

## ABSTRACT

Title of Dissertation: CONRAD'S SECRET SHARER AS THE  
POLE WITHIN: THE POLISH FATHER  
AS DOPPELGÄNGER

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"Conrad's Secret Sharer as the Pole Within: The Polish Father as Doppelgänger" establishes an As If hypothesis that presents "The Secret Sharer" as a paradigm for reading the Conradian canon. Although other critics have written on Conrad's father figure, his Polishness, and the double, my essay assumes a combined methodology based on biographical, psychological, symbolic, and doppelgänger strategies for setting up my thesis and text decoding. The first three chapters provide the background and methodology to be applied to "The Secret Sharer" explication in the last two chapters.

Beginning with Chapter I, "Conrad's Polishness and the Dual Polish Father Figure," the biographical and cultural basis for Conrad's Polish matrix and his ambivalence as "Homo Duplex" are explored. Chapter II, "Conrad and the Fictional Father," reviews the proliferation of Conradian father figures, seeing the Lacanian metaphor of the father in its conflict over law and desire as significant in Conrad's generation of

themes of crisis over identity involving betrayal, guilt, and questions of fidelity to paternal ideals. In addition, the father is discussed as "symbol" in preparation for equating the Polish father, Apollo, with the doppelgänger. Chapter III, "Conrad's Symbolic Approach to Fiction: The Double as Symbol: Motifs of the Doppelgänger" stresses Conrad's claim that all great art is symbolic. The double is examined as symbol of the unconscious in its many doppelgänger motifs.

Finally, in Chapters IV and V, "The Secret Sharer as Pole Within: The Doppelgänger as Apollo, the Polish Father" Parts I and II, concepts from preceding chapters are used to formulate the thesis for "The Secret Sharer" as paradigm for interpreting Conrad's fiction. In this hypothetical approach, there is no attempt to be definitive and no intention to be dogmatic; the only purpose is to explore cognitive possibilities of meaning to enrich, not reduce, the close reading of "The Secret Sharer" and provide a paradigm of thesis generation for Conrad's major fiction.



CONRAD'S SECRET SHARER AS THE POLE WITHIN:  
THE POLISH FATHER AS DOPPELGÄNGER

by  
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## Introduction

I have come here, of course, for Conrad. In my view he is the greatest writer of fiction in English. In that sense he is an English writer, but not an *English* writer. For Conrad was, supremely, a Pole and remained, I believe, supremely, a Pole.

--Juliet McLauchlan

Reading is dramatized not as an emotive reaction to what language does, but as an emotive reaction to the impossibility of knowing what it might be up to.

--Paul de Man

John Conrad, in his *Times Remembered*, recounts the story of a mandate given to him by his father during their ill-timed trip to Europe--return visit to Poland--in 1914. En route to Cracow, upon arrival at their hotel in Vienna, John says, "My father asked me to take a message to some Polish friends who were also staying there. He took me into the corridor and said, 'When you have found their room, knock on the door and say, 'Ojciec jest tutaj.' Now don't forget, 'Ojciec jest tutaj'--it means 'father is here.'"

Conrad's son goes on to explain: "I have not forgotten. The words themselves will not mean much to the many people who admire my father's works, but over the years of writing down these memories they have



acquired special meaning for me, and I feel that I am in duty bound to include them as a subtitle."

John's special meaning for those words, "Ojciec jest tutaj--(Oi-chets-yest-too-tie) "Father is here"--with their admonition not to forget--has taken on special significance for me. In uttering the words about the presence of himself to John, Conrad uttered something to me about the presence of his own father. Standing in the corridor, urging the reader to knock on the door of his fiction, Conrad could well admonish us to remember: "Ojciec jest tutaj--Father is here." The stark statement is significant not only because John felt it stayed with him as a representation of his father's presence in his life, but because Conrad actually formulated a statement that can be used so neatly to describe Conrad's own awareness of paternal presence. Furthermore, "Father is here" is a cogent description of the ubiquitous paternal presence in Conrad's fiction.

That Conrad's fiction is rich in a diversity of father figures is by now a critically accepted given--the fiction abounds with real and adoptive fathers, surrogate fathers, spiritual fathers, guardians, and symbolic guides. Conrad's matter-of-fact statement, "Father is here" could already be made to describe Conrad's fiction at the very outset of his fictional output. *Almayer's Folly* (1895), the first novel of

Conrad, opens with the words "Kaspar! Makan!" That call to Kaspar Almayer, who can be seen as a symbolic representation of Conrad's father, Apollo Korzeniowski (the book could be titled "Apollo's Folly" rather than "Almayer's Folly"), becomes a conjuring cry, an unconscious appeal in Conrad's opening words, for his father to "come here," an imperative to *be present*.

Conrad spoke of his writing as "retrospective piety." Each work becomes somewhat of a memorial in its reconstruction of the paternal image. In *Conrad's Measure of Man*, Paul L. Wiley makes a strong statement that relates to the connection between *Almayer's Folly* and Conrad's returning to the shades and ghosts of his past.

His first novel, *Almayers Folly* (1895), rewards attention as a leading example of the effort to present a subject from the field of morbid psychology by a method primarily dramatic and allegorical; and considering the number of clues that it offers to the interpretation of later works, it is surprising that the book has been so often taken for a mere romance of the tropics.<sup>1</sup>

Some words from the Wiley quote deserve repetition for special emphasis, such as "clues that it offers to the interpretation of later works" and "it is surprising

that the book has been so often taken for a *mere romance of the tropics*.

As Frederick Karl rightly insists in commenting on the original Olmeier (from whom Conrad departed to create his fictional Almayer), Conrad first saw him "in his pajamas, ill, a figure of decline and deterioration."<sup>2</sup> This was the man without whom Conrad said he would never have written a word! That the sight of the original Olmeier in his pajamas (as Conrad so often saw his ill father), in "decline and deterioration" triggered the presence of his own father is not hard to imagine. Karl states:

The Almayer whom Conrad drew from this model was a composite of his own experiences. Much of Apollo and his own background is read forward into Almayer and his situation. The father-son relationship becomes one of father and daughter, whereas the mother is a spectral, divisive figure, with the foreground of struggle between the father's heritage and the child's heritage and the child's "mixed" inheritance. The lost hopes, the dreams of gold, the fantasies of wealth, the bitterness of the political situation, the waiting for death, the acceptance of steady decline, the lapse into false hope--all of these recall



Conrad's memories, however transposed into a new key (Karl, *Three Lives*, 244).

This transposition into a new key is the crux of much new psychological criticism which goes so far, in a critic like Frederick Crews, as to insist through textual analysis that all of Conrad's fiction has its source in biographical detail.<sup>3</sup> Not only the reductive Freudians with their insistence on Oedipal fixations to explain all the fiction, but the Jungians with their focus on the ubiquitous unconscious, also have their say.

The presence of the father is indeed pervasive in the fiction. But the presence is complicated by the fact that it is a double presence and in a double sense, because there were two father figures. To establish this fact, to explain its genesis in the major fiction and to analyze the significance for the specific texts is the goal of the dissertation.

As I will show in this dissertation, "Father is here" permeates Joseph Conrad's fiction and is an appropriate banner under which I can reveal and expound on the dual undercurrents of the fiction--Polishness and duality with the father.

"Father is here" is also a timely statement because it echoes contemporary criticism and critical consciousness of Conrad's work. This is demonstrated in particular by the fact that the First International

Joseph Conrad Conference was held at the UMCS (University Marie Curie Skłodowska) in Lublin, Poland on 8-10 September 1991. The theme of that conference was "Conrad's Polish Footprints." In the opening address at the conference, Juliet McLauchlan of Oxford University, England, said:

I have come here, of course, for Conrad. In my view he is the greatest writer of fiction in English. In that sense he is an English writer, but not an *English* writer. For Conrad was, supremely, a Pole and remained, I believe, supremely, a Pole.

. . . I would maintain that this . . . fidelity to the special Polish tradition remained always in the counsel of Conrad's heart and was expressed throughout his own "hard-won creation," which, though distinctively Polish, is felt to be universal.

So Conrad is yours; Conrad is ours; but we especially need Poland and need you to help us to recognize and value the Polish particular in the Conradian universal.<sup>4</sup>

In a letter written in 1914 from Conrad to Maryan Dabrowski, quoted in English translation by Ludwik

Krzyzanowski in his *Joseph Conrad: Centennial Essays*,  
Conrad made a surprising apologia:

English critics--for indeed I am an English  
writer--speaking about me always add that there  
is something incomprehensible, impalpable,  
ungraspable in me. You [Poles] alone can grasp  
this ungraspable element, comprehend the  
incomprehensible. *This is my Polishness.* The  
Polishness which I took to my works through  
Mickiewicz and Słowacki. My father read *Pan*  
*Tadeusz* [Mickiewicz's great verse epic] aloud  
to me, and made me read it out loud. I  
preferred [Mickiewicz's] *Konrad Wallenrod* and  
*Grażyna*. Later I preferred Słowacki. Do you  
know why Słowacki? *Il est l'ame de toute de*  
*Pologne, lui.* Conrad not only knew the soul of  
all that is Polish, but cared about it.<sup>5</sup>

Conrad scholarship has finally begun to take his  
Polishness seriously. From the beginning of his writing  
career, Conrad's Polish heritage was a source of  
ambivalence to him and something of a mystery to his  
readers who detected an odd, exotic strain that managed  
to please as well as baffle them. This indefinable,  
incomprehensible, and ungraspable element that Conrad  
describes was recognizable to his Polish readers before  
he identified it as his Polishness. But for the critical



world at large, that recognition was a long time coming, as a cursory review of some of the better known works on Conrad reveals. Although G. Jean-Aubry in his *Joseph Conrad: Life and Letters* (1926) was one of the first to deal at any length with Conrad's Polishness (in the chapter "Polish Years" at the beginning of the book), it was not until the publication of Gustav Morf's *The Polish Heritage of Joseph Conrad* (1930) that an attempt was made to critically explicate Conrad's works in terms of his Polishness. In fact, Morf's thesis is that Conrad cannot be understood totally without reference to his Polishness. In his notorious chapter on *Lord Jim*, Morf asserts that it "is more than a novel, it is a confession."<sup>6</sup> He further asserts that his strong convictions about "Lord Jim" being an alias for a guilty Conrad who jumped the Polish ship of state (Patna-Patria) were based on "tracing the subconscious forces [a la Freud and Jung] guiding Conrad in the choice of his subject and the development of his theme" (Morf, *Polish Heritage*, 153) which Morf singled out as primarily concerned with betrayal. Scholars scoffed at Morf's "guilt theory" and his work was critically taboo for many years. Albert J. Guerard's *Conrad the Novelist* (1958) studiously ignored all Morfisms, Guerard's work becoming a celebrated, almost sacred standard of Conrad criticism. Thus Jocelyn Baines, in his *Joseph Conrad: A Critical*

