Theory and Interpretation of Narrative
James Phelan and Peter J. Rabinowitz, Series Editors
Efficiency of a practically flawless kind may be reached naturally in the struggle for bread. But there is something beyond—a higher point, a subtle and unmistakable touch of love and pride beyond mere skill; almost an inspiration which gives to all work that finish which is almost art—which is art.

—Joseph Conrad, *The Mirror of the Sea*
Part I: Voice

Chapter 1  The Personal Voice in Conrad’s Fiction
           Zdzisław Najder  23

Chapter 2  “I affirm nothing”: Lord Jim and the Uses of Textual Recalcitrance
           James Phelan  41

Chapter 3  “To make you see”: Narration and Focalization in
           Under Western Eyes
           Gail Fincham  60

Part II: Sequence

Chapter 4  Life Sentences: Linearity and Its Discontents in Joseph Conrad’s
           An Outcast of the Islands
           Jeremy Hawthorn  83

Chapter 5  “She walked with measured steps”: Physical and Narrative
           Movement in Heart of Darkness
           Susan Jones  100

Chapter 6  Motion That Stands Still: The Conradian Flash of Insight
           Josiane Paccaud-Huguett  118
Part III: History

Chapter 7  The Nigger of the “Narcissus”: History, Narrative, and Nationalism
   Allan H. Simmons  141

Chapter 8  “Material Interests”: Conrad’s Nostromo as a Critique of Global Capitalism
   J. Hillis Miller  160

Chapter 9  Nostromo and the Writing of History
   Daphna Erdinast-Vulcan  178

Chapter 10 Time, History, Narrative in Nostromo
   Christophe Robin  196

Part IV: Genre

Chapter 11 Narrating Identity in A Personal Record
   J. H. Stape  217

Chapter 12 Conrad’s Lord Jim: Narrative and Genre
   Jakob Lothe  236

Afterword Jakob Lothe, Jeremy Hawthorn, and James Phelan  257

Contributors  263

Index  267
works of Joseph Conrad discussed in this book

“Amy Foster”
The Collected Letters of Joseph Conrad
“The End of the Tether”
“Falk”
Heart of Darkness
“Karain”
“The Lagoon”
Letters to Cunninghame Graham
Lord Jim
The Nigger of the “Narcissus”
Nostromo
Notes on Life and Letters
An Outcast of the Islands
A Personal Record
The Secret Agent
A Personal Record (Some Reminiscences)
The Shadow-Line
Tales of Unrest
“Tuan Jim: A Sketch”
Under Western Eyes
“Youth”
One might expect that coediting a collection of twelve essays by scholars who hail from seven different countries (England, France, Israel, Norway, Poland, South Africa, and the United States) would add considerably to the logistical complexity of the task. It is a tribute to the professionalism and cooperative spirit of our contributors that the task of editing this book has been not just logistically smooth but thoroughly enjoyable. We are, therefore, deeply grateful to have had the opportunity to work with each of our contributors.

We owe our own collaboration on the volume to the good offices of the Centre for Advanced Study in Oslo, Norway, directed by Willy Østreng. CAS provided funding for the three of us to participate in a research project proposed by Jakob entitled “Narrative Theory and Analysis” during the 2005–2006 academic year. CAS supported not only that project but also a colloquium on Joseph Conrad in September 2005 that served as the genesis of this book. In addition, CAS generously contributed funding to offset the publication costs of this volume. We have also benefited from the collegial intellectual atmosphere fostered at CAS by the other members of the research team, Daphna Erdinast-Vulcan, Anniken Greve, J. Hillis Miller, Beatrice Sandberg, Anette Storeide, Susan Suleiman, and Anne Thelle.

We are very grateful to Sandy Crooms, acquisitions editor extraordinaire at
The Ohio State University Press, for her careful shepherding of the manuscript through the review process. We thank Peter J. Rabinowitz and the anonymous Press reader for their excellent advice about revising our Introduction, improving the individual essays, and adding the Afterword.

Finally, each of us wants to thank the other two for helping to construct a better book than any of us could have constructed on his own. But each of us is happy to blame the other two for any remaining flaws in this one.
A collection of essays on Joseph Conrad and narrative theory could take many forms, each of which would involve trade-offs in the volume’s contributions to Conrad studies and to narrative theory. The collection could focus on one of Conrad’s narratives and treat it from multiple theoretical perspectives, giving us something like “Thirteen Ways of Looking at Heart of Darkness.” The trade-offs here of course would be between depth and breadth. Heart of Darkness studies would be well served but Conrad studies less so. Students of narrative theory would benefit from the survey of its possibilities in relation to a single text, but that benefit would come at the expense of demonstrating the full explanatory power of any one theory. Alternatively, the collection could focus on a single theoretical perspective and apply it to a range of Conrad’s narratives—something along the lines of What Feminist Narratology Can Do for Conrad Studies and Vice Versa. Here the trade-offs would be flipped. The collection would offer a broader contribution to Conrad studies and a narrower, though deeper, contribution to narrative theory.

A third alternative would be for the collection to analyze a range of Conrad’s texts by means of a range of theories, and, in one respect, that is the route taken by Joseph Conrad: Voice, Sequence, History, Genre. This collection offers commentary on the following Conrad texts, with many appearing in
more than one essay: An Outcast of the Islands, “Amy Foster,” “Karain,” “Falk,” The Nigger of the “Narcissus”, Heart of Darkness, Lord Jim, Nostromo, Under Western Eyes, and A Personal Record. And the collection draws on a broad range of narrative and critical theorists: Jacques Derrida, Michel Foucault, Hayden White, Paul Ricoeur, Alan Palmer, Dorrit Cohn, Peter J. Rabinowitz, and Gérard Genette are all cited here. But this description of the collection stops too soon because it does not do justice to Conrad’s role in the enterprise. Conrad is not just the subject of theoretical analysis but also the major narrative theorist. In other words, the guiding assumptions of this collection are that Conrad’s practice as narrative artist consistently implies an engagement with issues identified by narrative theory, and that bringing out those engagements will offer substantial contributions to both Conrad studies and narrative theory.

Joseph Conrad: Voice, Sequence, History, Genre traces its origins to a symposium on Conrad and narrative theory at the Centre for Advanced Study in Oslo in September 2005. The symposium was organized by Jakob Lothe, who directed the CAS 2005–2006 research project “Narrative Theory and Analysis.” The authors of this volume’s essays all attended the symposium, and all of the essays (except Gail Fincham’s) had their first incarnations as papers delivered at the symposium. The authors revised those papers, first, in light of the spirited discussions they provoked, and then twice more, first, in response to a review by the co-editors, and, then again, in response to the review by the two readers for the OSU Press.

As these essays demonstrate, Conrad’s writing practice implies an engagement with issues of narrative theory in two ways. First, Conrad peppers his tales with comments on their status as narratives—on their mode of delivery, the situation of the telling, the response of listeners and readers, and other issues. Second, Conrad’s execution of his various narrative projects is remarkably detailed, insistent, and original. He often employs sharp disjunctions between fabula (the chronological sequence of events) and sjužet (the order of appearance of those events in the narrative text), disjunctions that go hand in hand with his use of innovative temporalities and plots. He often involves multiple agents in the narrative transmission. Such transmissions involve experiments with narrative frames and embedding as well as with audiences. Conrad also draws on the discourses of multiple levels of society that create the kind of heteroglossia that Mikhail Bakhtin regards as essential to the power of the novel as a genre. In addition, Conrad deploys the conventions of multiple genres, including such broad ones as fiction and history and such slightly narrower ones as sketch and tragedy. These inventive syntheses of genre as well as his experiments with temporality influence his use of different kinds
and degrees of narrative closure. And as any reader of Conrad knows, this list could be greatly extended.

In light of these considerations, the contributors to this volume look as much to Conrad’s practice as they do to narrative theory as they conduct their various analyses. Conrad’s practice as a writer provides a site both to apply and to test existing theory, to see what kind of mutual illumination the two subjects can generate. The specific issues that the contributors take up fall readily into the four groups named in our subtitle: voice, sequence, history, and genre. But before we introduce the specific projects of the individual essays, we would like to contextualize them by providing a short history of work on Conrad and narrative theory. Our goal is not to offer a comprehensive account of previous scholarship but rather to indicate the major trends, some especially influential studies, and the way our collection fits into this history.

For heuristic purposes, we distinguish between two main variants among previous studies of Conrad and narrative theory. First, there is a large body of Conrad criticism that, while not explicitly engaged with narrative theory, nevertheless incorporates observations about Conradian narrative—whether tied to the analyses of individual texts or generalizing about a range of texts—that are theoretically productive. Second, there is a smaller portion of Conrad studies that engages actively and explicitly with the findings of narrative theory and through that engagement seeks illumination of both Conrad and those findings. Broadly speaking, there are more examples of the second variant after about 1980, but the first is still predominant.

This distribution is not surprising, since narrative theory as a distinct and systematic area of inquiry is a relatively recent phenomenon, and one that has become much more prominent after 1980. Had narrative theory existed as a well-known body of criticism at the turn of the twentieth century, many reviewers of Conrad’s fictions might have been a little less frustrated and dismissive. Here is a representative comment by an early reviewer of Nostromo: “The sequence of events has to be sought painfully through the mazes of irrelevancy with which the author tries to mislead us. . . . It shows signs of haste both in style and construction” (John Buchan, unsigned review in Spectator, November 19, 1904). In this context, one cannot but admire the critical insight of the reviewer who in the autumn of 1900 observed in the New York Tribune that in Lord Jim “what the author has to say is absorbing, but even more so is the way in which he says it” (Norton critical ed. 1996, 393).

One can draw a line from this observation to a passage in Dorothy Van Ghent’s 1953 discussion of Lord Jim in The English Novel: Form and Function. Considering Jim’s actions, including his desertion from the Patna, Van Ghent asks:
What, then, is the act? The question defines Conrad’s method in this book, his use of reflector within reflector, point of view within point of view, cross-chronological juxtapositions of events and impressions. Conrad’s technical “devices,” in this case, represent much more than the word “device” suggests: they represent extreme ethical scrupulosity, even anxiety; for the truth about a man is at once too immense and too delicate to sustain any failure of carefulness in the examiner. ([1953] 1961, 237; original emphasis)

Van Ghent goes on to stress Conrad’s need for Marlow as the main narrator in the novel: “Marlow has to exist. For Jim’s ‘case’ is not an absolute but a relative; it has a being only in relation to what men’s minds can make of it. And Marlow provides the necessary medium of an intelligent consciousness” (237; original emphasis).

These comments remain critically perceptive and persuasive—about Jim’s case, about Marlow’s importance, and about the interaction of technique and theme. Furthermore, they anticipate such recent developments in narrative theory as the interest in the relation between technique (“devices”) and ethics. In this respect, Van Ghent is an especially compelling example of what we called the first variant of studies of Conrad and narrative theory.

Albert Guerard, writing five years after Van Ghent, provides an example of a different kind. In Conrad the Novelist (1958), he identifies a series of paradoxes that can be abstracted from Conrad’s works and that establish some of the most original and important thematic tensions of his fiction. One such tension is “[a] declared fear of the corrosive and faith-destroying intellect—doubled by a profound and ironic skepticism” (57). Guerard considers “Conradian technique” as extremely important for the revelation of the thematic tensions, and he introduces the concept of a “Conradian voice.” Nevertheless, he is primarily concerned with Conrad’s thematics, and he offers no systematic discussion of Conrad’s narrative methods.

A third major example of the first variant is Ian Watt’s Conrad in the Nineteenth Century (1980), which not only offers a wide-ranging thematic and contextual discussion of the early Conrad but also presents thought-provoking close readings of The Nigger of the “Narcissus”, Heart of Darkness, and Lord Jim. These analyses all rely on Watt’s paying closer attention to Conrad’s narrative methods than had been customary in earlier Conrad criticism. For example, Watt coins the term “delayed decoding” (175) by which he means Conrad’s technique of giving information whose specific import is not revealed until later in the narrative. He may, for example, describe an effect but withhold its cause, or describe an action but withhold a significant element of its context.
A simple example, one in which the delay between initial information and the information necessary to complete the decoding is minimal, is Marlow’s exclamation in *Heart of Darkness*, “Arrows, by Jove! We were being shot at!” (149). Some of the points elaborated by Watt can be found in an earlier form in two important studies of the late 1970s: Cedric Watts’s *Conrad’s “Heart of Darkness”: A Critical and Contextual Discussion* (1977) and Jacques Berthoud, *Joseph Conrad: The Major Phase* (1978). Part of the value of Ian Watts’s study resides in the way he synthesizes earlier Conrad criticism and then draws upon that synthesis in his own readings of the three key Conrad texts. *Conrad in the Nineteenth Century* remains a valuable study for scholars working in both of the critical variants we have discussed.

