betray his entertaining narrative and his rather unsubtly contrasted characters at the appeal of any portentous image or generalization or symbolic gesture, often wholly impertinent . . .Who could fail to predict every item of the depth psychology paraphernalia that will tidily turn up? And who could possibly miss, on the most inattentive first reading, Conrad's oversimplified, imposed mythical structure, symbol to character in the crudest one-to-one relationship, nailed to the flesh of the narrative in almost every sentence?"[15]

It is not the purpose here to defend Conrad against this critic, but it is interesting to note that Conrad may have foreseen such criticism a half-century before it appeared when he wrote to Edward Garnett, his good friend and confidant:

> Of course nothing can alter the course of The Nigger. Let it be unpopular, it must be. But it seems to me that the thing--precious as it is to me--is trivial enough on the surface to have some charm for the man in the street.[16]

Other critics have taken a different view of Conrad's use of symbolism. In fact, a few have noticed and commented on his use of Christian symbolism in particular, but have not explored it in depth. Jerome Thale, in his discussion of "Marlow's Quest" speaks of the hint of evangelism by the "Bringers of Light" in The Nigger of the "Narcissus," and notes that Kurtz' experience in the solitude of the jungle is "like that of the mystics," the withdrawal from the world into silence and solitude to come into contact with the self." Further on, Thale points out that the discovery of the self is the discovery of one's freedom, and:

> To put it another way, we can sum up the two aspects of Kurtz' freedom in the phrase "I am." On the one hand, to say "I am" is to say that "I exist," to say that I am free and have immense possibilities in my grasp. On the other, "I am" is the phrase which only God can utter, because only God exists simply and completely. For Kurtz to say "I am" is the ultimate and complete assertion of himself to the exclusion of all else, the assertion that he is a God."[17]

The words "I am" are taken from Exodus 3:14, in which Moses is receiving instruction from God for delivering the Israelites out of Egypt.

The Abingdon Bible Commentary adds meaning to the words:

> . . . . . .In his fear that the people would not believe it was really the God of their Fathers who had spoken to him. . .Much depended upon the name, the personal name, of the deity with whom he had held communion.
>
> The answer to Moses' question (v. 14) contains either a new interpretation of an old name of God already known to Moses. The latter seems to be a more likely explanation of it. The words I am That I am are evidently intended as an interpretation of the name "Jehovah". . .[18]

The wilderness was symbolically appropriate for Kurtz' experience with freedom, and the ascetic, in the desert, is a well known figure in Christian Tradition, but Hale does not amplify his subject by mentioning the source of the symbols he discusses.

The journey into the wilderness, a ritual with the Jews, who believed God dwelt there, was also taken into the Christian concept of monasticism. Herbert Musurillo, a Jesuit, explains St. Chrysostom's and the mystic Christian view of the wilderness:

> In the Desert is the Hope of Christianity, the source of spiritual strength and insight into the meaning of life. In his treatise Against Those Who Oppose the Monastic Life he defends the monks of Antioch against those who accused them of corrupting the young; rather, Chrysostom pleads, all good Christians should want their sons trained to goodness and purity in the Asceteria outside the city.[19]

Lillian Feder also stops short of examining the depths of Christian symbolism in her essay "Marlow's Descent into Hell" preferring instead to draw analogies between Marlow's and Dante's voyages into the infernal regions. She mentions that.

> . . .The "inferno," of course, suggests the Christian hell as well as the Latin "inferna," but Conrad's development of the image is so like Virgil's description of Hades that it seems to evoke the classical hell more readily than the Christian one.

Miss Feder notes but draws no analogies to evangelism when she says:

> . . .Marlow feels in the dying look of the helmsman a profound intimacy which he cannot forget, for it is a personal tie with one of the victims sacrificed to the "Emmisaries of light."[20]

F. E. Maser, in The Hibbert Journal, comments at length on Conrad's apparent distrust of the Divine Being, but only as an examination of Conrad's personal philosophy. In an article rich with metaphor, Maser

says:

> . . .with his view of the Divine he could go no further; and the exhilarating challenge to achievement leaves one, in the end, where it left Conrad, with a haunting sense of futility and despair. With no God to encourage men's efforts, no Divine purpose to direct their activities, and no personal immortality to conserve their progress and personalities, men must disappear finally as worn-out vessels, battered by the high seas, and sinking slowly, if majestically, into the limitless ocean of nonentity. For this reason, every appraisal of Conrad, however much it may emphasize the beauty of his style and the fascination of his thought and stories, must, in the end, find something lacking in his philosophy. Conrad has painted a world without God, and such a world is unreal.[21]

Maser's comments are mentioned here not as an example of literary criticism, but as representative of some of the criticism leveled at Conrad. There was a great deal more to Conrad's philosophy than Maser apprehended.

Robert O. Evans, in "Conrad's Underworld," states: "Clearly, it is not possible for Conrad, writing in the twentieth century, to view the world with a disregard to Christian ethics, as Vergil had to do."[22] But Evans is interested only in correlating the two underworlds of Conrad and Vergil, not in Christian symbolism or ethics.

William Bysshe Stein and Evans are both interested in Conrad's reflections of Eastern religion and Stein draws interesting parallels between Conrad's synbols and Indian art which is answered by Evans:

> It seems unlikely that Conrad knew a great deal about eastern religion or that he intended to suggest that the end of life is contemplative self-abnegation, the anti-karmic way. . .There are certainly no external reasons to assume that Conrad ever read deeply in the documents of eastern religion, but if he did he must certainly have known that there is more than one way to salvation.[23]

Here again critics have approached the "mystic" in Christian

tradition and symbolism, but have veered away from it.

Robert Penn Warren, in his examination of Nostromo, does indirectly mention a few Christian symbols. He implies evangelism when he says "Gould is doomed. . .by accepting his mission as light-bringer and bearer of the idea." Warren discusses Mrs. Gould and says:

> She sets up the human community, the sense of human solidarity in understanding and warmth and kindness outside the historical process. . . It had come into her mind that for life to be large and full, it must contain the care of the past and of the future in every passing moment of the present.[24]

Warren pictures her as a person very much above the ordinary and sees her as suggestive of the Christian object of adoration, the Virgin Mary. The mention of "care" and the past and the future further reinforces this idea especially when he goes on to say. . ."Emilia Gould, who thought: 'Our daily work must be done to the glory of the dead, and the good of those who come after'" and also by, "Emilia Gould who more than any other, has purged the self and entered the human community."[25] So we see that although Warren uses the Christian concept in describing Mrs. Gould, he does not pursue the derivation of the concept.

Paul L. Wiley, in his book Conrad's Measure of Man, comes closer than anyone else to a thorough examination of Christian symbolism. Although his thesis is concerned with the use of symbols as a technique for criticizing Victorian moral and economic standards, he relates the Christian images to Conrad's irony. He explains that

> Conrad's irony relates to a particular view of man in a natural or social setting; and one of the leading clues to this attitude lies in the imagery of the stories. As a reader becomes familiar with these works, the images that he is likely to remember most vividly are those which can be described as cosmic or creational within Biblical definition. The background in many of the finest tales is given depth by metaphors of

> order and chaos, world destruction and rebirth, Last Judgement and Deluge. A favorite scene is that of a small sphere of human endeavor--a trading station, a ship, a state, or an island threatened by fire or flood or by the engulfment of a surrounding wilderness. With reference to character, the image of greatest frequency are those of Fall or Expulsion from Eden.[26]

Wiley also gives a great deal of attention to the image of the hermit in the wilderness and his "small sphere of human endeavor." This metaphor is reminiscent of Conrad's own words in a letter to Madame Poradowska:

> . . .my vision is circumscribed by the somber circle where the blue of the sea and the blue of heaven touch without merging. Moving in that perfect circle inscribed by the Creator's hand, and of which I am always the center, I follow the undulant line of the swell. . .[27]

Wiley makes it clear that Conrad had little faith in man's chance of survival without external safeguards such as harmony of mind and instinct, and that this belief inspired some of his subtlest ironies.[28] The moral theme is pervasive in Conrad's works, and Wiley contends that it is through these ironies that Conrad makes his moral views known.

Following in the direction indicated by Wiley, the purpose of this thesis will be to examine the ironies expressed through the use of Christian symbols particularly, and in the way they contribute to a commentary on Conrad's view of morality. It is to be expected there will be an inverted use of the symbols or at least a change in the connotations of the symbols after their meanings have been established. It would seem that Conrad sets up a symbol according to the conventional meaning and then twists the meaning so that it finally means something entirely different.

The fact that the symbols exist in Conrad's work has been well established. This paper will attempt to identify them, particularly those which were developed by the Patristic writers, and try to fit

their use into a pattern which will add supplementary knowledge concerning Conrad's use of symbol as a technique of irony.

CHAPTER II

ALMAYER'S FOLLY

"Their hearts. . .must endure the load of the gifts from heaven."

Almayer's Folly was Conrad's first published work, and as Frederick Karl says, ". . .it manifests the language, the tones, the characteristic rhythms, and most of the mannerisms of fin de siecle literature."[1] Karl further maintains that the novel has no interest beyond the fact it was Conrad's first work, and it is for primarily the same reason that it will be treated here.

Conrad's setting in Almayer is the jungle, and the theme is the pervasive decay of both man and nature.

Almayer and his half-caste daughter, whose mother was adopted by Captain Tom Lingard after he had slain the native pirates with whom she has been traveling, are the central characters of the story. Dain Maroola, a Malay prince, enters the plot as a means of bringing about Almayer's total destruction by carrying off the daughter, Nina.

At the beginning of the story Almayer is already a defeated person but he stubbornly clings to a dream of finding a treasure he believes Lingard to have hidden somewhere in the interior of the country. This treasure is a symbol of both Almayer's materialism and of his weakness. He had been induced to marry Lingard's adopted daughter by the promise of wealth. His wife soon learned to despise him and was unfaithful to him, but Almayer is too fearful of her savage moods to remonstrate

with her. His lack of strength makes his life almost unbearable and he retreats further into his dream of great wealth.

The title words refer to the new house Almayer has just completed but is already decaying. The house reflects the decomposition of Almayer's spiritual being. A stronger personality would have risen to his fate as did Kurtz in "Heart of Darkness," but he would have decayed all the same.

Almayer's Folly contains elements of Christian symbolism, but not to the extent that it is used in later works. In this first effort, Conrad uses the theme of the expected Savior, of the one who would take away the pain and tribulations of existence.

The story opens with Almayer standing on the verandah of his new house, day-dreaming and hoping for a life far removed from his present circumstances. His reverie gives the reader a view of the immediate environment as well as an insight into Almayer's life and hopes. The river fronting the house is in flood, and serves the dual purpose of symbolizing both escape and the impartiality of the forces from which Almayer must escape. Almayer looks to the river with both hope and despair, but at the moment of the reader's first meeting with Almayer, the tone is one of hope. He is anxiously awaiting Dain Maroola, and Conrad uses the thoughts running through Almayer's mind to delineate the character about to be introduced.

"Let only Dain return!" The phrase is taken out of the ordinary conversational language by the arrangement of the words within the sentence itself. The formality gained by this arrangement makes the thought sound almost prayerful, introducing by a rhythmic presentation a connotation of reverence. By the devices of formalizing the words and presenting images of a reverential nature, Conrad suggests

a symbol of the Savior.

Intimations of the sacred are brought into the scene through the representation of the river, which is in flood stage and carrying great, uprooted trees relentlessly toward the sea. One such tree passes Almayer's view, "raising upwards a long denuded branch, like a hand lifted in mute appeal to heaven against the river's brutal and unnecessary violence."[2] In the same paragraph the idea of "a great and splendid reward" is brought into the context of the mood being created by Conrad, thus fusing the ideas of reward and heaven in the mind of the reader. By letting the reader follow Almayer's thoughts and eyes, the three ideas of heaven, a savior figure, and the reward to be gained are impressed upon the mind.

The Biblical source for the connotation desired by Conrad comes from Matthew 5:12, "Rejoice, and be exceedingly glad: for great is your reward in heaven."[3] It is axiomatic for a member of a Christian culture to think of the temporal existence as being a time provided to prove one's worthiness for the reward in heaven. Almayer felt that he deserved the reward because he had not acquired earthly riches, but felt himself to be honest, a necessary virtue if he actually expected to receive the reward. We are told, "gold he had failed to secure; gold the others had secured--dishonestly, of course--or gold he meant to secure yet, through his own honest exertions. . ." But the reader knows that Almayer places his faith on a firm foundation, recalling Proverbs 11:18: "The wicked worketh a deceitful work; but to him that soweth righteousness shall be a sure reward."

It is significant that the first character to be introduced, other than Almayer himself, should be the one who holds the power of escape from Almayer. The savior figure is enhanced by his entry into the

action, following closely upon Almayer's thoughts which gives the reader the image of the expected personality:

> "Dain!" he exclaimed. "At last! At last! I have been waiting for you every day and every night. I had given you up."
>
> "Nothing could have stopped me from coming back here," said the other, almost violently. "Not even death," he whispered to himself.[4]

It is important to note that at this point the reader is not aware that Dain has returned to carry away Almayer's daughter, Nina, and not to assist Almayer in his treasure hunt. Had the story been allowed to develop chronologically, the characterization of Dain as a savior figure would have been impossible. By permitting Almayer to delude himself and look upon Dain as the instrument of his escape and reward, Conrad had made Dain a concrete image of a savior, so eagerly awaited. The melodramatic statement by Dain that "Not even death" could have kept him from returning has added to the implication that he is something above an ordinary man, and is carried even further by Almayer's wife, a Malay, when she muses in her room, the setting more pagan than Christian:

> Half a shell of cocoanut filled with oil, where a cotton rag floated for a wick, stood on the floor, surrounding her with a ruddy halo of light shining through the black and odorous smoke. . . .She was muttering to herself: . . . "A Son of Heaven!"[5]

The ingredients necessary for irony have now been gathered and assembled. Dain's arrival resembles in importance the Second Coming. The savior is unable to deliver to Almayer the reward he anticipates and crowns Almayer's disappointment by taking from him the only object Almayer cares for, his daughter Nina, around whom he had planned his entire future happiness.

Another character, Babalatchi, gains stature by means of

identification with elements of Christian tradition. Although he is a Moslem, he uses terms readily identifiable as Biblical. The scene in which he is conferring with his master, Lakamba, is such an instance. Combining flattery with powerful metaphor, Babalatchi says: "I have been safe for many years in the hollow of your hand."[6] The source of this statement is Isaiah 40:12:

> Who hath measured the waters in the hollow of his hand, and meted out heaven with a span, and comprehended the dust of the earth in a measure, and weighed the mountains in scales, and the hills in a balance?

There is a sly irony in knowing that the next verse (Isaiah 40:13) goes on to say: "And who hath directed the spirit of the Lord, or being his counsellor, hath taught him?" The full weight of the verse is brought to bear by Babalatchi's thoughts as he returns to his house and considers the possibilities and penalties of failure:

> The wise adviser would be the first victim, no doubt, and death would be his reward. And underlying the horror of this situation there was the danger of those meddlesome fools, the white men. A vision of comfortless exile in far-off Madura rose up before Babalatchi. Wouldn't that be worse than death itself?

Almayer's Folly contains these allusions to the Christian Tradition as well as allusions to nature, imperialism, and racism. The function of these selected Christian allusions has been, at least in effect, to assist in delineating character. By using allusions which made a symbol of a character, Conrad is able to later introduce circumstances which cause the character to react in a way inconsistent with his established and expected reaction. The reader has been led to expect

the character to act in a preconceived fashion by virtue of his having been cast in a well-known pattern. Dain Maroola is an example, first being shown as a savior and ultimately turning out to be the destroyer of all Almayer's earthly hopes.

This first of Conrad's novels does not use the symbolic method as extensively as do some of his later ones and contains only those symbols which can be just as readily attributed to cultural origins as to a precise attempt to establish a relationship with Christian Tradition. The "final effect" of these allusions, whether used consciously or not, is that of setting the stage for the final irony, expressing a meaning contradictory to the ostensible one.

CHAPTER III

AN OUTCAST OF THE ISLANDS

"Your tender heart bleeds only for what is poisonous and deadly."

Conrad's second novel is the study of a man, Willems, who is brought to exhaustion and personal impotence much the same as was Almayer in his first novel. Almayer appears in Outcast as a younger man whose hopes have been ruined by Willems' treachery in disclosing the secret of the river route to rival Arab traders. Lingard is more vigorous in this story and is vainly trying to salvage his trading business. The familiar characters, Babalatchi, Lakamba, and the Arab, Abdulla, round out the important members of the cast. A native girl, Aissa, supplies the implicit background for Willems' downfall.

Lingard has rescued Willems from the consequence of embezzlement and taken him to the trading post at Sambir, managed by Almayer. Under Aissa's spell, Willems betrays the secret of Lingard's river to Abdulla and Lingard abandons Willems. Almayer, however, is not content to let Willems' punishment rest with this and sends Willems' wife to Sambir, thus creating the circumstances leading to Willems' death.

The Eden myth is central to the story, and Lingard assumes the role of the self-appointed creator. He has created a trading post and peopled it with strays whom he has "rescued" from other places. As Paul Wiley puts it,

> . . .the three main characters fill essential roles in what is evidently a grand parody, accompanied

> by the requisite cosmic sound effects, of the myth of Creation, Fall, and judgement through a tranference of the theme of Paradise Lost to a tropical setting. Proud of his creation of what he regards as a small Eden in the jungle, Lingard makes a place there for the Dutch clerk, Willems, whom the Captain continues to befriend even after his protege has shown himself worthless to white society.[1]

Wiley feels that since passion motivates Willems' dealings with the "infernal host" of Arabs, the plot of the novel contains parallels to the story of the Fall of Man. He points out, "In one memorable descriptive scene, the third chapter of Part II, where the native chiefs hold a night council by torchlight to confer upon their plan to undermine the power of Lingard through the agency of Willems, the reader will recall the debate in hell in the second book of Milton's epic."[2] Indeed, the rankness of the jungle furnishes a vivid contrast to any dream of order and would emphasize any commentary on the expulsion from Eden.

By casting Lingard as a creator-savior, Conrad is not necessarily following the original conception of this figure as shown by Dain Maroola, but is using it as a device for irony a second time. Captain Lingard contributes the irony in this work by his attempts to assume the attributes of divinity.

Lingard has discovered a river, and has extended his sense of proprietorship so that he regards himself as the very creator of the world. The projection of Lingard's image of creator and judge is the result of author observation, Lingard's own thoughts, and Lingard's own words. The author observes that Lingard has "a deep-seated conviction that only he--he, Lingard--knew what was good for them. . .that he dreamed of Arcadian happiness for that part of the world which he loved to think of as his own,"[3] and that "The strong consciousness of his own personality came back to him. He had a notion of surveying them from a great and

inaccessible height."[4] Lingard's reflected thoughts, as he considers the judgement has has come to deliver upon Willems, show that he feels justified in doing whatever he feels needs to be done. There is a hint of the Last Judgement in the words: ".....he had always dealt fairly with him from the very beginning; and he would deal fairly with him now--to the very end." The sentence brings to mind the very first of the Bible, "In the beginning. . ." and a passage from Revelation 1:8 which says, "I am the Alpha and the Omega, the beginning and the ending . . .which is and what was, and which is to come. Further, in a conversation with the Malayan politician Babalatchi, while waiting for Willems, Lingard says: "The islands of these seas shall sink before I, Rajah Laut, serve the will of your people. . .But I will tell you this: I do not care what you do with him /Willems/ after today. And I say this because I am merciful."[5] The idea of mercy as an attribute of the Divine is also evident in Lingard's words to Aissa, Willems' native mistress: "Understand that I leave him in this life not in mercy but in punishment." and points up Lingard's conviction that he holds the powers of life and death as well as temporal punishment within his realm of responsibility. His arbitrary assumption of these powers is reminiscent of Exodus 33:19, "And he said, I will make all my goodness pass before thee. . .and will be gracious to whom I will be gracious, and will shew mercy on whom I will show mercy."

In the final confrontation with Lingard, Willems "Stood for a while, his hands grasping the lintels on each side of the door, and writhed about, glaring wildly, as if he had been crucified there." Although the scene of the crucifixion may seem at variance with the portrayal of Lingard as a god image, it must be remembered that after Willems releases himself from this pose in the doorway he does go to meet Lingard

and leaves behind reverbrations consistent with Conrad's conception of Lingard's character.

Willems himself opens the story in a tone reminiscent of the story of the Fall of Man and the subsequent exile from Eden. Willems had soon discovered that his own cleverness would be more profitable ashore than as a "Quill-Pusher" aboard Lingard's trading ship. We discover Willems at the height of his career, a clever man whom everyone admired because of his acumen and position as confidential agent for his employer Hudig. He "borrows" money from Hudig in order to make some speculation on his own behalf, is found out and fired from his high position. The author's description of Willems feelings as he leaves his home in search of solitude, and the symbolic east wind as he stands on the jetty adds a Biblical tone to the scene: "Standing in the tepid stillness. . .he felt the breath of the bitter east wind. . ." which is traditionally an evil wind to the Old Testament. Job 27:21 shows this: "The east wind carrieth him away, and he departeth; and as a storm hurleth him out of his place." And Hosea 13:15 describes Willems' condition at the moment: "Though he be fruitful among his brethern, an east wind shall come, the wind of the Lord shall come up from the wilderness, and his spring shall become dry,. . ." As Willems thinks of it, "It was miserable, miserable." The author finishes the thought for him:

> For the first time in his life he felt afraid of the future, because he had lost his faith, the faith in his own success. And he had destroyed it foolishly with his own hands![6]

Traditionally, when the first Man was banished from the Garden of Eden, he became mortal and therefore subject to death. The law Adam had broken was commanded to him in Genesis 2:16-17:

> And the Lord God commanded the man, saying, of every tree of the Garden thou mayest freely eat:

> But of the tree of knowledge of good and evil,
> thou shalt not eat of it: for in the day that thou
> eatest thereof thou shalt surely die.

By breaking the law of society, Willems had put himself in the ambiguous position of having to suffer a living death as well as an actual death, thereby paralleling the Biblical story. And just as Eve by tempting Adam to taste a fruit of the Tree of Knowledge had unwittingly led him to mortality and ultimate death, Aissa, by tempting Willems to betray Lingard's secret, ends by being the instrument of Willems' actual death.

Trees play a part in Conrad's symbolism apart from emphasizing the parallel to the Fall. Various types of tree-imagery occur throughout the writings of the patristic writers. Methodius in Banquet, writes of the archetypal woman of great beauty who welcomes virgins to her table under the chaste tree, and is obviously the symbol of Mother Church.[7] Musurillo tells of the anonymously written The Tree of Life, a narrative pf Christ's life and death,[8] and of Venantius' Vexilla Regis which makes a symbol of the Cross as a rude wooden throne. Musurillo goes on to say:

> Venantius follows the old legend that Adam brought a
> branch of the Tree of Knowledge out of Paradise and
> that it was planted and grew again. The symbol of
> the Paradise-Tree recurs in the art of the catacombs
> and the early church. The Church is a flowering tree
> that offers solace to the birds of the air.[9]

When Willems first catches sight of Aissa, trees are forming a background of an animate nature which is suggestive of Adam's first meeting with Eve.

> Who was she? Where had she come from? Wonderingly
> he took his eyes off her face to look around at the
> berried trees of the forest that stood big and still
> and straight, as if watching him and her breathlessly. . .
> He looked at the woman.[10]

In the compound of Lakamba, where Willems now lives with Aissa, "A big buttressed tree, a giant left there on purpose during the process of

clearing the land. . ." later serves as an anticlimactical property as on a stage immediately after Lingard judges Willems and sentences him to the punishment "in this life." The presence of the tree heightens the scene:

> The tree. . .had disappeared in the thickness of the falling rain. They moved, patient, upright, slow and dark. . .like two wandering ghosts of the drowned that, condemned to haunt the water forever, had come up from the river to look at the world under a deluge.
>
> On the left, the tree seemed to step out to meet them, appearing vaguely high, motionless and patient. . .[11]

The tree plays a final ironic part during Willems' last few moments on earth:

> Willems made for the revolver. Aissa passed swiftly giving him an unexpected rush that sent him staggering away from the tree. She caught up the weapon, put it behind her back, and cried--"You shall not have it. . . Go to meet death. . ."[12]

So Willems dies beneath the tree which could symbolize either knowledge or life, but to Willems signified death.

Lingard's portrayal, whether "humanitarian egotism," as Guerard puts it, or a God figure, as Wiley suggests, may be further understood in the light of Conrad's professed disaffection with Christianity. In a letter dated February 23, 1914, to his friend Garnett, he said, speaking of the Catholic faith into which he has been born: "I am not blind to its services, but the absurd oriental fable from which it starts irritates me. Great, improving, softening, compassionate, it may be, but it has lent itself with amazing facility to cruel distortion and is the only religion which, with its impossible standards, has brought an infinity of anguish to innumerable souls on this earth." Conrad's treatment of Lingard, made to resemble a bumbling do-gooder, would easily fit with his feelings about the Christian religion. It is almost explicit that both Lingard and Christianity, though trying to be "great, improving,

compassionate," bring anguish to those they try to help. Both share in the irony of their intentions and the results of their intentions, much the same as the irony expressed in "Heart of Darkness" as to the intentions of the "emissaries of light" and the results to the natives of this civilizing effort.

CHAPTER IV

"HEART OF DARKNESS"

"The abyss destroys; the abyss exalts; descend
that you may be saved."

In "Heart of Darkness" Conrad writes on three obvious levels; the surface level which tells a story of an adventure on the Congo River, the social level in which he criticizes the Belgian policy of imperialism, and the third level in which a man journeys into primeval nature in a quest for self-knowledge. The wilderness into which the narrator of the story, Marlow, journeys, is closely related to the Biblical setting of man's conflict with the powers of darkness. Ironically, he comes out of the wilderness with the knowledge that evil is all-pervasive; it exists not only in the wilderness, but also in the communities of men. It is the sight of London, seen from a yawl anchored in the Thames, lighted but surrounded by darkness, that makes Marlow recall his experience with Kurtz in the dark heart of Africa.

It is in this "heart of darkness" that Conrad departs from the use of Christian symbolism as a mere adjunct to characterization and background and begins to use the Christian myth as a device to add cosmic dimension to the feeling engendered by his words. This mysticism is to reach its ultimate meaning in Nostromo.

To emphasize the depth of this long short story, or short novel, as you will, it may be revealing to review some of the critical responses

to it, immediately after its publication and some more recent.

Robert F. Haugh, in his essay "Problem for Critics" says that Edward Garnett came closer than anyone (at the time immediately after publication) to understanding the moral behind the story when he said:

> A most amazing, consummate piece of artistic diablerie--an analysis of the white man's morale when let loose from European restraint, and planted down in the tropics as an "emmisary of light" armed to the teeth to make profits out of subject races. The gulf between the white man's system and the black man's comprehension of its results--the unnerved, degenerating whites staring all day and every day at the heart of darkness which is alike meaningless and threatening to their own creed and conception of life--[1]

Haugh himself says, "But the assumption of centrality in the story of social and economic commentary, and the assumption of a straightforward narrative pattern, are inadequate to extract the meaning from Conrad anywhere, and especially from "Heart of Darkness."[2] Haugh goes on to point out that Wiley, ". . .who makes of Kurtz the man driven from the Garden of Eden," has left much unexplained by his attempt to explain a meaning in the story in terms of the Christian myth. Haugh contends that the myth leaves too much unexplained "at important moments in the story," that Kurtz has become pre-Christian, primal energy, demiurge."[3]

"Heart of Darkness" takes the reader from a yawl on the Thames to a "teapot steamer" on the Congo and back again. The reader, through Marlow's story, experiences the adventures of a man's initiation to the realities of not only a river trip, but to the realities of self-knowledge. Conrad has made it possible for the reader to make the choice between a travelogue and an exercise in self-examination. The plot has elements of both the search for knowledge and a classicism which parallels the sixth book of the *Aeneid*. It is significant that the river, in this case the Congo, figures prominently in the literal and the

figurative levels.

When a small boy, Marlow put his finger on a large, unexplored area of the Congo territory and announced, "Someday I shall go there!" Whether or not the river itself figured in the boy's decision is unimportant. Symbolically, the river reflects the sixth book of the Aeneid as pointed out by Lillian Feder,[4] and is consistent with the quest pattern of the plot. Miss Feder states that "The basic similarity between Marlow's journey and that of the epic hero, the descent to find light, is obvious."[5] The Congo River and the River Styx mark the boundaries to the two worlds of truth and falseness, traditionally depicted by relative light or darkness.

The interplay of light and darkness is persistent in the story. The degree of each changes frequently from gloom to inpenetrable darkness and from a slivery layer of light spread by the moon to the fierce sunlight. Darkness is traditionally associated with evil and the powers of darkness, while light or illumination of any sort is associated with the illumination of the soul by the light emanating from God through which we gather the light of knowledge. Conrad uses the familiar material traditionally, but with the added and characteristic twist that what seems to be light and good is in reality dark and evil, and what is conventionally thought to be evil is in reality good.

The gloom is first mentioned in the second paragraph of the story as "a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth." The word is next used, in an antithetical way, to assist the characterization of one of Marlow's listeners, the Director of Companies. This man "resembled a pilot, which to a seaman is trustworthiness personified." But now doubt is introduced as to the actual trustworthiness of this individual by the ironic statement that

"It is difficult to realize his work was not out there in the luminous estuary, but behind him, within the brooding gloom." This suggests the man is not a pilot; he merely resembles one. The Director's real work is carried on in the "brooding gloom." Conrad has made his point that appearances can be deceiving.

It is significant that the "gloom to the west" is brooding over the upper reaches, "becoming "more sombre every minute." In Christian tradition, West is evil because, to the Jews it is connotative of Egypt and slavery. Early Christian art in the catacombs portrayed the trip to the City of Peace, symbolic of a journey to paradise, as a voyage toward the East and away from the West.[6] An oil lamp, formed in the shape of a ship with a bearded man at prayer and facing east, was also found in the catacombs. This same assumption of the evil of the West, is also shown in the architecture of English churches. The principal entrance is always at the west with the sanctuary and the altar always in the east. In cases where it is not possible to orient a church in this way, the east is known as the "ecclesiastical east," it being always at the head of the cross.[7] The main body of the church proper, lying between the west and the chancel, is called the nave. This word is derived from the Latin word navis, meaning a ship. Stafford points out, "In the early days, the church, symbolically speaking, was the ark or ship of the Lord--the ship in which Christians sailed the sea of life."[8] Conrad has, in setting the scene for the story Marlow is going to tell his companions, already used three symbols central to Christian tradition; the gloom of half-knowledge, the evil of the West, and the symbolism of the ship which serves as the immediate setting for the story.