*Background* (1960) includes a chapter, "Polish Years," in which he cautiously rejects his own interpretation given in terms of Conrad's Polishness:

One reason that has been persuasively advanced for Conrad's desire to go to sea or, in its negative form, to leave Poland, is his position as the son of a Polish patriot who had been imprisoned by the Russians for revolutionary activities. Would he not always remain a marked man, like Razumov [*Under Western Eyes*] without enough freedom to lead a satisfactory life?"<sup>7</sup>

Baines immediately follows with: "This argument would be more convincing if . . ." (Baines, *Critical Biography*, 31). He proceeds to develop an extended paragraph that painstakingly knocks down the argument he has just set up. However, also published in 1960 was *The Art of Joseph Conrad: A Critical Symposium*, edited by R. W. Stallman. Included among the essays is "Joseph Conrad Under Polish Eyes" by Czesław Miłosz, originally published in Polish in 1957.<sup>8</sup> Here Miłosz gives many of the insights on Conrad's father later gathered for his essay on Apollo. One special emphasis that is noteworthy is the depiction of the father and son in exile, sole companions in the long, bleak winters; the unsubmissive Apollo penning a treatise entitled "Poland and Russia,"



full of dark forebodings and surprisingly accurate prophecies about Europe's enemy, Russia. Miłosz also cites materials published in Poland in 1956, an example of some extensive work being done by Polish scholars on Conrad after World War II. Miłosz also gives special attention to *Lord Jim* (as did Morf in 1930), citing the Patna-Patria cliché and stating that the novel acquires additional dimensions if "we see in it a drama of national loyalties (Miłosz, *Polish Eyes*, 43). Yet Miłosz is careful to say this interpretation is risky, given Conrad's complexities. Nevertheless, Miłosz concludes that Conrad's "adaptation to England . . . was incomplete" (44). The rest of the essay cites Conrad's work in behalf of the Polish cause, in which Poles had sought his support (e.g., Memorandum to British Foreign Office in 1916, "Note on the Polish Problem"). In conclusion, Miłosz tells of the "defrosting" of Conrad in 1955, Polish publishers again permitted to publish the works: "Thus, by a strange detour, his father's wishes in giving him the name Konrad were finally fulfilled. The son who did not want to assume a burden that had crushed his father had nevertheless become the defender of freedom against the blights of autocracy" (45).

In *Joseph Conrad: Centennial Essays*, edited by Ludwik Krzyzanowski, are collected seven important essays all by Polish critics. One of the most interesting is by



Krzyzanowski: "Joseph Conrad's 'Prince Roman': Fact and Fiction." Here Krzyzanowski provides numerous examples of "textual coincidences between Conrad and Mickiewicz" that "can be detected also in other works," where "direct stylistic reminiscences from Mickiewicz may be found in Conrad's . . ." (Krzyzanowski, *Centennial Essays*, 55). (*An Outcast of the Islands* and *Almayer's Folly* are particularly explored in comparison with specific works of Mickiewicz.)

In the essay by Alexander Janta entitled "A Conrad Family Heirloom at Harvard," a letter from Conrad, signed Konrad Korzeniowski, is quoted in which Conrad writes: "I always remember your recommendation at the time of my departure from Cracow: Remember--you have said--wherever you will sail, you will sail toward Poland. This I never have forgotten and never will forget."<sup>9</sup> Then Janta cites a letter in which Conrad wrote to Kazimierz Waliszewski, author of the first Polish study on Conrad published in 1904: "In the course of my navigation around the globe, I have never separated myself either in my thoughts or in my heart from my native country and . . . I hope to be received there as a compatriot, in spite of my anglicization" (Janta, "Heirloom," 112).

Another interesting statement found in Janta's article is a revealing one concerning the letters of Conrad to his Uncle Tadeusz:

The key to Conrad's development into an English writer could certainly have been found in his numerous letters to his Uncle Thaddeus, but they were destroyed in the sack of Kazimierowka during the Bolshevik revolution in 1918 (Janta, "Heirloom," 90).

As a final note on the reliability of Krzyzanowski's *Centennial Essays*--the book is listed in the bibliographies of both Karl and Najder's recent works and footnoted in Ian Watt.

By 1962, Leo Gurko's book *Joseph Conrad: Giant In Exile* explores Conrad's Polish background in relation to his writing and devotes several early pages to Morf and his "ingenious" approach to Conrad criticism:

One of the more fascinating and persistent theories about Conrad postulates a feeling of guilt at deserting Poland in her hour of greatest need, at the time of her history when she was most ground down under the heel of powerful oppressors. Gustav Morf first advanced this ideal in *The Polish Heritage of Joseph Conrad*. Morf explores all the novels, *Lord Jim* in particular, as subconscious efforts by Conrad to purge himself of the burden of betrayal . . . "10

Gurko develops details that make him accept Morf's ideas as conceivable. This critic concludes that "if the theory of guilt is not valid in the personal sense, it has validity in an imaginative sense" (Gurko, *Giant*, 17). Gurko then goes on to cite other aspects of Conrad's life in Poland that had bearing on his writing, particularly stressing a note on Conrad's father.

In 1963, Eloise Knapp Hay's book *The Political Novels of Joseph Conrad* was published. It too has an extended chapter on Conrad's Polishness, this time seeing the Polishness as essential to an interpretation of the politics in Conrad's novels. Chapter Two is entitled "Conrad's Polish Background: The Political Imperative." Her details concerning the political activities of Conrad's father, Apollo Korzeniowski, are based in large part on an essay by Czesław Miłosz, "Apollo Nałecz Korzeniowski" (1956) which Eloise Knapp Hay had to have translated for use in her book in 1963.<sup>11</sup> She explains that in this long essay, Miłosz "points out that Conrad's father came in the 'second wave' of Polish romantic poets who repeated and amplified the *mystic political faith*" of Adam Mickiewicz (1798-1855) who offered the political myth that "Poland is the national incarnation of Christ, destined to become the Messiah among the nations of Europe."<sup>12</sup>



Miłosz also explains that Korzeniowski was already a disciple of Mickiewicz before Conrad was born, a fact that Uncle Tadeusz Bobrowski, Conrad's surrogate father, deplored. Bobrowski held the view that poets "are not capable of clearly formulating the concrete postulates of existence" (Miłosz/Hay, *Political Novels*, 43) and therefore should not mix in politics. Against Korzeniowski's wild spirit of romanticism and melancholia, Bobrowski always held up to Conrad his own practical positivism and respect for French nationalist philosophy which "had flowered in Poland as a reaction again . . . political romanticism" (Miłosz, 44). Although divided between two conflicting family strains, Conrad, according to Hay, never refers to the political differences between Conrad's father and uncle. Because Conrad idolized his father in childhood and in mature life fully respected his uncle's political thought and action, he was able to "share his uncle's scorn for fanatics" while at the same time being "impervious to the fact that Bobrowski ascribed just these qualities to Apollo Korzeniowski" (Hay, *Political Novels*, 47). Hay continues her discussion of Conrad's historical and political perspective in this chapter in terms of the spirituality of Poland's national existence and the revolutionary Korzeniowski, stating that they give us "reason for a richer appraisal of the infinite variations

on the theme of remorse in Conrad's novels" (73)  
Furthermore, she makes the astonishing assessment that  
Conrad "persistently secularized the material of Polish  
religion and universalized the material of Polish  
politics" (75).

It was also in 1963 that Zdzislaw Najder edited  
*Conrad's Polish Background* including, in addition to the  
valuable letters of Conrad's surrogate father, Uncle  
Tadeusz Bobrowski, many letters to and from Conrad's  
friends. Najder makes clear in an extensive introduction  
that these letters provide revelations of intimate  
details of Conrad's Polish background that opened up a  
whole new area of rewarding scholarship. Najder also  
gives evidence of Conrad's familiarity with the works of  
the great Polish Romantics, Mickiewicz, Słowacki, and  
Krasinski, also stating that in a letter to Garnett,  
Conrad comments on the Renaissance poet Jan Kochanowski  
(1530-84). Stressing that Conrad read much of Polish  
literature, Najder argues:

But it is not his knowledge of one writer or  
another which is important: it is the fact  
that when leaving Poland Conrad was undoubtedly  
well acquainted with a rich and lively literary  
tradition, to a marked extent unified by  
distinctive characteristics in its moral and  
political attitudes. It was a serious

literature, obsessed by the idea of responsibility--but by no means shrinking from artistic experiments and variety of form.<sup>13</sup>

It is indeed interesting to follow Najder as he reviews specific works of Polish literature that have influenced Conrad, especially seeing in two works of Mickiewicz the origin of Marlow.

To whatever extent, therefore, Marlow may owe his existence to his creator's theoretical considerations or to the example of the narrative structure in some of Henry James's novels, he had his way well prepared by Conrad's early Polish readings. (Najder, *Background*, 17)

In discussing Conrad's borrowings from Polish literature, Najder insists that the list discovered by Polish critics is a long one, especially those from Polish romantic poetry. After given examples of these to be found in "Karain," *Almayer's Folly*, *Under Western Eyes*, *An Outcast of the Islands*, *Lord Jim*, "Prince Roman," and *A Personal Record*, Najder makes the point that the real importance of Conrad's Polish background is not in the direct influence of works of literature but in a more general, more abstract and indirect coloring of his "imagination and world outlook" (Najder, *Background*, 30).



The reflections of Conrad's Polish connections found in Najder's book helped to create an interest in Conrad's Polish heritage, so that critics began to look anew at Morf's book. In 1967, Bernard Meyer's *Joseph Conrad: A Psychoanalytic Biography* was published, a belated descendant of the Morf book which is quoted profusely in Meyer's pages. Meyer does a chapter on *Under Western Eyes* that he titles *Under Polish Eyes*, stressing again the theme of betrayal and atonement.<sup>14</sup> Although many critics are still wary--and justifiably so--of the psychoanalytic approach, it has definitely come of age. At any rate, *The Polishness of Joseph Conrad* by Morf is no longer taboo, as many references in recent articles in *Conradiana* attest. Even the big three--Watt, Karl, and Najder--contain several references (very respectable in Karl) to Morf in their recent works: Ian Watt, *Conrad in the Nineteenth Century* (1979); Frederick R. Karl, *Joseph Conrad: The Three Lives* (1979); and Zdzislaw Najder, *Joseph Conrad: A Chronicle* (1983). In each of these monumental works, Conrad's Polishness is given extensive consideration. All three of these "definitive" works deal with the infamous "Emigration of Talents" incident (1899) in which the well-known Polish novelist Eliza Orzeszkowa attacked Conrad because he "had prostituted himself for richer gains abroad,"<sup>15</sup> i.e., he left Poland and did not write in Polish. For Frederick Karl, this

notorious incident of the emigration of talents is so significant that Karl opens his work with an extended account of it, citing Orzeszkowa's anger and contempt as she berates Conrad for depriving Poland of the flower of his creative genius:

And to take away from one's nation this flower,  
this heart and to give it to the Anglo-Saxons  
. . . one cannot even think of it without shame.  
(Karl, *Three Lives*, 9)

Her attack came as the culmination of an extended discussion in Poland of the entire problem of emigrating talent. It struck home for Conrad, with its accusation of betrayal, a violent reaction which is sometimes cited as adding to his nervous illness. Karl makes a telling assessment of Orzeszkowa's attack, explaining that for Conrad it "opened up not only his relationship to Poland and his allegiance to England but his severely divided early years, his feelings about his father, Apollo, and the very nature of his chosen profession, . . ." (10).

The whole question of why Conrad wrote in English rather than Polish is a thorny one, especially since Conrad once acknowledged that if "had not written in English he would not have written at all" (Meyer, *Psychoanalytic*, 360). Citing psychoanalytic experience with patients who have adopted a second language in adult life, Dr. Meyer suggests that Conrad would have had to

deal with things he preferred to forget if he had written in Polish because his mother tongue "would have imparted an element of immediacy and a quality of autobiographic proximity to his tales which, . . . might well have wrecked his art upon the shoals of personal involvement" (360).

Thus, Conrad is seen as deliberately and continually veiling his Polish matrix, his language and cultural background, in the interest of his art, his English fiction. Yet there are two stories in which he dealt directly with his Polishness, revealing a deep and abiding involvement with his Polishness, presenting it unveiled, naked for all to see. These stories are "Amy Foster" and "Prince Roman."

"Amy Foster" deals with the dire problems of being an Eastern European alien in England. (The geography of the story clues us the fact that the alien is a Pole.) In a moving psychological study of the isolation of the protagonist, Yanko Gooral, Conrad provides autobiographical parallels that are starkly confessional. Frederick Karl describes "Amy Foster" as a story whose "subject matter of a Pole washed up on the English shore,"<sup>16</sup> is one that works best at its simplest level, which "also corresponds to very personal elements in Conrad's autobiography" (Karl, *Reader's Guide*, 514). What is especially significant is the way that Conrad



emphasizes Yanko's use of language in the story. His strange tongue isolates him from others; when he does learn English his pronunciation is ridiculed, still causing repulsion in his English neighbors.

Yanko Gooral (little John the mountaineer--from "gorale" in Polish, an inhabitant of the Tatra mountains, a branch of the Eastern Carpathians), having been washed up on the English shore after the wreck of an emigrant ship which sailed for America from an outlet at Hamburg, is so repulsive to the native Englishmen (who submit him to all manner of abuse) that he would have been caged and left to starve had it not been for the bread brought to him by Amy Foster. Although she is moved by pity to extend charity to Yanko, finally marrying him, she never understands him. In fact, she is frightened of his foreign ways, especially his gibbering in the tongue she cannot understand. (Conrad did the same when he was ill, frightening his wife, Jessie, with his Polish cries and mumblings.) Throughout the story, the greatest emphasis is given to language and its power to bind together in community; or, when there is no other person to understand one's language, to cause the most severe isolation. "He [Yanko] could talk to no one, and had no hope of ever understanding anybody."<sup>17</sup> The doctor-narrator, when explaining how he came to know Yanko's story, describes Yanko's telling it

at first in a sort of anxious baby-talk, then, as he acquired the language, with great fluency, but always with that singing, soft, and at the same time vibrating intonation that instilled a strangely penetrating power into the sound of the most familiar English words, as if they had been the words of an unearthly language. (Conrad, *Foster*, 117)

Is this a direct confession from Conrad? The nature of the wording makes me pose the question.

After Yanko had a baby son, he told the narrator: "There was a man now . . . to whom he could sing and talk in the language of his country . . ." (Conrad, *Foster*, 137). However, this desire gets Yanko into trouble with his wife who had

snatched the child out of his arms one day as he sat on the doorstep crooning to it a song such as the mothers sing to babies in his mountains. She seemed to think he was doing it some harm . . . And she had objected to him praying aloud in the evening. Why? He expected the boy to repeat the prayer aloud after him by and by, as he used to do after his old father when he was a child in his country . . . he longed for their boy to grow up so that he could have a man to talk with in

that language that to our ears sounded so disturbing, so passionate, and so bizarre.

(140)

What is also noteworthy here is the involvement with the paternal figure combined with problems of language. The reference to the religious rite of a child repeating prayers after his father is also significant. Yanko "recited the Lord's prayer as he had heard his old father do at the head of all the kneeling family . . . on every evening of his life" (131). In addition, Yanko is amazed at the poverty of the churches and laments the fact that there are "no images of the Redeemer by the roadside" (129). Yanko also wears a metal cross and holy scapulary around his neck and "They could not . . . break him of his habit of crossing himself" (131) when they tried to convert him. As Conrad knew, to be Polish was to be religious, primarily Catholic.

When Yanko gets ill with lung disease (both Conrad's parents died of tuberculosis), he raves and mutters in Polish. Parched, he demands a drink of water. But Amy did not move. "She had not understood, though he may have thought he was speaking in English" (140). When he finally shouts at her, Amy picks up the child and runs from the house, abandoning Yanko to his final isolation and death.



For Leo Gurko, "'Amy Foster' should put an end once and for all to the notion that Conrad was an uncritical Anglophile. The England that emerges here is as dour, unfeeling, and barren a society as any on earth" (Gurko, *Giant*, 211).

This idea of England can be contrasted with the description of Poland in the second story that deals directly with Conrad's Polishness, "Prince Roman."

That country which demands to be loved as no other country has ever been loved, with the mournful affection one bears to the unforgotten dead and with the inextinguishable fire of a hopeless passion which only a living, breathing, warm ideal can kindle in our breasts, for our pride, for our weariness, for our exultation.<sup>18</sup>

The story of the Polish patriot, Prince Roman Sanguszek, was inspired by Conrad's receiving the memoirs of his Uncle Tadeusz Bobrowski, in which Bobrowski tried to destroy the legend of the prince (Morf, *Polish Heritage*, 193). While reading his Uncle's memoirs, Conrad was inspired by patriotism. According to Morf: "Nowhere in his [Conrad's] work has he expressed his indignation so well for that cannibalistic feast which is known in history as the partition of Poland, nor his love for his native country" (Morf, *Polish Heritage*, 192-93).

Watt declares that Conrad's "Prince Roman" contains a "moving tribute" (Najder, *Background*, 366) to Poland; for Najder the story contains "Conrad's significant declaration about Poland" (Najder, *Background*, 366).

"Prince Roman" opens with someone making an analytical statement about the year 1831, the year of a significant Polish uprising. The second paragraph of the story explains: "The speaker was of Polish nationality, that nationality not so much alive as surviving, which persists in thinking, breathing, speaking, hoping, and suffering in its grave, . . ." (Conrad, *Tales of Heroes and History*, 157). In the third paragraph, Conrad makes a comment in eloquent defense of patriotism: "It requires a certain greatness of soul to interpret patriotism worthily--or else a sincerity of feeling denied to the vulgar refinement of modern thought which cannot understand the august simplicity of a sentiment proceeding from the very nature of things and men" (158).

Only after this is Prince Roman introduced as a member of a family of Polish nobles who still had "a mystical belief in the Divine character of [their] mission" (159).

The story revolves around Prince Roman bringing his "offering" to his country. Basically, what is involved is the account of a campaign in which the prince is taken prisoner by the Russians. During a preliminary

examination, in which three Russian officers question the prince, it is obvious that the presiding officer "tried from the first to bring to the Prince's mind the line of defense he wished him to take" (179). In other words, he tried to put the right answers into Roman's mouth so that he will not condemn himself. But all the excuses for his involvement in the insurrection provided by the Russian officer are sidestepped by Roman. When it is suggested that he did not intend to rebel, but joined the rising on impulse and is now penitent, Prince Roman remains silent. "The military judges looked at him hopefully. In silence he reached for a pen and wrote on a sheet of paper he found under his hand: 'I joined the national rising from conviction'" (180) The narrator then says that Prince Roman's family of nobles hereafter used the last two words of this written confession, "'From conviction' for the device under the armorial bearings of their house" (180).

Prince Roman is condemned for life to Siberian mines, losing all communication with the outside world and losing all his civil rights, so that he was a dead man, except for the suffering. What is especially significant in this tale of patriotism is neatly commented on by Gustav Morf who sees an extraordinary likeness of the Polish prince to Conrad's own father: "As it stands, the tale is an indirect plea for his



father and a reaction against the worldly wisdom of his uncle . . . Prince Roman's weary words which close the tale, 'they think that I let myself be guided too much by mere sentiment,' might have been Apollo Korzeniowski's reflection referring to his Bobrowski relatives" (Morf, *Polish Heritage*, 198-99).

It is curious, too, that at age ten Conrad had met Prince Roman Sanguszek at which time his Uncle Tadeusz had told him of the special heroism and moral victory of this man and to remember it when he grew up. This real life material is attributed to the nameless narrator of "Prince Roman" and given emphasis several times in the story: "My uncle addressed me weightily: 'You have shaken hands with Prince Roman Sanguszek. It's something for you to remember when you grow up'" (Conrad, *Tales of Heroes and History*, 163). The end of the tale is given over to an extended and passionate reminiscence on the early encounter of the narrator with Prince Roman. It is Yanko who informs Prince Roman of the fact that patriots are gathering clandestinely for an uprising, Yanko telling Prince Roman that he hoped this time things would go better than they did in the last revolution. I was already a married man when the French and all the other nations passed this way" (Conrad, *Tales of Heroes and History*, 167).

Certainly it was no accident that Conrad hearkened back to Mickiewicz's Jankiel, the patriotic Jew. It was he who played a celebratory concert of the "March of Dąbrowski" which became the Polish national anthem. There could hardly be a more poignant statement by Conrad of his concern for things Polish than his turning to a deliberate Polish story, Mickiewicz's well-loved patriot Jew to duplicate in "Prince Roman." (Both Yanko and Prince Roman illustrate Ian Watt's statement that "Conrad was not the critic but the nostalgic celebrant of the civilization of his homeland") (Watt, *Nineteenth Century*, 30). Krzyzanowski sees further examples of Mickiewiczian works echoed in "Prince Roman" as well as in other of the Conradian works. This paper began by quoting Conrad admitting his indebtedness to the great Polish Romantics, especially Mickiewicz and Słowacki.

Conrad's "A Note on the Polish Problem" and essays in "The Crime of Partition," along with his "Poland Revisited" directly give Conrad's open and extensive reactions to Poland and the Polish question.

Not only his father but the whole realm of his Polishness can now be viewed as the "secret sharer" of Conrad's works. The problem of his masking of his Polish matrix (often through irony) on the conscious levels, and the very real presence of that same Polish matrix at the subconscious level, is a new challenge confronting the



critics. Taking Conrad's Polishness into account in serious explication has become a part of legitimate criticism. To forget that Conrad is a Pole is to do him a disservice--both as a man and artist.

Conrad's biography focuses on the predicaments that not only shaped his early life but remained ingrained in his psyche throughout his writing career: 1) the Polish legacy of his poet-patriot father, Apollo Korzeniowski; 2) his being orphaned by age eleven; 3) the ambivalent conflict in philosophy with the adoptive, surrogate father, the pragmatic lawyer Tadeusz Bobrowski; 4) the so-called "desertion" of Poland and the guilt that haunted Conrad; 5) the status of "alien" that required the "English" writer to constantly mask his identity as Pole. The psychological repression resulting from the embedded guilt and ambivalence motivated Conrad's emphasis on themes of betrayal and fidelity in an ongoing psychomachia of identity crises for his main characters. For the "textual geography" there is always an outer description of inner isolation, a great moral loneliness expressed in the tactic of framed stories distanced by narrators, interlocutors, disguised dialogues, secret agents, secret sharers, and other forms of double agency, all engaging in masking identities. Furthermore, there is a perpetual eruption of dual father figures within an atmosphere of confessional obsession with the dead.



For critic Frank Kermode, there is always a "double agency" at work in Conrad's fiction. Calling this a "model of the devil's own game," Kermode explains:

Clearly this model . . . contributes nothing . . . to "sequence:" rather it re-works the "dispersion of souls, spirits, phantoms, ghosts" (148), and operates as a dark double of Conrad's own games with his tellers, characters and readers. . . . Conrad mocks both his own procedures and his relationship to his readers.<sup>19</sup>

The notion that Conrad "cons" his readers as well as his characters is significant. No doubt Conrad's critics fit into the category of "readers." In my review of the critics, I indicated the early hesitancy of standard criticism to dismiss Conrad's Polishness in general and Morf's "guilt theory" in particular. By attempting to trace the eventual turn in the critical approach to the point where critics realize you cannot know Joseph Conrad without knowing more about the writer's original identity as Konrad Korzeniowski provides a crucial pivot for my own approach as "reader" of Conrad. The modern divergence from traditional criticism has recognized and developed the earlier psychoanalytic/biographical approach of Bernard Meyer. This has been doubly reinforced by the psychocritical approaches of Simon O.

Lesser, Frederick Crews, Catherine Rising, and Joseph Dobrinsky, etc.

My own methodology has been shaped by a combination of the biographical orphaned-Polish-alien, dual fictional father, double-agency symbolically embedded in both the manifest and latent Conradian text. According to Roman Jakobson,<sup>20</sup> the philosopher of linguistic theory, we are always dealing with a double text: the manifest and the latent. Thus, relating to text involves constant evaluation of both internal and external evidence to support assumptions and assertions by using multiple checkings and countercheckings of the workings of the total text. The creative metaphoric act commands both the literal, overt or manifest meaning and the symbolic, covert, or latent meaning of the text. To speak of multivalent meaning within a polysemous context is appropriate for the density of Conrad's fiction. That Conrad was both Realist and Symbolist in his writing has long been borne out by critical commentary.

I try to "use" what is helpful to interpret that text. Hopefully, my hopscotch hermeneutics preclude accusations of reductionism. Moreover, in the setting up of an AS IF thesis, my intention is to enrich the interpretation with possibilities, not to reduce the reading to one dogmatic meaning.

Consequently, I chose "The Secret Sharer" as my paradigm for interpreting the Conradian canon. In its manifest, overtly stated use of the doppelgänger, "The Secret Sharer" presents an easily accessible double as symbol of the unconscious self. To see that double as a symbol of the ideal conception of himself as embodied in the paternal figure, Apollo Korzeniowski creates the equation that I set up in my thesis: Conrad's "The Secret Sharer" can be read as if the secret sharer were the Pole within with the Polish father, Apollo, as doppelgänger.

"The Secret Sharer" has been classified as Conrad's "key" story, "most problematic story" and "every critic's Rorschach test." All these epithetical descriptions highlight the multiple possible interpretations of Conrad's polysemous text. Perhaps, too, the suggestive terms contribute to the evidence for my reading of "The Secret Sharer" and lend credence to positing the story as a paradigm for approaching Conrad's major fiction.

An overview of the chapters of the dissertation follows. The first chapter, "Conrad's Polishness and the Dual Polish Father Figure" establishes the significance of Conrad's Polishness and the dual father figure by citing his background both biographically and culturally. The emphasis on Conrad's labeling himself as "Homo Duplex" relates particularly to the English writer and



his Pole within. It is indicative of Conrad's two professions: the British sea captain and England's Polish genius, the great novelist who was the exiled Pole writing in English. In addition, the idea of "Homo Duplex" introduces the dual father figure, the poet-patriot father, Apollo Korzeniowski, and the adoptive, surrogate father, Uncle Tadeusz Bobrowski, the positivist, pragmatic lawyer. This chapter is necessary in providing a general background for the Polish matrix in order to argue Conrad's secret sharer as the Pole within.

In Chapter 2, "Conrad and the Fictional Father," it is easy to see the paternal presence as a central concern in Conrad's fiction because of the proliferation of father figures. The fact that he had ambivalence over the duality of fathers in his own biography makes Conrad a prime study in the fictional father. Seeing the Lacanian metaphor of the father generated by the father's absence (as desire) and the conflict over authority as the law that drives the text seems particularly germane to Conrad's predicament. His texts reflect an obsession with fathers, surrogate and spiritual fathers, etc. who inscribe their law through ideals and fixed ideas that the son figure may rebel against, become paralyzed by, or identify with disproportionately. Conrad's prevalent themes of betrayal and fidelity are often concerned with

father figures and the son figure's crisis of identity. For the critic Bernard Meyer, Conrad's fictions are all filial confessions.

Some central issues for my thesis are addressed in Chapter 3, "Conrad's Symbolic Approach to Fiction: The Double as Symbol: Motifs of the Doppelgänger." Conrad's symbolic approach to fiction is a great axis of concern in dealing with his writing. Since he alleged "I start with an image" and since he claimed that all great art is symbolic, it is often necessary to read him as one would a symbolic poet. Critic M. D. Zabel calls him the poet of fiction.<sup>21</sup> Exploring Conrad's symbolic approach gives not only the added richness of the interrelated images to the text but draws together the various horizons of the manifest and latent structures of meaning to help us To See, as Conrad would have it, to create deeper understanding, perhaps suggesting the artist's vision.

It follows from this, that the double as symbol of the unconscious becomes the crux of the problem of interpreting a story like "The Secret Sharer" with its overt declarations of a double as secret sharer, second self, other self, shadow, mirror image, etc. These various motifs of the doppelgänger enrich the narrative structurally as well as symbolically. To add the notion of the "past" itself and the father figure as further double motifs provides a basis for seeing the double,

Leggatt, as an unconscious symbol for Conrad's father Apollo as evidence of the Pole within.

Chapters 4 and 5, "The Secret Sharer as Pole Within: The Doppelgänger as Apollo, the Polish Father," Parts I and II, use the preceding three chapters to formulate the thesis for an interpretation of the text of "The Secret Sharer." To gain a discriminating grasp of the story, a close reading of the text uses a convergence of concepts from Chapters 1, 2, and 3 to assert an architectonics and emotional density akin to the reading of a poem. In discovering the "figure in the carpet" to be the Polish father, Apollo, as doppelgänger, Conrad's secret sharer as the Pole within becomes the paradigm for approaching Conrad's fiction. By the conclusion of my interpretation, the hat image, seen as the saving marker, is equated with Conrad's dictum To Make You See. In this appeal, the seeing is equated with understanding and becomes a saving grace in Conrad's filial confession.



## Chapter 1

### Conrad's Polishness and the Dual Polish Father Figure

Critics are increasingly aware that it is impossible to know Joseph Conrad without knowing more about Konrad Korzeniowski and his family. Conrad himself wrote to his friend Edward Garnett: "You remember always that I am a Slav--but you seem to forget that I am a Pole."<sup>1</sup> As early as the age of seven, Conrad claimed that identification in signing to his grandmother: "To my beloved Grandma who helped me send cakes to my poor Daddy in prison--grandson, Pole, Catholic, nobleman--6 July 1863."<sup>2</sup>

That the label "Pole" was so ingrained as part of Conrad's identity from his earliest years is probably due primarily to his father, the poet Apollo Korzeniowski. Apollo wrote an amazing poem to Conrad to mark the baby's christening: "To My Son Born in the 85th Year of Muscovite Oppression, A Song for the Day of His Christening." In this poem, the father actually admonishes the baby to "Be a Pole."

Baby son, sleep . . . let Holy Water flow  
On your soul, on your forehead;  
Heaven and Godliness surround you. . . .  
Bless you, my little son:

Be a Pole! Though foes

May spread before you

A web of happiness,

Renounce it--

[. . .]

Baby son, tell yourself

You are without land, without love,

Without country, without people,

While Poland--your Mother is entombed.

[. . .]

The time will come, the days will pass,

This thought will make your courage grow,

Give Her--and yourself--Immortality.

Hushabye, my baby son!<sup>3</sup>

The romantic tone of patriotism, morbidity, and prophecy are not unusual to Apollo Korzeniowski or to Polish literature in general. It was because of the influence of Adam Mickiewicz, the Polish Poet of Romanticism, that Joseph Conrad got his name. The boy was christened Jozef Teodor Konrad Korzeniowski, the first two names being after both grandfathers. But the "Konrad," which "Joseph Conrad" was always called, came from the hero of Mickiewicz's dramatic poem *Dziady* (*Forefather's Eve*) written in 1832 (Najder, *Chronicle*, 11). The poem is the epitome of romantic patriotism,

revered by all Poles. Mickiewicz was the greatest of Polish poets, sometimes called "The Polish Byron."<sup>4</sup> (His fantastic dramas were considered greater than Byron's and Goethe's by the powerful French critic of the time, Sainte-Beuve.) (Kridl, *Survey*, 224)

Mickiewicz has been credited as "the sculptor of the Polish soul" (Kridl, 216), and the name Konrad figures in the recognition of that soul. In both *Konrad Wallenrod* and *Forefather's Eve*, Mickiewicz gives the quintessential Polish patriotic hero the name "Konrad." Konrad Wallenrod, according to Czesław Miłosz, is aroused by the awareness of his origins, "To avenge the misfortune suffered by his native country at the hands of the [Teutonic] Order" and "conducts a military expedition in such a way that the Teutonic troops suffer with disaster."<sup>5</sup> Miłosz further insists that "the most committed politically of all Mickiewicz's poems, *Konrad Wallenrod* exerted strong influence upon the young generation" (Miłosz, *History*, 221).

Here it is important to stress that Apollo Korzeniowski was a member of that young generation.

Yet the more dramatic emphasis on the name "Konrad" comes from a scene in *Forefather's Eve*, which has become "a kind of national sacred play, occasionally forbidden by the censorship because of its emotional impact upon the audience" (Miłosz, 223). Konrad's original name in



this play is Gustav. But in the transformation scene, in a stirring reference to the hero Konrad from *Konrad Wallenrod*, Gustav writes in his prison cell: "Gustavus mortus est; Conradus natus est." Thus, Gustav is dead and Conrad is born (Miłosz, 222).

Miłosz further speaks of the prisoner marking thus his transformation from a man concerned with his personal problems to a man "dedicated to the cause of his nation and of humanity" (Miłosz, 224). For Manfred Kridl, the poem is a "synthesis of Polish martyrdom":

This is attested to by other scenes in the poem, in which the national question is transported to an unearthly, cosmic setting where a battle takes place between Konrad, the hero of the poem, and God himself over the happiness and future of the nation; it is a "battle of hearts; one of the most magnificent outbursts of Prometheanism in world literature, where, further, the salvation of Poland and her resurrection are shown in mystical vision.

(Kridl, *Survey*, 249)

Thus Joseph Conrad forever carried the patriotic Polish name of Konrad, part of the national Messianic myth,

according to which the sufferings of Poland, which has arisen from its historic role of

defending Europe against the barbarians and infidels of the East, were eventually destined, like those of Christ, to redeem the world.

(Watt, *Nineteenth Century*, 2)

Miłosz makes a startling comment on the Great Digression in Mickiewicz's *Forefather's Eve*, where these Messianic ideas are put forth and the mission of Poland's patriots, it is claimed, is to announce a new, spiritually transformed world to the Western nations. Miłosz says that the Great Digression is "a summation of Polish attitudes toward Russia in the nineteenth century, and Joseph Conrad seems to repeat its contents line for line in some of his writings. . . ." (Miłosz, *History*, 225).

There is no doubt that Joseph Conrad brought into the heritage from his father the patriotic and nationalistic ardor of a man steeped in Polish literature. Apollos Korzeniowski breathed the air of Polish romanticism, fully ascribing to the conviction that Polish hopes for independence must be filled in two ways--through direct political activities and through writing. Both "ways" involved Apollos in revolutionary trouble, for which he was sent into exile and ultimately lost his life, a martyr to the hardship and suffering of his political exile.

Because of his spirited involvement as a rebel, being a leader of the illegal Polish National Committee, Apollo was arrested by the Russian authorities who claimed he had written seditious mandates against the occupying powers. "As a political activist he had the reputation of being a democrat, friend of the peasants, and leader of 'the most revolutionary and radical party'" (Najder, *Chronicle*, 15). His long years of active involvement brought about the harsh exile that also involved Conrad's mother, Evelina, because of patriotic letters she had written to her husband. They were deported to a remote province of Russia, in Vologda. Their four-year-old Konrad accompanied them into this exile. Conrad has given us some pictures of himself in this atmosphere of bleak repression in *A Personal Record*. The relationships of the family isolated in exile were extremely intense. During her illness and especially after the death of his mother, Conrad was constantly at his father's side, reading with him, watching him write. Ian Watt says Conrad's creativity was stimulated by this relationship with his father, "a considerable poet and playwright" (Watt, *Nineteenth Century*, 15).

According to Czeslaw Miłosz, Apollo Korzeniowski holds an honorable place in Polish letters, and his dual attitude as an ironic realist and an indomitable knight



cannot be ignored by any student of the writings of Joseph Conrad (Miłosz, *History*, 266).

In *A Personal Record*, Conrad gives some intimate family pictures, especially of Apollo as a writer and father of a bright and sensitive boy he wanted to train to be a Pole. Conrad tells us he does not remember when he learned to read, but "since the age of five I have been a great reader. . . ." <sup>6</sup> He tells us that his father made him read aloud to him the great works of Adam Mickiewicz--not once, but many times.

If I do not remember where, how, and when I learned to read, I am not likely to forget the process of being trained in the art of reading aloud. My poor father, an admirable reader himself, was the most exacting of masters.

(Conrad, *Personal Record*, 72)

Conrad goes on to remember that he was also reading aloud his father's translations of Shakespeare "tolerably well by the age of eight" (Conrad, 72).

After his mother's death, Conrad's father and he were inseparable, the father constantly concerned with the boy's education. Again, he was obsessed by his determination to bring him up as a true Pole: "My main task is to bring Konrad up as neither a democrat, aristocrat, demagogue, republican, monarchist, nor as a flunky or servant of any of these--but only as a Pole." <sup>7</sup>

According to Gustav Morf, the "Korzeniowski strain" is everywhere apparent and easily identifiable in Joseph Conrad's works. "It is personified, exteriorized in the many utopians, idealists, philosophers, revolutionaries, . . . that filled a great part of his gallery of characters."<sup>8</sup>

It is suggested by Morton Dauwen Zabel that Conrad's father was one of the shades with whom he had discourse among the memories he frequently turned to for sustenance. He claims that Conrad had a strong sense of the past which counted in shaping his mind, experience, and a large part of his imaginative work.<sup>9</sup> Zabel calls this an "inescapable compulsion" with Conrad, who insisted that "every novel contains an element of autobiography" (Zabel, 10).

This idea is reinforced in both *A Personal Record* and "Poland Revisited." For years, Conrad had been drawn to the land of his roots. In Cracow he was flooded with memories, especially of his father's sad death and funeral. As he walked at night with his son, he was overcome by the past:

The long procession moved out of the narrow street, down a long street, past the Gothic front of St. Mary's (Cathedral) under its unequal towers, towards the Florian gate.

In the moonlight-flooded silence of the old town of glorious tombs and tragic memories, I could see again the small boy of that day following a hearse; a space kept clear in which I walked alone, conscious of an enormous following, the clumsy swaying of the tall black machine, the chanting of the surpliced clergy at the head, the flames of tapers passing under the low archway of the gate, the rows of bared heads on the pavements with fixed serious eyes. Half the population had not come to honour a great achievement, or even some splendid failure. The dead and they were victims alike of an unrelenting destiny which cut them off from every path of merit and glory. They had come only to render homage to the ardent fidelity of the man whose life had been a fearless confession in word and deed of a creed which the simplest heart in that crowd could feel and understand.<sup>10</sup>

This was a hero's funeral, where huge crowds had come to "pay their last respects to the prematurely departed poet and Poland's noble son" (Najder, 28). In his reminiscence in "Poland Revisited," Conrad says that if he had stayed longer he feared he would become the



"helpless prey of the Shadows I called up" (Conrad, "Poland," 70).

Those shadows haunted Conrad's writing, his father's image, life, and philosophy filtering into many of his works, sometimes creating great conflict, as reflected, for example, in *Victory*, where Heyst's ethics are in tension with the disillusioned pessimism of his father. Ian Watt makes this comparison between Conrad and Apollos Korzeniowski, "Actually, Conrad resembled his father a good deal, not only in appearance and build, . . . but in temperament--there is nothing in Conrad's remarks about his father which does not apply well to himself, except for his religious mysticism" (Watt, 27).

Although Conrad was often accused of betraying his father and his Polishness by becoming an exile and writing in English (he once apologized to a cousin because his sons did not speak Polish),<sup>11</sup> Conrad made some strong and surprising attestations related to this problem. In reply to the writer Lutosłowski's accusatory question concerning why he did not write in Polish, Conrad replied: "Sir, I hold our beautiful Polish literature in too high esteem to introduce it to my poor writing" (Gillon, 36).

Although this might be taken sarcastically, given Conrad's ironic bent, other remarks by Conrad seem to bear out the sincerity of his intention. At a later

date, Lutosławski quoted Conrad saying, "To write in Polish! That's a great thing, for that one must be a writer like Mickiewicz or Krasinski" (Gillon, 37).

In a revealing letter to his namesake, Jozef Korzeniowski, director of the famous Jagiellonian University Library in Cracow, Conrad made clear his feelings about his Polishness.

And allow me, Sir, to say here (for it may be that you may hear all sorts of things about me) that I have denied neither my nationality nor our common name for the sake of success. It is clearly known that I am a Pole and that Jozef Konrad are my Christian names of which I use the latter as my last name so that foreign lips should not distort it--which I cannot stand.

It doesn't seem to me that I am being unfaithful to my homeland because I have proven to the English that a nobleman (a member of the Polish gentry) . . . can have something to say to them in their own language. (Gillon, 54)

This last long, emphatic quote has been given in its entirety because Conrad's own words stress, better than any critic's, the idea of his Polishness. It is no longer a taboo subject, as it was in the 1930 when Morf's *The Polishness of Joseph Conrad* appeared. Now, as the recent books of Karl, Watt, and Najder attest, "the

extraordinary interest in Conrad's Polish heritage is perfectly legitimate criticism" (Karl, *Three Lives*, 10).

To forget that Conrad is a Pole is to do him an injustice, not only as a man, but as an artist.

The collected facts of Conrad's biography--that his mother died first leaving the boy totally dependent on his Polish poet-patriot father--and that he then lost his father, too, before he was twelve, leaving him a ward of his pragmatic uncle, thus provide myriad notes to both the importance of the father-son relationship and the split in loyalty to the two figures. For Ian Watt, "The tension in Conrad between the practical ethic on one hand, and the disillusioned pessimism of the Romantic visionary on the other, pervades the whole of his creative world" (Watt, *Nineteenth Century*, 37). For Eloise Knapp Hay, the verb "haunts" would be a better choice than pervades, as she insists that throughout his life he "felt the constant, haunting presence of the family left behind, he recognized the specter at every turn as part of his unavoidable fate, the secret sharer of his destiny" (Hay, *Political Novels*, 9).

Those shadows haunted Conrad's writing, his father's image, life, and philosophy filtering into many of his works, creating great psychological conflict, as reflected especially in the work that could be considered a seminal case in point, "The Secret Sharer." For critic



Bernard Meyer, and others, it is Apollo himself who is Conrad's double and secret sharer. Again for Meyer, referring to Apollo, "Conrad might have said that there was something of his father in every story he had written" (Meyer, *A Psychoanalytic Biography*, 42).

A quote from Leo Gurko reinforces the idea of the pervasiveness of Apollo in Conrad's works:

This restless man, at war with himself, unable to reconcile conflicting impulses and to come to terms with the world around him, is the one, constant figure in his son's novels.<sup>12</sup>

Details of Apollo's political restlessness and conflicting impulses are found in the story of his revolutionary involvement in Poland's struggle to free itself from Russian oppression, especially in the Mickiewiczian notions of suffering and sacrifice for Mother Poland even to the extreme of martyrdom. Apollo's involvement cost him imprisonment and exile as has already been shown, which in effect caused the death of Conrad's mother and of Apollo himself. What is especially significant here, in addition to the influence of those romantic ideals of freedom for which Apollo fought in vain, is the fact that Conrad spent most of his time from age four to eleven at his father's side, being "schooled in isolation and adversity," according to Peter Glassman, who further states,

Apollo appears to have taught his son to conceive of himself as a corporation of distress, to declare his personality by assuming an adversary and aggrieved stance toward the conditions of his experience. It shall be seen that Conrad never altogether recovered from the consequences of his father's unfortunate pedagogy.<sup>13</sup>

Yet it is questionable whether Conrad wanted to recover from Apollo. More than thirty years after Apollo's death, Conrad recalled him in a letter to his friend Garnett in these terms:

A man of great sensibilities--of exalted and dreamy temperament; with a terrible gift of irony and of gloomy disposition; withal of strong religious feeling degenerating after the loss of his wife into mysticism touched with despair. His aspect was distinguished; his conversation very fascinating; but his face in repose sombre lighted all over when he smiled.

I remember him well. (Najder, *Chronicle*, 18)

Perhaps the best insights into Apollo Korzeniowski have been delineated in the remarkable essay by Czesław Miłosz entitled, "Joseph Conrad's Father." Because he is familiar with Polish literature and with the writings of Apollo Korzeniowski in particular, Miłosz is able to

evaluate Apollo's extreme romanticism in other than the derogatory terms often used by other critics. Citing in *A History of Polish Literature*, published in 1977, Miłosz provides this evaluation:

Apollo Korzeniowski occupies a highly prominent place in the field of our dramatic poetry. The theme of all his work is a social idea, reflected through the prism of poetic feeling and his personality as a poet. . . . He willingly treats the blackest stains on the human soul--fraudulence, perfidy, cunning, betrayal--and does each one justice with passionate fervor and eloquence. His wit bites down to the very bone; his irony is homicidal. His laughter resembles the growl that precedes a deep bite. (Miłosz, "Joseph Conrad's Father," 143)

This characterization of Apollo's writing could almost be interchanged for a description of Conrad's writing, especially the emphasis on the social idea and on the black stain of betrayal. Readers of Conrad are certainly aware of how many of his works center around the theme of betrayal. It is omnipresent. As Conrad stated in *A Personal Record*: "Those who read me know my conviction that the world . . . rests on a few very



simple ideas. It rests notably . . . on the idea of fidelity" (Conrad, *Personal Record*, 58).

According to Miłosz, the Korzeniowskis were "loyal at any cost" when it came to issues of national importance. Thus, the critics say it is justifiable to raise the question of Apollo's political thought, "especially since he exemplifies a paradox central to the Polish revolutionary movement" (Miłosz, "Joseph Conrad's Father," 145). What follows in the essay is an intricate explication of the complexities of Polish history and politics in which Apollo was so involved, from the mystical nationalism to the form of social action that leaned to the violence endemic to anarchic forces. These ideas are enlightening to those who see parallel issues in Conrad's novels: *Under Western Eyes* and *The Secret Agent*, of course, but also surprisingly in *Nostromo*. There is also commentary by Miłosz on Apollo's treatise-memoir *Poland and Russia* in which Apollo sees the fear of Russia as a "motivating force behind European politics of the nineteenth century" (Miłosz, *History*, 226).

Miłosz sees a similarity in the complex societies Apollo and Conrad evolve in their imaginative writings, claiming that in their persevering tenacity to their own ideas, both men were fanatics. If both men "may be reproached for appealing to lost virtues . . . we may

reply that there is a kind of greatness peculiar only to Quixotes (Miłosz, *History*, 267).

Miłosz ends by postulating Conrad's legacy from his father, including a certain stoic virtue. (Earlier in the essay Miłosz had already explained that Apollo's religion was based on "Christian stoicism . . . rather than reasoned belief.") There is also a reference to *Lord Jim* (where a father figure also shapes the attitude of Jim, the son). Here Miłosz makes a striking comment in relation to Apollo: "The father stayed on deck until the very end" (Miłosz, "Joseph Conrad's Father," 158). This aspect of the father's character does much to explain for Miłosz why Conrad was so vehemently wounded by Eliza Orzeszkowa's article already alluded to in this paper. Conrad could not bear the omnipresent charge of desertion. For Miłosz, however, Conrad did remain faithful to his father's idea of serving Poland with the pen when Conrad wrote his "memorandum on the Polish question, which he presented to the British Foreign Office in 1916" (Miłosz, "Joseph Conrad's Father," 148).

Just three weeks before the critic Gustav Morf died, he sent some notes to *Conradiana* which were published as a memorial to Morf.<sup>14</sup> These notes were totally involved with Conrad's guilt complex towards Poland and his father. The article is titled: "Conrad Versus Apollo." With Jocelyn Baines, Morf believes there is great

significance in the fact that Conrad wrote "The Secret Sharer" at the same time as writing his "Reminiscences." For Morf this makes perfectly clear that "the 'secret sharer' in Conrad's English life was the Pole within him" (Morf, "Conrad Versus Apollo," 89). Certainly that Pole within Conrad was deliberately formed by his father, Apollo Korzeniowski.

As though Apollo were not a complex enough father figure, Conrad's paternal image is a double one. When the boy was orphaned at age eleven, he came under the influence of his surrogate father, his mother's brother, Tadeusz Bobrowski. Avrom Fleishman sums up this complication in Conrad's life thusly:

Under Bobrowski's tutelage, Conrad was subjected to a program of minimizing the romantic ne'er-do-well Korzeniowski side of his nature in favor of the mature and enlightened Bobrowski heritage. He learned of his father's theories, both in method and aim. Conrad's subsequent political principles and aversion to racial violence were shaped by his uncle's mentorship, not by his father's example.<sup>15</sup>

Although Fleishman's assessment may be an oversimplification, there is no doubt of the fundamental difference between Bobrowski and Korzeniowski in political beliefs and practical ability. Much of the



conflict and ambivalence in Conrad's character and values is often interpreted as a result of the influence of these two opposite paternal figures.

That Bobrowski possessed a positivist, practical set of values is nowhere disputed. His emphasis on responsibility, discipline, work, and perseverance as values that never fail becomes the repeated advice of the many letters Bobrowski wrote to Conrad. It is also evident in the so-called "Bobrowski document," the memoirs that Tadeusz wrote for the information of his beloved nephew Konrad Korzeniowski and which Conrad received a copy of after his uncle's death. (Conrad valued its contents and used the document as a source for his writing, e.g., "Prince Roman.") This document is a rich and important source of information on Conrad's early life. In fact, "Prince Roman" and "Amy Foster" are the most "Polish" of Conrad's stories.

Ian Watt uses the following adjectives to characterize Tadeusz Bobrowski: "prudent," "conservative," "practical," "lawyer," "enlightened," "humane," "reserved," "sarcastic," with an "occasionally supercilious character" and "complacent platitudinizing about social and fiscal responsibility" (Watt, *Nineteenth Century*, 27). If Apollo was a Quixote, then Tadeusz was a Polonius.

It was Tadeusz who suggested that Conrad be educated in something practical and advantageous, to become an engineer or technician; he also mentions medicine and the law, telling Conrad that the object of studies should not be what is easy and attractive but what is most useful. For Tadeusz, there was an implied criticism in the fact that his brother-in-law Apollo was a writer, as though that were not work. Zdzislaw Najder states that "Apollo's conception of his duties in life was very different from those held by . . . Tadeusz Bobrowski" (Najder, *Chronicle*, 18).

It was also Tadeusz, the sober-minded rationalist, who set as a principal goal for Conrad to obtain another citizenship, something Apollo would never think of doing.

Bobrowski, according to Najder, would rather evoke respect than affection. "Unable to secure both, I would rather be esteemed than loved." Najder further quotes Bobrowski that he was:

A convinced doctrinaire, deeply confident of the inflexible and unchanging rights and duties of the mind, of critical judgment and free will which make a man a master of his own fate and history. I reject all side influences issuing from emotions, passions, and other people; through clear thinking I have arrived at a

ready formula to meet every problem in life.

(Najder, *Chronicle*, 19).

Najder sees him as haughty and naive and one is tempted to add, fatuous. Yet Conrad had affection for him, regarding Tadeusz's influence as enormous and beneficial.

Obviously, this apostle of rationalism and enlightenment, with his belief in laws and good order and accounts was diametrically opposed to the literature and patriotic zeal of Apollo. Conrad's conflict over the legacy of the two paternal figures was inevitable, but what must have further complicated the duality was Bobrowski's implication that Apollo was in many ways at fault. As Najder explains,

Konrad must have sensed his Uncle Tadeusz's veiled dislike of his father. Bobrowski did not spare hints that his nephew's shortcomings were characteristic of his father. . . . By the same token he glorified his own family, praising its common sense, . . . contrasting the hotheaded Nałecz clan with the sensible Bobrowskis, he forgot that all his brothers were hotheads, and that Kozimierz and Stefan held political views similar to Apollo's. (Najder, *Chronicle*, 21)



It is precisely the political views of Apollo that Bobrowski was hostile to and critical of in his remarks to Conrad.

Bobrowski used a tone of dismissal of any clear political commitment on Apollo's part and impugned his democratic ideas as mere "impulses of the heart" and a "hazy conglomeration." Hence, Bobrowski assessed Apollo as overly-emotional and ineffectual. It is also worth noting that Bobrowski downgraded the worth of the Constitution of May the Third--a document sacred to ardent Polish patriots like Apollo (Najder, *Chronicle*, 22).

At the outbreak of the Crimean War, the reactions of Apollo and Bobrowski were characteristic, Apollo being stirred to plan a revolt and Bobrowski suggesting a pragmatic solution. When Apollo suggested that Bobrowski join the conspiracy, he "practical as ever, advised against a resort to force, recommending that the Polish landowners should grant land to the peasants and so win them over to the national cause" (Najder, *Chronicle*, 24).

When the Poles gained nothing at the Treaty of Paris, Polish patriots, including Apollo, felt they had again been betrayed: "Thaddeus thought that they had only deceived themselves" (Najder, *Chronicle*, 25). Thus, Bobrowski is ever the ameliorator, Apollo the extremist for Polish national freedom. Their attitudes toward

Poland and her continuing troubles fomented by Russian oppression were always diametrically opposed, Bobrowski the conservative, Apollo the radical.

There is a tradition that states that plans had been made to rescue Apollo before he was to take up his sentence, but Apollo refused, saying: "I understand every sacrifice for the country; but you should not risk yourselves for an individual, and I have not such merits that you should sacrifice yourselves for me" (Najder, *Chronicle*, 29). It is significant that Apollo's wife, Evelina, did sacrifice herself for Apollo, either because she participated sympathetically in some of his activities, or, according to some, because she demanded that she share his punishment. At any rate, Bobrowski blamed Apollo for the loss of his sister Evelina and for the sacrifice of his own life which made Conrad an orphan.

At the death of his mother when he was age seven, Conrad became the sole companion of his father. The close connection of father and son is described by Apollo in a letter to his cousins, John and Gabriela Zagorski:

The sacred days of agony have passed, and I  
resume my ordinary life, a little more broken  
but with breath still in me, still alive. But  
the little orphan is always at my side, and I  
never forget my anxiety for him. . . . My tears

flow, but their fount is reason. Then my composure recovered, I take up my life again, which is entirely centered upon my little Conrad. I teach him what I know, but that, unfortunately, is little. I shield him from the atmosphere of this place, and he grows up as though in a monastic cell. For the *memento mori* we have the grave of our dear one, and every letter which reaches us is the equivalent of a day of fasting, a hair shirt or a discipline. We shiver with cold, we die with hunger. We are overwhelmed by the destitution of our fellow men, our brothers, but prayer remains to us, and in all our prayers, I call God to witness, there is scarce a word about ourselves. Should I describe this place I would say that on one side it is bounded by locked doors behind which the being dearest to me breathed her last, without my being able to wipe the death sweat from her brow. (Baines, *Critical Biography*, 39)

Baines cites another letter, this one to Apollo's friend Kaszewski, which again shows "the melancholy atmosphere in which father and son were engulfed":

When your letter arrived I was in such a state of prostration that I had to ask Conrad to



write to you that your letter was the only drop of sweetness in this used-up life of a sick man that I lead. (Baines, *Critical Biography*, 40)

The mutual dependence is important, the half-orphan totally dependent on the father, the sick and despondent father dependent on the energies of the young son. Conrad is said to have nursed his father with great tenderness. How could Bobrowski turn Conrad on this father whose care and teaching were so indelibly imprinted on Conrad's young soul? Or did Conrad himself rebel at the suffocating tutelage and example of his father? Was he, perhaps, when his father died, relieved to eventually have the practical, sober-minded care of Uncle Tadeusz Bobrowski? Or did he resent deep down the intimations of Bobrowski that all Conrad's weaknesses--his romantic lust for adventure, his inability to manage his money, his Quixote-like disposition towards life--were all part of the legacy of Apollo? Was Conrad loyal to his father's memory or did he shift in favor of the Bobrowski tutelage? The ambivalence concerning the paternal presence is understandable. To deal with Conrad's prevalent theme of betrayal and guilt is to be involved with that paternal presence imprinted in all the fiction. To analyze and interpret this dual presence in the major fiction is the work of the chapters that follow.

If any two persons can be said to have fixed the native elements of Conrad's own personality and confirmed him in the rival claims of his temperament, it was these two men: the poet and patriot on the one side, the prudent family counselor, guardian, and admonitory custodian on the other. The "Nałęcz strain"<sup>16</sup> of the Korzeniowskis collided with the prudent, "land-tilling gentry" strain of the Bobrowskis; and something of their conflict was to persist in Conrad's own character throughout his life, as it was to persist in his emotional relations with Poland.

## Chapter 2

### Conrad and the Fictional Father

If the New Critics deliberately divorced the writer from his work, it is time to remember Conrad's confession that his work is autobiographical. Conrad's father, Apollo Korzeniowski, and a string of surrogate fathers were an image that stamped much of his fiction, almost to the point of intensity associated with an icon.

The purpose is not to prove that the father figure is always worshipped as an icon, but that the figure is omnipresent in the fiction and accorded the central importance of an icon--even when it is blasphemed or betrayed. The positive and negative aspects will be explored to show that Conrad's attitude towards the father icon is ambivalent.

Conrad's fiction is marked by a proliferation of father figures who are sometimes over-idealized but often betrayed by the son who is then hounded by the furies of omnipresent Conradian guilt and self-doubt. Two recent psychocritical studies, Joseph Dobrinsky's *The Artist in Conrad's Fiction* and Catherine Rising's *Darkness at Heart*, acutely explore the unconscious undergirdings of this paternal presence, giving focus to the Oedipus complexes and the Lacanian Name-of-the-Father theory.

My thesis was begun before the publication of either of these studies. My work was motivated by awareness not



only of the fertile fragmentation of father figures but the growing realization that Conrad's biography with its Polish background of idealism through the Quixotic patriotism of his poet father who already wrote in Conrad's baptism poem, "Baby son, be a Pole," left a scar on Conrad's creativity caused by the accusation of "desertion" of his paternal heritage. According to critic Gustav Morf, Conrad was haunted by Polish "shades and ghosts," especially his father Apollo.<sup>1</sup>

When Morf states that Conrad "split up the complex images of his father upon a host of disparate fictional fathers," he develops a psychological argument which posits the thesis that although Conrad left Poland, he could not leave his Polish father behind, carrying the image of the dead man into every story he wrote. Morf states of the father in Conrad's fiction: "Typically he is portrayed as a man caught in the grip of an obsessional idea [an *idée fixe*] which engages such vast quantities of his attention as to bring misfortune upon himself and upon those around him, notably his child."<sup>2</sup>

Although Morf attributes the ambivalence toward the father to Conrad's swings from admiration to condemnation of Apollo, he does not deal with the involvement of the adoptive surrogate father, the uncle who raised Conrad after his father's death. Because the real father was a Polish Romanticist poet-patriot, and the uncle a

positivist, practical businessman, and in his own view, also a Polish patriot, there was a radical conflict of ideals imposed on the young Conrad by each of the paternal figures.

My argument that the father is so omnipresent as double in Conrad's fiction takes into account the conflict between the two ideologies, so that the inner ambivalence produces a creative tension that made the father figure an abiding symbolic presence and a rich motivator of Conrad's imagination.

In *The Dual Heritage of Joseph Conrad*, Robert Hodges develops some of the earliest acute textual insights into Conrad's father figure ambiguity based on the opposite models of the poet/patriot Apollo and the prudent/pragmatic Bobrowski. Stating that "Most critics recognize that Conrad's father and his uncle strongly influenced him and that Conrad felt himself a Pole all his life."<sup>3</sup> According to Hodges, the critics "have chiefly emphasized the effect of Conrad's father" and not Bobrowski. Hodges also cites E. H. Visiak in *The Mirror of Conrad* speculating on the influence of Conrad's father's death on Conrad, and Jerry Allen in *The Thunder and the Sunshine* pointing out the fictional results of Conrad's troubled childhood involving the creation of motherless sons "raised by fathers with fixed ideas" (Hodges, 12). Next Hodges cites Irving Howe's *Politics*

and the Novel in which a chapter on Conrad makes important points "concerning Conrad's relation to his father's politics." Hodges praises *The Polish Heritage of Joseph Conrad* by Morf as "the most significant of the studies discussing Apollo Korzeniowski and his son" (12). Although Hodges calls this early work (1930) psychologically speculative, he indicates Morf created a pilot study and calls his "guilt theory" sound. Citing Eloise Knapp Hay's work on Conrad's political novels, in which she "prefaces her study . . . by discussing at length both the romantic political creed of Apollo Korzeniowski as well as Tadeusz Bobrowski's realistic objections to that creed" (13), Hodges disagrees with her because she "finds no traces in Conrad's work of the central myth of Polish romanticism, national Messianism." Her views were corrected, says Hodges, by the work of Zdzislaw Najder who "corrects the prevailing hypercritical portrait of Korzeniowski, based too exclusively . . . on his brother-in-law's comments" (13).

Finally, Bernard Meyer's book, *Joseph Conrad: A Psychoanalytic Biography* (published in 1967, the same year as Hodge's book) became a classical study in relation to Conrad's Polishness and the Polish father in the fiction where the secret sharer is Pole within. This was followed in 1976 by another book by Morf, *The Polish Shades and Ghosts of Joseph Conrad*, which recalls



Conrad's assertion that a writer must turn frequently to the shades and ghosts of his past for sustenance and stresses Conrad as "the direct descendent of his father" (194). But

Bobrowski's constant censure (from 1874 to 1895) of the Nałecz Korzeniowski family heritage and the memory of his parents' fate had encouraged Conrad very early to reject a good deal of himself. Whoever has to repress so much necessarily builds up a particularly strong shadow and the struggle to set these "shades and ghosts" at rest is reflected in Conrad's shadow stories.<sup>4</sup>

Morf's citing of Jung's psychology and how one deals with one's shadow or repressed self in the process of becoming oneself has direct relevance to the father figure as the shade of Apollo. Since "The Secret Sharer" is referred to as one of Conrad's "shadow stories" and a shadow is one of the traditional guises of the double as an emanation of the unconscious, it is easy to see the Polish father as that secret sharer. As Morf reminds us, "in a hidden way, Conrad is always writing about his own 'shades and ghosts'" (196). In Conrad's proliferation of the father figure, "Conrad excelled in describing what goes on in that zone where the conscious personality

tries to come to terms with the challenges and threats emanating from the unconscious" (195).

However, the insistence of Morf and Meyer on a psychological/psychobiographical approach to the paternal presence is especially significant for my study, as are more recent psychocritical interpretations of Conrad (Crews, Dobrinsky, Rising, etc.). That Conrad's works would be incomprehensible in part, sometimes even in their entirety, if left only to interpretation based on what we can understand and construct consciously, is directly related to the complexities and functions of paternity in Conrad's double father figure. The role of unconscious perception is indispensable for both writer and reader because the unconscious undergirds the whole creative process, encoding itself in the latent level of the text. According to Simon Lesser, the greatest fiction always

has additional levels of meaning which must be communicated unconsciously. In many cases far more is communicated unconsciously than consciously. Even when this is not the case, the meanings grasped below the threshold of awareness may make a disproportionate contribution to the pleasure we receive from reading fiction.<sup>5</sup>

Although Conrad's father figure stories may be piously reflexive to emotions felt by Conrad for his father, Apollo, it is interesting how often feelings are displaced onto surrogate fathers, a process which facilitates expressions of latent hostility. Conrad's strong feelings of betrayal and guilt concerning his father, Apollo, not only inform this favored theme of most of the fiction, but also help to elucidate why Conrad found it necessary to so frequently use doubling in character and incident. The proliferation of scenes dealing with the doubled relationship of the main character with a father figure or his surrogates dramatically underlines Conrad's reference to himself as "Homo Duplex." Lesser makes the point that in Conrad's fiction, as in all great fiction, "the actual events are so altered that they may not be consciously recognizable, and so telescoped and heightened that they arouse even profounder effects than the less dramatic and more gradual experiences they draw upon and evoke" (Lesser, *Fiction and the Unconscious*, 390). Lesser further insists that the writing recalls in symbols and correlatives earlier situations charged with emotion in Conrad's life, adding poignancy through these stirred feelings. Something about the submerged relationship with the father figure gives special significance to the fiction. All Conrad's works contain characters haunted



by the shadow of the father (or his surrogates) as manifest or latent double.

In reminding us of the symbolic link between Conrad's father figures and the shade of his dead father, Apollo, the critic Dobrinsky refers to the major claims of Crews, whose "reading of the latent text as centrally staging a confrontation between this 'Polish Shade' and its accusing heir seems tenable."<sup>6</sup>

In *The Fictional Father*, the editor, Robert Con Davis, argues that "one comes to literary texts to find and take hold of the father."<sup>7</sup> For Beth Kowaleski-Wallace in *Refiguring the Father*, "Biographical criticism . . . seems to confirm the appropriateness of reading the father metaphorically."<sup>8</sup> The metaphor of the father as symbol of the unconscious, i.e., manifest or latent double, is examined in the next chapter of this paper as a creative doppelgänger image that may be positive or negative in its presentation.

The theory of the father in narrative, in the Lacanian view, privileges the symbolic in a dialectic that reveals the father as law. Lacan also stresses the symbolic father as the dead father.

According to Jerry Aline Flieger, the "father's desire re-creates the father as paradox and enigma."<sup>9</sup> Furthermore, the father is described as "a silent poet" who is an "Orpheus Dismembered." In this interpretation,

the child (son) is asked as writer to "give shape to his (the father's) desire." Interestingly, Flieger addresses this idea as the "mourning work" for the dead father in which the child/son as writer must engage in "remembering" by re-figuring the father in terms of the child/son/writer's own desire. These concepts beg to be applied to Conrad in relation to Apollo, especially in Flieger's notion that "writing must be predicated upon the (child's) recognition of (the) father's wounding" (*Refiguring of the Father*). Because of this, the blame/praise dichotomy can be seen as leading to the concept of the double father, just as Conrad had two father images, one enabling and disabling and both frequently involving the double motif of transference in Conrad's anxious ambivalence. Thus Conrad's multiple paternal configurations and his inclusion of doubles in the many modes of dealing with the mechanisms of patriarchy fit neatly into the standard discourse of the father.<sup>10</sup>

In his introductory note on "The Discourse of the Father" in *The Fictional Father*, Robert Con Davis provides a clear, concise presentation on the Lacanian metaphor of the symbolic father as the agency of law, which "suggests a paradigm for textuality."<sup>11</sup> Claiming that for Lacan, the fictional father is defined "according to the operations of the symbolic father, Con

Davis explains that this paradigm is based on unconscious processes that "constitute the fictional substance of a text." Consequently, Con Davis sees the fictional father as "directed to what is likely the ideal subject of the New Criticism" (3). Therefore, he sets up three "linked axioms of Lacanian thought" which encapsule an approach to texts dealing with the fictional father:

(1) that the question of the father in fiction, in whatever guise, is essentially one of father absence; (2) that each manifestation of the father in a text is a refinding of an absent father; (3) and that the father's origin is to be found in the trace of his absence.

(Con Davis, "The Discourse of the Father," 3)

In attempting to apply these axioms as a paradigm for fitting the theory of the fictional father to a text, to show what it "implies about the nature of narrative," Con Davis examines the father/son dyad in *The Odyssey*. In discovering some significant and startling parallels with Conrad, I have used the insights of Con Davis in the following analysis as a reduced paraphrase for approaching Conrad's father/son dyad. The analysis gives specific enlightenment to how a complex narrative manifests structural absence of the father whose symbolic authority undergirds the text.



Referring to Propp's narrative problematic (the opening problem to be solved by the completed narrative) Con Davis cites as the central dilemma of the epic the question: "Who is your father?" Thus, both thematically and structurally, the process concerning paternity is set in motion. What begins in the epic with father absence, moves through a "transformation that ultimately reinstates Odysseus as the representative of paternal authority." For Con Davis, that has become a paradigm in much of the fiction of Western civilization.

Like Telemachus, Conrad was a son in trouble whose foremost responsibility was to seek his father's help; in his own subconscious, he had to deal with it. In order to survive, he needed to assert his claim as Apollo's true heir, just as Telemachus had to assert his claim as Odysseus's true heir, yet he cannot find the strength he needs to act effectively. Conrad's anxious attempts to seek discourse with the shade of his dead father is like Telemachus' attempts to inquire after his father and to hasten his return. In their conscious minds, both are blocked, for both refuse to admit their need. Thus Conrad digs into his subconscious in the fiction and the father keeps emerging, erupting, in the countless father figures: surrogate fathers, guardians, foster parents, captains, mentors, spiritual counselors, and various authoritative narrators.

Like Telemachus, Conrad was deprived of power in the absence of his father and quite often "rendered immobile in the face of hostile events." This is repeated many times in the fiction, especially in *Victory*. In the immobility, the lack of power of Heyst,<sup>12</sup> his inability to act, he keeps a melancholy watch at his father's empty place, sitting before the portrait of his father. As he yearns for the power to act, he yearns to be able to recognize his own need, but he quite simply is ineffectual and impotent because of the absence of the father, the dead father, whose philosophy was foisted on him (Heyst). Although he does not understand that philosophy and his need to be caught in its magnetic field, Heyst cannot break away from it.

In answer to the old question "Who has known his own engendering?" Telemachus says, "For myself, I cannot tell. It's a wise child that knows its own father."<sup>13</sup> Conrad's problem was that he *did* have some knowledge of Apollo, up until the time Conrad was 11 going on 12, when his father died; and he did know his father's patriotism, his love of Poland; he also knew his father's poetry, and his martyrdom for Poland. He also knew that he, Conrad the son, ran away from Poland, feeling that he had betrayed the identity that his father gave him, even changing his name from Konrad Korzeniowski to the English-sounding Joseph Conrad, thus revealing his

nomenphobia, a neurotic desire to disclaim the patronym and become reborn as an English writer. I have the strong belief that the fiction is based on that betrayal and guilt theme involving Conrad's identity with the Polish father and the father's Polishness.

The father's absence creates a predicament for Conrad just as it did for Telemachus, and the son must discover wisdom within the limitation of his own efforts. Thus Conrad is forever praising work, praising fidelity. He has the conflict of possessing the knowledge of his own origins connected with Apollo and the Polish fatherhood and all the ideals and principles and romantic patriotism that went along with that. And then he has to deal with the conflict of running away from his father's wisdom and identity, which really are much his own identity, which is why I call the Polish father Conrad's doppelgänger, the one who walks at Conrad's side. With his own efforts, Conrad had to write the fiction that ultimately was dealing with that conflict in his own subconscious. Thus, in the fantasies that became fiction, the father figure keeps emerging and erupting as the agent of the return of the repressed loss, the dead father (with his Polish culture) lodged in Conrad's heart--and the heart of his writing, the dead secret agent of his creativity.



Conrad became a cultural outlaw, then, because he couldn't sanction the Polishness that was the basis of his own identity, his own culture. But, as one of his father's friends said to Conrad when he was leaving Poland at 16½, "You will be forever sailing home to Poland." And he had to earn his way back into Polish culture through the masks of the father, the many "doppelgängers," becoming the center of the theme of identity which is so central in all the fiction. In the symbolic process, the return of repressed material through the use of the secret agent of father figure becomes, through the transformation of the father who ganged up on him, or doppelgängers, a cry of horror.

In the conflict of conscious writer against subconscious presence, Conrad in the fiction seems always to be searching for community, for the identity that brings the "other" into close relationship--good work, duty, fidelity; to expiate himself by discovering the essence of what binds humans together in a community. Since his crime was to stray from and to deny his own Polishness, his punishment seems to have been that he became an exile, that he was destined to wander through the world, to re-learn the forgotten basis on which his own identity, his own Polishness, rested. Conrad as cultural outlaw in relation to Poland, as I said, must

therefore work his way back to Polish culture through his own writings.

We see that Conrad's dilemma was not essentially different from his father's, and this becomes clear in *Under Western Eyes*, where Haldin<sup>14</sup> can be seen as an image of Conrad's father and Razumov as an image of Conrad, who betrayed his father just as Razumov betrayed Haldin. In his restricted action, Conrad as the Captain/Narrator in "The Secret Sharer" can be seen as waiting passively for a father whose presence he cannot command. He pulls him up out of the sea, out of his own unconscious depths, and Leggatt then is identified as his twin, as an obvious secret sharer, double-shadow image, alter-ego for Conrad. Conrad's awareness of the presence of Leggatt in the story is a possible awareness of the absence of the father as the pivot that motivates Conrad's creativity. His pulling him up out of his own depths in making him present and trying to deal with him, for his sin of being martyr to Polish nationalism, orphaning Conrad, in the Lacanian theory as cited in *The Discourse of the Father*: "the initial absence of the father inaugurates a desire for the father's function, and the child thereby becomes the embodiment of knowledge about the father"<sup>15</sup> (and the absence associated with him.

Absence and awareness of absence satisfy what Lacanian theory shows to be a need for the inauguration

of discourse. Conrad undergoes education by suffering exile, because his exilic suffering is an avenue to knowledge about the father. Just as the passivity that Telemachus and Odysseus are forced into by the fact of paternal absence tells something further about narrative structure; just as they are passive in relation to an absent father, the development of narrative in Conrad is fully dependent on the structural absence that initiates it." We can see the emergence of a set of relationships out of a primary evocation of lack:

The theoretical implications of the structural lack extend, of course, far beyond an interpretation of Homer's epic, and this lack, an aspect of the father's discourse, is an originary feature of every narrative. Absence becomes functional and knowledge of the father's empty place constitutes desire itself."<sup>16</sup>

Initiated by the discovery of absence, the desire for the father will be articulated in what is essentially a narrative.

In the next step of that articulation, the son faces a crisis, for subsequent to this seduction into relationship is an inevitable betrayal in. In the triadic process of the motif of narrative, the elemental structure of the subject and of narrative is the



knowledge of the father's empty place constituting desire itself. It is desire which moves the narrative, which starts the story, gives growth and development and plot to the story.

In terms of the narrative theory that is evolving here, the desire or the wish is precisely the evocation of lack in narration, and the law is the principle by which that lack is articulated. The desire for the father contains its own direction toward a goal and even the means of attaining the goal. "The fact of an accomplished narration expresses . . . fantasy . . . so that what we first saw as the relation of son and father is here the relation of a text clearly bound to its paternal origin" (Con Davis, 13). *Desire for the father is explained as a crucial concept because thematically and functionally it is at the heart of . . . structure.* