CHAPTER I : INTRODUCTION
The volume of Conrad criticism during the recent past has been so vast and impressive that to attempt still one more full length study would appear to be an act of audacity. Major tracks for Conrad criticism have already been laid down and stretched, in some cases, beyond the range of desirability. Modern critics tend to emphasize the latent symbolic and suggestive shades of Conrad's works, whereas the old view of Conrad stresses the presence, in his works, of the simple individual with narrow personal ethos and a love of sea. The earlier view includes themes like alienation, isolation and the quest of an individual for self-knowledge and the sorrow and suffering resulting from it. A later view of Conrad includes an analysis of Conrad's works from social, economic and political viewpoints and offers an insight into symbols and images suggestive of universal destruction.

Along with these two views there has also been a group of critics whose main area of interest has been the purely technical aspects of Conrad's work, specially the narrative technique, which includes his language, dialogue, rhetoric and the most important of all, point of view.

The object of this study is to attempt a task which does not seem to have received specific attention from the critics - old or new - and that is to place the self-centred and introvert
individuals of the earlier novels in the social settings of the later novels. The present study aims at a compromised analysis of both the views and attempts to comprehend the individual and the world of human relationships in the novels of Joseph Conrad. It is a process of growth from an ego-centric, introvert individual of Almayer's Folly destroying himself because of himself, to an altruistic, self-effacing extrovert hero of The Rover redeeming himself through human ties despite himself. Conrad has himself emphasized the basic and sustaining value of "a few very simple ideas" like fidelity and solidarity as essential moral attributes of an individual. No man is an island unto himself and it is through relationships that man achieves a sense of fulfilment. In his Author's Note to A Personal Record Conrad speaks of "simple fellowship and honourable reciprocity of services." He goes on to add in A Familiar Preface that the only feeling which cannot be a pretention is, "resignation, not mystic, not detached, but resignation open-eyed, conscious, and informed by love ...." In his particular manner Conrad poses an unanswerable question: "and what is a novel if not a conviction of our fellow-men's existence...?"

It is with this objective in mind that we have to understand Conrad's novels - to view the world of Conrad's individuals with reference to their relationships with fellowmen who constitute the social, political and economic order. It would also be worthwhile to review Conrad criticism over the years in order to
build up a case for a fresh study of Conrad's novels. The earlier writings of Conrad brought him an image of a writer of sea stories. The Nigger of the 'Narcissus' was the first work to be widely noticed and acclaimed by the critics. The other earlier works, before Chance, received a fairly warm welcome from the reviewers, though the public still responded with indifference. 15th Jan. 1914 can be treated as an important date from this angle when Times Literary Supplement honoured him with a larger column space. The label, the writer of the sea tales, still stuck to him but a few commentators did refer to Conrad's attitude towards women and towards life in general, though the perceptions were not really prompted by any deeper insights. This was the state of affairs in Conrad criticism from 1895 to 1913.

The period, from 1913 to 1940, can be viewed as a period of Conrad's growing popularity followed by a decline in Conrad's reputation. A separate account will be needed to present the rise and decline of Conrad's place as a writer. At this stage it is sufficient to say that around 1922 Conrad was receiving raving reviews in British and American world of criticism and his death in 1924 brought a sanctity to the overdue, though not belated, appreciation and sophisticated understanding of Conrad's writings. Attempts were made to assess his characters' psyche through a biographical understanding of Conrad's life in Poland. Much space was given to analyse his views of women, his style,
his irony, his pessimistic and tragic vision of life.

Deeper insights were offered to the readers by miscellaneous writings by Richard Curle and Jean-Aubry's Life and Letters in 1927. Curle and Aubry were personal friends of Conrad and tried to relate the characters and events of his works to the novelist's own experiences. Aubry's two volumes of Conrad's letters to friends and relatives are a valuable compilation for an indepth analysis of the works. It was Grainville Hicks who pointed out, in 1930, that the reputation of Joseph Conrad was on the decline because he was too pessimistic and philosophical and was completely cut off from the stream of modern life. This only goes on to prove that there still existed an element of superficiality in Conrad criticism that failed to estimate his writings for the larger human values that later criticism at last awakened to. The general reading public did not show much enthusiasm for his works though critical opinions wavered between two extremes. Some viewed Conrad as unreadable and some considered him as the greatest novelist of the twentieth century. Even Jessie Conrad's Joseph Conrad and His Circle (1935) did not make much mark, because she talked more about Jessie than Joseph. The person who deserves all our admiration is Edward Crankshaw who, in his seminal work Joseph Conrad: Some Aspects of the Art of the Novel, tried to boost up Conrad's falling image by presenting him as a great artist and thinker. He was virtually the first critic who perceived the significance of Conrad's
interest in men, women and every thing human. He said:

Conrad took the world as he found it, as a society of men and women, as a place to be lived in and he made his declaration on fidelity. He believed with the dwarf in Grimm who said to the princes, "something human is dearer to me than the wealth of all the world."5

Since 1940 there has been a great spate of reviews and full fledged studies on Conrad, beginning with John Dozier Gordon’s Joseph Conrad: The Making of the Novelist which proclaims a revival of interest in the novelist. Gordon’s scholarly study deals with Conrad’s method, his total devotion to fictional form and his careful and systematic revision. Gordon observed:

Research and Conrad’s own disclosures reveal the importance of first hand contact with life. The contact was sometimes mere observation of other men, sometimes his own experience in the absolute sense of the word.6

M.C. Bradbrook brought out, in 1941, his volume Joseph Conrad: Poland’s English Genius which was an elaborate survey of Conrad’s writings that notably recognized the technical complexity of this versatile genius. The mid-forties saw a better and deeper understanding of individual stories by various reviewers. In 1947, Morton Dauwen Zabel edited The Portable Conrad with a powerful and intelligent introduction and a perceptive selection of the work. Morton speaks of Conrad’s "romanticism and reality; beauty and hardness"7 and goes on to
... love, or the sense of honour, or the obligation of duty, or even the social instinct itself, enters the novels as a means whereby the individual is forced out of his isolation and morbid surrender.

In the same year William York Tindal, in *Forces in Modern British Literature*, emphatically stressed Conrad's tales of empire, his presentation of nature, his impressionism and his symbolism.

In the period after the world war II we see an advent of a very high standard of secondary material on Conrad. In 1948 F.R. Leavis published *The Great Tradition* which places Conrad in the great tradition of English novel along with Jane Austen, George Eliot and Henry James. Since then Conrad and his criticism have never suffered a low ebb. A significant development in Conrad study took place in the late 1940's.

In 1949 appeared Walter F. Wright's *Romance and Tragedy in Joseph Conrad* and Vernon Young's *Joseph Conrad: Outline for Reconsideration*, both of which held their own ground in sustaining Conrad's reputation at that time. Oliver Warner's *Joseph Conrad* (1950) can be viewed as providing early insights, suggestive of the later analysis. Douglas Hewitt's *Conrad: A Reassessment* (1950) was next only to F.R. Leavis's *The Great Tradition* in its force and conviction. Hewitt discovered that Conrad's greatness lies in his technique which imprints on the
readers' mind the plight of the characters. These critics began to understand the isolation of Conrad's characters cut off from their community, culture, and social and personal bonds of relationships. Conrad began to be seen not just as a writer of adventure sea tales but a man who had lived intensely, perceived passionately and felt compassionately for the sorrowful lot of humanity. Conrad's second rise to fame was tracked forward by Paul L. Wiley in 1954 with his *Conrad's Measure of Man* in which the archetypal and emblematic patterns of Conrad's art were explored. Conrad continued to receive greater attention during 1950's.

But the early sixties were the years of greatest recognition for him. Richard Curle's *Joseph Conrad and His Characters* (1957) presented a very understanding and humane side of Conrad's characters which could bring the writer home to the hearts of the readers who saw their own sensitivity and imagination reflected in the weaknesses and virtues of these characters. Critics of this decade had settled down to the belief that the predicament of the individuals formed the core of Conradian consciousness. Conrad’s concern about relationships in a fast disintegrating society began to be reviewed with serious response by the critics. In the same year Robert F. Hough brought out his *Joseph Conrad: Discovery in Design* for the benefit of the readers who were interested in the analysis of style and structure.

A big stride forward in the development of Conrad criticism
was Thomas Moser’s excellent work *Joseph Conrad: Achievement and Decline* (1957) which gave a great impetus and design to Conrad’s reviews till date. The concept of achievement and decline had first been developed by Douglas Hewitt but it received major thrust from Moser’s book and also in Albert J. Guerard’s *Conrad the Novelist* (1958). These along with Bernard Meyer’s *Joseph Conrad: A Psychoanalytic Biography* and Jocelyn Baines’ *Joseph Conrad: A Critical Biography* (1959) will remain, for quite sometime, very positive assessments of Conrad’s art. These works sought to view Conrad’s life and works from psychological and psychoanalytical perspectives. Conrad emerged as a more profound and subtle creator of characters and communities rather than just a romantic, exotic adventurer of sea interested in seeking mysteries of the unknown. Hewitt takes the end of 1909 as the beginning of Conrad’s decline. In his later works Conrad was: 

"... far less aware of his real powers than one would expect" and fails to show his intense awareness of the complexity of human mind, specifically of "the darker side of even our good feelings." Talking about a comparatively weaker work like *Chance*, he points out "its cliches, its defensive irony, the imprecise rhetoric." 

Moser’s obvious intention is to explain Conrad’s decline by interpreting Hewitt from psychoanalytic point of view. Moser tells us that Conrad was "turning his back on moral judgement" and beginning to deal with a subject he had a subconscious fear of
namely love and sex — and therefore failed to present it appropriately.

Why did Conrad cease those explorations into moral failure in the masculine world that has enabled him to achieve artistic success? ¹³

Moser's question is unanswerable. He considers "love" in *Chance*, *Victory*, *The Arrow of Gold* and *The Rescue* as essentially destructive and goes on to give many an evidence of the absence of children born of these love relations and marriages. He points out facts such as mental blocks in the simple give-and-take between his lovers and a strange frigidity in their sexual relations. Guerard agrees with Hewitt — Moser to a larger extent but does not dwell upon Conrad's failures. He, however, objects to the lack of psychological and moral complexity in Conrad's later works and finds many faults with his style, particularly syntax and grammar.

Meyer's indepth analysis far exceeds Moser's as a psychoanalytic study and is undoubtedly an extremely valuable work of biographical research. Meyer thinks that Conrad could no more afford those "introspective journeys into the self" ¹⁴ that permeated his earlier works and he preferred "to confine his art to the surface of life." ¹⁵ Meyer grouped Moser, Guerard and Frederick Karl (*Reader's Guide to Joseph Conrad*) together and used them as his starting point. He believed in the "patent deterioration of [Conrad's] artistry during the second half of
his literary career. Certain critics have shown the tendency, as Palmer puts it, to impose a false symmetry on Conrad’s works: to undervalue some works and overvalue others, and to blur the distinctions whereby we might see how Conrad’s later works do or do not represent a decline.

Conrad’s works present a definite form of growth and his later works are in no way inferior— are rather superior on certain counts— to his earlier works. This was Conrad’s own view. He wrote:

My writing life extends ... over 23 years ... and all that time has been a time of evolution.... Some critics have found fault with me for not being constantly myself. But they are wrong... certain conclusions remain immovably fixed in my mind, but ... my attitude to subjects and expressions, the angles of vision, my methods of composition will, within limits, be always changing— not because I am unstable or inprincipled but because I am free.

One has to observe the social context, the normal, psychological way of suggesting a calmer and more human approach to his characters’ lives in his later novels. In 1963, for instance, Eloise Knapp Hay offered a valuable contribution to Conrad criticism through The Political Novels of Joseph Conrad with special reference to Heart of Darkness, Nostromo, The Secret Agent and Under Western Eyes. This led to a number of books on Conrad’s ‘political’ works. Hay observed that Conrad’s:
much discussed preoccupation with human isolation is both cause and result of his strong sense of man's necessary involvement in social effort.

J.I.M. Stewart's Eight Modern Writers (1963) placed Conrad among the eight authors who could claim to occupy an unchallengeable position as British writers. The most distinguishing feature in the criticism of the 60s was the recognition and growing interest of the critics in human elements in Conrad. They delved deep in his art to discover a committed involvement in social, economic and political institutions from only one point of view -- how they affect the individual and the world of relationships around him. Many other research-oriented and investigative studies on Conrad appeared during the 60s. Amongst these Norman Sherry's Conrad's Eastern World (1966) probes into Conrad's themes and sources. Ted E. Boyle wrote about Conrad's use of symbols and their inherent meaning in his Symbol and Meaning in the Fiction of Joseph Conrad (1965). These critics tried to trace the complexity of relationships in the novels back to Conrad's personal life and experiences in Poland, France and England not forgetting the trials and tribulations on sea and Conrad's undying fascination for it. Also in 1966 Edward W. Said studied the interrelation between Conrad's works and his letters in his book Conrad and Fiction of Autobiography. Said observed that:

Conrad's discovery of the rhythm of life in movement from tension to relaxation brought him to the recognition of a pattern...
He agreed that the tension of early novels and their individuals matures into the relaxation and recognition of human relation in society in the later novels.

There has been such an unceasing flow of critical material on Joseph Conrad during the 60s that one loses count of the number to keep up-to-date. Amongst the most remarkable works published since 1966 are Adam Gillon's *The Eternal Solitary: A Study of Joseph Conrad*, tracing the theme of isolation concurrent in life and works of Conrad, forming his central philosophy and vision of life. Writing about Conrad's art, Gillon says that

\[
\text{His concern was (now) with his own fate and that of humanity, with a meaning of failure and success, fidelity and faithfulness.} \]

An equally important book is Avrom Fleishman's *Conrad's Politics: Community and Anarchy in the Fiction of Joseph Conrad*. It provides continuity to Hay's work on the same subject as also Claire Rosenfield's *Paradise of Snakes: An Archetypal Analysis of Conrad's Political Novels* (1967). Donald Yelton, in the same year, attempted a very elaborate and searching analysis of symbols and images in his volume *Mimesis and Metaphor: An Inquiry into the Genesis and Scope of Conrad’s Symbolic Imagery*. Yelton was of the opinion that the concept of symbol, in Conrad, is deeply related to the function of character. It defined, he argues,
the specifically representative function of
the characters and actions of the highest
literary art - their quality, i.e., of
representing humanity or the human situation
at large. 22

Thus symbolism in Conrad was found to contain the
complexities of human relations and represented humanity in all
its variations. John A. Palmer's Joseph Conrad's Fiction: A
Study of Literary Growth (1968) is also a very positive approach
to Conrad's art. It helps us in rightly understanding the so
called 'decline' of Conrad's reputation. He says:

... Conrad's career may more usefully be
viewed as one of the successive major
achievements, each preceded by a period of
experiment and partial success; and his later
work is much better than commonly supposed -
so much so, in fact, that "achievement and
decline" is rather a misleading label. 23

However, a significant shift in Conrad criticism occurs with the
studies of Robert Lee and Hoffman. Robert Lee analyses colonial
tendencies of British Empire as found in Conrad's fiction in his
entirely fresh view of Conrad's works in his book Comedy and Form
in the Fiction of Joseph Conrad (1969). Many critics have
observed the use of irony in Conrad but none before Stanton
noticed the value and significance of comedy in Conrad. Lawrence
Graver's Conrad's Short Fiction (1969) also offers a
comprehensive and impressive review of Conrad's stories while
Wilfred S. Dowden interpretes the imagery of Conrad as an

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essential part of his style. The value of the criticism of these years lies in its variety, richness and depth. Various scholars and critics were vying with each other to come out with some new possibilities of yet undiscovered meanings in the works of Conrad. Despite the scattered hints no critic specifically attempted an elaborate study to show that at the centre of Conrad’s fiction was the individual seen in a complex world of relationships. Conrad and the Human Dilemma by Christopher Cooper is a noticeable book of 1970. Cooper suggests that Conrad’s political novels are:

representative of mankind, in various relationships with authority, i.e., with politicians or by very skilful manipulation or personal allegiance, even with anarchists.  

Norman Sherry’s Conrad’s Western World (1971) is the supplementary volume of his earlier study on the eastern world, about the genesis of his stories, everyone of which had its original in Conrad’s own life. Arthur Symons published his small and intimate Notes on Joseph Conrad with Some Unpublished Letters (1971). Two very refreshing insights were offered in 1974 by C.B.Cox in Joseph Conrad: The Modern Imagination and David Thorburn in Conrad’s Romanticism. Also worth mentioning is Peter Glassman who presented a very sophisticated and psychological approach in his Joseph Conrad and the Literature of Personality (1976).

A significant change in approaches to understand Conrad’s
characters began with H.M. Daleški in 1976 in his Joseph Conrad: A Way of Dispossession. According to Daleški, Conrad suggests that the only way for human beings in this lonely world is to raise themselves to a philosophical level of dispossession. 

Conrad’s reviewers of the 70s show greater interest in the characters of later novels who live a life of detachment only to suffer into the realisation of the value of love, marriage and home. This, they say, is Conrad’s portrayal of modern imagination. The year 1979 witnessed tremendous critical activity beginning with Leo Gurko’s Joseph Conrad: Giant in Exile. Gurko observed that

[Conrad] understood the plight of the foreigner seeking routes in an adopted country and of the exile in the process of finding a new home. Virtually all his characters are foreigners and exiles.

Jeremy Hawthorn brought out Joseph Conrad: Language and Fictional Self Consciousness during the same period as Paul Bruss’ Conrad’s Early Sea Fiction: The Novelist as Navigator. Both the volumes present an effective understanding of Conrad’s language and style on the one hand and Conrad’s navigational metaphors on the other. Camille R. la Bossiere’s Joseph Conrad and The Science of Unknowing offers a philosophical perception of human mind in Conrad’s works. This is a variation on Daleski’s work.

Conrad criticism of 80s finally comes to terms with the long evaded truth about the central concern of the novelist's
works. Almost all the critics conceded that the life-pattern of Conrad’s lonely individuals is to struggle out of their isolation into some feeling of fulfilment, some claim of completeness by rescuing life from meaninglessness through human relationships. Daniel Schwarz brought out two volumes—Conrad: Almayer’s Folly to Under Western Eye (1980) and Conrad: The Later Fiction (1982) stressing Conrad’s humanism in all his works. Schwarz attempts to show that

the later fiction, like the prior work, shows that man is ineffectual in his effort to shape permanently the larger rhythm of historical events, but is able to form personal ties and sometimes to act boldly in his own or others’ interests... passionate love and deep feeling temporarily rescue life from meaninglessness, even if they only provide fragments to shore against one’s ruins.

A year before Schwarz, Ian Watt in his critical study Conrad in Nineteenth Century (1979) had already hinted at the necessity for the human ties felt by Conrad’s characters by the illustration of close friendship between Marlow and Jim. Stephen K. Land in his Conrad and The Paradox of Plot (1984) follows the same line of thought as Palmer did. Land argues that virtually every later work of Conrad is “in some significant way an advance on its predecessor”.27 Aaron Fogel dealt with a highly technical aspect of Conrad in a very scholarly interpretation of patterns of dialogue in his book Coercion to Speak: Conrad’s Poetics of Dialogue (1985). Fogel analyses, in detail, the essential human
urge felt by Conrad's individuals to communicate and share their thoughts and feelings with someone, with whom they ultimately come to develop a definite sort of bond. Suresh Rawal attempted to point out the causes of human failure in Conrad, in the context of society, in his book *The Art of Failure: Conrad's Fiction* (1986). Rawal argued that

[Conrad's] fiction is almost always concerned with problems of social, historical and moral nature and with institutions that constitute, sustain and complicate forms of life in society.  

At present Conrad is once again being seriously reviewed. The sheer bulk of reviews, journals and writings about him demonstrates the amount of interest Conrad's art tends to generate even today. The quality of Conrad criticism is far greater than the quantity and Conrad remains established as a major modern writer in "great tradition" of the English novel and will certainly be safe with posterity in world literature. It will be relevant to refer to an altogether new aspect of Conrad probed by John Lester in his *Conrad and Religion* (1988), where he attempts to understand Conrad's characters as Arabs, Muslims, Christians, Negroes etc. This opens up an entirely new area in Conrad's studies particularly in the context of recent interest in racial and ethnic perspectives.

II

Since the aim of this thesis is to analyse the relationships
in Conrad, it is imperative to accept Peter Glassman's assessment of Conrad's personal world of relationships as it influences the life of his characters. Glassman says:

Conrad seems to have conducted his entire life as might a desperately unindividuated child threatened by what seemed to him the endless incoherence of the not-himself, protected by no set of reliable persuasions about his personal resources and rights; he appears to have lived each instant of his life under the urgent and terrible need to define what was his, what was the world's and what relation was possible between the two.

In this unenviable enterprise, the legacy of his complex and repellent experience, the writing of fiction came to replace for Conrad the normally inherited chosen personality structure of family, nation, sexuality and love.

It is important to realize that Conrad had to live through the agony of an exile and the suffering of a household disturbed by a ghastly apparition of death. None knew better than Conrad the physical and moral isolation after he left behind his country and his first love. Obviously life for his characters is a journey in search of simple joys of household and relationships of love. Even in his politically oriented novels this is apparent. Breaking up of the filial bonds at an early age developed in his mind a strong fixation for the love and peace of family relationships. Dorothy Van Ghent was perhaps trying to understand the complexity of this relationship between the fictional and real world when she defined the novel in these
The subject matter of novel is human relationship in which are shown the direction of men's souls. This is very close to what Schwarz describes. He calls Conrad, "a sceptical humanist who believed that men's best hope rests in personal relationships."

Conrad himself wrote to Arthur Symons, "... I have always approached my task in the spirit of love for mankind." Human existence is patterned by an interaction between individual and the rest of the species. The life of an individual is regulated by what he perceives and how he is perceived in turn; by what his actions are and how he is reacted upon by his fellowmen. Left alone to himself, he loses his essence and becomes a hollow man. The individual in Conrad, having suffered the lonely existence, discovers his identity only through others, through human ties. Zdzislaw observes that Conrad belonged to Poland of the tradition when:

... the moral problems of an individual were posed in terms of the social results of his actions; and his ethical principles were based on the idea that an individual, however exceptional he might be, is always a member of a group responsible for its welfare.

David Thorburn puts it more effectively when he says that it is in "a sense of human sharing and continuity" that Conrad's
characters' "alienation, despair and human separateness are contained..."34 Conrad's earlier characters Almayer, Willems, James Wait, Jim and Kurtz are observed from within. They fail and believe that life has failed them. Almayer never realises that the germ of failure lay deep within himself and he had to pay the price for his aloofness from the world of human contacts, with his life. Willems violates all codes of personal and social ethics and is rebounded by all his relations and society.

With The Nigger of the 'Narcissus', however, Conrad moves into a wider area, which in later novels develops into what we call society and the world of human relationships in the proper sense of the word. The good of an individual has its origin in the good of the community. In James Wait's case Conrad emphasizes a sense of community relationships. It is a story about the individual and human community in the process of interaction. Kurtz in Heart of Darkness rejects not only civilisation and society to which he belongs, but also refuses to return to it. The realisation that he has cut himself off from the rest of the humanity and has been exploiting the native community dawns upon him too late and he dies with a scarred soul. It is with Jim that a sense of human relationships is raised to a higher level when he tries to expiate himself by dissolving his identity and serving the native community with a sense of devotion and justice. He takes even the last risk of forfeiting his life.
Nostromo, The Secret Agent, and Under Western Eyes present a broader spectrum of society. In each of these novels the thoughts and actions of the individual affect the lives of fellow human beings, that in turn influence his own life style. Never before was Conrad so much at ease in the world of human relationships, never before his art sailed so smoothly through the various social, political, religious, military and the personal streams. From now onwards the change in Conrad's approach is from individual to society, an individual as he has to live with other individuals and with institutions - political, economic and personal. This can be seen in a series of relationships in his novels.

The Flora-Anthony relationships, for instance, in Chance emphasize the need for private life and intense human love as the only alternative to the world totally torn apart by materialism, by political and historical pressures. The Shadow Line implies a contrast between modern disintegration and the old maritime ideals when community interests were above the interests of an individual. The Arrow of Gold is an exploration of relationships in terms of personal experiences characters bring to them. George, with no religious, political or philosophic values to sustain him, is out in search of personal values for self fulfilment which come through love. In The Rescue Lingard is caught in the tension of two cultures and on the level of relationships must choose between the two. He has no axe to
grind anywhere but he can be understood only through human ties.

With *The Rover* we come to an end of Conrad's creative life. His last novel deals with the themes of love and sacrifice in a lonely and meaningless world. The novels of Joseph Conrad mark an apparent and meaningful progression of thought and action from innocence to experience, from ignorance to enlightenment, from darkness to light, from individual to social awareness. "My writing life ..." Conrad insisted, "... has been a time of evolution."^5^3

The object of this study is to trace this 'evolution', the development of this pattern in the perspective of the inner world of Conrad's individuals and the world of their relationships. With this aim in view a tentative division of his novels has been made as follows:

Chapter II - The Beginnings: *Almayer's Folly* and *An Outcast of Islands.*

Chapter III - The First Mature Phase: *The Nigger of the Narcissus,* *Lord Jim* *Heart of Darkness.*

Chapter IV - The Second Phase: *Nostromo,* *The Secret Agent,* *Under Western Eyes.*

Chapter V - The Third Phase: *Chance,* *Victory,* *The Shadow Line.*

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Chapter VI - The Final Phase: *The Arrow of Gold*, *The Rescue*, *The Rover*.

Chapter VII - The Summing Up.
REFERENCES

Chapter I


2. Author's Note to A Personal Record op cit., p. viii


4. A Personal Record, op. cit., p. 15.


8. Ibid., p. 29.


10. Ibid., p. 89.

11. Ibid., p. 89.


13. Ibid., p. 130.


15. Ibid., p. 243.

16. Ibid., p. 4.


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