Conrad's Catholic training may have been contributory to his use of the word "gloom" which appears four times in the first eight paragraphs

of "Heart of Darkness." Alan W. Watts has this to say concerning the ceremony of the Divine Office:

> In a monastic church where the Divine Office is regularly sung in choir, the ensuing hours of the night are observed with the marvelous rite of Tenebrae or "Darkness,". . .By the altar there is set a triangular stand upon which there burn fifteen unbleached candles, one of which is extinguished at the end of each psalm composing the Office. . .As Tenebrae proceeds into the night the church grows darker and darker. Psalm by psalm the candles are put out, and towards the end all other lights in the church are extinguished too, until only one solitary light remains at the apex of the stand. This is Christ alone, surrounded by the "forces of darkness" when all his disciples have fled. At a deeper level Tenebrae is a representation of the spiritual journey into the "Dark Night of the Soul," the disappearance of light symbolizing the progressive realization that "I am nothing". After the singing of the Canticle of Zacharias, the Benedictus, the one light remaining is taken out and concealed behind the altar so that the church is plunged into total darkness.[9]

Watts goes on to point out that the removal of the last light signifies that even Christ is gone, that there is nothing left to which "I" can cling. Every hope has been taken away. "This is, then, the "cloud of unknowing", the "divine darkness", . . .[10] To round out this image of hopelessness and evil, Conrad introduces the sun, a conventional symbol of good, and describes its interaction with the gloom: "Only the gloom to the west, brooding over the upper reaches, became more somber every minute, as if angered by the approach of the sun. And at last, in its curved and imperceptible fall, the sun sank low, and from glowing white changed to a dull red without rays and without heat, as if about to go out suddenly, stricken to death by the touch of that gloom brooding over a crowd of men."[11] The defeat of the sun by the gloom underlines Conrad's scepticism with regard to divine providence. Wiley sums up this feeling in speaking of other Conrad characters such as Lord Jim and Charles Gould, but his thought would seem to be just as apropos

of Kurtz: "Their downfall may reflect in some degree upon the failure of their Creator to regulate the universe in his own interests."[12] By contrasting the conventional Christian symbols with the intentions and behavior of characters to whom the symbols apply, Conrad achieves an irony more profound than would be possible with any other type of symbolism and at the same time makes his social criticisms more poignant.

A light-dark image is discussed by Jerome Thale. Although primarily interested in Marlow's quest as that of a knight seeking the Holy Grail, he states:

> The grail motif is of course connected with the profuse--and sometimes heavy-handed--light dark symbolism. The grail is an effulgence of light, and it gives an illumination to those who can see it. This is the light which Marlow seeks in the heart of darkness. The grail he finds appears an abomination and the light even deeper darkness, yet paradoxically Marlow does have an illumination: "it threw a kind of light on everything about me."[13]

The basis of the symbolism in light and darkness can be found in many places in eccelesiastical writings. For instance, The Catholic Commentary states: "light is a symbol of prosperous times, darkness and inundation stand for calamity."[14] Elsewhere in the Commentary is the statement that evil persons can operate only in the dark: "It is the light of dawn arising in the distant east that takes hold of the extremities of the earth; and therefore the wicked, who have plied their trade by night, must retire to their lairs."[15] The wicked and evil lose their power with the coming of dawn. Light as a symbol of joy is also shown in Isiaias 9:1-7.

Running parallel with the use of light-dark connotations, the pilgrims, whom Marlow comes to regard as "mean and greedy phantoms,"[16] furnish the ironic commentary as to the real purpose of the setting up of trading stations in the Congo. Marlow, until his experience with

Kurtz, was seeking self-knowledge and when beginning the trip puts himself in the same category as the other pilgrim-workers at the station. When he says goodbye to his aunt before departing the "Sepulchral" city in Europe, he likens himself to "something like an emissary of light, something like a lower sort of apostle." His aunt had instilled this feeling in him by talking idealistically and excitedly of his opportunity for "weaning those ignorant millions from their horrid ways." The conventional attitude about the benevolence of economic expansion which the aunt reflected did not make quite the impression on the Marlow who is telling the story in retrospect as it did on the young man who was about to set out on his journey. But the young man was at least something of a realist, because when faced with the evangelistic ideals of his aunt he confessed to feel "that I was an imposter. And for a second or so, I felt as though, instead of going to the centre of a continent, I were about to set off for the centre of the earth."[17] This lower apostle, the emissary of light, becomes disillusioned with the works of the white man in the jungle beginning with the shelling of a blank forest by a French gunboat. "There was a touch of insanity in the proceeding."[18] Marlow is quick to notice that the inspiration of the pilgrims lies "in a desire to get appointed to a trading post where ivory was to be had, so that they could earn percentages."[19] The Christian pilgrimage is equated with the trip back to the source of our origin, i.e., the Heavenly Kingdom. It is axiomatic that the pilgrimage through this life should be accompanied by good works if the pilgrim is to be judged when his journey is completed. Conrad, in pointing to the Victorian concept of manifest destiny, has made the agents of the European economy appear ironic and insincere by calling them "pilgrims."

The pilgrim image, though handled differently, is also related to

Kurtz. Kurtz started his trip out of the center of the continent once before, more than a year before Marlow's arrival. After coming three hundred miles of the total distance he changed his mind and turned around, returning to the interior. Marlow is unable to supply a motive for Kurtz' decision, but the news gave him a glimpse of Kurtz for the first time. Marlow saw ". . .the lone white man, turning his back suddenly on the headquarters, on relief, on thoughts of home. . . perhaps; setting his face toward the depths of the wilderness,. . ."[20] The distance of 300 miles finds a parallel in the pilgrimage of Elias, fleeing from the threats of Jezebel: "The 300 m. pilgrimage to Horeb (Sinai) was to seek counsel and pray for the faithless people. . . Christians are enabled to travel this pilgrimage of misery, and at last come to their heavenly fatherland."[21] It is possible that Conrad indulged in another inversion of the symbol of the pilgrim here inasmuch as Elias was fleeing from Jezebel to seek God's help, Kurtz was returning to the wilderness of the mystics to better prepare himself for the self-knowledge he had yet to gain. That he finally succeeded is explained by Thale:

> . . .Kurtz has discovered himself, has become fully human; and Marlow's illumination, . . .is a similar discovery about himself and all men. . ."Heart of Darkness". . .treats this theme of self-discovery in a much less romantic, and, I think, more profound way than "Youth." Here self-discovery is not just the thrill of finding out what one can do, but the deeper task of finding out what one is, of coming to grips with the existence of the self.[22]

This mystic withdrawal into the wilderness appears in varying degrees in many of Conrad's works. In "Heart of Darkness" it is emphasized by the "Buddha posture" which Marlow assumes.[23] The philosophy which is common to Buddhaism and early Christianity is that of "return to the One" as being the ultimate goal of the soul.

Alan Watts comments on the mystic belief:

> The doctrine of these "knowers of the real" contitutes the central core of three of the great historical religion-philosophies of Asia--Hinduism, Buddhaism, and Taoism. In Islam it appears in a sectarian form as the teaching of the Sufis. In Judaism it is found chiefly as the teaching of the Holy Kabala-- a corpus of teaching contained in an early mediaeval work called the Zobar, descending, perhaps, from Philo Alexandraeus. In the traditions of Greece it appears, somewhat diluted and confused with other elements, in a line of doctrine which runs from the Orphic mysteries, through Plato, to the Neoplatonists of Alexandria--in particular Plotinus, Proclus, and the Christian Clement. In Christianity itself it exercised a far-reaching influence from the Syrian monk known as Dionysius the Areopagite in the sixth century, through John Scotus Erigena, St. Albert the Great, Meister Eckhart, and John of Ruysbroeck, to Nocolas of Cusa in the fifteenth century.[24]

The mystic does not retire to the wilderness in order to learn anything, but to get to know "self" in an atmosphere free from distractions. For Conrad, this would be away from the city and the land, perhaps on the sea as he said in The Nigger: "The true peace of God begins at any spot a thousand miles from the nearest land."[25] The development of this theme shows itself in "Heart of Darkness" in the retirement to the wilderness, by Marlow and to an extent by Kurtz, and the pilgrims who have also entered the wilderness. The efficacy of the experience is manifest in the timing of their realization of the need to disassociate themselves from the "past" and to look only to the "eternal present." Kurtz wakes up to the present in the realization of the past (maybe his own past), and sees the "horror"[26] of it. Marlow comments:

> But his soul was mad. Being alone in the wilderness, it had looked within itself, and, by heavens! I tell you, it had gone mad. I had--for my sins, I suppose--to go through the ordeal of looking into it and I saw the inconceivable mystery,. . .[27]

In a manner of speaking, Kurtz had been doing the soul-searching in the wilderness but had not left behind the concepts of the manifest destiny

he had come out to the Congo to represent. True, he had come with the blessings of the Society for the Suppression of Savage Customs which in the conventional world of Marlow's aunt and the managers of the jungle stations was in agreement with the philosophy of the Victorian sense of destiny, but to Conrad the concept was wrong and he made the point of his beliefs clear, or at least stated them in a guarded manner, in his treatment of the agents. His use of the Christian tradition pointed to the misuse of the Christian ethics of love and charity by a Christian culture bent on economic gain. The pilgrims were eager to "shoot from the hip."

Kurtz' personality and power is made clear to the reader by a series of Christian symbols. Thomas Moser points out that "If loneliness is the condition of most of Conrad's characters, it is a condition largely self-imposed. Whether simple or complex, his vulnerable heroes are all egoists."[28] Milton, in Paradise Lost has made Satan the supreme egoist, whom he writes as saying: ". . .to be weak is miserable. . ."[29] and "For who can think submission?"[30] Satan had chosen to be a proud rebel rather than submit to the master plan of God. Kurtz is portrayed as "a first class agent. . .at the very botton of there." Hell is always spoken of as being "down" and the individual who is preeminent in hell is Satan, the first-class agent, so to speak. The comparison of the inner continent to hell and Marlow's feeling that he was "about to set off for the centre of the earth," is strengthened by Watts' description of the mediaeval picture of the universe:

> On the third day, he created the earth in the very centre of the firmament, and divided it from the waters so that the former became dry land, and the latter the oceans. And on the under-side of the earth at the Antipodes he created the seven-story mountain of Purgatory. Within the earth, like a vast funnel reaching down to its very centre, he

> created the pit of Hell. . . Into the very depth of this pit he cast Lucifer and his angels. . .[31]

The demon metaphor is again used in Marlow's description of the brickmaker of the Central Station: "I let him run on, this paper-mache Mephistopheles,"[32] furthering the image of the hell motif, and contrasting ironically with "They, above--the Council in Europe, you know. . ."[33] whose offices are in the whited sepulchre.

The very use of the term "whited sepulchre" carries the Christian connotation of hypocrisy as stated in Mark 23:27-28:

> Woe to you scribes and Pharisees, hypocrites; because you are like to whited sepulchres, which outwardly appear to men beautiful, but within are dead men's bones, and of all filthiness. So you also outwardly indeed appear to men just; but inwardly you are full of hypocrisy and iniquity.

The Catholic Commentary says that:

> The comparison, deliberately nauseating, is borrowed from the tombs whitened with chalk four weeks before Pasch to warn pilgrims of the danger of contact and legal impurity. The eyes see them gleaming in the sun but they cover corruption.[34]

When Marlow found himself back in the "sepulchral city,"[35] he visits Kurtz' Intended. The imagery of her house is that of a church surrounded by a cemetery, and to complete the thought, Marlow takes a vision of Kurtz' shadow into the house with him: "--the stretcher, the phantom bearers, the wild crowd of obedient worshipers,. . ." Once inside he finds the drawing room resembles a church with the fireplace for an altar and a grand piano for a sarcophagus. The significance of the altar as a Christian symbol is discussed by Watts:

> Because the altar is the "point of passage" between time and eternity it is very properly regarded as a tomb. While it is not altogether true, as is generally supposed, that the first Christian altars were the tombs of the martyrs in the Catacombs, it has for centuries been customary to lay the altar-stone over a repository containing relics of the saints.[36]

Living in this church-like environment is a woman all in black with her head "surrounded by an ashy halo." This nun figure causes Marlow to ask himself what he was doing there, and he "experienced a sensation of panic in my heart as though I had blundered into a place of cruel and absurd mysteries not fit for a human to behold."[37] This pale bride-to-be contrasts in many ways with the native woman in Africa, but they make the same gesture of stretching out their arms "as if after a retreating figure." Each knows a different Kurtz and neither knows the Kurtz Marlow knows. Kurtz remains an enigma. To the native, Kurtz is a god; to the Intended he is also a superhuman being of a sort; to Marlow he is a mixture of the best intentions and the most horrid cruelties.

Between that innocent savage girl and any of the products of the civilized world, Marlow would not have hesitated as he did before the "Intended." That is why, for all the sense of horror that he now shares with Kurtz, he can understand the affinity between the remarkable Kurtz and the savage girl. Marlow, in looking into the heart of darkness, had discovered that evil exists not only in the jungles but also in the heart of every man. It is those people who can recognize this fact that are the strong ones. Kurtz' "Intended" was not one of the strong ones, so Marlow lied to her about Kurtz' last words and so maintained her illusion concerning him. Kurtz and Marlow had both been "emissaries of light" and had witnessed the savagery of the pilgrims. Marlow had learned by his Congo experience that the difference between philanthropic fraud and actual, primitive savagery is but slight. No matter what action men take against "darkness" it will always exist. To believe otherwise is to lie to oneself.

CHAPTER V

THE NIGGER OF THE "NARCISSUS"

As Frederic J. Masback points out, "If anything in the Bible were to make a strong appeal to the imagination of Joseph Conrad, it would be reasonable to expect it to be the Book of Jonah. It is, for one thing, the only book in the Bible in which a great deal of the action is concerned with the sea, ships, and sailors. Secondly, the legend of Jonah can be read and understood as a symbolization of one of the great archtypal myths--the night journey, an important theme in Conrad's work. The third reason why the Book of Jonah could have affected Conrad profoundly is that it must have disturbed and embarrassed him deeply--so deeply, in fact, that it could be said he came close to rewriting the Book of Jonah to suit his own purposes in. . . *The Nigger of the "Narcissus"*.[1]

With the exception of the ending, Conrad has used almost all the elements of Jonah's story and has added the ingredient of darkness, used in the same sense as it was in "Heart of Darkness." In this case, we have a black Jonah, symbolic of the black part of men's souls. James Wait, the title character, is black and therefore an emissary of dark truth, accompanying the ship and its crew on their "pilgrimage." It is obvious from the beginning that the voyage will be an unusual one and that James Wait will have to be dealt with in some way if it is to be successfully concluded.

The story begins with the crew boarding the "*Narcissus*" for the homeward voyage. Wait is the last of the crew to appear and it is

immediately apparent that he is ill. The men care for him with more than the usual sympathetic attention. He has gained a mysterious hold on them, and although they curse him, they are solicitous to his every whim.

Just thirty-two hours after sailing, the ship is hit by the worst storm in the experience of any of them. The captain, Allistoun, manages to bring the ship safely through the storm, but it is only a matter of days until they become becalmed. During this time, the crew comes close to mutiny, led on by a troublemaker named Donkin. After the trouble, Wait seems to be in even worse shape and the men fear he will die very soon, but are told by Singleton, the oldest and wisest seaman aboard, that Wait will not die until they sight land. True to Singleton's prediction, an island is sighted and Wait dies. His burial at sea is performed with difficulty; a nail evidently hooks in the shroud and will not permit the corpse to slide off the plank. Finally a crewman pushes the head of the corpse and the body plunges into the sea. The men heave a sigh of relief and the breeze arrives. A week later the ship arrives in the English Channel and the voyage is over, the crew dismissed.

Sometimes called a "sea story," _The Nigger of the "Narcissus"_ does indeed take place on the sea, but the sea furnishes only background for the action. The ship is clearly a microcosm, with many types of men from many nationalities. As Guerard notes, "The indifferent sea is metaphorically equated with God."[2] His basis for this remark may be Singleton's observation that "The old man's in a temper about the weather, but it's no good being angry with the heavens."[3] The sea is indifferent to the extent that it does not care what the results of its actions are. Before the "_Narcissus_" was out of sight of land the sea was restless and striking her with "flashing blows."[4] A few days later in the voyage "the smiling greatness of the sea" suggests it has a

rapidly changing mood, further evidenced by Captain Allistoun, who knew the sea best, and his desire to retire "out of sight of the sea." This mercurial mood becomes even more evident as the ship rounds the Cape of Good Hope and "A big, foaming sea came out of the mist; it made for the ship, roaring wildly, and in its rush it looked as mischievous and discomposing as a madman with an axe."[5] From this initial assault upon the ship until the storm is over, the sea is given a vengeful personality. When the men are trying to clamber to safety on the nearly capsized ship "the seas rose, pursuing them:. . ." and as the men were trying to rescue Wait, "Three times a sea leaped over the high side." Immediately the boatswain, "who as if performing a mysterious and appeasing rite, throws the loose gear into the "raging sea."[6] When Captain Allistoun feels the time is right, he gives the order which helps the ship to right itself, which she does "suddenly with an unexpected jerk. . .as though she had torn herself out from a deadly grasp."[7] Then "the ship ran blindly. . .as if fleeing for her life." If Guerard's statement concerning the sea's being equated with God is to be taken at face value, Conrad obviously had no great faith in God's providence.

As Leo Gurko sees it,

> Conrad had come to grips with the cosmos in his earlier work and found that it had limits beyond which men could not penetrate. They could grapple with its manifestations but could not apprehend its nature. The explanations of Christianity and other organized religions Conrad rejected long before he began to write. The existence of a primus mobile he could find no evidence for. The operations of a supreme moral intelligence, fashionable among Transcendentalists and Unitarians, seemed to him grimly contradicted by the common experience of mankind. He was left with a view of the world as a dramatic spectacle rather than an ethical process, whose essential character was mysterious, baffling, and inscrutable, which sometimes made sense and

> often did not, which was outside morality and theology, and which could not be overcome by the mere application of human intelligence or will.[8]

Even though Gurko was speaking specifically of Under Western Eyes, his words are just as true when applied to The Nigger, using Guerard's words as a criterion.

In diametric opposition to Gurko (and many another author), a recently published psychoanalytic biography by Bernard C. Meyer, M.D., states that ". . .in his fictional writings it requires little discernment to discover powerful and poignant overtones of a deep and abiding devotion to that early Catholic faith."[9]

Actually, the controversy over whether or not Joseph Conrad was sincere in his stated agnosticism is not important except for the fact that his preoccupation with the tenets of Christianity forms an important background to his stories.

The Hebrew attitude towards the sea is much like that reflected in The Nigger. Almost all the figures of the sea in Scripture show its power and force, and God's power is demonstrated by His mastery of the sea, as shown in Psalms 93:4: "The Lord on high is mightier than the noise of many waters, yea, than the mighty waves of the sea." This has the effect of heightening the cry of "O Lord!" which some unknown voice aboard the "Narcissus" cried out into the cold night during the storm.[10]

The Scriptural references to water are ambivalent: large bodies of water are evil; streams and ponds are associated with goodness, as Christ is called the water of life. This is consonant with the story told by the cook, that "conceited saint,"[11] in which he relates how he punished his eldest youngster for falling into a pond in his best clothes.[12] There is a sly irony here in that the youngster suffered greatly from the immersion in the pond. A symbolic baptismal experience

is not supposed to end in punishment.

There is a parallel between the storm in The Nigger and the tempest in Mark 8:24-26:

> And behold, there arose such a great tempest in the sea, insomuch that the ship was covered with waves: But he was asleep. And his disciples came unto him, and woke him, saying Lord, save us: we perish. And he saith unto them, Why are ye fearful, O ye of little faith?. . .

The captain presents a resolute face to the danger of the story, and refuses to believe it necessary to cut the masts away in order to save the ship. While the men were yelling "The masts! Cut! Cut!" he refuses to permit the act. At the other extreme, Donkin, the epitome of worthlessness aboard ship, represents the ones "of little faith" when he clamors for the crew to "Cut! Don't mind that murdering fool!"[13] The Captain justified the men's faith in him and disaster was averted.

The religious symbolism in the scene is further carried out, as pointed out by Vernon Young, "The ship on the line of the equator and the square-rigging against the sky form a monogram of a fiery cross."[14] It is against this background of religious significance that Captain Allistoun gains the image of divinity, adding to the stature of his character.

An allusion to the Christian Doctrine of Requital is found in the fact that Wait, who had committed a sin by not contributing his labors to the benefit of the ship and his fellows, and who had signed aboard ship under false pretenses, dies and is buried at sea. The Doctrine of Requital requires that everything be paid for in some way. By malingering as he did, Wait violated one of the basic tenets of Christianity and made his essential evil more easily understood.

When the ship had rid itself of its "Jonah," the fair wind arose

and carried the ship to its destination, testimony to the fact that it had been purged of guilt.

The characterization of Wait as evil is assisted by an inversion of the Jonah legend. Whereas Jonah tells the sailors on the ship on which he is a passenger that they must throw him overboard, Wait seems to be ruled more by fear than by faith. His corpse is reluctant to be consigned to the ocean during the burial ceremony. This reluctance causes his disciple, Belfast, to beg him to "be a man."[15] With the story of Jonah in mind, it is easily seen that the ship could never make port with him aboard.

Light-darkness symbolism is used extensively throughout the story. Vernon Young comments on the symbolic properties and says: ". . .the title indubitably sets the key which is sounded in the very first sentence: 'Mr. Baker, the chief mate of the ship Narcissus, stepped in one stride out of his lighted cabin into the darkness of the quarter-deck.' When the Negro, Wait, joins the ship, 'he held his head up in the glare of the lamp--a head vigorously modelled into deep shadows and shining lights. . .' After he retires, groaning, to his bunk in the forecastle, Singleton stands with his face to the light and his back to the darkness.'"[16]

Wait seems to consist only of shining eyes and gleaming teeth; his face is indistinguishable.

In the early part of the first chapter, the Negro is made to appear dignified and better educated than the others of the crew. He speaks with "a deep ringing voice." He stands before Mr. Baker "calm, cool, towering, superb." His diction and his patience with Mr. Baker is described as ". . .ever ready to forgive."[17] The first unsympathetic, albeit ambiguous, rendering of his character occurs when he puts

his head through the galley door to say hello to the ship's cook, who thought he had seen the devil.[18] There is a mediaeval belief that the devil had a black face, and Conrad has used that tradition to suggest that perhaps Wait is something more than a Negro sailor.

Wait, personified as the threatening power of darkness, steps out of his cabin one evening early in the voyage: "He seemed to hasten the retreat of departing light by his very presence; the setting sun dipped sharply, as though fleeing before our nigger; a black mist emanated from him; . . ." The association of white and black is used ironically on two occasions: Wait, in his cabin which has been repainted white, "Had, in the night, the brilliance of a silver shrine where a black idol. . . blinked its weary eyes and received our homage."[19] The final irony is that Wait's corpse is wrapped up in a white blanket,[20] and consistent with Wait's driving away the light is the scene in which Donkin, leaving Wait's cabin just after the Negro's death, is greeted by "The cold touch of a pale dawn." This encroachment and subsequent retreat of darkness has its counterpart in the rite of _Tenebrae_ or "Darkness," which was described here in the chapter on "Heart of Darkness," as discussed by Watts.

Wait's last words were, "Light. . .the lamp. . .and go," and although the lamp was burning brilliantly, the light of life had departed from him and his last chance for salvation was past.

The symbolism of light and dark is also used for other characters, but not to the extent as it is for Wait, for obvious reasons. The only other significant character who is described by way of this symbolism is Singleton, who is given as an example of the ideal seaman. He is portrayed as standing "at the door with his face to the light and his back to the darkness."[21] Physically, he was a white-bearded patriarch.

Mentally he was "only a child of time," who had never given a thought of mortal self."[22] He was discovered reading the "Polished and so curiously insincere sentences" of Bulwer Lytton.[23] The last that is seen of him is at the pay-table at the end of the voyage, unable to write his name and having to sign off with a blotted cross. During the voyage Singleton had proceeded from the book to the cross, from a patriarch to an old man "with drops of tobacco juice in his white beard."[24]

Young mentions a few of the images of the light-dark symbols and sums up his work this way:

> It will have been seen that although these dark-and-light oppositions mainly express conventional connotations of life and death, evil and good. . ., there are moments when they represent no such clear antimony. White hail streaming from a black cloud, the dark boatswain against the bright blue door, a "withered" moon and others, are clearly not intended to be consistent with the moral polarities conveyed by the general thematic continuity; they are simply part of an absorption in tonal antithesis.[25]

He then goes on to say:

> Conrad's symbolism subscribes to no single order or religious values; it synthesizes universally recurring emblems in man's expression of his destiny and places them at the service of the novel's contingent subject, the moral effects of illusion.[26]

It may be significant, in view of Young's statement that Conrad subscribes to no single order of religious values, to note that the only man on board ship with obvious religious convictions is Podmore, the cook. This character is treated with scorn by the entire crew, and is introduced in the scene in which Wait sticks his head into the galley to wish the cook a "good evening." The cook jumps "as if he had been cut with a whip" at the sight of the black face. He tells of it later: "The poor fellow had scared me. I thought I had seen the devil."[27] But later he tells his friend Belfast "Ah, sonny, I am ready

. . . . . .

for my maker's call. . .wish you all were. . ."[28] The scene suggests that Podmore's piety is not as deep as he pretends and is described by the narrator as "beaming with the inward consciousness of his faith, like a conceited saint unable to forget his glorious reward. . ."[29] But during the storm the cook is capable of truly heroic action. His first concern is for the nourishment of the men and he makes a precarious trip to the water cask.[30] In another instance, when shaken out of near hysteria by the chief mate and hears members of the crew calling him crazy, he remembers his duties and vows that "as long as she swims I will cook! I will get you coffee." Somehow he manages to put his stove aright and make the coffee. The deed was called "meeraculous" by a crew member, and it is clear that the cook also took that view, and "declared himself, with solemn animation to have been the object of special mercy for the saving of our unholy lives." But his work of grace wore thin under the friction of constant reiteration and the crew ceased to appreciate it. Their attitude became that, "Like many benefactors of Humanity, the cook took himself too seriously, and reaped the reward of irreverence."

In The Nigger of the "Narcissus" Conrad has used the sea to symbolize the field of life, the scene of all mankind's trials, cosmic in scope. The light-and-dark symbolism is used to set apart pairs of opposites as though they were absolutes in themselves as well as aspects of the larger entity of life. F. Ernest Johnson, in his book Religious Symbolism points out "repeated and independent appearances in ancient religions of the same symbols to express the manifestation of the divine through nature,"[31] and goes on to say that "water signifies both beneficence and destruction, death and resurrection."[32] Conrad makes use of this concept at least twice: once during the storm right after

the cook had furnished the crew with water and "He sat to leeward propped by the water-cask and yelled back abundantly, but the seas were breaking in thunder just then, and we only caught snatches that sounded like: 'Providence' and 'born again'."[33] The baptism-resurrection idea appears again after the storm:

> . . .our life seemed to start afresh as though we had died and had to be resuscitated. All the first part of the voyage, the Indian Ocean on the other side of the Cape, all that was lost in a haze like an ineradicable suspicion of some previous existence.[34]

Baptism and the subsequent rebirth stands for the irrevocable passage of a threshold, man is recreated through baptism; his sins are washed away. Alan Watts includes in his book a significant part of the service of baptism:

> O God, whose Spirit in the very beginning of the world moved over the waters, that even the nature of water might receive the virtue sanctification. O God, who by water didst wash away the crimes of an evil world, and in the overflowing of the flood didst give a figure of regeneration; that one of the same element might, in a mystery, be the end of vice and origin of virtue. . .[35]

Watts also mentions that there are two types of baptism: the Baptism of Blood, i.e., the martyrdom of an unbaptized person on behalf of the Faith, the second being the Baptism of Desire, "said to have been received by such as would have accepted Baptism had they ever had the opportunity of receiving it, or of being exposed to the teaching of the Faith."[36] The normal method of receiving baptism is, of course, that of preparing through instruction in the inner mysteries which sometimes took as long as three years.[37] To one expecting the crew of the Narcissus to change their ways because of the grace conferred upon them by their baptismal experience, their threatened mutiny against the accepted hierachy takes on all the elements of irony.

Conrad has extended his use of symbols in this work past the point reached in Almayer's Folly and An Outcast of the Islands. In The Nigger symbols which add height and space have been used, such as the sea, the storm, and the sun and moon. Wiley says: "From the forest-encircled stage of the Malayan novels Conrad turned in The Nigger of the "Narcissus" to the larger theater of human action on the sea, . . ."[38] It can be added that the moral elements added by the use of Christian images and symbols brings focus to the problem of human conduct. Every action, and the result of every action, is thereby given much greater latitude for interpretation. By reference to biblical allusions, Wait becomes more than a negro malingerer and becomes incarnate evil. The storm becomes a baptismal ritual which, ironically, does not quite work out as it should. Without the depth of meaning added by these Christian traditions the story might have been just another sea story instead of a human and personal experience, for as Conrad says at the end of the book, "Haven't we, together and upon the immortal sea, wrung out a meaning from our sinful lives?"

CHAPTER VI

LORD JIM

"Was ever there anyone so shamefully tried!"

In The Nigger of the "Narcissus" Conrad had demonstrated the effects of evil on a group of men. In Lord Jim Conrad turns to an individual's fight against the "destructive element." The exact nature of this evil is never defined, but as Walter Allen points out, "At its simplest, it is seen as something inherent in the physical universe itself and malevolent towards man, . . ." Allen uses this passage from the book to illustrate his thought:

> Only once in all that time he had again a glimpse of the earnestness in the anger of the sea. The truth is not so often made apparent as people might think. There are many shades in the danger of adventures and gales, and it is only now and then that there appears on the face of facts a sinister violence of intention--that indefinable something which forces it upon the mind and the heart of a man, that this complication of accidents or these elemental furies are coming at him with a purpose of malice, with a strength beyond control, with an unbridled cruelty that means to tear out of him his hope and his fear, the pain of his fatigue and his longing for rest; which means to smash, to destroy, to annihilate all he has seen, known, loved, enjoyed, or hated; all that is priceless and necessary--the sunshine, the memories, the future--which means to sweep the whole precious world utterly away from his sight by the simple and appalling act of taking his life.[1]

The source of evil, as used in The Nigger, would seem to be from within nature or at least nature would be the instrument of the evil force. In Lord Jim, evil seems to be more cosmic in scope, its origin undetermined,

but all-pervasive. Again Conrad uses Christian symbolism to make clear to the reader the scope of the problem.

The plot of Lord Jim concerns itself with encounters between Marlow and Jim at odd times and in varied places. Marlow first sees Jim just before Jim was to be one of three men tried for abandoning a ship-load of Muslim pilgrims to what the crew thought would be certain drowning. There were not enough lifeboats for all the passengers anyway, so the crew jumped into one and saved themselves. The ship did not sink as expected and was towed into port by a French gunboat.

His career as a ship's officer ruined, Jim drifts from job to job, finally finding himself a respected member of an out-of-the-way Malay community which he has helped liberate from their Arab oppressors.

All of Jim's troubles have stemmed from making wrong decisions, and his final mistake, that of trusting another white man, "Gentleman" Brown, who was known to be untrustworthy, led to Jim's death. Ironically, his death makes him the hero he has always envisioned himself to be.

In Lord Jim Conrad again uses a Biblical figure to add emphasis to the message he intends to deliver. It is significant that the Biblical character, Job, is mentioned very early in the story. Although there seems to be no attempt to allegorize Jim, there are certain parallels between the stories which merit closer examination.

In the first place, the civil judgment of Jim's case left valid doubt that anyone would have performed differently when faced with identical circumstances. There were not sufficient lifeboats aboard the ship to save more than about a third of the 800 passengers.

Both Jim and Job were unable to make their positions clear to their prosecutors. There seemed to be no way for a foundation to be laid for mutual understanding.

Each, Jim and Job, is judged by a panel of three. In Jim's case it was a panel of three assessors and in Job's case the three were friends. Both were found guilty.

Job's friends shared the Victorian view that prosperity is the divine reward for virtue and that calamity was the divine punishment for iniquity: They feared to have any relationship with one who was so obviously under God's curse. Therefore, his "comforters" proceeded to justify Job's condition according to their own preconceptions rather than by the facts of the case.

The facts of the case of both Jim and Job are ironically similar. Jim's inquisitors wanted facts, "Facts! They demanded facts from him, as if facts could explain anything!"[2] But as Marlow says, "You can't expect the constituted authorities to enquire into the state of a man's soul. . ."[3] and Jim felt:

> The facts those men were so eager to know had been visible, tangible, open to the senses, occupying their place in space and time, and something else besides, something invisible, a directing spirit of perdition that dwelt within. . .[4]

Neither Jim nor Job had any way of knowing that his chastisements were the result, perhaps, of a council in heaven. Both knew themselves to be innocent and could not in conscience admit to smaller transgressions of which all men are guilty, but nothing could account for the enormity of the suffering they were required to endure. They shared a common conviction that God's treatment of man was in proportion to man's merit or demerit. Job's friends had an answer, but his own conscience gave him complete assurance that their answer was false. Jim believed that if the entire truth were known, that if every man would search his own conscience to discover what he would do under similar circumstances and would understand that not all actions are the result of preparation and intention, then his judgment would be truthful. Job

thought God was treating him unfairly but was convinced that if he could lay his case directly before the Divine Majesty, all would be well. It seemed to Job that God would revise his judgment if the true facts were made available to Him.

A further parallel between the Book of Job and Lord Jim lies in the similarity of Marlow and Job's friend Elihu. When Jim asks Marlow, "Do you know what you would have done? Do you?" Marlow makes an honest effort to vindicate Jim's action. He does not openly admit Jim's right to ask the question, but says, "It was a question it appears--a bona-fide question!"[5] Marlow realizes that he actually does doubt his own strength and that he cannot honestly answer the question. Elihu, while not adding very much to the thoughts already expressed in the debate over the reasons for Job's tribulations, does give emphasis to one important point which Job's other friends had merely touched on: suffering can be made to serve a good purpose if discipline is learned from it. Marlow, by the same token, does not make a judgement on Jim, but does point out that Jim refuses to learn by his past mistakes and dies without having gained knowledge.

The fall from grace by both Jim and Job has parallels. Job's ordeals stem from the fact God put him in the hands of the Power of Darkness, or Satan. A wager, made in heaven, that he was resistant to falling from righteousness that ("There is none like him in the earth") sets Satan out to prove that Job could be made to blaspheme God. After stripping Job of all his worldly possessions, ten sons, and three daughters, Satan then visited upon Job a plague of ulcers from head to foot. Still, Job maintained that although God often afflicted the innocent, God's power is not to be questioned. Like Job, Jim is the victim of a power that is omnipotent. It afflicts the innocent and often permits the wicked to prosper. Marlow calls attention to this parallel, indirectly, when he

says: ". . .he had preserved through it all a strange illusion of passiveness as though he had not acted but had suffered himself to be handled by the infernal powers who had selected him for the victim of their practical joke."[6] Jim's ordeal, as Marlow looks at it, was "a terribly effective feint, a sham from beginning to end, planned by the tremendous disdain of the Dark Powers. . ."[7]

By making reference to one of the best known stories of man's suffering, Conrad has used Job's history to add depth to his own work. There does not seem to be a one-to-one relationship between the sufferings, but the similarity of the two is inescapable. Jim's position takes on a greatly increased universality by comparison to Job.

The theme of temptation and fall is discussed by Wiley, who feels Conrad found material in the opposition of Christian virtues and the rise of creeds of irrationality and negation. As stated in the first chapter of this work, Wiley thinks the most memorable images are those of the Deluge, Expulsion from Eden, and the Fall.[8] This same scene, Jim's jump from the Patna, could be explored as a baptismal experience.

Granting that Jim had no conscious notion of gaining a victory over evil and Satan by his act, he actually was seeking bodily salvation if not spiritual salvation. The fact remains that Jim made an effort to return to the prima materia as symbolized by the dark and formless water, the elemental substance out of which the world and its inhabitants were to be formed. Alan Watts quotes a part of the Catholic Baptismal Ritual which helps explain events which are to occur in Jim's later life:

> Here may the stains of all sins be washed out; here may human nature, created in thine image, and reformed to the honour of its principle, be cleansed from the entire squalor of the old man: that everyone who enters into this sacrament of regeneration may be

> reborn into the new childhood of true innocence. Though the Lord Jesus Christ thy son: who shall come to judge the living and the dead and the world by fire.[9]

Jim's jump took him irretrievably from one life to another. The sunken wreck which the ship strikes is a manifestation of "dark power" which strikes "from under," and there is the ironic fact that regeneration and a rebirth into a new childhood were actually accomplished. The idea of a new childhood is again brought out when, in Patusan, Jim's father-in-law, Cornelius, makes the same comparison again when speaking with Gentleman Brown who says, "He thinks he has made me harmless, does he. . He is a fool. A little child."[10]

The fact that the Patna was heading for the Red Sea adds weight to the idea that Jim's jump was a baptismal ritual. The Catholic Encyclopedia states: "The crossing of the Red Sea is a type of baptism, in which, through water, we are freed from the tyranny of Satan and sin. Having crossed the Red Sea, a Christian journeys onward toward the Promised Land of Heaven."[11] To reinforce this image, Conrad calls the course line of the Patna "the path of souls toward the holy place, the promise of salvation, the reward of eternal life."[12]

Conrad introduces one of the most common Christian images, the serpent, when he has Jim describe the collision: "She went over whatever it was as easy as a snake crawling over a stick." It appears again when the delirious chief engineer says the Patna was full of reptiles.[13]

This well-known symbol carries with it the connotation of the Fall of Man through its association with Eve and the Tree of Knowledge. Its association with Jim makes it clear that Jim is to be expelled from his world and sent forth into a world of sorrow. The expulsion of Jim

from his Eden would not be complete without the appearance of the serpent and Jim's change from "the great certitude of unbounded safety and peace."[14]

One further baptismal image occurs in the white clothing which Jim always wears. In the baptismal ritual the priest ". . .then places upon the head of the infant a white linen (which is permitted as a substitute for the baptismal dress) as he says: 'Receive this white garment, and see that you wear it without stain to the judgement seat of our Lord Jesus Christ, that you may enjoy life everlasting. Amen." The accompanying explanation goes on to say: "The white cloth replaces the white garment with which the newly baptised were invested as the emerged from the font, and which symbolized the whiteness of their newborn souls."[15] The color of Jim's clothing was not mentioned until after the Patna affair, suggesting further that Jim had undergone a baptismal ritual and had been invested with the white clothes.

By making Jim's jump analogous to a baptismal ritual, Conrad again makes an irony of the fact that rebirth is not always a thing to be desired. Jim's new life was exactly the opposite of his hopes. His symbolic baptism led to his expulsion from his paradise.

Conrad's extensive use of Biblical references leads one to explore carefully his use of "mists" as symbols. The frequent appearance of the mists suggests he was consciously using them as a device to heighten the effects of scenes and to aid in characterizing his figures. It is a well recognized fact that mist is symbolic of things of an indeterminate nature and, in Lord Jim, points out the dilemma in which Jim finds himself. As a symbol of the cosmic forces of good and evil, mist is evocative of unhappiness and distress because the mist keeps the light from above from shining through to the individual. Mist keeps one from

seeing clearly, from seeing the things around him, and also keeps an outsider from seeing the true outlines of an object within the cloud or mist.

In the King James Version, the terms mist, cloud and darkness are used synonymously. In the Douay version of the Bible, the term "mist" occurs frequently in place of "cloud" and "darkness." Due to the fact that Conrad was brought up in a Catholic environment, it is probably significant that he uses "the mists" to give the idea of darkness.

Further parallelism between Jim and Job is pointed up in a speech made to Job by one of his friends, Eliphas, who considers Job's plight the result of many crimes against God and is trying to persuade Job to repent, saying in Job 22:13-14: "and thou sayest: What doth God know? and he judgeth as it were through a mist. The clouds are his covert, and He doth not consider things our things, . . ." Certainly Jim's vision is clouded and he naturally thinks his peers are not seeing the truth. Marlow, when he says, "the mist in which he /Jim/ moved and had his being" reminds one of Eliphas' words: Marlow uses the word "mist" to suggest faulty vision on both sides of the argument.

Like Jim, Job refuses to be convinced that any of his actions can deprive him of his rightful place in this world or the next. Paralleling this, when Marlow speaks of Jim "having his being in a mist," he is recognizing that in spite of Jim's conviction as to the rightness of his action, his peers have indeed cast him out of their society.

In Biblical context, Isaias 8:22 would at least partially explain Jim's flight from place to place because of his past action: "And they shall look to the earth, and behold trouble and darkness, weakness and distress, and a mist following them, and they cannot fly away from their distress." This verse takes on added meaning from the Catholic

Commentary which says that some theologians think of these verses as exilic in date and that the light promised is the return to their homeland.[16] Marlow speaks of Jim's attitude towards "home": "He began by saying, in the tone in which a man would admit his inability to jump a twenty-foot wall, that he could never go home now; . . .[17] Later, the word "home" takes on a heavenly aspect when Marlow speaks of his own impending return home: "--to that distant home enough for all its hearthstones to be like one hearthstone, by which the humblest of us has a right to sit. . . We return to face our superiors."[18] Consistent with the home idea, T. E. Boyle calls attention to the fact that Jim's father never writes Jim after the Patna affair: "It is significant that the letter from Jim's father reached Jim a few days before the Patna affair, and Marlow can find no later letter. Apparently the parson abandoned his son to his disgrace."[19] The implication here is that Jim has been expelled this time by a parson, a man of God, who is also his father.

As in The Nigger of the "Narcissus," the concept of home is made the destination of a pilgrimage. Jim Wait, in The Nigger, cannot finish the pilgrimage because of the evil which is within him. Wait's evil is conscious and objective; Jim's sin, if you can call it that, is the result of an evil at least partly outside his control. The existence of weakness within Jim is necessary before the external evil can motivate his actions, but Conrad suggests that the "Dark Powers" which furnish this motivation are capricious and subjective, not at all the kind of evil we find in Wait. The irony lies in the fact that evil seems to prevent one from reaching salvation, but it need not be a conscious evil.

Another example of Conrad's use of Christian symbolism is the use

he makes of the butterfly. Boyle comments on this:

> There is yet another complex symbolic element to be seen in Stein's insect collection. The butterfly, in Christian iconology, is a symbol of Christ's resurrection, and the three stages of the butterfly's life cycle--the caterpillar, the chrysalis, and the butterfly--traditionally represent life, death, and resurrection. Jim's life as messianic hero corresponds to this pattern. He fails on board the Patna, he is buried on Patusan, and he gains immortality by his last unselfish act. Significantly enough, the last word of the novel is "butterflies."[20]

Thomas Albert Stafford, in Christian Symbolism in the Evangelical Churches, also discusses the symbolism of the butterfly:

> There is no finer symbol of the resurrection than the butterfly. From the larval stage, significant of the mortal life of mankind, it becomes a chrysalis, to all appearance without life, then suddenly it bursts the cocoon in which it was sealed and comes forth to soar into the sky with a new body and beautiful wings. So the human body, after death, is committed to the earth, but the spirit which once dwelt within it emerges into life everlasting.[21]

The prize of Stein's collection was a specimen captured immediately after a fight in which he had killed three men. In an almost eerie scene, the butterfly lands on a heap of dirt and is captured by Stein who uses his hat for a net. The parallelism is simple but the reason for the use of the symbol is not. Perhaps there is an irony in the fact that the Gnostics represented the Angel of Death as a winged foot crushing a butterfly, thus equating the butterfly with life rather than the soul. . .or perhaps the three men Stein shot, coupled with the three phases of a butterfly's life cycle has a significance. Certainly the number "three" had a fascination for Conrad even if it held no certain significance. The number occurs no fewer than twenty-seven times in the novel. It is only reasonable to assume that in some cases it is used because accuracy dictates, as in the case of the three men called to judge at Jim's inquiry. Of the five references to a three day

period, we find Brierly jumps to his death:

> . . .barely a week after the end of the inquiry, and less than three days after leaving port on his outward passage; as though on that exact spot he had suddenly perceived the gates of the other world flung wide open for his reception.[22]

In addition to this, the inquiry lasted three days, Marlow was thinking of himself as a potential candidate for three days as a celebrity if the chief mate of the Patna gave him a black eye, Jim was a prisoner of the Rajah Tunku Allang for three days, and Marlow mentions the moon rising between two hills "on the third day after the full."[23]

There are also five instances of a three year interval of time: Jim's case remains an actuality for that length of time (at least to Marlow); Jim would have spent, in Marlow's estimation, three years loading one ship with the guano; Cornelius maintains that Stein owes him money for the last three years trading, and relates the incidents of the last three years to Gentleman Brown. Another allusion to a three year period is in the statement by Marlow that:

> From the moment the sheer truthfulness of his last three years of life carries the day against the ignorance, the fear, and the anger of men, he appears no longer to me as I saw him last--a white speck. . .but greater and more pitiful in the loneliness of his soul, . . .[24]

Aside from the Holy Trinity, there are many ways to explain the number "three" as a symbol of the creative principle. Three is the basic number of the family: mother, father and child. Time has been divided into three parts: past, present and future. Even the hierarchy of angels is broken down into groups of three.[25]

Jim tells Marlow that he was kept a prisoner for three days by the Rajah, which has Biblical parallels in Paul's imprisonment for that length of time, and the three days Christ spent in the sepulchre before

rising. None of these allusions explain why Conrad was so fond of the number three, as the prison terms are the only clearly relative circumstances. The last three years of Jim's life were spent in ruling Patusan and there are three men who ruled as kings in Israel for that period of time: Abimelech, Abiam, and Roboam. Abimelech attacked the city of Sichem at dawn, just as Jim attacked the fort of Sherif Ali at dawn, but the similarity ends there. Abimelech meets his death by a blow on the head (a woman threw a piece of stone) but makes his sword-bearer kill him so that no one could say he was slain by a woman. Abiam, a son of David, was a sinful man who was forgiven by God for the sake of his father. Roboam, a son of Solomon, ruled three years before handing over the administration of the family to a son by his favorite wife. Roboam broke the holy laws and Israel was beaten badly in a war by Egypt. It would be straining a point to try to make a one-to-one relationship or correspondence between Jim and one of these kings, but the fact remains that the idea of the Trinity is repeated so many times it could hardly be entirely fortuitous. Conrad as usual leaves the final interpretation of his symbols and images to the reader "after the fashion of his own folly and conceit."

Boyle points out that Conrad "universalizes Jim as a Messianic son figure."[26] The first paragraph of the novel pictures Jim "apparelled in immaculate white from shoes to hat." White, in Christian tradition, is the color of purity and innocence. During the Eastertide, for instance, "the garment of the church changes to white, the color of innocence and joy."[27] And "In the color symbolism of the Renaissance, white stood for purity, joy and life."[28] Sins are "made as white as snow," said Isaiah, and as regards the garment of God, Daniel's vision described "his garment was white as snow, while sitting in judgement."

An angel in white clothing inspires the people of Jerusalem to defeat an invader in 2 Machabees 11:8-10. Christ's garments, during his transfiguration, became white as snow. (Matt. 17:2) (Mk 9:2) There are many other references establishing white as the color of the garments worn by the pure of sin, but these should serve to illustrate the tone Conrad was establishing for Jim. Jim never appears to us in any other color. In the scene in which "Gentleman" Brown parleys with Jim for supplies and a clear escape path, Jim is dressed in white, and Brown, by way of contrast, has a blackened face.[29] The two were figuratively "standing on the opposite poles of that conception of life which includes all mankind--"[30] and Brown uses the words "devil" and "infernal duty" as well as "fiends"[31] which give the meeting a resemblance to the temptation of Christ by Satan. (Mk 4:1) Brown's blackened face is the result of the firing of the bush and grass around their entrenchment.[32] He and his men lie about in their makeshift breastworks while the "blackened ground smoked quietly with low creeping wisps." To properly appreciate this imagery, one must turn to <u>Paradise Lost</u>:

> No light; but rather darkness visible
> Served only to discover sights of woe
> Regions of sorrow, doleful shades, where peace
> And rest can never dwell, hope never comes
> But torture without end
> Still urges, and a fiery deluge, fed
> With ever-burning sulpher unconsumed.
> Such place Eternal Justice had prepared
> For those rebellious; here their prison ordained
> in utter darkness. . .[33]

Brown's crew is a "sorry gang" weak from hunger and desperate to capture stores enough to last a voyage away from the vicinity of their recent escape from prison. All are rebels and fugitives for one reason or another, and following Brown whom Marlow characterizes as an accomplice of the "Dark Powers." Brown himself, when promising his crew a chance

to get revenge calls them "dismal cripples." In Paradise Lost, Beelzebub speaks of Satan's vanquished forces as "groveling and prostrate."[34]

A further contribution to Jim's image of the messianic son lies in the fact that no one ever pronounces his family name. This is suggestive of that name of God which is never pronounced or written except in the form of a monogram. Alan Watts explains this:

> ADONAI: A Hebrew word meaning "the Lord", cognate to the Greek Adonis and possible to the Egyptian Aton or Aten. When the Hebrew scriptures are read aloud, the word is always used in place of the written Tetragrammaton YHVH-- the unutterable name of God.[35]

The use of the messianic image as a structural technique can be seen when comparing the characters with whom Jim must deal and in the manner he responds to the tests made upon him. He fails in the temptation scene with Brown, he fails in his baptismal rite, and he fails himself most of all in attempting to live the role of "a hero in a book." As Karl puts it:

> Jim is a man of excellent motives possessing a mind drenched in ideals, a man enticed by a vision which constantly evades him. Unable to make the right decisions at the opportune time, he commits mistakes in judgement and makes hairline decisions dictated by predisposition and by the exigencies of the moment.[36]

Karl goes on to point out that "The spine of the book is formed by the three decisions of increasing intensity that Jim must make;. . ." The temptation theme again arises and the irony lies in the fact that Christ knew before coming to earth as a man what his fate was to be and did not make any wrong choices during his temptation. Jim also made decisions dictated by predisposition because he patterned himself after a romantic hero in light fiction. Jim's vision of himself broke down when actually

faced with reality. Boyle notes the fat German Captain of the Patna as an example of antithetical realism:

> When the Patna seems on the verge of sinking, the skipper is, however, a leader of sorts--he leads the panic of the miserable crew. He is a realist who views the sailor's law that the captain must go down with his ship as a useless and dangerous bit of nonsense.[37]

The French Lieutenant who stays aboard the Patna while it is towed to port is also a realist. Boyle denigrates this character, saying he "possessed a hint of dross realism which makes him, even in his heroism, seem, somehow, a less impressive character than Jim in his failure." It would seem that this priest-like figure,[38] who took over the job Jim had abandoned and carried it through to a successful conclusion, could be read with much more sympathy. The lieutenant realizes that man is "born a coward" and that there is a point at which every man reaches the end of his courage and descends to a state of "abominable funk." He is speaking from experience and has learned to "live with that truth" that fear is sure to come. The goal of truth is common to all religions. Christianity itself has sought the source of truth in different ways, one of which was withdrawal from the world in order to enjoy uninterrupted contemplation. These ascetics withdrew to the wilderness and later mystics to monastaries. Musurillo, in speaking of St. Anthony, treats this subject:

> . . .all the roots of this religious phenomenon went back deeply into the second century, and the source of the vows and rules of the later Orders can be found in the intense religious fervor of the men and women who withdrew to the desert to confound the world and its demons and to be alone with Christ.[39]

Although St. Anthony was perhaps the best known of these mystics, one will recall that John the Baptist retired into the wilderness and

Christ spent forty days and nights in the desert fasting and during this time resisted the temptations of the devil.

Alan Watts draws the conclusion to the tenet of mysticism and in doing so explains the base upon which their belief was built:

> The world of conventional, everyday experience appears as a multitude of separate things extended in space and succeeding one another in time. Their existence is always realized by contrast or opposition. That is to say, we realize or isolate the experience of light by contrast with darkness, pleasure with pain, life with death, good with evil, subject with object. Opposition, duality is therefore the inevitable condition of this world, however much we may struggle to overcome it, to hold to the pleasant and the good and to reject the painful and the evil--an effort which is of necessity a vicious circle, since without pain pleasure is meaningless. However, this world of opposites is conventional and "seeming"; it is not the real world. For reality is neither multiple, temporal, spatial, nor dual. Figuratively speaking, it is the One rather than the Many. But it appears to be the Many by a process variously described as manifestation, creation by the Word, sacrificial dismemberment, art, play, or illusion--to name but a few of the terms by which the doctrine accounts for the existence of the conventional world. In sum then, the manifold world of things proceeds from the One and returns to the One, though in actuality it is never at any time other than the One save in play, "art", or seeming.[40]

The duality mentioned by Watts explains how the elements of both good and evil can exist in the world and the elements of personality within Jim which lead to his conflict with "self." Dorothy Van Ghent speaks of Jim's jump from the _Patna_: "But because the event is a paradigm of the encounters 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. . ."[41]

To summarize the foregoing, Watts says that to not realize that pleasure must be realized through the experience of pain, that good is a meaningless term without a knowledge of evil, is to ignore one-half of

our existence. Van Ghent carries this concept more directly to Jim's case and states that Jim recognized the stranger within himself and sought "to exorcise the stranger in a fierce, long, concentrated effort to be his opposite."[42] Jim would not admit to the basic duality of the moral universe and thereby condemned himself to his conflict. This duality also exists within Jim in what Watts would call an "I" and a "self" and explains:

> So long as the mind is captivated by memory, and really feels itself to be that past image--which is "I"-- it can do nothing to save itself; its sacrifices are of no avail. . .
>
> When. . .man awakens to the true present he finds his true Self, that wherein the reality of his life actually consists. . .[43]

Extrapolating this line of thought, we see why Jim was able to face death from Doramin's hands with such aplomb. Jim had come to the realization that the heroic "I" was illusion; that the real self was both a hero and a coward. "He was going to prove his power in another way and conquer the fatal destiny itself."[44] In a symbolic statement, he tells his men to depart for their homes "for all life." He then goes to meet that destiny feeling that "nothing can touch me"; he had completed the full circle of his existence and had gained his long pursued nobility only when he gave up the illusion of his own heroic qualities, and had gained insight as to the real "I". That he had returned to the One, to use Watts' expression, is symbolized by the ring which has a dual meaning. In the first place, the ring had originally belonged to Doramin who had given it to Stein, who in turn had given it to Jim. It was now returned to Doramin. Watts notes that Jung:

> . . .finds that in the final stages of psychological healing patients will dream or produce in fantasy the image of a quartered circle or mandala under an enormous variety of particular forms. Strangely enough, mythological traditions

> as widely different as the Christian and the Buddhist use types of this circle or *mandala* image to represent their different notions of fulfillment--famous instances of the Christian *mandala* being the rose windows in Gothic cathedrals and the vision of God in Dante's *Paradiso*.[45]

Just as the ring has made the full circle, so has Jim. The original mission of the ring was to give introduction and protection to its wearer and it failed. Jim's mission was to protect and guide the people of Patusan and he also failed, but in his failure he found personal fulfillment.

Lord Jim contains these symbols of strictly theological interpretation as well as those biblical in derivation. In his earlier stories Conrad did not delve into the Christian philosophy as deeply as in *Lord Jim*. One cannot help but wish Megroz had gathered more information about the Bible Conrad mentions in their interview:

> One day my friend Hueffer gave me a fifteenth- or sixteenth-century Bible, and it had an Introduction. I cannot remember the name of the writer. The Introduction was in translation, and it was a most admirable piece of prose. I never forget it. It seems to me marvelous because of the age in which it was written.[46]

Being able to read the Introduction which had such an effect on Conrad would undoubtedly be of help in examining his use of Christian symbolism. It might even lead to answers to questions such as why he chose the name of Cornelius for Jim's father-in-law. Cornelius was a Roman centurion who became one of the first Gentile converts to Christianity, (Acts 10) but who fits in no other way into context with the Christian tradition.

As the manifestations of mystical philosophy begin to occupy a more prominent place in Conrad's works, his ironies become more cosmic in character. By using the conventional religious landmarks

which had endured for centuries, he played to a greater audience of readers, and showed them a universe in which the guiding force was not necessarily benign. The central doctrine of the Christian faith is a belief of God's love for man. If one is to believe that "His [God's] centre is everywhere, His circumference nowhere," as did St. Bonaventura, it will seem strange that Conrad's universe was often capricious. The moral force which guides the universe frequently contradicts the tenets which guide man's destiny.

To the Cambridge Platonists of the seventeenth century, the soul was a universe in miniature (a microcosmos) in which the spiritual Christ is born and suffers, is crucified, and rises again. Conrad has approached this way of thinking in the baptismal figures in his works. He did not use these symbols as a mere means of expression, but as a means to universalize his meaning and, perhaps, make contact with the microcosmos within each of us. Perhaps his cosmic background sets the mood for his lesson that providence [God's] as the church sees it, is non-existent.

CHAPTER VII

NOSTROMO

> All the world made by God is holy; but the sea, which knows nothing of kings and priests and tyrants, is the holiest of all. . . the spirit of liberty is upon the waters.

In Nostromo Conrad departs the microcosm contained within the individual man and creates the microcosm of political entity. The country is located in South America and contains a silver mine, named San Tome. This mine serves as the central symbol of the story, and victimizes the five main characters with its "uncorruptable" silver. The silver is, as Conrad said in a letter to Ernest Bendz, ". . .the pivot of the moral and material events, affecting the lives of everybody in the tale."[1] Frederick Karl adds to this: "Psychologically, the mine reaches into the subconscious of each character."[2]

The story takes place in a country Conrad names Costaguana, which is periodically torn by revolution. Robert Penn Warren notes that Conrad had only a "short glance" at the South American coast twenty-five years prior to the writing of Nostromo, and said, in A Personal Record, ". . .like the prophet of old 'wrestled with the Lord' for my creation, for the headlands of the coast, for the darkness of the Placid Gulf, the lights on the snows, the clouds on the sky, and for the breath of life that had to be blown into the shapes of men and women, of Latin and Saxon, Jew and Gentile."[3]

The title character, named by Captain Mitchell for whom he worked,

lived in and for the adulation of the people of the city of Sulaco. Nostromo himself says, when asked by Charles Gould, the owner of the mine, what reward he could give him for his help in defeating the revolutionists, answered, "My name is known from one end of Sulaco to the other. . .what more can you do for me?"[4] This desire for recognition, especially recognition by the European community, is the flaw in his character which eventually leads to his soul-destroying theft of the silver which he was supposed to save from the revolutionists. Four ingots of the silver had been used by Martin Decoud, when he committed suicide, to weight his body down so that it would not return to the surface of the Gulf. Nostromo was afraid he would be accused of stealing these ingots, and when his act of heroism was virtually ignored by the English he was seeking to impress, decided to steal the entire shipment of the silver. Robert Penn Warren evaluates Nostromo as "Half magnificent unconscious animal and half the confused, conscious, tempted man, who is virtuous merely by vanity. . .Nostromo has natural grandeur, . . .unredeemed by principle."[5]

Dr. Monygham, by comparison, distrusts himself completely.[6] He had, under torture, betrayed some of his best friends during one of the revolutions.[7] Even though the event had taken place long ago and under torture which left him crippled, he had become a great cynic with what Boyle calls a "piercing distrust of himself and others."[8] Warren compares the doctor to "an older and more twisted Lord Jim, the man who had failed the test, not like Jim by abandoning his post and betraying the code of the sea, but by betraying friends under the torture of a South American dictator."[9]

Emilia Gould, the wife of the mine owner, epitomizes feminine wisdom and strength. According to Megroz, only she can keep

Dr. Monygham's unbelief in men's motives within bounds.[10] Boyle describes her character through Monygham's attitude toward her:

> Feeling himself no longer worthy of these ideals (truth, honor, self-respect, the life itself) since he has betrayed his comrades, he sublimates the desire for them which he cannot stifle into an exaggerated admiration for Emilia Gould. . .He thinks of her not as a human being but as woman idealized. . .[11]

Frederick Karl thinks of her as the first "in a line of sensitive and feeling women who are the opposites of their materialistic husbands. ." and treats her husband, as Conrad points out, "as if he were a little boy."[12] Emilia Gould does not perform any great feats of heroism nor does she manifest profound wisdom; nevertheless, she emerges as one of the most unforgettable characters in the book.

Charles Gould, her husband, is a materialist who expects the "material interests" to bring benefits to society. He speaks concerning the mine:

> What is wanted here is law, good faith, order, security. Anyone can declaim about these things, but I pin my faith to material interests. Only let the material interests once get a firm footing, and they are bound to impose the conditions on which alone they can continue to exist. That's how your money-making is justified here in the face of lawlessness and disorder. It is justified because the security which it demands must be shared with an oppressed people.[13]

Warren calls this paragraph "the central fact of the social and historical theme of <u>Nostromo</u>."[14]

As Boyle sees it, Gould would like to remain aloof from the local politics, but he is forced into them in order to save the mine.

> He cannot see that his preoccupation with the material interests of the San Tome mine robs him of the humane qualities which would make the wealth of the mine a force for justice rather than merely another element in the corrupt design of Costaguana politics. The preoccupation with

> material interests also cause a gradual lessening of his love for his wife; the mine becomes almost his entire life and interest.[15]

Martin Decoud is a sceptic who turns his journalistic talents to politics of the country. Megroz calls him "the sarcastic commentator on Costaguana politics."[16] Partly through fear of reprisal for calling the rebel leader, Montera, a gran' bestia in print,[17] Decoud takes on the task, along with Nostromo, of saving the silver ingots already smelted. Wiley calls him "a new and remarkable example of Conrad's theme of the limitation of mind in a world without order or faith."[18] Wiley goes on to say: "This section of the novel [Decoud in the boat with Nostromo] and its sequel in Decoud's suicide in the loneliness of the island makes up one of Conrad's greatest studies in the pathological effect of isolation for a civilized mentality lacking in self-knowledge."[19] Conrad describes him in this way: "He imagined himself Parisian to the tip of his fingers. But far from being that he was in danger of remaining a sort of nondescript dillettante all his life. He had pushed the habit of universal raillery to a point where it blinded him to the genuine impulses of his own nature.[20]

Gustav Morf maintains that Martin Decoud is a disguise for Conrad's own life and thoughts, and uses the arms shipment, the weighting of the body with precious metal to make it sink, and the parallel of the beautiful Antonia Avellanos with a Polish girl from Conrad's own past.

According to Megroz, the romantic figure of Decoud, who could not bear the loneliness of the island, "actually throws fresh light on the character of Conrad himself and on his romanticism."[21] If Conrad is speaking through Decoud, then a statement made by Boyle takes on added interest. He says that Decoud had ". . .descended into the underworld to struggle with the dark powers, but he has not taken with him either

the sense of his own destiny or the magic charm which traditionally saves the mythic hero."[22] This statement makes one realize that scepticism needs belief in something in order to exist. When Decoud found only himself to examine, he is "swallowed up in the immense indifference of things." The "magic charm" which Boyle mentions would seem to be self-knowledge. Decoud was blind as to the realities and impulses of his own nature, and when forced to "live with himself" in isolation could not bear to face up to the reality of himself.

The characters sketched here are central because each helps the reader to understand the other. Boyle suggests that:

> In Nostromo he /Conrad/ creates several major characters who offer perspectives from which other major characters may be viewed. We better understand Nostromo's corruption when we have seen Gould's. We better understand Decoud's skepticism when we see Monygham's cynicism. We better understand Monygham's complete lack of self-confidence when we contrast it with Nostromo's magnificent trust in his own capabilities. In short, each major character offers a symbolic comment on every other major character.[23]

Although Mrs. Gould cannot be called a major character, she seems to be the nucleus around whom the other and more major characters orbit. As Warren says: "Around her the other characters gather to warm their hands, as it were, at her flame."[24]

In writing the Preface to The Secret Agent, Conrad mentions Nostromo and calls the book his largest "canvas" and effort, and would probably remain just that. Boyle also calls attention to the fact that "though the novel's 'canvas' is large, there is an exquisite attention to details." A story which has the complexity as well as the completeness of Nostromo must necessarily be painted on a large canvas; it is not only the story of a group of individuals within a

politically unstable South American republic, but also an examination of these individuals' search for meaning in their lives. The canvas includes a picture of the present and of the hereafter. Through symbolism, Conrad presents his view of the ethic by which men can attain self-knowledge and final fulfilment. This moral action necessary to self-knowledge includes the understanding and correct evaluation of motives such as the motive of Charles Gould and his idea that the most good could be derived from the most profit. Gould falls victim to his own misunderstood intentions and cannot see the faults in what he considers an impersonal logic. As Warren says,

> Gould is doomed to his isolation, . . .by accepting his mission as light-bringer and bearer of the idea. He accepts his mission, but ironically enough he falls victim to the impersonal logic of "material interests" and in the end is the slave of his silver, not by avarice, not by vanity, certainly not vanity in any simple sense, but because he has lost love to the enormous abstraction of his historical role.[25]

Gould's "abstraction" means a form of withdrawal from worldly objects and the adoption of a visionary notion. Again, Conrad gives the reader a character whose withdrawal parallels the anchorite of early Christianity. In Gould's case this allusion is strengthened by the association of Gould with the sterility of the silver and the barrenness of the land in which the treasure, to which he has become a slave, is located. Boyle comments on the barrenness:

> The association of treasure with barrenness which is established in the legend of the Azuera gold is also significant in the total pattern of the novel, for all those who are touched by the "material interests" of the Gould concession are rendered spiritually sterile. It is also significant that Charles Gould and Nostromo, the two individuals most deeply involved with the silver, seem to be rendered physically sterile also. The marriage of Charles and Emilia Gould is conspicuously barren, and Nostromo is kept from enjoying the love of

> either Linda or Giselle Viola by the silver he has stolen.[26]

The legend of the Azuera gold is given us in the first chapter of the novel, and the irony is immediately evident. The Golfo Placido, the entrance to the bay which contains the harbor for the city of Sulaco, is, as the name implies, a placid body of water; exactly what a ship would most appreciate after an ocean voyage. The irony here lies in the fact that it is too placid. Even the breezes of the outside world cannot reach the harbour. Ships take sometimes thirty hours to reach the jetty after entering the Golfo Placido. Boyle calls attention to the feeling of the gulf:

> Ships seem to enter another world as they negotiate the mouth of the Golfo Placido, an isolated place where the strong ocean breezes cannot reach. The few breezes which do violate the calm of the gulf are capricious, and it sometimes takes a sailing ship more than thirty hours to reach Sulaco once it has entered the gulf.[27]

This forbidding body of water, which somehow suggests the primeval sea, becomes the scene of temptation for both Decoud and Nostromo.

This dark and weird body of water washes against the shore of the Occidental province of the republic of Costaguana. The province itself is isolated, not only by this foreboding gulf, but also by the mountain range which separates it from the continent on which it stands. As Boyle describes the gulf, it is "a microcosmic hell," an effect gained by the ghosts of the two white men who died mysteriously while searching for a legendary treasure on the barren peninsula of Azuera. The two Americans and a native had stolen a burro and the last sign of their existence was on the second night out when their camp fire was seen:

> The impious adventurers gave no other sign. The sailors, the Indian, and the stolen burro were

> never seen again. As to the mozo, a Sulaco man--his wife paid for some masses, and the poor four-footed beast being without sin, had probably been permitted to die; but the two gringos, spectral and alive, are believed to be dwelling to this day among the rocks, under the fatal spell of their success. Their souls cannot tear themselves away from their bodies mounting guard over the discovered treasure. They are now rich and hungry and thirsty--a strange theory of tenacious gringo ghosts suffering in their starved and parched flesh of defiant heretics, where a Christian would have been renounced and released.[28]

By association, the silver of the San Tome also becomes an evil force which ensnares the souls of all who have anything to do with it. Those who seek treasure are violating the injuntion of Moses in Exodus 20:23 which accompanies the Ten Commandments: "You shall not make gods of silver, nor shall you make to yourselves gods of gold." The accepted interpretation of this passage is, of course, that the people were not to <u>manufacture</u> gods of silver or gold. Conrad has interpreted it as more to do with the worship of the metals themselves. This is borne out by the sentence: "The poor, associating by an obscure instinct of consolation the ideas of evil and wealth, will tell you that it (the peninsula) is deadly because of its forbidden treasures."[29] The word "consolation" is the word which makes it possible to interpret the idea in the Christian tradition. The <u>Catholic Commentary</u>, speaking of 2 Corinthians 1:3-11, states:

> "Comfort". The same Greek root word is unfortunately translated by three different words (consolation, comfort, exhortation) in the next verses. Better to keep <u>consolation</u> and <u>console</u> throughout.[30]

To paraphrase these passages, Paul is speaking of the "law of victorious suffering" and points out that it is the "joy in suffering" which really counts. Paul is really looking farther than the earth and is speaking of the supreme consolation of heaven. Conrad could very well

have intended the introduction of this concept as an ironical comment on the humanitarian intentions of Gould's philosophy of "material progress." The Victorian view of wealth was that of Judaic tradition: "a virtuous life and prosperity were interrelated. Prosperity is the divine reward for virtue and calamity the divinely sent punishment of iniquity."[31] It was Gould's illusion that "material progress" would create security for the "oppressed people." The silver of the mine did bring prosperity to Sulaco, but it also brought revolution and bloodshed. Even when the new republic has been created and everything is serene for the moment, the future is uncertain.

As Warren says:

> Nothing, however, is easy or certain. Man is precariously balanced in his humanity between the black abyss of himself and the black abyss of nature. . .The setting of the story, the isolation of Sulaco, is in itself significant. . .Man himself is lost in this overwhelming scene.[32]

The mention of the abyss immediately calls to mind the Golfo Placido. Boyle says of it: "Across this gulf Nostromo and Martin Decoud are to make their desperate journey with the treasure of the San Tome mine, and each is fated to lose his soul on this dark body of water. . ."[33] This body of water is analagous to the waters of the Great Abyss which according to Christian tradition lay below the flat earth. Jewish tradition has it that these waters themselves are over Sheol (hell), the land of the dead.[34] This area was diametrically opposed to the throne of God, so, by extension, was as far from Him as it was possible to be. According to Christian belief, the soul does not accompany the body to the grave, and the abyss becomes the place of torment for the lost souls. To Conrad, the abyss is the place in which Nostromo and Decoud examined themselves and failed. Decoud died, "a victim of the disillusioned

weariness which is the retribution meted out to intellectual audacity. . swallowed up in the immense indifference of things."[35] The Christian tradition which follows the idea of Christ's sacrifice of himself for the sake of others does not include suicide. Allen Watts explains why:

> Now the voluntary sacrifice redeems man from the curse of sin and death because there is but One who can actually self-sacrifice--namely God, the true Self. That other self called "I" is utterly unable to end itself, for it can only think in terms of its own continuity. Even ordinary suicide is not a true self-ending because, like every desire for a future, it is an attempt to retain something of the past, out of memory--in this instance the memory of sleep, but sleep to continue forever. But "I" comes to an end when, in the light of immediate "now-consciousness", of the true Self, it is seen to be unreal, abstract, and incapable of creative action. This actual Self alone, being of eternity and not time, is free from the wish to continue, and is able to come to an end--the "end" here signifying the "mark" which sin misses, the point of the needle on which angels stand, the One Moment of eternity.[36]

In mysticism the conception of life as a place of exile and a pilgrimage to eternity is closely allied with the idea of the soul's emanation from, quest after, and return to God. Decoud was seeking for his "self" when he became embroiled in the politics of Costaguana and, symbolically, finds or returns to what Watts calls "God, the true Self," in the abyss of the Golfo Placido. It is noteworthy that these images are not completed according to biblical pattern and make no promise of ultimate relief or divine consolation. It is a part of Conrad's irony that Providence seems to have no role and dehumanization rewards those who try to assume that role themselves, as did Charles Gould who gradually came to resemble the statue of Charles IV and finally replaced him.

Nostromo finds his test in the gulf and also fails. If one can call his attempt to save the silver an act of vanity, one can say that Nostromo had withdrawn his true Self into the wilderness of that vanity;

he lived not with the people, he lived to be recognized and talked about by the people. Wiley contends that:

> Retirement to a wilderness. . .can be justified only on the premise that God dwells in solitary places. When, instead, the wilderness is left abandoned to the strife of savage instincts, the ascetic ideal becomes absurd and the hermit himself a prey to the evils he seeks to reject.[37]

Nostromo, in the frustration of his desires of fame and the wealth he has stolen, shows Conrad's ironic reversal of the Christian image in that Nostromo envisions paradise at the very moment he is becoming hopelessly ensnared by the wilderness of his pride. Like Lord Jim, Nostromo tried to live in an imaginary realm, dreaming of himself as a hero. Ironically, the actual universe in which he lived offered no support for such a dream. Capricious Providence or impersonal universe are all one and the same to Conrad. Wiley sums it up:

> Neither the exotic setting in Nostromo nor its stage crowded with action and character conceals the irony of life sacrificed to the utopian ambition to create order on a basis of material progress. Were it not for Conrad's skillful employment of varying points of view so as to prevent monotony in the line of the narrative, the operation of fate in conteracting the illusions of freedom and idealism in limited men would seem mechanical. . .[38]

It is within this framework of scene and characters that Conrad completes his microcosm.

As in the works already treated, Conrad uses many images familiar to Christian tradition. Some of the images, not used in previous works, appear in Nostromo.

In many ways, Emilia Gould is made to resemble the madonna. That she is held in higher esteem than the other women in Sulaco is made evident by the fact she accompanied the political and financial lords to the luncheon given by Captain Mitchell. "The ladies of Sulaco were not

advanced enough to take part in public life to that extent.[39] At this affair, she shows a religious bent when she instructs the chairman of the railway board that "That the highest eccelesiastical court, for two vice-royalties, sat here in the olden time."[40] And "she kept her old Spanish house. . .open for the dispensation of the small graces of existence."[41] She is described, "with her little head and shining coils of hair, sitting in a cloud of musline and lace before a slender mahogany table. . ." in a way which suggests the madonna figure, behind an altar. Dona Emilia achieved the conquest of Sulaco "simply by lighting the way for her unselfishness and sympathy."[42]

The association is reinforced by the mention that "A broad flight of stone steps was overlooked silently from a niche in the wall by a Madonna in blue robes. . ."[43] a figure who appears again when the engineer of the gang building the railroad chuckles over Gould's remark that "God is very high above," and the image "seemed to look after his shaking broad back from her shallow niche."[44] Even the parish priest, Padre Roman, looked upon her as "wonderful and angelic."[45] Later, the affinity of the stone madonna and Mrs. Gould is remarked when the image "seemed to welcome her with an aspect of pitying tenderness."[46] All these associations culminate at the scene of Nostromo's shooting when, with "Mrs. Gould's face, very white within the shadow of the hood, bent over him with an invincible and dreary sadness,"[47] he tries to get Mrs. Gould to accept his confession. The significance of the imagery lies in the fact that Mrs. Gould is not a believer in the material progress scheme, which she regards as the "religion of silver and iron."[48] As completely unaggressive as the stone madonna, Mrs. Gould symbolizes the impotence of the forces of good against the forces of material progress.

Wiley calls attention to Conrad's use of mountain imagery in Nostromo:

> This chaos /warfare/ is sometimes emphasized by contrast with a mountain image of rest and concord, remote and unattainable: the white dome of Higuerota dwarfing the soldiery at battle in Nostromo, . . .The Mountains stand apart from a world where bonds between men have fallen apart and where forces potentially good are wasted, . . .[49]

Mountains in general have many appearance in Scripture. Noah's ark came to rest atop Mount Araat, and Moses ascended Mount Nebo to view the promised land, (Deut. 34:1) and received the ten words of the covenant on Mount Sinai, (Ex. 34:28) this latter probably being the best known mountain in Christian tradition. Less well known, probably, is the fact that the peninsula of Sinai was a source of gold and silver. The Catholic Commentary states:

> The poet /author of the Book of Job/ stresses the remoteness of the mines, perhaps those in Sinai of which Flinders Petrie, without any thought of Job, wrote that they "have been the only cause of man ever visting this region." Even in these uninhabited valleys man has discovered the presence of precious stones and metals, which could be worked only by people who had come from their distant homes.[50]

The Sinai peninsula bears a startling resemblance to the peninsula of Azuera, both evidently "a wild chaos of sharp rocks and stony levels. ." The proximity of the two peninsulas to the mountains which dominate the scene brings the associated holiness and evil into focus; the holy mountain and the snows which give it an air of purity has at its foot the desert of evil which contains the treasure that enslaves men's souls.

In Nostromo Conrad has made no pointed effort to present any didactic morality, instead, he has presented a real, believable human experience. His allusions to Christian imagery and symbolism were

necessary if the experience was to be interpreted universally. The use of such symbols appeals to an intuition which transcends the normal categories of understanding and speaks on a spiritual plane. The anti-materialistic view of social ethics ceases to be merely a theory and becomes an experience through religious symbols. In Nostromo the theme and message is not so much the caprice of providence, as reflected in previous works, but takes a step further and points out that fate is not the only cause of man's misfortunes. The real cause of disaster is within man himself, his inability to understand that reality must close down on him, and in his submission to the romantic dream. Charles Gould gives in to the sin of greed but excuses that sin by calling it "progress."

The Anchorite, the isolated man who cannot face the realities of the world, is used frequently by Conrad to symbolize his characters' detachment from the world. Man is not able to survive in a wilderness, physically or psychologically. Decoud symbolizes this fact when he is forced into introspection and subsequent suicide. He had "lost all belief in the reality of his actions past and to come."

CHAPTER VIII

CONCLUSION

From these works one can see that Conrad used Christian symbols to effect characterization, to furnish ironic commentaries on his view concerning providence, and to give his readers an insight into what has been called his "tragic optimism."

From his first published work, Almayer's Folly, to what some think to be the greatest of his contributions to English literature, Nostromo, his use of the Christian symbol progressed from that of an ironic treatment of Almayer's hopes to the final disposition of those hopes by a "savior" image, to Emilia Gould, whom he portrays as a madonna image to show his hope for mankind. The hope which he manifested in Nostromo depends upon man's own ability to recognize and evaluate the problem of reality.

The universe in which man lives is an unsympathetic one. The reason for this lies in the fact that man himself cannot bring himself to face fact; he cannot strip himself of his illusions. As Warren observes, man can maintain his hopes and dreams only by immersing himself in the "destructive element," the element of illusion. There, by a very slight movement of hands and feet, he can keep his body afloat, but not his soul. Man was not made to exist in the destructive element, but that is where he finds himself and he can exist, after a fashion, if he submits to the reality of the fact and does not thresh about and deny that reality. Man must learn to "swim" in his illusion and these

illusions will support him provided he does not assert himself too strongly. By implication, this self-assertion cannot be either physical or moral.

Man's illusions, his dreams, and his ideals are what support him. Those who figuratively "climb out" of the destructive element and try to live in the real world are destroyed. Conrad makes it clear that the illusion is false and cannot accomplish anything of a constructive nature, but is, ironically, the only medium in which man can survive. To struggle against the natural forces of the universe is to sink, as did Decoud, into the "immense indifference of things."

As Marlow points out in "Heart of Darkness," man's only choice is a choice of nightmares: ethical values which are pure deceit, or destructive primitive nature which is lacking in any moral restraint.

Man's dilemna is high-lighted by Conrad's use of Christian symbols which would normally add an air of sanctity to the theme. The irony lies in the fact that these symbols are, in the end, inverted, and their meanings open to a different interpretation.

By using Christian symbols, with which the great majority of his readers would be familiar, Conrad is able to appeal to a wider audience. His ironies, when couched in images and figures familiar to us from Christian theology, gain depth and breadth.

NOTES

CHAPTER I

[1]G. Jean-Aubry, Joseph Conrad: Life and Letters (New York, 1927), II, 204.

[2]Aubry, I, 268.

[3]Karl Beckson and Arthur Ganz, A Reader's Guide to Literary Terms (Noonday Press, 1960), p. 207.

[4]William York Tindall, The Literary Symbol (Indiana University Press, 1958), pp. 12-13.

[5]Ralph Ross, Symbols and Civilization (New York, 1962), p. 164.

[6]Ibid., p. 167.

[7]Aubry, I, 222.

[8]Ross, pp. 168-169.

[9]Herbert Musurillo, Symbolism and the Christian Imagination (Baltimore, 1962), pp. 1-2.

[10]Information taken from class notes, lecture by Dr. D. S. Berkeley, Oklahoma State University.

[11]Alan W. Watts, Myth and Ritual in Christianity (London, 1954), pp. 24-25.

[12]Paul L. Wiley, Conrad's Measure of Man (University of Wisconsin, 1954), pp. 14-15.

[13]Ibid., p. 7.

[14]Ibid., p. 10.

[15]R. W. Stallman, ed., The Art of Joseph Conrad: A Critical Symposium (Michigan State University, 1960), pp. xx-xxi.

[16]Aubry, I, 197.

[17]Jerome Thale, "Marlow's Quest," The Art of Joseph Conrad: A Critical Symposium, ed. R. W. Stallman (Michigan State University, 1960), p. 158.

[18] *The Abingdon Bible Commentary*, ed. Frederick Carl Eislen, Edwin Lewis, and David G. Downey (New York, 1929), p. 256a.

[19] Musurillo, p. 63.

[20] Lillian Feder, "Marlow's Descent into Hell", *The Art of Joseph Conrad: A Critical Symposium*, ed. R. W. Stallman (Michigan State University, 1960), p. 166.

[21] F. E. Maser, "The Philosophy of Joseph Conrad," *The Hibbert Journal*, October, 1957, p. 77.

[22] Robert O. Evans, "Conrad's Underworld," *The Art of Joseph Conrad: A Critical Symposium*, ed. R. W. Stallman (Michigan State University, 1960), p. 171.

[23] Ibid., pp. 185-186.

[24] Robert Penn Warren, "On Nostromo," *The Art of Joseph Conrad: A Critical Symposium*, ed. R. W. Stallman (Michigan State University, 1960), p. 212.

[25] Ibid., p. 221.

[26] Wiley, pp. 15-16.

[27] Joseph Conrad, *Letters of Joseph Conrad to Marguerite Poradowska*, ed. John A. Gee and Paul J. Sturm (New Haven, 1940), p. 52.

[28] Wiley, p. 213.

CHAPTER II

[1] Frederick R. Karl, *A Reader's Guide to Joseph Conrad* (Noonday Press, 1960), p. 91.

[2] Joseph Conrad, *Almayer's Folly* (Garden City, 1926), p. 4.

[3] All Biblical references will be from KJV unless otherwise stated.

[4] Conrad, *Almayer's Folly*, p. 13

[5] Ibid., p. 66.

[6] Ibid., p. 27.

[7] Ibid, p. 29.

CHAPTER III

[1]Wiley, p. 39.

[2]Ibid., p. 40.

[3]Joseph Conrad, An Outcast of the Islands (Garden City, 1926), p. 200.

[4]Ibid., p. 273

[5]Ibid., p. 240.

[6]Ibid., p. 31.

[7]Musurillo, p. 35.

[8]Ibid., p. 112.

[9]Ibid., p. 118.

[10]Conrad, Outcast, p. 70.

[11]Ibid., p. 284.

[12]Ibid., p. 284.

CHAPTER IV

[1]Robert F. Haugh, "Heart of Darkness: Problem for Critics" (Norton Critical Edition, New York, 1963), ed. Robert Kimbrought, p. 164.

[2]Ibid., p. 165.

[3]Ibid., p. 166.

[4]Feder, p. 162.

[5]Ibid., p. 163.

[6]Information from class notes, lecture by Dr. D. S. Berkeley. Actual acquisition of the book was impossible.

[7]Thomas Albert Stafford, Christian Symbolism in the Evangelical Churches (Abingdon Press, 1942), p. 108.

[8]Ibid., p. 110.

[9]Watts, pp. 153-154.

[10]Ibid., p. 154.

[11]Joseph Conrad, "Heart of Darkness" (New York, 1926), p. 46.

[12]Wiley, p. 12.

[13]Thale, p. 155.

[14]The Catholic Commentary, p. 433:327[n].

[15]Ibid., p. 440:333[b].

[16]Conrad, "Heart of Darkness," p. 147

[17]Ibid., p. 60.

[18]Ibid., p. 62.

[19]Ibid., p. 78.

[20]Ibid., p. 90.

[21]The Catholic Commentary, p. 337:272[a].

[22]Thale, p. 156.

[23]Conrad, "Heart of Darkness," p. 50, 162.

[24]Watts, p. 16n.

[25]Joseph Conrad, The Nigger of the "Narcissus" (Heinemann: London, 1924), p. 45.

[26]Conrad, "Heart of Darkness," p. 149.

[27]Joseph Conrad, "Heart of Darkness" (W. W. Norton and Co.: New York, 1963), p. 68.

[28]Thomas Moser, Joseph Conrad: Achievement and Decline (Harvard University Press, 1957), p. 15.

[29]John Milton, Paradise Lost, Book I, l. 157.

[30]Ibid., l. 661.

[31]Ibid., p. 48.

[32]Conrad, "Heart of Darkness," p. 81

[33]Ibid., p. 70.

[34]Catholic Commentary, p. 893:714[g].

[35] Conrad, "Heart of Darkness," p. 152

[36] Watts, p. 195.

[37] Conrad, "Heart of Darkness," p. 157.

CHAPTER V

[1] Frederic J. Masback, "Conrad's Jonahs," *College English*, XXII, No. 5 (February, 1961), 328.

[2] Albert J. Guerard, "*The Nigger of the 'Narcissus*,'" *The Art of Joseph Conrad: A Critical Symposium*, ed. R. W. Stallman (Michigan State

[3] Joseph Conrad, *The Nigger of the "Narcissus"* (Garden City, 1926), p. 53.

[4] Ibid., p. 28.

[5] Ibid., p. 57.

[6] Ibid., p. 58.

[7] Ibid., p. 83.

[8] Leo Gurko, "Conrad's *Under Western Eyes*," *College English*, XXI, No. 8 (May, 1960), 448-449.

[9] Bernard C. Meyer, *Joseph Conrad: A Psychoanalytic Biography* (Princeton University Press, 1967), p. 351.

[10] Conrad, *The Nigger of the "Narcissus*," p. 82

[11] Ibid., p. 32.

[12] Ibid., p. 81.

[13] Ibid., p. 101.

[14] Vernon Young, "Trial by Water," *The Art of Joseph Conrad: A Critical Symposium*, ed. R. W. Stallman (Michigan State University, 1960), p. 111.

[15] Conrad, *The Nigger of the "Narcissus*," p. 160.

[16] Young, p. 111.

[17] Conrad, *The Nigger of the "Narcissus*," p. 42.

[18] Ibid., p. 19.

[19]Ibid., p. 105.

[20]Ibid., p. 155.

[21]Ibid., p. 24.

[22]Ibid., p. 24.

[23]Ibid., p. 6.

[24]Ibid., p. 152.

[25]Young, pp. 112-113.

[26]Young, p. 113.

[27]Conrad, The Nigger of the "Narcissus," p. 19.

[28]Ibid., p. 20.

[29]Ibid., p. 32.

[30]Ibid., p. 63.

[31]F. Ernest Johnson, Religious Symbolism (New York, 1955), p. 15.

[32]Ibid., p. 46.

[33]Conrad, The Nigger of the "Narcissus," p. 63.

[34]Ibid., p. 100.

[35]Watts, pp. 177-178.

[36]Ibid., 181n.

[37]Johnson, p. 11.

[38]Wiley, p. 44.

CHAPTER VI

[1]Walter Allen, The English Novel, A Short Critical History (New York, 1954), pp. 362-363.

[2]Joseph Conrad, Lord Jim (Garden City, 1926), p. 29.

[3]Ibid., pp. 56-57.

[4]Ibid., p. 57.

[5]Ibid., p. 81.

[6]Ibid., p. 108.

[7]Ibid., p. 121.

[8]Wiley, p. 15.

[9]Watts, p. 180.

[10]Conrad, Lord Jim, p. 397.

[11]Catholic Encyclopedia, p. 219.

[12]Conrad, Lord Jim, p. 20.

[13]Ibid., p. 51.

[14]Ibid., p. 17.

[15]The Marian Bible, p. 264.

[16]Catholic Commentary, p. 449m.

[17]Conrad, Lord Jim, p. 79.

[18]Ibid., pp. 221-222.

[19]Ted E. Boyle, Symbol and Meaning in the Fiction of Joseph Conrad (The Hague, Netherlands, 1965), p. 78.

[20]Ibid., p. 80.

[21]Stafford, p. 92.

[22]R. L. Megroz, Joseph Conrad's Mind and Method (New York, 1964), p. 59.

[23]Conrad, Lord Jim, p. 220.

[24]Ibid., p. 393.

[25]Watts, pp. 37-38.

[26]Boyle, p. 77.

[27]Johnson, p. 41.

[28]Ibid., p. 103.

[29]Conrad, Lord Jim, p. 274.

[30]Ibid., p. 381.

[31]Ibid., p. 382.

[32]Ibid., p. 359.

[33]*Paradise Lost*, Book I, ll. 63-72.

[34]Ibid., l. 280.

[35]Watts, p. 237.

[36]Karl, p. 121.

[37]Boyle, p. 69.

[38]Conrad, *Lord Jim*, p. 104.

[39]Musurillo, p. 54.

[40]Watts, pp. 16-17.

[41]Dorothy Van Ghent, *The English Novel: Form and Function* (Harper Torchbooks, 1961), p. 229.

[42]Ibid., p. 229.

[43]Watts, p. 98.

[44]Conrad, *Lord Jim*, p. 295.

[45]Watts, p. 12.

[46]R. L. Megroz, *Joseph Conrad's Mind and Method* (New York, 1964), p. 36.

CHAPTER VII

[1]In a letter from Conrad to Bendz, and used by Bendz in *Joseph Conrad: An Appreciation* (Gothenburg, Sweden, 1923), p. 64, quoted by Boyle, 175n.

[2]Karl, p. 157.

[3]Warren, p. 210.

[4]Joseph Conrad, *Nostromo* (Garden City, 1926), p. 489.

[5]Ibid., p. 213.

[6]Boyle, p. 178.

[7]Conrad, *Nostromo*, p. 312.

[8]Ibid., p. 172.

[9]Warren, p. 212.

[10]Megroz, p. 207.

[11]Boyle, p. 173.

[12]Karl, p. 158.

[13]Conrad, *Nostromo*, p. 84.

[14]Warren, p. 221.

[15]Boyle, p. 162.

[16]Megroz, p. 209.

[17]Conrad, *Nostromo*, p. 177.

[18]Wiley, p. 105.

[19]Ibid., p. 105.

[20]Conrad, *Nostromo*, p.153.

[21]Megroz, p. 204.

[22]Boyle, p. 170.

[23]Ibid., pp. 171-172.

[24]Warren, p. 212.

[25]Ibid., p. 212.

[26]Boyle, p. 158.

[27]Ibid., p. 156.

[28]Conrad, *Nostromo*, p. 5.

[29]Ibid., p. 4.

[30]*Catholic Commentary*, p. 1101-02: 886[b].

[31]Ibid., p. 417: 317[b].

[32]Warren, p. 225.

[33]Boyle, p. 157.

[34]*Catholic Commentary*, 434: 328h.

[35]Conrad, *Nostromo*, p. 501.

[36] Watts, pp. 147-148.

[37] Wiley, p. 81.

[38] Ibid., p. 106.

[39] Conrad, *Nostromo*, p. 35.

[40] Ibid., p. 35.

[41] Ibid., p. 46.

[42] Ibid., p. 67.

[43] Ibid., p. 68.

[44] Ibid., p. 206.

[45] Ibid., p. 399.

[46] Ibid., p. 505.

[47] Ibid., p. 558.

[48] Ibid., p. 71.

[49] Wiley, p. 87.

[50] *The Catholic Commentary*, p. 435: 329[d].

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