J. Hillis Miller and Edward Said both started writing about Conrad in the 1960s, and not surprisingly their early work falls into the first variant. When they returned to Conrad later in their careers, after the theory revolution (to which of course they were both significant contributors), their work falls into the second variant. Furthermore, their different theoretical commitments—to deconstruction and postcolonial studies respectively—demonstrate the more general point that constitutes one of the underlying assumptions of this book: Conrad’s narratives provide fertile ground for theorists with widely divergent interests. Miller’s *Poets of Reality* (1966) includes an influential thematic discussion of Conrad’s pervasive nihilism, one that regards Conrad’s narrative methods as an especially apt means of dramatizing this Weltanschauung. In this respect, the relation between theme and technique in Miller’s book is similar to their relation in Guerard’s. Miller does not return to Conrad until 1982, by which point he has become a committed deconstructionist. Unsurprisingly, his analysis of *Lord Jim* in *Fiction and Repetition* gives more attention to Conrad’s language and his technique than to his themes: “the textuality of a text, a ‘yarn’ spun by Conrad, is the meaning of its filaments as they are interwoven in ways hidden from an objectifying eye” (1982, 23). The novel does not unequivocally explain the why of Jim’s actions, because such textuality makes any determinate explanation impossible. In 1985, Miller wrote a similarly brilliant analysis of *Heart of Darkness* entitled “*Heart of Darkness Revisited.*” This analysis deconstructs the tropes in the frame narrator’s comment that for Marlow the meaning of a tale “was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine” (105). In recent years, however, Miller has toned down his claims about the indeterminacy of narrative texts. In a 2002 essay on *Heart of Darkness* published in *Conrad in Africa* (ed. Gail Fincham and Attie de Lange), Miller sharply disagrees with those who contend that Conrad’s
novel is racist and imperialist. He characteristically analyzes a variety of major tropes in the novel as a way of emphasizing its literariness and of arguing that such literariness is part and parcel of *Heart of Darkness*’s “powerful exemplary revelation of the ideology of capitalist imperialism, including its racism and sexism” (39). Miller’s essay on *Nostromo* in this collection continues in much the same vein. Resisting the idea that literary language and literary texts have univocal meanings, Miller nevertheless proposes that Conrad’s novel has sufficient determinacy to serve as an uncanny commentary on global capitalism and U.S. imperialism in the early twenty-first century.

Edward Said’s first book, *Joseph Conrad and the Fiction of Autobiography* (1966), is primarily a biographical study, but the long section on *Nostromo* in *Beginnings: Intention and Method* (1975) and the chapter titled “Conrad: The Presentation of Narrative” in *The World, The Text, and the Critic* (1984) are thought-provoking, critically innovative explorations of Conradian techniques. Aided by his discussion of Conrad’s novel, *Beginnings* is also a significant contribution to narrative theory, specifically the problem of narrative beginnings. Similarly, Said’s 1984 essay considers the complicated relation of Conrad’s narrative technique to narrative issues and to historical and literary developments, noting that his fiction is “great for its presentation, not only for what it was representing” (90).

Peter Brooks is a third influential theorist of the 1980s who was drawn to Conrad’s fiction. His discussion of *Heart of Darkness* in *Reading for the Plot* (1984) is indebted both to the French narratologists and to Brooks’s own psychoanalytically based concept of plot. Referring to Todorov’s notion (in *Les Genres du discours* 1978, 169) that Conrad’s novella assumes the form of a journey toward an empty center, Brooks also focuses on the narrative’s own desire to reach its end as well as the many repetitions, delays, and deferrals that postpone that end.

Less obviously indebted to structuralist narrative theory and more illustrative of further work within the first variant are two 1980 studies. Werner Senn’s *Conrad’s Narrative Voice: Stylistic Aspects of His Fiction* demonstrates how closely matters of style are related to other elements of narrative in Conrad’s fiction. For example, Senn’s observation that Conrad’s “free indirect style forms an extraordinarily flexible instrument of narration which Conrad handles with increasing competence for a variety of purposes and effects” (173) shows that Senn is aware of the ways in which a single technique can have multiple effects depending upon its interaction with other components of a narrative. In this respect, Senn’s work echoes one of the critical premises underlying many of the essays in this book. William Bonney in *Thorns and Arabesques: Contexts for Conrad’s Fiction* elaborates on Mark Schorer’s point in his classic 1948 essay “Technique as Discovery”: that “technique [not only] contains
intellectual and moral implications, but that it \textit{discovers} them” ([1948] 1967, 72; original emphases). Bonney argues that we need to investigate by the use of “contemporary theoretical criticism . . . Conrad’s serious manipulation of traditional generic and characterological models” (ix). Bonney’s call for such investigations is, in a sense, answered by Jakob Lothe’s essay on \textit{Lord Jim} in this volume.

Later in the 1980s, Lothe undertook the first systematic study of Conrad and narrative theory in \textit{Conrad’s Narrative Method} (1989). Using Gérard Genette’s \textit{Narrative Discourse} as a primary theoretical basis but supplementing this structuralist narrative theory with elements of deconstruction (with Hillis Miller as the main exemplar) and rhetorical narrative theory (with Wayne C. Booth as the main exemplar), Lothe explores various modes of Conradian narrative. In a study which complements and parallels Lothe’s work, Jeremy Hawthorn in \textit{Joseph Conrad: Narrative Technique and Ideological Commitment} (1990) analyzes significant aspects of Conrad’s narrative technique (free indirect discourse in particular), concluding that, for Conrad, narrative craftsmanship is never enough: only when a moral and ideological anchorage informs his narrative strategies does he produce great fiction.

Since the 1980s, academic Conrad studies have become more diversified. There is a steady flow of new books and articles, many of which deal with issues of interest to narrative theory. For example, \textit{The Cambridge Companion to Joseph Conrad} (ed. J. H. Stape 1996) features a chapter titled “Conradian Narrative,” and several of the Companion’s other essays also comment on the narrative intricacies of Conrad’s short fiction and novels. This last point also applies to many contributions to Conrad journals such as \textit{Conradiana}, \textit{The Conradian}, and \textit{L’Époque Conradienne}, and to several recent book-length studies of Conrad. Characteristically, these studies tend to link the issue of Conradian narrative to other critical concerns. Although it is impossible to give a full picture, we briefly mention four examples of such studies, stressing the following key words: modernism, imperialism, impressionism, and space.

In \textit{Joseph Conrad and the Modern Temper} (1990), Daphna Erdinast-Vulcan relates Conrad’s work to the cultural crisis of the late nineteenth century. Her discussion of Conrad as “a modernist at war with modernity” (5) leads Erdinast-Vulcan to consider the thematic tensions of Conrad’s fiction. Highlighting the narrative dimension of these tensions such as that between the virtues of heroic societies and modern ones, she draws on Alasdair MacIntyre’s definition of man as “a story-telling animal” (1997, 216), noting that “we all construe our sense of identity in terms of our role in the narrative we are part of” (38). Thus, Erdinast-Vulcan’s study exemplifies the critical practice, apparent from the mid-1980s and inspired not least by MacIntyre’s \textit{After Virtue}, of
considering narrative not just as a set of technical tools (as some applications of French structuralism tended to do), but also as a means of communication and as a mode of being. There is a link between such an understanding of narrative and Erdinast-Vulcan’s discussion, in the present volume, of Conrad’s sophisticated literary treatment of historiographical issues in *Nostromo*.

In *Joseph Conrad and the Adventure Tradition* (1993), Andrea White draws on the work of Michel Foucault in her concern with how Conrad’s narratives respond to British travel writing and adventure tales of the nineteenth century. Where most of those narratives support the ideology of imperialism, Conrad provides a different, more sophisticated way of engaging with the imperialist project. White notes, for example, that “in suggesting that ‘civilization’ is exactly the term that needs redefinition, Marlow [in *Heart of Darkness*] challenges the very assumption of the discourse that other first-person narrators of adventure fiction had sought to stabilize; his narration unfolds its failure” (183).

White’s book exemplifies an approach to Conrad which, though mainly thematic and ideological in its critical orientation, incorporates a number of perceptive observations on narrative issues. In common with Christopher GoGwilt’s *The Invention of the West* (1995), it is thus illustrative of the first variant we have identified, but it also signals that the points of transition between the two variants become increasingly blurred. Subtitled *Joseph Conrad and the Double-Mapping of Europe and Empire*, GoGwilt’s study argues that the crisis of modernity observable in European culture toward the end of the nineteenth century is closely related to, and actually a catalyst for, the formation of the idea of the West (or Western culture). For GoGwilt, Conrad’s complex fictional representations, engendered and shaped by his innovative narrative methods, provide a particularly illustrative example of this transition: a late-Victorian ideological remapping whose effects or “aftertrimmings” are observable even today. There are interesting connections between GoGwilt’s sophisticated discussion and some of the key points which Christophe Robin and Hillis Miller make about *Nostromo* in their contributions to this volume.

Inspired by GoGwilt, John Peters argues that “Conrad particularly seems to question a certain popularized and monolithic view of western civilization that saw its methods and practices as originating from absolute truth” (2001, x). In *Conrad and Impressionism*, Peters uses the concept of impressionism to explore the interrelations among Conrad’s narrative techniques, his philosophical beliefs, and his politics. His analysis of the connection between impressionism and technique is notable for its attention to Conrad’s reader. Whereas “the ordered narration of pre-impressionist novels presents the world of a universal observer . . . the impressionist novel tries to represent the
immediate epistemological experience, so the reader almost becomes the one encountering phenomena, just as the characters do, but not in the after-the-fact reflection of traditional narrators” (24).

Activating elements of narrative theory in their critical investigations of Conrad, these studies by Erdinand-Vulcan, White, GoGwilt, and Peters illustrate the close connection between narrative theory and interpretation on the one hand, and between narrative theory and other critical concerns on the other. Several other studies do something similar. Notable among them is Zdzisław Najder’s Conrad in Perspective (1997), which uses the term “perspective” in ways that both connect with and diverge from its standard uses in narrative theory. A variation on this approach that gives an especially prominent place to narrative theory can be found in Brian Richardson’s analysis of what he calls the “posthumanist” dimension in The Nigger of the “Narcissus” in the important collection Conrad in the Twenty-First Century (2005). Richardson insightfully shows how Conrad effectively and innovatively employs “we” narration in the novela to create “an original—in fact, virtually unprecedented—form for presenting a collective consciousness” (213).

In sum, over the past fifty years Conrad and narrative theory have been very good for each other, and over the past fifteen or so the boundaries between our two heuristic variants have become more permeable. Many of the essays in this book exhibit a similar permeability, one that leads us to forgo such categorization of them in favor of a succinct presentation of their projects. We find it noteworthy that the eventual essays resulting from the Conrad symposium at the Centre for Advanced Study in Oslo have fallen into recognizable groups even as the collection as a whole considers a wide sweep of narrative issues and Conradian narratives.

Voice

Despite the misgivings of many of his early reviewers, as Zdzisław Najder points out in the opening essay in this volume, “for an artistically innovative and challenging writer [Conrad] has been over the years exceptionally popular” (23). We open this volume with three essays that address in different ways Conrad’s tantalizingly complex development of the resources of voice in his fiction. Conrad’s innovatory manipulation of voice is arguably at the heart of his seemingly paradoxical ability to engage and enthral the common reader while challenging the theorist with the complexity of his narrative technique.

Najder calls for more attention to the ways in which “the personal voice in Conrad’s fiction” engages the reader, and his essay offers some insights that
may surprise even those of us who have lived with Conrad’s fiction for a long time. It is unlikely that anyone will be taken aback by Najder’s assertion that “one of the great strengths of Heart of Darkness lies in Marlow’s convincing role as a narrator,” but many will be brought up short by his additional point that “if we try to recapitulate what we know about him, we find that it does not amount to much” (28). For Najder, Marlow “comes to life through the story he tells and the way he tells it,” and is, in fact, “mainly his voice.” Turning his attention to Lord Jim, Najder returns to the much-discussed contrast between the authorial narrative of the first four chapters and the “personalized knowledge” of Marlow and his interlocutors that the reader encounters subsequently in the novel. His analysis invites further theoretical reflection on the dual roles of homodiegetic narrators (as tellers and as characters), even as it leads him to propose that Conrad’s use of personal narrators, his “impulse to be in contact, to activate, to consort with the reader as a person,” is “an (if not the most) important organizing principle of Conrad’s style and narrative techniques” (38). Najder’s suggestion that Conrad’s use of the device of personalized narrative is “analogous to Conrad’s use, notably in Lord Jim, of components belonging to various literary genres” (25) makes interesting contact with Jakob Lothe’s exploration, in the final essay in this volume, of Conrad’s ability to mine the resources of a range of different genres and subgenres in the creation of the same novel. Taken together, these hints open up the possibility of further work tracing links between Conrad’s sophisticated development of the resources of fictional voice, and his indebtedness to a range of generic models.

James Phelan’s essay starts with a different but nonetheless related Conradian paradox, one that again involves the challenging nature of Conrad’s fiction—“the relation between the novel’s artistic achievement and its difficulty” (42). Phelan, like Najder, is very much concerned with how Conrad’s texts work on the reader, and for him Lord Jim is a paradigm case of the stubborn text. For Phelan a stubborn text is one whose recalcitrance to interpretation is not designed fully to be overcome. His essay offers insights into both the productive potential of such stubbornness, and into the tantalizing appeal of Conrad’s novel. Phelan’s approach focuses on “narrative as a rhetorical action: somebody telling somebody else on some occasion and for some purpose—or purposes—that something happened” (44). He directs attention to the double progression of Lord Jim, a progression that involves on the one hand “Jim as character” and on the other “Marlow as narrator who seeks to come to terms with Jim’s story” (45). For Phelan, these textual dynamics relate to a progression experienced by the reader, who is forced to “puzzle through Marlow’s puzzling over Jim.” Marlow’s refusal to “affirm” anything about Jim at the end of his account thus passes the puzzling baton to the reader who, like Marlow’s listeners, must grapple on an individual basis with Jim’s (and Lord Jim’s)
recalcitrance. If Najder concludes that it is the reader “who has to contribute the essential component of evaluative order” (35), Phelan’s essay suggests rather that the reader’s task is, like that of Tantalus, never fully over, and that narrative stability is never finally and definitively established. There are novels that most readers feel they are done with at some point or another. *Lord Jim* is not one of them: it goes on working in and on us whether we read it once or many times.

If Marlow’s telling has always been recognized as crucial to the narrative achievement of *Lord Jim*, the telling of the unnamed “teacher of languages” in the later *Under Western Eyes* has met with far more carping responses from readers and critics. For Gail Fincham this negative assessment of the English language teacher bespeaks a failure fully to recognize his crucial role in the novel. For Fincham, “the narrator’s mediation is essential to the reader’s understanding of this novel of ideas” (60–61), and she focuses in particular on the way in which this mediation allows Conrad to explore “the Enlightenment triad rationality-sympathy-vision” through the telling of a character-narrator who is “torn between logophilia and logophobia, Westernizing rationality and Slavophile emotionality, between the irrational fervor of a lover and the control of a writer” (61). By enlisting Dorrit Cohn’s distinctions between psychonarration, narrated monologue, and quoted monologue, Fincham argues that modulations between these techniques focus the reader’s attention on to the pressure points between our reason, our sympathy, and our clear-sightedness as these engage with the narrator’s account of Razumov’s troubled history. She is thus able to present a convincing case for the indispensability of the teacher of languages to the novel, and for the extreme sophistication of the interlocking narrative functions that he performs for Conrad.

It will be noted that if these three initial essays are grouped under the rubric of “Voice,” they all share an alert and fascinated concern with Conrad’s reader(s). To this extent they all testify, albeit in very different ways, to what one might dub “the rhetorical turn” in narrative theory in recent years. In his “Author’s Note” to *Typhoon and Other Stories*, Conrad insisted: “in everything I have written there is always one invariable intention, and that is to capture the reader’s attention, by securing his interest and enlisting his sympathies.” A more rhetorical, less exclusively textual narratology is well placed to trace the course of this invariable intention.

**Sequence**

The bemused responses of early reviewers of many of Conrad’s novels (but perhaps most of all *Nostromo*) were generally related to their failure to map
a straightforward chronological progression from event to event. Why would Conrad run the risk of having readers regard his fractured chronologies as (to cite one early reviewer of *Nostromo*) “mazes of irrelevancy”? What positive benefits does Conrad gain from his frequent use of interrupted, incomplete, repeated, or reversed chronologies?

Jeremy Hawthorn suggests that a good place to begin seeking an answer is Conrad’s second novel, *An Outcast of the Islands*. This novel, Hawthorn contends, exposes the varied limitations of conventional metaphors that invite us to see a life as a road, a journey, a sentence, or a straightforward narrative. The novel conducts this exposure, in part, by showing how differently these familiar metaphors transpose the temporal progression of a life into spatial progression. If the opening paragraph of the novel displays the character Willems’s self-deceiving sense of “the flowing tale of his life” as fatally flawed, the novel’s presentation of Willems’s life as anything but a flowing tale implicitly criticizes those “flowing tales” that depict human life in terms of a straightforward unilinear progression. The vantage point of a culture well versed in the nonlinear complexities of surfing the web makes modern readers perhaps more aware of the contrasting linearity of the traditional novel. What is striking about Conrad’s fiction is the way in which it regularly highlights and exploits a tension between this textual linearity and the nonlinear lives and experiences his sequentially numbered pages trace. Hawthorn’s attention to Conrad’s early meditation on narrative sequence provides a nice complement to Phelan’s rhetorical approach to progression. In a sense, Hawthorn’s essay shows how Conrad’s narrative discourse and his plotting of Willems’s life come together to offer another theoretical perspective on narrative progressions.

Susan Jones shifts our attention from narrative sequence to character movement, though her analysis is also rich in insights about the overall trajectory of *Heart of Darkness*. Indeed, her discussion nicely complements other important recent essays on the novel such as Daphna Erdinast-Vulcan’s “Some Millennial Footnotes on *Heart of Darkness*” and Paul Armstrong’s “Reading, Race, and Representing Others.” Jones notes that while the “literal and metaphorical resonances of Conrad’s focus on travel throughout his fiction” have become a critical commonplace, the way in which the author focuses attention on more local movements that complement “the geographical movements of the narrative with a sense of the physicality of characters’ intimate actions (and non-actions)” (100) has been neglected. Jones takes *Heart of Darkness*, Conrad’s “most famous exposition of the journey metaphor” (101), as a test case, and she suggests ways in which descriptions of such local and individual movements and stillnesses function as “part of a complex relationship between physical and narrative movement that contributes in significant
ways to the author’s predominantly skeptical mediation of the story” (101). By focusing on a number of “image schemata” that help us to understand how prelinguistic experience is given metaphorical expression in language, Jones relates “the frequency of references to looking toward, stepping back, or giving in,” in *Heart of Darkness* to the way in which physical action is used by both the frame narrator and Marlow to “metaphorize the metaphysical or philosophical register of their narration in terms of physical action” (103).

Jones’s discussion of the way in which “[a]gainst an ongoing rhythm of passages accompanying Marlow’s slow perceptual dawning, Conrad posits a series of sudden interruptions, freeze-frame images, gestures that catch the reader by surprise” (109) connects both to the concern with the reader manifested by the first three essays in this volume, and also to Josiane Paccaud-Huguet’s concern with the “Conradian flash of insight.” Asked to name modernist novelists for whom such “flashes of insight” play a crucial and innovative role, many would choose either James Joyce (“the epiphany”) or Virginia Woolf (“the moment of being”). But as Paccaud-Huguet demonstrates, Conrad’s concern with those “rare moments of awakening when we see, hear, understand ever so much—everything—in a flash” (*Lord Jim*, 87–88) precedes both Joyce’s and Woolf’s interest in such events. As Paccaud-Huguet reminds us, Virginia Woolf acknowledged this fact, drawing attention to the ability that Conrad’s Marlow possessed to open his eyes suddenly, look at an object, and “flash bright” for the reader the thing observed against its mysterious background. These interruptions to narrative progression, Paccaud-Huguet argues, suspend both sense and chronology, and are essential to Conrad’s unceasing attempts to make the reader see.

Both Jones’s and Paccaud-Huguet’s essays prompt further reflections, albeit from different angles, along the lines suggested by Phelan and Hawthorn. More specifically Jones and Paccaud-Huguet emphasize the way in which narrative sequence and progression in Conrad’s texts are continually threatened, complemented, and qualified by the nonchronological, the nonsequential, the out-of-time. If the essays that follow under the rubric of “History” insist, correctly, on the ways in which Conradian narrative is of its time, this insistence must be set against the frequent occasions when both Conrad’s characters and his readers are taken out of time in and through moments of vision that suspend, however temporarily, sequence, chronology, and linearity.

**History**

In the next essay in the volume, Allan Simmons is also concerned with what Conrad, in his “Preface” to *The Nigger of the ‘Narcissus’*, calls the “moment
of vision.” For Simmons, however, this moment of vision is not out-of-time (or history), but “has a direct bearing upon the theme of community in the novella” (147). It is, moreover “formulated in terms of a progression in which sensory perception leads, by way of affective conviction, to mental insight” (147). Here progression and vision are not so much in total opposition but more locked in dialectical tension. Similarly, Simmons fastens on the creative tension between the linear progression of the “Narcissus” toward home and the cyclical nature of seaboard life. The additional move Simmons makes is to link this tension to Conrad’s political engagements.

If “the personal is political,” as the feminist movement has taught us, then the fiction of Joyce, Woolf, and Lawrence can now be conceded to be political. But Conrad has never been thought of as anything other than a political writer, one concerned with the fields of international and domestic politics more conventionally understood in his fictional and his nonfictional writings alike. For Simmons, Conrad’s The Nigger of the “Narcissus” “offers a maritime myth of national identity” that relies upon particular narrative techniques—especially those involving symmetrical patterning—to construct “a sense of national self-fashioning, focused on the sea” (147). Tracing the voyage of the Narcissus as it sails “home” to an England that is not, actually, where many of its characters were born and raised, allows Conrad both to celebrate the British Merchant Marine and also to define the nature of the national identity that unites its crew in spite of their differences, while refusing to efface these differences (of generation, class, nation, and race).

Conrad’s interest in linearity and its discontents underlies the three essays on Conrad’s longest—and many would argue his finest—novel, Nostromo. Unsurprisingly, these three essays, like Simmons’s, also address the relationships among narrative, history, and politics. For J. Hillis Miller, Nostromo’s “narrative complications . . . oppose what it suggests is false linear historical narration to another much more complex way to recover through narration ‘things as they really were’” (161). But not just “were”: as Miller reminds us, “certain works of English literature from the beginning of the twentieth century have an uncanny resonance with the global situation today” (161), and he detects such prophetic qualities in Conrad’s depiction of the collaboration between Charles Gould and the American financier Holroyd. More importantly, Miller’s essay traces the manner in which Conrad’s novel uses an alternative way of narrating history to explore “the relation of the individual to the community, or lack of it, in this novel, in the context of an intervention by one stage of global capitalism” (162). Miller concludes his analysis by meditating on the ways in which such generic designations as “parable” and “allegory” do and do not capture the essence of Conrad’s alternative mode of narrating history.
Daphna Erdinast-Vulcan agrees with Miller that “[t]here is no ‘us’ in Sulaco,” and her essay urges her readers to consider ways in which this lack is mirrored in the blindness of historians of various shades and hues. Her essay argues that *Nostromo*’s series of historian figures displays Conrad’s concern with the relation of historiography and history, a concern that is “triangulated” through the introduction of another set of terms: “fiction, myth, legend, story.” If the arguments of Hayden White have forced modern readers to ponder the implications of the fact that both the historian and the novelist produce narratives, Erdinast-Vulcan confirms that these implications were already being pondered and worked through by Conrad in *Nostromo*, which is regarded as both a great achievement and a failure. For Erdinast-Vulcan the result of this working through is the insight that far from being their opposite, myth is, rather, “the suppressed underbelly of historiography and of history itself” (186). Erdinast-Vulcan too hits a note sounded in different ways by Phelan, Hawthorn, Jones, Paccaud-Huguet, and Simmons by arguing that “[a]gainst the supposed linearity of historical progression and its underlying teleology, the regime of legend and myth seems to engender a cyclical conception of human life” (185). For her, though, it is not just circularity but also stasis and sameness that challenge linearity in *Nostromo*: “mythicity—the desire of sameness, self-identity, and totality—is the real curse, or the nightmare of history” (187).

Christophe Robin agrees that the beginning of *Nostromo* “is organized around a shift from the mythic time of the incipit to the historical temporality of the following chapters,” but in a claim that chimes in with Erdinast-Vulcan’s comments he suggests that “the historical discourses of the characters aim at turning history into a myth” (201). Like Erdinast-Vulcan, Robin sees *Nostromo* as a novel that questions the ways in which we represent and understand the past and the passage of time. More specifically, Robin takes us back once again to the reader to argue that Conrad uses the reader’s sense of “a confusing and at times confused narrative temporality” to “question our own relation to time” (197). Thus, what for contemporary reviewers was seen as a defect ("it is often difficult to say when or where we are," a contemporary reviewer of this novel petulantly complained) is recognized by Robin as a crucial and deliberate aspect of Conrad’s narrative technique. If Erdinast-Vulcan declares that *Nostromo* is not a postmodernist novel, Robin argues that “in Derridean fashion, it deconstructs time and temporality and seems to disrupt narrative frames and identities” (196). He suggests, further, that “by blurring the epistemological frontier between fictional and historical narratives,” Conrad implicitly casts “doubt on the validity of historical discourse” (199). But after the deconstruction there is the reconstruction: in *Nostromo*, Robin argues, “Conrad reinstates through narrativity a truly human and humanized
temporality that harbors the other, an other which ultimately resists the totalizing pretension of imperial time to open onto ethical time” (211). A child of structuralism, early narratology was far from immune from the antihumanism of the 1970s and 1980s, but Robin’s essay demonstrates that narrative analysis can avail itself of many of the tools of structuralist narratology without committing itself to a thoroughgoing antihumanism. His essay, like Phelan’s, productively links narratological study of Conrad’s fiction to ethical criticism, but Robin draws more on the tradition of poststructuralist theory than Phelan’s rhetorical model does.

Genre

Conrad was not just a novelist whose narrative techniques were creative and innovative; he was a writer whose innovations redrew the borders between different genres and thus transformed generic conventions.

J. H. Stape’s contribution shows how Conrad sought to give the essays that comprised A Personal Record coherence by adapting the conventions of autobiography and epic, while attempting to satisfy both the demand that he reveal himself and his own desire that he do no such thing. One of Conrad’s moves, Stape suggests, is to establish a heritage that is less familial (as the genre of autobiography would require) and more literary. Another is to lay claim to a maritime parentage. Elsewhere, as Stape puts it, the self-imposed task of talking about himself is deflected by talking about others. It is striking how much the Joseph Conrad described by J. H. Stape resembles the Charles Marlow described by Zdzisław Najder: both are men to whom the reader feels close, but both are men who deny the reader that final openness of naked intimacy. For us, both men are real because of their public voices, not because of their willingness to display their innermost privacies.

In the final essay in the volume, Jakob Lothe argues that the formation of the narrative discourse of Lord Jim is inseparable from Conrad’s enrichment of this particular novel—and the novel as a genre—by his creative importation of elements taken from a range of other fictional subgenres such as “the sketch, the tale, the fragment, the episode, the legend, the letter, the romance, and the parable” (236). For Lothe, Conrad’s modernism is in part constituted by his generic experimentations and innovations: Lord Jim is a major modernist novel not least because it includes elements borrowed from a range of sources and incorporated in the text in ways that are “novel” and that thus become part of the generic resources of “the novel.” Moreover, as Lothe shows, although many critics have recognized that Conrad’s fiction straddles a
number of boundaries (in Thomas Moser’s terminology, for example, “adventure story” and “complexly wrought ‘art novel’”), this recognition has often stopped short of the understanding that this straddling does not mean that a novel such as *Lord Jim* is half traditional and half modernist, but rather that its essential modernism is inseparable from its combination of generic elements.

As should already be clear, this collection of essays seeks to present the reader with a considerable variety of approaches to Conradian narrative. Yet although the approaches vary, they share a common premise and a common aim: aided and inspired by narrative theory, they discuss the intricate and fascinating ways in which Conrad, writing at the turn of the twentieth century, used and experimented with narrative in order to give aesthetic shape to his ideas, impressions, thoughts, doubts, and fears. Conrad is a modernist author, and modernist fiction presents a particular challenge to the study of narrative: it is the product of the epistemic break at the turn of the century, which generated an aesthetic break and a problematization of realistic narrative premises. As the following essays show, Conrad’s narrative art both illustrates and responds to this break in ways that make him a most rewarding author to read and study in the twenty-first century.
Works Cited


When we write critical essays our attention is primarily directed over our shoulder, back toward those critics who have produced studies of those texts with which we are now attempting to engage. But when we read a collection of critical essays on a common theme, sometimes we are prompted to look ahead, to recognize a temptingly unexplored territory the collection makes at least partially visible. In this Afterword, we would like to call attention to two salient features that we glimpse in the landscape of future studies of Conrad and narrative theory. Let us call them a thicket of narrative ethics and a meadow of narrative sequence. We choose these features because they emerge from an effort to look across the boundaries of our own categories of voice, sequence, history, and genre, and because we believe that they also display two different relations between narrative theory and Conrad’s practice as a writer. We hasten to add that we do not want to claim that these two features of the landscape are the only ones the collection makes visible, and we especially do not want to have our focus on them restrict the vision of other readers. Instead, we offer our descriptions of these two features as both an illustration and an invitation: an illustration of how the collection as a whole helps identify new territory, and an invitation to other readers to use the collection to identify other salient features within it.
Narrative is, among other things, the means by which we organize the particulars of our experience into patterns that make sense for ourselves and for others. Narrative theory is, among other things, the means by which we account for the ways in which narrative makes sense of experience. Behind those two similar phrases “make sense” and “account for” are large issues. Classical narratology accounted for narrative’s way of making sense by trying to write its grammar, or more particularly, by trying to identify its constituent elements, their individual natures, and their various modes of combination. Contemporary narrative theory, however, while still indebted to the work of Roland Barthes, Gérard Genette, Tzvetan Todorov, and other early narratologists, finds that their focus on grammar frequently fails adequately to capture narrative’s explanatory power. There is too much missing from analysis in the classical mode: while it is helpful to identify differences between cardinal functions and catalysts or those between homodiegetic and heterodiegetic narration, such identification by itself cannot account for narrative’s capacity to affect our emotions, our values, our politics, our sense of selfhood and so much else that we compose and consume narrative for. Consequently, as the essays in this volume indicate, contemporary narrative theory draws on a range of theoretical discourses in its various efforts to account for narrative’s ways of making sense of experience. The many essays concerned directly or indirectly with narrative ethics—those by James Phelan, Gail Fincham, Jeremy Hawthorn, Christophe Robin, Daphna Erdinast-Vulcan, and J. Hillis Miller—provide an especially good example of this phenomenon.

In Ethics and Narrative in the English Novel, 1880–1914 (2001), Jil Larson articulates a principle that surely all those writing about Conrad and ethics would accept. Arguing that “of all the fiction writers I consider, Joseph Conrad is the most committed to the ideal of ethical principles,” she explains:

[H]is novels are full of identifiably good and evil characters, and his narrators and implied authors rarely shy away from moral judgments. Still, the radical ways in which Conrad departs from nineteenth-century narrative tradition complicate the principled, clearly defined morality that can be identified in his texts as a Victorian inheritance. (14–15)

This passage contains the crucial perception: change the narrative techniques and you alter the moral and ethical dimensions of the narrative itself. The perception itself is based on an underlying principle, derived from the Russian formalists and from later narrative theorists, that technique does not simply serve to transmit or convey an already formed content. Technique is both the means by which that content is shaped and communicated and an integral
part of that content—including its moral and ideological dimensions. However, our contributors are far from producing a uniform delineation of how the ethics of Conrad’s techniques is linked to, and blends with, the larger ethical force of his narratives. (It is for this reason that we have chosen to refer to the new territory of Conrad and narrative ethics as a thicket.) Phelan emphasizes the ethics of the telling in *Lord Jim*, while Miller analyzes *Nostromo* as a parable about the deficient ethics of Western capitalism. Robin draws on poststructuralist theory to explore, among other things, *Nostromo*’s concern with the relation between “imperial time” and “ethical time.” Focusing on Conrad’s use of the language teacher in *Under Western Eyes*, Fincham draws on both classical and contemporary narrative theory in order to discuss Conrad’s exploration of the ethical relations within the “rationality-sympathy-vision” cluster. Hawthorn does something similar, though his theoretical sources are not exactly the same as Fincham’s, in analyzing how Conrad in *An Outcast of the Islands* exposes the negative ethical consequences of reducing a life such as Willems’s to linear metaphors of progress. Erdinast-Vulcan relies on yet another set of theorists—Hayden White, Alasdair MacIntyre, and others—to show how *Nostromo* exposes the nightmare of history.

Our contributors are not, of course, the first commentators on Conrad’s fiction who have been struck by—and who have attempted to investigate—the way this body of work requires the reader to ponder over the ethical issues that it dramatizes. The English critic F. R. Leavis, for example, whose book *The Great Tradition* did more than any other critical work to establish Conrad’s reputation in the mid-twentieth century, declared of *Nostromo* that its “rich and subtle but highly organized pattern . . . is one of moral significances,” and he drew attention to “the question that we feel working in the matter of the novel as a kind of informing and organizing principle: what do men find to live for—what kinds of motive force or radical attitude can give life meaning, direction, coherence?” ([1948] 1962, 211; emphasis on original). This statement is strong on ethics but weak on narrative technique, which is buried in there, no doubt, as part of the novel’s “highly organized pattern.”

By 1995, however, the ethical turn in narrative studies was well underway, a phenomenon reflected in Adam Zachary Newton’s chapter on *Lord Jim* in his *Narrative Ethics*. Newton linked Conrad’s novel to Sherwood Anderson’s *Winesburg, Ohio* and found both works “paradigms for narrative ethics.” Discussing a passage from *Lord Jim*, Newton suggests that it shows “how complexly hermeneutic, representational, and narrational ethics intersect” (1995, 78), and his chapter offers a painstaking and sensitive investigation of this complexity.

The contributors to the present volume seek, in different ways, both to
add some further revolutions to the ethical turn in narrative studies and to build on the specific work of critics such as Leavis, Newton, and Larson in ways that—taken together—illuminate not just single texts but the novelist’s fictional oeuvre in its development and its variations. Looking forward, we are less interested in the particulars of their differences and disagreements than in their more general concern with narrative ethics in Conrad’s fiction. Because our contributors both share this concern and take diverse approaches to it, they help open up the territory of Conrad studies for productive debates and new insights about the relations between technique and ethics, the ethics of the told and the ethics of the telling across the rich corpus of his work.

Furthermore, a look at this thicket shows one kind of relation between narrative theory and Conrad’s narratives. Since these essays demonstrate that Conrad’s narratives respond remarkably well to a variety of theoretical approaches, they collectively indicate that in this thicket theory operates as a powerful lens affecting our vision of those narratives. At the same time, Conrad’s narratives retain the power to disconfirm what a given theory might predict we should see in them. Again this situation is one in which we neither move toward a single, grand vision of Conrad’s narrative ethics nor conclude that it will always be impossible to adjudicate different visions. Instead, we immerse ourselves not in anything so grand as Stein’s destructive element but rather in the thicket of critical views of Conrad’s ethics.

The issue of narrative sequence is an even more pervasive concern in the collection. There are, of course, the three essays in this volume’s section on Sequence: Hawthorn’s essay on metaphors of life’s progress in *An Outcast of the Islands*; Susan Jones’s analysis of character movement in *Heart of Darkness*; and Josiane Paccaud-Huguet’s discussion of flashes of insight across Conrad’s work. But we can easily add to this group Phelan’s effort to trace the progression of *Lord Jim*; Simmons’s interest in following the voyage of the *Narcissus* across the expanse of Conrad’s text; Erdinast-Vulcan’s exploration of Conrad’s challenge to linearity in *Nostromo*; Lothe’s attention to the sequence of shifting genres in *Lord Jim*; and Stape’s analysis of Conrad’s experiment in autobiography. We believe that these essays collectively provide a good basis for new studies of Conrad’s various and complex solutions to the problem of moving his narratives from beginning through middle to end. We also believe that, in this meadow of narrative sequence, it is Conrad’s narratives that are the dominant partner in the relation between theory and object of study. While the diverse essays draw upon another eclectic body of theory, in each case, the critic is using the theory to try to catch up to—and do justice to—Conrad’s varied, complex, and challenging practice.

There are no doubt multiple reasons for the differences between what we
Afterword

see in the thicket and in the meadow. Conrad’s experiments with narrative sequence, despite their complexity, appear to be matters about which we are more likely to reach agreement. The diversity of ethical theory is arguably greater than the diversity of theory on narrative sequence. At the same time, we also need to notice that our meadow and our thicket are less distinct than our metaphors indicate. Going back to the principle that technique is inextricably related to ethics, we can recognize that in order to engage fully with the ethics of Conrad’s novels and short stories we need to attend to the complexities of their sequences, particularly the ways in which they often challenge linear progression and put the chronological out of joint.

But again we are interested in taking an even broader view, one which focuses less on both the overlap between thicket and meadow and on the reasons for the differences between these features of the Conrad-and-narrative-theory landscape. We regard the situation as a healthy one: the push-and-pull between theory and narrative, with first one and then the other in the ascendency but neither wholly dictating to the other, ensures the flourishing of that landscape. Theory provides a valuable influx of nutrients for the soil, its flora, indeed, for the whole ecosystem, but theory should never be mistaken for the landscape itself. At the same time, without those nutrients, the landscape will soon be used up. If Joseph Conrad: Voice, Sequence, History, Genre succeeds in persuading its readers of the mutual dependence of Conrad and narrative theory, we believe it will have itself made an important contribution to the flourishing of that landscape.
Works Cited


**contributors**

**Daphna Erdinast-Vulcan** is professor of English language and literature at the University of Haifa, Israel. She is the author of *Joseph Conrad and the Modern Temper* (1991), and *The Strange Short Fiction of Joseph Conrad* (1999). She is currently working on a study of Bakhtin and the question of the subject.

**Gail Fincham**, head of the English Department at the University of Cape Town, has edited, coedited, and contributed to three collections of essays on Conrad: *Under Postcolonial Eyes: Joseph Conrad After Empire* (1996); *Conrad at the Millennium: Modernism, Postmodernism, Postcolonialism* (2001); and *Conrad in Africa* (2002). She has published in South African and international journals, and is one of the editors and contributors to *Literary Landscapes from Modernism to Postcolonialism*.

**Jeremy Hawthorn** is professor of modern British literature at the Norwegian University of Science and Technology, Trondheim. His book *Sexuality and the Erotic in the Fiction of Joseph Conrad*—his third monograph on the author—was published in 2007. He has edited Joseph Conrad’s *Under Western Eyes* and *The Shadow-Line* for Oxford World’s Classics (both 2003), and the fifth edition of his textbook *Studying the Novel* appeared in 2005.
JAKOB LOTHE is professor of English literature at the University of Oslo. His books include *Conrad’s Narrative Method* (1989) and *Narrative in Fiction and Film* (2000). He has edited or coedited several volumes, including *Conrad in Scandinavia, European and Nordic Modernisms* and *The Art of Brevity*. In 2005–2006 he was the leader of the research project “Narrative Theory and Analysis” at the Centre for Advanced Study, Oslo.

J. HILLIS MILLER taught for many years at the Johns Hopkins University and then at Yale University before going to the University of California at Irvine in 1986, where he now UCI Distinguished Research Professor. He is the author of many books and essays on nineteenth- and twentieth-century English, European, and American literature, and on literary theory. Among his most recent books are *Others, Speech Acts in Literature, On Literature, Zero Plus One*, and *Literature as Conduct: Speech Acts in Henry James*. A *J. Hillis Miller Reader* appeared in 2005 from Edinburgh University Press and Stanford University Press. He is at work on books about communities in literature and about Jacques Derrida’s late work.

ZDZISŁAW NAJDER, professor of the Humanities, Tischner European University, Cracow, Poland, is a historian of literature and philosopher who is also a noted civic activist and political commentator. Educated at Warsaw and Oxford, he has taught at several American and Polish universities. His books include *Conrad’s Polish Background* (1964), *Values and Evaluations* (1975), *Joseph Conrad: A Chronicle* (1983 and 2007), and *Conrad in Perspective* (1997).

JOSIANE PACCAUD-HUGUET is professor of modern British literature and literary theory at the University of Lyon 2 (France). She has just published two volumes of collected essays (*Joseph Conrad. L’écritain et l’étrangeté de la langue*, 2006; *Conrad in France*, 2007) and is completing a book on the Modernist moment of vision revisited from a Lacanian perspective, with chapters on Conrad, Woolf, Mansfield, and Joyce.

JAMES PHELAN is Humanities Distinguished Professor of English at The Ohio State University. He is the editor of *Narrative*; the coeditor of The Ohio State University Press’s series on the Theory and Interpretation of Narrative; and the author, editor, or coeditor of numerous books of narrative theory, the most recent of which are *Living to Tell about It* (winner of the Perkins Prize for the best book in Narrative Studies in 2005) and *Experiencing Fiction*, also published by The Ohio State University Press (2007).
**Christophe Robin** teaches at the University of Lille 3 in France. His main area of study is modernism in English literature. He has published numerous articles on Joseph Conrad as well as D. H. Lawrence. He also works on Virginia Woolf.

**Allan H. Simmons** is reader in English literature at St. Mary’s University College, Strawberry Hill. He is the general editor of *The Conradian*, the journal of the Joseph Conrad Society (UK), and an executive editor of *Conrad Studies*. His recent publications include *Joseph Conrad* (2006), *Conrad’s “Heart of Darkness”* (2007), and an edition of *Lord Jim* for Penguin (2007).

**J. H. Stape**, research fellow at St Mary’s College at Strawberry Hill, Twickenham, has taught in universities in Canada, France, and the Far East, and has published extensively on Conrad’s life and work. The editor of *The Cambridge Companion to Joseph Conrad* (1996), he has also edited Conrad’s *A Personal Record* and *Notes on Life and Letters* and coedited volumes 7 and 9 of *The Collected Letters of Joseph Conrad*. General editor of seven Conrad volumes in Penguin Classics, he serves as contributing editor to *The Conradian*, the journal of the Joseph Conrad Society (UK).
Abyssinia, 142

Adventures of the African Woman in Her Search for God (Shaw), 111n

adventure tales (holiday literature), 8, 17; *Lord Jim* as, 25, 46, 47, 238, 244, 250, 252


African Americans, 164

After Virtue (MacIntyre), 7, 245

À la recherche du temps perdu (Proust), 224

allegory, 14, 120, 166, 174

Allen, Jerry, 156

Das allgemeine Brouillon (Novalis), 242

allusions (in *A Personal Record*), 218, 227–30

Almayer’s Folly (Conrad), 85, 145, 224, 226, 227–28

Alter, Robert, 237–38

alterity. See “other”

ambiguity. See “textual recalcitrance”

Amiel, Henri Frédéric, 145

“Amy Foster” (Conrad), 2, 25–27, 28, 29–30, 34, 35, 39

analepsis, 136; in *Heart of Darkness*, 28, 111; in *Nostromo*, 34, 160, 198

Ancient Mariner image, 57

Anderson, Benedict, 162

Anderson, Sherwood, 259

animal imagery, 152–53, 178–79, 180, 193

Antigone, 127n10, 128

Apuleius, 92

Arendt, Hannah, 209

Argentina, 168

Aristide, Jean-Bertrande, 168

Aristotle, 112–13, 175, 237

Armstrong, Paul, 12

art novel, 238, 244, 252

Ash, Beth Sharon, 221n

audience. See readers
<table>
<thead>
<tr>
<th>Index</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Augustine</strong>, 112–13, 218</td>
<td><strong>perialism of</strong>, 142–47. <strong>See also</strong> British Merchant Service; identity</td>
</tr>
<tr>
<td>Azuera, 183–84, 185, 187n, 191, 203</td>
<td>Brooke-Rose, Christine, 228n12</td>
</tr>
<tr>
<td>Bakhtin, Mikhail, 2, 92, 189, 236, 242</td>
<td>Brooks, Peter, 6</td>
</tr>
<tr>
<td>balance. <strong>See</strong> symmetrical patterning</td>
<td>Brown, Ford Madox, 147</td>
</tr>
<tr>
<td>Baldick, Chris, 252</td>
<td>Brunetière, Edmond, 107n4</td>
</tr>
<tr>
<td>Balzac, Honoré de, 238n</td>
<td>Buchan, John, 3</td>
</tr>
<tr>
<td>Bank of America, 171</td>
<td>Bulwer-Lytton, Edward, 152</td>
</tr>
<tr>
<td>Barthes, Roland, 181, 197, 258</td>
<td>Bunyan, John, 84</td>
</tr>
<tr>
<td>Bataille, Georges, 127n10, 162</td>
<td>Burton, Richard, 110, 114n16</td>
</tr>
<tr>
<td>Becke, Louis, 144</td>
<td>Bush, George H. W., 169</td>
</tr>
<tr>
<td>beginnings. <strong>See</strong> narrative beginnings</td>
<td>Bush, George W., 168, 169</td>
</tr>
<tr>
<td><em>Beginnings</em> (Said), 6</td>
<td>Busza, Andrzej, 218</td>
</tr>
<tr>
<td>behavioral observation. <strong>See</strong> observation; vision</td>
<td>Butler, Christopher, 252–53</td>
</tr>
<tr>
<td>Beja, Morris, 119n1, 130n12</td>
<td>Calderón de la Barca, Pedro, 145</td>
</tr>
<tr>
<td>Bell, Vanessa, 83–84</td>
<td>California, 171–72</td>
</tr>
<tr>
<td>Belloc, Hilaire, 143</td>
<td><em>The Cambridge Companion to Joseph Conrad</em> (ed. Stape), 7</td>
</tr>
<tr>
<td><em>Beloved</em> (Morrison), 42–43</td>
<td>Cammaranno, Salvatore, 229</td>
</tr>
<tr>
<td>Benjamin, Walter, 245, 248–49</td>
<td>Cannadine, David, 142–43</td>
</tr>
<tr>
<td>Berthoud, Jacques, 5, 147</td>
<td>capitalism. <strong>See</strong> global capitalism; imperialism</td>
</tr>
<tr>
<td><em>The Birth of Tragedy</em> (Nietzsche), 106</td>
<td>Carr, David, 181</td>
</tr>
<tr>
<td><em>Blackwood’s Magazine</em>, 143, 144n3</td>
<td>Centre for Advanced Study (Oslo), 2, 9</td>
</tr>
<tr>
<td>Blanchot, Maurice, 162</td>
<td>Certeau, Michel de, 182, 185, 189, 210–11</td>
</tr>
<tr>
<td>Bobrowska, Teofila, 239</td>
<td>Cervantes, Miguel de, 95, 237–38</td>
</tr>
<tr>
<td>Bobrowski, Mikolaj, 219, 220, 225</td>
<td>chain gangs (in <em>Heart of Darkness</em>), 111, 113–15</td>
</tr>
<tr>
<td>body language, 100–115</td>
<td><em>Chance</em> (Conrad), 100</td>
</tr>
<tr>
<td>Boers, 142, 143</td>
<td><em>Chanson de Roland</em>, 31</td>
</tr>
<tr>
<td>Bolivar, Simón, 165, 166</td>
<td>Charles II (British king), 156n</td>
</tr>
<tr>
<td>Bonnefoy, Yves, 151</td>
<td>Charles IV (Spanish king), 186, 197, 201</td>
</tr>
<tr>
<td>Bonney, William, 6–7</td>
<td>Chesson, W. H., 153n12</td>
</tr>
<tr>
<td>“book of life” metaphor. <strong>See</strong> predestination</td>
<td>Chile, 168</td>
</tr>
<tr>
<td>Booth, Wayne C., 7</td>
<td>China, 173</td>
</tr>
<tr>
<td>Brandstrup, Kim, 115n</td>
<td>Christianity. <strong>See</strong> religion</td>
</tr>
<tr>
<td>Brazil, 168</td>
<td>chronology (in Conrad’s works). <strong>See</strong> sequence</td>
</tr>
<tr>
<td><em>Brewer’s Dictionary of Phrase and Fable</em>, 240</td>
<td></td>
</tr>
</tbody>
</table>
Clark, Lorrie, 63
class: in Nigger of the “Narcissus”, 149, 153, 155–56; in Nostromo, 164–65. See also “privileged man”
Clinton, Dan, 237
coercion (authorial), 60, 62, 65, 66, 70, 72–73
Coetzee, J. M., 247
Cohn, Dorrit, 2, 11, 65n8, 66–67, 67n13, 243n
Colombia, 173
colonialism. See imperialism
comedy genre, 237
community (Gemeinschaft): codes of honor established in, 32, 246; Conrad’s claim of membership in, 230, 232; and history, 182; in Lord Jim, 244–46, 248, 250; in Nigger of the “Narcissus”; 14, 141, 145, 147–48, 153–55, 158; in Nostromo, 14–15, 161–71, 179, 189–90, 193; and self, 91. See also ethics (moral authority)
Confessions (Augustine), 112–13, 218
Congo, 27–28, 29–30
Conrad, Joseph: autobiographical aspects of, in Nostromo, 192, 194; his conception of art, 121–24; depiction of himself as a coal-miner, 134; economic motivations of, for writing, 145–46, 157, 219; as English writer, 218, 219, 221, 224–28, 231–33; as former seaman, 148–49, 153, 156, 157, 218, 219, 224, 226, 228, 230, 232–33; history of narrative theory on, 3–9; letters of, 95, 127, 166, 236, 238, 241, 249; marriage and honeymoon of, 143–44, 145, 146; as modernist writer, 7, 8, 16–17, 62, 63, 148, 160–61, 175, 200, 224, 236–55; narratives of, as rich for scholars with divergent approaches, 5; as a narrative theorist, 2–3, 98; pessimistic outbursts of, 95, 127, 166; as Polish expatriate, 227–29; as a political writer, 14, 62–63, 141–58, 160–76, 217; popularity of, as an author, 9, 23; reputation of, 259; skepticism of, 4, 8–9, 13, 15, 101, 104–8, 115, 166, 173; South American research of, 163, 173; topics for further narrative study of, 257–62. See also specific titles by and topics about
Conrad and Impressionism (Peters), 8–9
The Conradian, 7, 178
Conradiana, 7
Conrad in Africa (ed. de Lange and Fincham), 5–6
Conrad in Perspective (Najder), 9
Conrad in the Nineteenth Century (Watt), 4–5
Conrad in the Twenty-First Century, 9
Conrad’s “Heart of Darkness” (Watts), 5
Conrad’s Narrative Method (Lothe), 7
Conrad’s Narrative Voice (Senn), 6
Conrad the Novelist (Guerard), 4
Conservative Party (Britain), 143
constructivism, 180–81
textual strategies, 61
The Country and the City (Williams), 163
Crane, Stephen, 155
Crankshaw, Edward, 60n
Cuddon, J. A., 250
dance. See body language
David Copperfield (Dickens), 224
Davis, Roderick, 77n17
decoding: delayed, 4–5, 24–25, 104; double, 46
deconstruction: J. Hillis Miller’s, 5, 6, 7, 42; in Nostromo, 15, 181, 196
Deleuze, Gilles, 113, 121, 122, 127, 134
democracy, 62–63, 68, 76
Demory, Pamela, 181n1, 199
De Profundis (Wilde), 146n
Derrida, Jacques, 2, 15, 62n5, 75n, 162, 196, 198, 203, 206
Descartes, René, 77n17
descriptors (paired). See symmetrical patterning
dialogues (in Under Western Eyes), 72–73
Dickens, Charles, 155, 224, 231, 238n
direct speech: in Under Western Eyes, 66, 70–71, 72, 73. See also free indirect discourse
discourses. See narrators: multiple; voice(s)
Dickinson, Benjamin, 143
distancing: authorial, 24, 36–37, 38; of characters from Lord Jim, 246; Marlow’s, from European values, 108; narrative, 148, 184
Donizetti, Gaetano, 229
Don Quixote (Cervantes), 95, 230, 237–38
Douglas, Alfred, 146n
Dante, Francis, 197
drama, 237. See also comedy genre; tragedy genre
Duncan, Isadora, 108n
duty vs. individual rights: in Lord Jim, 246; in Nigger of the “Narcissus”, 153–55. See also community
Eastlake, Allan, 163, 173
economic motivations: for Conrad’s writing, 145–46, 157, 219; for Narcissus’s journey, 156–58; for U.S. intervention in Haiti, 168. See also global capitalism
Edward VII (British king), 175n
Eisenstein, Sergei, 120
Elgar, Edward, 142
empiricism. See observation
endings. See narrative closure
“The End of the Tether” (Conrad), 100, 103, 144n3
England and Englishness. See Britain; identity: maritime myth of national
The English Novel (Van Ghent), 3–4
Enjoy Your Symptom (Žižek), 119
Enlightenment, 11, 61, 63–64, 68, 77
epic genre: Aristotle on, 237; in Lord Jim, 238, 240, 252; in Nostromo, 185, 202; in A Personal Record, 16, 218, 224–25, 227–28. See also heroes
epigraphs (to Lord Jim), 242–43
epiphanies. See “flashes of insight” (Conrad’s)
Epiphany in the Modern Novel (Beja), 119n1
episode(s): Furka Pass, in A Personal Record, 218, 230–31; as a genre, 236, 247, 253; narratives as overtaken by, 87, 89; repetition of, in Nostromo, 160–61
epistemology, 9, 15, 34, 61n2, 100, 101, 111, 199; Lord Jim as treatise on, 32–33; of time, 251
L’ Époque Conradienne, 7
Erdinast-Vulcan, Daphna, 7–8, 9, 12, 245; on history and Nostromo, 8, 15, 178–95, 205, 258, 259, 260
ethics (moral authority): aesthetics and, 108, 119, 123, 132; Conrad’s, 258; in Lord Jim, 31–32, 46, 48–49, 56–58; observation as basis of, 28; readers as drawn into judgment of, by Conrad, 35–36, 44–45, 47, 48, 51, 64, 247–48; relation between Conrad’s techniques and, 4, 7, 16, 42, 44–45, 57–58, 98, 257–61; and sympathy, 46, 56–58, 62–64; techniques as related to, 258–59, 261; of writing literature, 134n, 161, 173, 175–76, 194, 210, 225. See also community; politics; sympathy
Ethics and Narrative in the English Novel, 1880–1914 (Larson), 258
ethnicity. See racial and ethnic diversity
Experiencing Fiction (Phelan), 49
fables, 166, 168, 174
fabla, 2, 84, 92. See also narrative(s)
“Falk” (Conrad), 2, 25, 28–30, 114n18
Faulkner, William, 160, 241
fiction (literature): and autobiography, 218; and history, 15, 180, 197–200, 209–11; multiple voices in, 242; and the real, 118, 121–24, 127n10, 128, 132–36; rhetorical action in, 44; “sentimental,” 64; subgenres of, in Lord Jim, 16–17, 236–54; usefulness of, 161, 173, 175–76, 194, 210, 225. See also genre; history; sequence (time); voice(s); specific authors and titles
Fiction and Repetition (Miller), 5, 241
FID. See free indirect discourse
Fielding, Henry, 231
Fincham, Gail, 2, 11, 60–80, 258, 259
Finnegans Wake (Joyce), 25
First Fleet Family (Becke), 144
Fitzgerald, F. Scott, 46
“flashes of insight” (Conrad’s), 13, 118–36, 147, 260
Flaubert, Gustave, 110, 158, 224–27, 228, 232, 238
Fleishman, Avrom, 62
focalization: defined, 64; hypotheti-
cal, 93; shifts in, 160, 189; in Under
Western Eyes, 11, 60–80, 259. See also vision
folktales, 183–84, 185
Ford, Boris, 65
Ford, Ford Madox, 219, 232
For England’s Sake (Henley), 146
Forster, E. M., 161
Foucault, Michel, 2, 8, 202, 204–5, 207–8
Fowles, John, 43
fragment genre, 236, 242–43, 245, 247, 249–50, 253
frame narrators, 24; in “Falk,” 28–30; in Heart of Darkness, 13, 27–28; in Lord Jim, 5–6
France, 144, 222, 228, 232. See also
Brittany
Francis of Assisi, 231n
Franklin, Benjamin, 224
Franko, Mark, 108n
Fraser, Jennifer, 75n
Fredo, Aleksander, 220
free indirect discourse (FID; narrated monologue), 6, 7; in “Amy Foster,” 26–27; in Lord Jim, 31; in Nigger of the “Narcissus”, 148; in Nostromo, 160, 165–66; in Under Western Eyes, 11, 66, 67–68, 72, 76
The French Lieutenant’s Woman (Fowles), 43
Friedrich, Caspar David, 231
Galsworthy, Ada, 85
Galsworthy, John, 106n4
Garnett, Constance, 149n
Garnett, David, 110n11
Garnett, Edward, 143, 144n1, 145–46
gaze. See vision
Geertz, Clifford, 114n16
Gemeinschaft. See community
gender. See women
Genette, Gérard, 2, 7, 104–5, 124n, 199–200, 258
genus(s): Conrad’s use of multiple, 2, 7, 10, 16–17, 25, 218, 236–55; defined, 237; as theme in this book, 3, 16–17. See also specific genres
gentlemen. See class; “privileged man”
George, Jessie (Mrs. Joseph Conrad), 143–44
Gesellschaft, 244
Gladstone, William, 143
global capitalism, 6, 14, 160–77, 259
GoGwilt, Christopher, 8, 9, 217
The Golden Ass (Apuleius), 92
Graham, R. B. Cunninghame, 163, 166, 173, 175
Greaney, Michael, 243
Great Expectations (Dickens), 155
The Great Gatsby (Fitzgerald), 46
The Great Tradition (Leavis), 175n, 259
grouping of characters, 120, 133
Guerard, Albert, 4, 5, 38, 46, 57
guilt, 31–32, 48–49, 74, 217
*Gulliver's Travels* (Swift), 211

Haiti, 168
Hamsun, Knut, 243
Hardenberg, Friedrich von, 242
Hardy, Thomas, 141
Harvard University, 236, 239
Hawthorn, Jeremy, 7, 60, 62, 111; on free indirect discourse, 66, 76; introduction and afterword by, 1–19, 257–62; on modernism, 200n; on *Nigger of the “Narcissus”*, 148n9, 156; on *Nostromo*, 175n, 207n; on *Outcast of the Islands*, 12–13, 15, 83–99, 241n, 258, 259, 260
*Heart of Darkness* (Conrad), 2, 4; Conrad's intentions in, 123; “delayed decoding” in, 5, 25; “flashes of insight” in, 119n1, 125, 127, 130, 132, 133, 135; and imperialism, 5–6, 8, 97, 160–77; narrative originality of, 97; narrative transitions in, 243–44; personal voice in, 10, 25, 27–31; physical movement in, 12–13, 100–117, 260; publication of, 143
“Heart of Darkness Revisited” (Miller), 5
hedonism, 123–24
Heidegger, Martin, 162
Henley, W. E., 143, 144, 145–47
“Henry James: An Appreciation” (Conrad), 210
*Henry V* (Shakespeare), 141
heroes, 220–21, 224–25, 233, 245, 246
heteroglossia, 2
history and historiography: alternative ways of narrating, 14, 160–63, 174–75; Marlow as investigator of, 57; in *Nostromo*, 8, 15, 163, 175, 178–95, 205, 207, 258, 259, 260; as theme in this book, 3, 13–16; of writing and publication of *Nigger of the “Narcissus”*, 142–47, 153. See also time
holiday literature. See adventure tales
Homer, 175, 224, 233
*homo duplex*, 142, 223, 226
*homo multiplex*, 223, 226
Houghton Library (Harvard), 236, 239
House, Elizabeth, 43n1
*Howards End* (Forster), 161
Howe, Irving, 61n1
Hunger (Hamsun), 243
Hussein, Saddam, 169
Hutcheson, Francis, 63
idealism and realism (in *Nigger of the “Narcissus”*), 147, 148, 151, 153, 157–58. See also real identity (self): Conrad’s, 16, 217–35, 232–33, 260; Conrad’s antipathy to displays of, 219; Conrad’s disruption of, 15, 196, 204; consciousness without, 121; essential inexplicability of, 230; genres associated with national, 224, 227; loss of, in *Outcasts of the Islands*, 91; maritime myth of national, in *Nigger of the “Narcissus”*, 14, 141–47, 151–58; multiple, 42–43, 218, 221, 223, 226, 232; narrative’s role in, 187–89, 245, 258; public, 221, 226; self-perception of, in narratives, 181; tragedy and, 250. See also autobiography genre; community
*Illuminations* (Rimbaud), 124
“image schemata,” 13, 102–3, 104, 106
imagination: Conrad on, 61, 77–78, 125, 134n, 226, 230; and ethics, 77; Rousseau on, 63, 77; *Under Western Eyes*’s narrator as lacking, 61, 65, 69
“imagined community,” 161–63
imperialism, 7; American, 6, 142, 169–75, 186; British, 142–47; *Heart of Darkness* on, 5–6, 8, 97, 104–8, 113, 115; *Nigger of the “Narcissus”*
on, 142–47; Nostromo on, 160–76, 186, 209; Outcast of the Islands on, 92, 96–97

“Imperialism” (de Thierry), 144, 145

Imperial March (Elgar), 142

impressionism, 7, 8–9, 118, 218, 219; in Lord Jim, 240, 241, 253; in Nostromo, 161

incoherence. See “textual recalcitrance”

India, 173

indirect discourse, 25, 29, 31, 34, 36. See also free indirect discourse

insight. See “flashes of insight” (Conrad’s)

intersubjectivity, 62n3, 77n17

intertextuality, 200

“invented traditions,” 142

The Invention of the West (GoGwilt), 8

“Invictus” (Henley), 146

Iraq, 167, 169–70

Irish Home Rule, 143

irony: characters’ use of, 192; Conrad’s, 4, 76–77, 87, 89, 97, 149n, 179; in dialogue, 72–73; as distancing technique, 36, 37; self-, in Under Western Eyes, 64, 74–76

“irreconcilable antagonisms.” See “textual recalcitrance”

Iser, Wolfgang, 23

Italy, 142

Ivan the Terrible (Eisenstein), 120

Joseph Conrad: The Major Phase (Berthoud), 5

Joseph Conrad and the Adventure Tradition (White), 8

Joseph Conrad and the Fiction of Autobiography (Said), 6

Joseph Conrad and the Modern Temper (Erdinast-Vulcan), 7–8, 245

journey motifs: in Conrad’s works, 6, 12–13, 100–101, 141–48, 148n9; linear progression vs. cyclical, 14, 15, 150, 185, 198, 233; as metaphor for life, 12, 83–97, 151–52, 198. See also travel writing

Joyce, James, 13, 14, 25, 119, 127

Kafka, Franz, 247

“Karain” (Conrad), 2, 144n3, 158; “flashes of insight” in, 126–27, 130–32, 135

Karl, Frederick R., 106n4, 217–18

kernel image, 5, 125, 133–34

Kertzer, J. M., 220, 226n10

King, Jeannette, 250

Kipling, Josephine, 143

Kipling, Rudyard, 141, 142, 143, 144, 238

Knight, Diana, 135n

Knowles, Owen, 228n13, 249

Knox-Shaw, Peter, 62n3, 63n6

Konrad Wallenrod (Mickiewicz), 227–28

Korzeniowski, Apollo, 218, 221–22, 227, 229, 232–33

Korzeniowski, Ewa, 221, 229, 232–33

Kosovo, 167

Kundera, Milan, 95

James, Henry, 144, 160, 210, 238

Jameson, Fredric, 161, 166, 174, 182n, 198–99, 208

Jameson raiders, 142

Jay, Martin, 64

Jesus, 174, 231n

Johnson, Mark, 102–3

Jones, Charles, 37

Jones, Susan, 12–13, 15, 100–117, 260

Joseph Conrad: Narrative Technique and Ideological Commitment (Hawthorn), 7

labor: in England, 149, 154; in Nostromo, 169, 190

Labour Party (Britain), 142

"The Lagoon" (Conrad), 103
Lakoff, George, 102
language(s), 30; acoustic and graphic aspects of, 119, 120, 131–35, 147–48, 150–51; breakdowns of, 75n, 108, 115; Conrad’s knowledge of, 144, 221, 227, 228; as corruptible, 192–93; crisis of, 204–5; and deconstruction, 42; effects of differences in, 26, 27, 28, 72, 123, 152, 164; of embodiment in Heart of Darkness, 100–115; gaps between experience and, 25, 28; and history, 194, 209; narrator as teacher of, 60–62, 64–78; prelinguistic experiences expressed in, 13, 102–3, 112, 132; traces of, 196, 203–5, 206, 208, 210–11; transformative powers of, 225; writers as perpetuating themselves through, 224. See also narrators; observation; rhetoric; sentences; sinthoms; voice(s)

Larson, Jill, 258, 260
Laskowsky, Henry J., 61n2
Lawrence, D. H., 14
legend: genre of, 16, 236, 238, 241, 246–47, 249, 252; and history, 15, 180, 183–85, 187n
letters: Conrad’s, 95, 127, 166, 236, 238, 241, 249; as genre, 236, 238, 248–50
Lévinas, Emmanuel, 162, 201n4
Liberal Party, 143
life. See journey motifs
Lingis, Alphonso, 162
literature. See fiction
Living to Tell about It (Phelan), 44, 53n, 251
Locke, John, 200
Lord Jim (Conrad), 2, 92, 98, 198–99, 205, 220; as both brilliant and difficult, 41–42; Conrad’s intentions in, 123, 161, 252–53; double progression in, 2, 10–11, 12, 45–51, 52, 260; early discussions of, 3–4, 5; epigraph to, 242–43; ethical issues in, 259; “flashes of insight” in, 118, 119n1, 125–28, 131–33; genres in, 7, 10, 16–17, 25, 236–55, 260; letter about, 236, 238, 241, 249; manuscript “sketch” of, 236, 239–43; narrative transitions in, 243–44; personal voice in, 10, 25, 30–33, 34, 36, 37, 39, 42; as stubborn text, 10–11, 41–59, 247–48, 259; travel in, 100
Lothe, Jakob, 41; Conrad scholarship by, 2, 7, 160n2; on genres in Lord Jim, 7, 10, 16–17, 236–55, 260; introduction and afterword by, 1–19, 257–62; on narration, 30, 33, 37, 66n11
Lowe, John Livingstone, 236, 238, 241, 249
Lucia di Lammermoor (Donizetti), 229
lucidity. See vision
Lukács, George, 194
Lyotard, Jean-François, 206
Lyra Heroica (Henley), 146
lyric poetry, 236, 237, 250, 251–52

MacIntyre, Alasdair, 7, 181, 245, 259
Madame Bovary (Flaubert), 158, 225, 228, 229
Maga, 144n3
“Malay trilogy” (Conrad), 85
Mallarmé, Stéphane, 101, 109, 113, 115
Man, Paul de, 63n5
Marius the Epicurean (Pater), 121
Marle, Hans van, 218
Masterman, G. F., 163, 173
Maupassant, Guy de, 85, 86, 90, 96
McDonald, Peter, 144
McVeigh, Timothy, 146n
melancholy, 119, 128–31
metalepsis, 124, 197, 199–200
Mickiewicz, Adam, 25n, 227–28
Millar, J. H., 144n3
Miller, J. Hillis, 181; Conrad scholar-
ship by, 5–6, 7, 241; on Lord Jim, 41, 42, 247n; on Nostromo, 8, 14, 15, 160–77, 258, 259
Mink, Louis, 180–81
The Mirror of the Sea (Conrad), 219, 233
modernism, 46, 241; and autobiography, 218; characteristics of, 13, 118–19, 160–61, 175; Conrad and, 7, 8, 16–17, 62, 63, 148, 200, 224; experience of, 204, 205; in Lord Jim’s use of subgenres, 16–17, 236–37, 240, 244, 245, 252–53; in Outcast of the Islands, 84, 85, 90, 91, 93–95; and time, 124–25
The Modern Movement (Baldick), 252
moments of intensity. See “flashes of insight”
Monet, Claude, 253
money. See economic motivations
monuments (in Nostromo), 201–3
Moore, Gene, 249
moral authority. See ethics
Morf, Gustav, 217, 224
Morrison, Toni, 42–43
Moser, Thomas, 17, 238, 243, 244, 252
Moses, 231n
mountains, 230–31
movement (in Heart of Darkness), 12–13, 15, 100–117, 260
Mrs. Dalloway (Woolf), 161
Munch, Edvard, 120, 132
Murdoch, Rupert, 173
myth: and autobiography, 218, 230–31; and history, 15, 180, 184–87, 189, 201–5; of national identity among seamen, 14, 141–47, 151–58. See also legend
Najder, Zdzislaw: Conrad scholarship of, 9, 61n2, 62, 218; on personal voice in Conrad’s fiction, 9–10, 11, 16, 23–40
Nancy, Jean-Luc, 162, 166, 168
Nan-Shan (steamship), 148
Napoleon I, 220
Napoleon III, 197
narrated monologue, 11, 66, 67–68. See also free indirect discourse
narration: vs. focalization in Under Western Eyes, 61; Lothe on, 30, 33, 37, 66n11; oral vs. written, in Lord Jim, 51–58, 241–42, 248–50. See also narrators; psychonarration
narrative(s) (stories): anti-, 198, 204, 206; definition of, 258; enigmatic, 247–48; genres used in, 236–55; as human means of communication and identity, 7–8, 181, 245; inchoate, and time, 205–11; linearity of, 83, 85, 87, 88–98, 163, 185; as means of making history, 208; meta-, 204–5; oral, 51–58, 241–42, 248–49; as overtaken by episodes, 87, 89; power of, 258; self-perception in, 181; usefulness of, 161, 173, 175–76, 194, 210, 225. See also genre; history; narrative theory; sequence; voice(s)
“Narrative and History” (Miller), 181
narrative beginnings, 6, 49; in Heart of Darkness, 102; in Outcast of the Islands, 85, 86–88, 91, 92, 98; in A Personal Record, 218, 222–29
narrative closure: and concept of progression, 50, 118; Conrad’s experiments with, 3; in “Falk,” 29; in French Lieutenant’s Woman, 43; in Heart of Darkness, 8; in Lord Jim, 11, 41–42, 46, 50–51, 55–58; in Nigger of the “Narcissus,” 84; in Outcast of the Islands, 87, 89; in A Personal Record, 218, 232–33; in Shadow-Line, 84
Narrative Discourse (Genette), 7
narrative ethics. See ethics
Narrative Ethics (Newton), 259
narrative frames: Conrad’s experiments with, 2, 15, 124n; in Nigger of the
“Narcissus”, 156–57; in Nostromo, 179–80, 196
narrative sequence. See sequence
narrative theory, 2–3, 3–4, 98, 257–61, 258; and rhetoric, 7, 11, 12, 16, 44–45
narratology (classical), 258
narrators: authorial (nonpersonal; omniscient), 10, 24, 30, 33–36, 38, 61, 87, 160, 223–24 (see also narrators: omniscient); characters as (see narrators: homodiegetic); collective, 9; disembodied, 180; ethical task of, 132; first-person, 8, 243–45; frame, 5–6, 13, 23–30; heterodiegetic (see narrators: omniscient); homodiegetic (character narrators), 10, 44, 46, 51–58, 64, 65–66, 69–71, 119, 131, 237, 258; implicit meta-, 39, 76–77; multiple, 2, 148, 153, 155, 176, 240, 241, 242–43; nonpersonal (see narrators: authorial); omniscient (heterodiegetic), 24, 30, 44, 46–49, 56, 160, 166, 180, 191–92, 240, 258 (see also narrators: authorial); personal, 9–10, 23–40, 240; reliable vs. unreliable, 48, 50, 52–55, 61, 72, 74, 179, 199; skeptical, 106, 192, 194; “telepathic,” 160, 166; third-person, 241, 242, 243, 248, 251; unnamed, 180, 251; Western, 11, 60–78, 126–27, 135. See also narration; narrative(s); voice(s)
national identity. See identity
nation-building: genres associated with, 224, 227; in Nostromo, 162–63, 183, 189n10
Native Americans, 163, 164, 167–68
New Review, 143, 144, 145, 147
Newton, Adam Zachary, 259, 260
New York Tribune, 3
Nicholson, William, 144
Nietzsche, Friedrich, 101, 106, 109, 114, 115, 201n3, 207
The Nigger of the “Narcissus” (Conrad), 2, 4, 9, 103, 260; history of writing and publication of, 142–47, 153; manuscript of, 146; narrative originality of, 97; national identity myth in, 14, 141–49, 151–58; “Preface” to, 13–14, 25, 60, 120–24, 129, 134, 135, 143, 147, 150
nihilism, 5, 118
Nostromo (Conrad), 2, 113n15, 220, 231; “Author’s Note” to, 165, 180, 181, 197, 199, 211; as both great and a failure, 178, 187, 194; “delayed decoding” in, 25; early reviews of, 3–4, 11, 12; ethical issues in, 259; genres used in, 249; global capitalism in, 6, 14, 15, 160–77, 259; history in, 2, 8, 15, 178–213, 205, 258, 259, 260; personal voice in, 25, 33–36, 37, 39, 61; Said on, 6, 181n1
Notes on Life and Letters (Conrad), 85, 219
Novalis (Fredrich von Hardenberg), 242
observation (empiricism; inquiry; investigation): in “Amy Foster,” 26–27; in Heart of Darkness, 28, 106, 115; in Lord Jim, 30–31, 46, 52, 53–56; in Nostromo, 34–35; in Secret Sharer, 37; in Under Western Eyes, 62. See also vision
Odysseus. See Ulysses story
Of Grammatology (Derrida), 62n5
oil, 169–71, 174
Oliphant, Mrs., 144
Omdurman battle, 142, 143
On the Origin of Languages (Rousseau), 62n5, 63
oral narratives, 51–58, 241–42, 248–49
Orzeszkowa, Eliza, 220, 228n13
“other” (alterity): Africans as, 105–6; European tradition of excluding the, 182–84, 185, 189; Nature as poet’s, 124; in Nostromo, 203, 204,
205, 208, 209, 211; symbolic, 121; and women’s gaze, 129–30. See also vision
*An Outcast of the Islands* (Conrad), 2, 114n18, 144n2, 145, 149, 241n; fractured sequence in, 12, 83–99, 259, 260

Paccaud-Huguet, Josiane, 13, 15, 118–37, 260
painting: Impressionist, 240, 252–53; narrative, 147–48, 151
Palmer, Alan, 2, 62n3, 67n13, 77n17
Panama, 168, 173
Panama Canal, 173
parabasis, 165–66
parable, 14, 174, 259; as genre, 16, 236, 247–48, 250
paralepsis, 76
parrots, 178–79, 180, 193
Partridge, Eric, 87
pastoral novel, 237
Pater, Walter, 121, 123
paths. See journey motifs
*Pelham* (Bulwer-Lytton), 152, 155
Pepys, Samuel, 145, 156n
*A Personal Record* (Conrad), 2, 16, 168, 217–36, 260
Peters, John, 8–9
Phelan, James, 13, 15, 16, 65n9, 251, 258, 260; introduction and afterword by, 1–19, 257–62; on *Lord Jim*’s textual recalcitrance, 10–11, 12, 41–59, 247, 259
Philippines, 142
picaresque novel, 237
*The Picture of Dorian Gray* (Wilde), 146n
*Pilgrim’s Progress* (Bunyan), 84
Placci, Carlo, 90
Plato, 175
Poetics (Aristotle), 112–13, 175, 237
*Poets of Reality* (Miller), 5
Poland, 219, 221, 227–28
politics (Conrad’s), 14, 62–63, 141–58, 160–76, 217. See also community; ethics
*The Politics of Friendship* (Derrida), 162
postmodernism, 15, 165, 181, 194, 196–213
poststructuralism, 16, 259
predestination (“book of life” metaphor), 85–86, 90, 98
*The Prelude* (Wordsworth), 224, 231
Pre-Raphaelites, 147–48
primitivism, 103, 106, 110
“privileged man,” 92; in *Lord Jim*, 33, 51, 52, 53, 56, 179, 248, 249
progression, 45, 49–50; in *Lord Jim*, 41–58. See also sequence
prolepsis, 136; in *Heart of Darkness*, 28, 111, 135; in *Nostromo*, 34, 160, 198
Proust, Marcel, 224
“pseudo-iterative,” 104–5, 106, 108, 207n
psychology (subjectivity; unconscious): in Conrad’s fiction, 23–24, 28, 32, 37, 39, 56–58, 76; and psychonarration, 67, 73; and seeing, 64–65; techniques imitating, 33. See also guilt; psychonarration; shame; sympathy; voice(s)
psychonarration, 11, 65n8, 66–67, 74
quantum theory, 121–22
quoted monologue, 11, 66, 67, 69, 71–73
Rabinowitz, Peter J., 2, 50, 92–93, 94
racial and ethnic diversity (in *Nostromo*), 163–64, 171, 186n. See also racism
racism: of *Heart of Darkness*, 5–6; in *Lord Jim*, 33, 56; in *Nigger of the “Narcissus”*, 153, 156. See also Africa and Africans; “other”
Rader, Ralph, 41–42
Rank, Otto, 180–81
rationality: Conrad on, 61; as Enlightenment feature, 11, 61, 63–64, 68, 77; and historiography, 184; vs. intuition, 107–8, 109, 151; in Lord Jim, 32; vs. sympathy, 61, 63–64, 69–71, 77–78, 259
“readerly dynamics,” 45, 46, 49
readers (audience): authorial coercion of, 60, 62, 65, 66, 70, 72–73; Conrad’s construction of Western, 60, 66, 68, 77–78; Conrad’s distancing of, 36–37; Conrad’s emphasis on vision by, 13, 25, 35–36, 60–80, 147, 193, 209; Conrad’s engagement with, through his writings, 2, 8–11, 13, 16, 23, 30, 33, 38–39, 48–49, 62, 134n, 147–48; Conrad’s fracturing of experience of, 109–11; direct address to, 28, 57; as drawn into evaluative judgment by Conrad, 35–36, 44–45, 47, 48, 51, 64, 247–48; implied, 141; isolation of modern, 248–49; modernist effects on, 93–95, 97, 98; Nostromo’s lack of engagement with, 178, 199; techniques used by Conrad to engage, 38, 64–69, 74–76, 89–90, 176; unequal knowledge of, of characters, 30, 52–53, 76, 77
“Reading, Race, and Representing Others” (Armstrong), 12
Reading for the Plot (Brooks), 6
the real (reality), 118, 121–24, 127n10, 128, 132–36, 151; Conrad’s novels based on, 174–75, 220; Conrad’s view of novels based on, 17, 244, 252, 258; Conrad’s views of, 90, 223; and intertwining of fiction and history, 197–200, 209, 211; in Nigger of the “Narcissus”, 147, 148, 151, 153, 157–58; vs. the romance, 250. See also postmodernism
realist novels, 17, 244, 252, 258
“Recessional” (Kipling), 142
The Red Badge of Courage (Crane), 155
Reef and Palm (Unwin), 144
repressed (return of the), 182–83, 185, 187n
The Republic (Plato), 175
The Rescue (Conrad), 85, 143
reviewers (on Conrad), 3–4, 11–12, 15, 30, 41–42, 217–18
rhetoric: narrative as action based on, 10, 44, 45–51; narrative theory based on, 7, 11, 12, 16, 44–45; in Nostromo, 180, 186, 192–93. See also language(s); sentences
Rhodes, Cecil, 144
rhythm. See language(s): acoustic and graphic aspects of; movement
Richardson, Brian, 9
Ricoeur, Paul, 2, 111–14, 196, 198, 200–201, 203–10
Rimbaud, Arthur, 124
road metaphors. See journey motifs
Robert the Bruce, 173
Robin, Christophe, 8, 15–16, 181n1, 196–213, 258, 259
romance genre, 236, 237, 238n, 250
Romanticism, 124, 242
Rosenbach Foundation (Philadelphia), 146
Rousseau, Jean-Jacques, 61n2, 62–64, 77, 110, 219, 222
Rudolph, Eric, 146n
“Rule of Hubris,” 50
Rwanda, 167
Said, Edward, 5, 6, 134, 174, 181n1, 207, 223, 233
sailing ship era, 148–49
The Sailor’s Return (Garnett), 110n11
“sailors’ yarns” (as a genre), 238, 241
Salammbo (Flaubert), 110
Salomé (Wilde), 110
Schopenhauer, Arthur, 101, 106–8, 109, 114, 115
Schorer, Mark, 6–7
Scott, Walter, 229
Scream (Munch), 132
The Secret Agent (Conrad), 25, 36–38, 61, 65n8, 73
seeing. See vision
self. See identity
self-irony, 64, 74–76
semiotics, 23, 24, 27, 37, 39, 115
sentences: generative construction of, 149; linearity of, 85, 87, 88–89, 97–98; poetic quality of Conrad’s, 150–51, 236, 237, 250, 251–52
sequence (time): arresting of, 65; Conrad’s varied uses of, 2, 3–4, 11–15, 29, 260; cyclical, 14, 15, 150, 185, 198, 233; fractured, by Conrad’s “flashes of insight,” 118–37; fractured, in Conrad’s presentation of history, 14, 15; fractured, in Conrad’s works, 12, 13, 26, 28, 32–34, 83–99; fractured, in Heart of Darkness, 102; fractured, in Nostromo, 34, 160–63, 176, 178, 196–213; fractured, in Outcast of the Islands, 85–98, 259; fractured, in A Personal Record, 220, 222–23; in Lord Jim, 2, 10–11, 12, 32–33, 34, 45–51, 52, 260; in Secret Sharer, 37; as topic for further narrative study, 257–62. See also time
Servitude et grandeur militaires (Vigny), 32
sexism, 6
The Shadow-Line (Conrad), 84, 124–25, 148n9
Shaftesbury, Lord, 63
Shakespeare, William, 141, 250
shame, 31–32, 48–49
Shaw, George Bernard, 111n
ships (cyclical nature of life on), 14, 150. See also Nigger of the “Narcissus”
sight. See vision
silver and silver mines, 167, 169–72, 174, 180, 184–87, 201, 207–9
Simmons, Allan H., 13–14, 15, 141–59, 178, 260
sinthoms, 119–20, 127n9, 131–36
sjužet, 2, 84, 92. See also sequence
skepticism: Conrad’s, 4, 8–9, 13, 15, 101, 104–8, 115, 166, 173; in Lord Jim, 41–42; in Nostromo, 163–66, 192, 194
Sketches from the Alps (Wordsworth), 231
sketch genre, 236, 241, 250
Smith, Adam, 63
Smith, Sidonie, 222n
The Social Contract (Rousseau), 62
solipsism, 35. See also quoted monologue
“Some Millennial Footnotes on Heart of Darkness” (Erdinast-Vulcan), 12
The Sound and the Fury (Faulkner), 241
South Africa, 142
South America, 160–76, 163, 173, 197
Spaniards (Conquistadors), 163, 167, 197
Specters of Marx (Derrida), 75n, 203
Spenser, Edmund, 224
Stape, J. H., 7, 16, 178, 217–35, 240n, 260
Starobinski, Jean, 77
stasis. See movement
Stendhal, 238n
stereotypes: maritime, 151–52. See also racism
Sterne, Laurence, 218, 220
Stevenson, Robert Louis, 238
story. See history and historiography; narrative(s)
“The Storyteller” (Benjamin), 245
storytellers. See narrators
Stott, Rebecca, 97, 241n
structuralism, 6, 7, 8, 16, 182n. See also poststructuralism
“the stubborn” vs. “the difficult,” 42–43, 46, 48–49, 55–58, 247–48
subgenres. See genre(s)
sublime, 113, 114n16, 119, 124, 128–29, 134, 135
Suez Canal, 143
Suleiman, Susan Rubin, 228n12
Sullivan, Ernest, 240n
symmetrical patterning (in Nigger of the “Narcissus”), 142, 147, 148–50, 151
sympathy (affective power), 46, 56–58, 61, 63–64, 66–73, 77–78, 259. See also ethics
symptoms, 119–20, 128–31
syndromes, 119, 124–28
Szcypien, Jean M., 227–28
Szittya, Penn, 75–76
tales (as a genre), 236, 238, 241–42, 245, 249. See also adventure tales
Tales of Unrest (Conrad), 143
Tanner, Tony, 61
Tarnawski, Wit, 228n13, 233n
“Technique as Discovery” (Schorer), 6–7
techniques: multiple effects of, 6–7; as related to ethics, 258–59, 261. See also specific narrative techniques
“temperament,” 121, 123, 124, 125
temporality. See sequence (time)
Texas, 171
textual dynamics and strategies, 45, 46, 49, 61
“textual recalcitrance”: defined, 42; of

Thames, 107, 108, 147, 152, 157
Thierry, C. de, 144, 145
Thorns and Arabesques (Bonney), 6–7
time. See sequence
Time and Narrative (Ricoeur), 196
Todorov, Tzvetan, 6, 258
Tolstoy, Leo, 238n
Tönnies, Ferdinand, 244
traces, 196, 203–5, 206, 208, 210–11
tragedy genre, 236, 237, 250–51, 252
Tragedy in the Victorian Novel (King), 250
transnational corporations, 168, 171
travel writing, 8. See also journey motifs
Trogdon, Robert, 240n
“Tuan Jim: A Sketch” (Conrad), 236, 239–43
Turgenev, Ivan, 149n
Typhoon and Other Stories (Conrad), 11, 100, 148

Ulysses (Odysseus) story, 101n1, 175, 233
unconscious. See psychology
Under Western Eyes (Conrad), 2, 11, 60–80, 61, 100, 114n18, 222, 259
United States: exceptionalism in, 172, 186; and Haitian government, 168; imperialism of, 6, 142, 169–75, 186; racial and ethnic diversity of, 164, 171, 186n6
“Untimely Meditation” (Nietzsche), 201n3
Unwin, T. Fisher, 144, 145, 146
Uruguay, 168

Van Ghent, Dorothy, 3–4
Van Gogh, Vincent, 120
Victoria (British queen): Diamond Jubilee year of, 142–43, 145, 157

Victory (Conrad), 63

Vigny, Alfred de, 32

Vikings, 226

Virgil, 224

vision (gaze; lucidity; seeing; sight):
angles of, 36, 37; Conrad’s emphasis on reader’s, 13, 25, 35–36, 60–80, 147, 193, 209; “flashes” of, 13–14, 118–36, 147, 260; panoramic to close-up shifts in, 160, 167. See also “flashes of insight” (Conrad’s); observation

voice(s): Conrad’s, 4; Kurtz reduced to a, 102; lack of, in Nigger of the “Narcissus”; 154; merging of character’s, with narrator’s, 191–92; multiplicity of, in fiction, 242; in Nostromo, 187–89, 191–93, 194, 207; personal, in Conrad’s works, 9–10, 16, 23–40, 61–62; public, 16, 187–89; as theme in this book, 3, 9–11; unidentified, 119, 130–32. See also language(s); narrators

The Voyage Out (Woolf), 84

Waiting for the Barbarians (Coetzee), 247

Watson, Helen, 148

Watson, Julia, 222n

Watt, Ian, 41, 156; on Conrad’s conception of art, 121, 123, 134; on “delayed decoding,” 4–5, 24, 104; on narrators, 34

Watts, Cedric, 5, 34–35, 146–47, 173

Wells, H. G., 144n2

Western civilization: Conrad on, 8–9, 11; constructing readers and narrators representing, 60–80, 126–27, 128. See also Enlightenment; imperialism

“What Can I Do for Thee, England, My England” (Henley), 146

What Maisie Knew (James), 144

Whibley, Charles, 146n

White, Andrea, 8, 9

White, Hayden, 2, 15, 180–81, 208–9, 259

Wilde, Oscar, 110, 146n

the will, 106–8, 109; Joycean paralysis of the (“syndrome”), 119, 124–28

William Blackwood and His Sons (Oliphant), 144

Williams, Raymond, 163

Willy, Todd G., 144

Wilson, A. N., 148

Winesburg, Ohio (Anderson), 259

Wolff, Erwin, 23

women, 142; in Conrad’s novels, 6, 101–2, 109–11, 113–15, 129–30

Woolf, Leonard, 83

Woolf, Virginia Stephen, 13, 14, 83–84, 119, 126, 160, 161

words. See language(s)

Wordsworth, William, 124, 224, 231

Work (Brown), 147

The World, the Text, and the Critic (Said), 6

The World as Will and Representation (Schopenhauer), 106–8

World War I, 161

“Youth” (Conrad), 119n1, 126, 128, 130

Žižek, Slavoj, 119–20, 121, 127n10, 133
Theory and Interpretation of Narrative
James Phelan and Peter J. Rabinowitz, Series Editors

Because the series editors believe that the most significant work in narrative studies today contributes both to our knowledge of specific narratives and to our understanding of narrative in general, studies in the series typically offer interpretations of individual narratives and address significant theoretical issues underlying those interpretations. The series does not privilege one critical perspective but is open to work from any strong theoretical position.

The Rhetoric of Fictionality: Narrative Theory and the Idea of Fiction
Richard Walsh

Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative
James Phelan

Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction
Brian Richardson

Narrative Causalities
Emma Kafalenos

Why We Read Fiction: Theory of Mind and the Novel
Lisa Zunshine

I Know That You Know That I Know: Narrating Subjects from Moll Flanders to Marnie
George Butte

Bloodscripts: Writing the Violent Subject
Elana Gomel

Surprised by Shame: Dostoevsky’s Liars and Narrative Exposure
Deborah A. Martinsen

Having a Good Cry: Effeminate Feelings and Pop-Culture Forms
Robyn R. Warhol

Politics, Persuasion, and Pragmatism: A Rhetoric of Feminist Utopian Fiction
Ellen Peel

Telling Tales: Gender and Narrative Form in Victorian Literature and Culture
Elizabeth Langland

Narrative Dynamics: Essays on Time, Plot, Closure, and Frames
Edited by Brian Richardson
Breaking the Frame: Metalepsis and the Construction of the Subject
Debra Malina

Invisible Author: Last Essays
Christine Brooke-Rose

Ordinary Pleasures: Couples, Conversation, and Comedy
Kay Young

Narratologies: New Perspectives on Narrative Analysis
Edited by David Herman

Before Reading: Narrative Conventions and the Politics of Interpretation
Peter J. Rabinowitz

Matters of Fact: Reading Nonfiction over the Edge
Daniel W. Lehman

The Progress of Romance: Literary Historiography and the Gothic Novel
David H. Richter

A Glance Beyond Doubt: Narration, Representation, Subjectivity
Shlomith Rimmon-Kenan

Narrative as Rhetoric: Technique, Audiences, Ethics, Ideology
James Phelan

Misreading Jane Eyre: A Postformalist Paradigm
Jerome Beaty

Psychological Politics of the American Dream: The Commodification of Subjectivity in Twentieth-Century American Literature
Lois Tyson

Understanding Narrative
Edited by James Phelan and Peter J. Rabinowitz

Framing Anna Karenina: Tolstoy, the Woman Question, and the Victorian Novel
Amy Mandelker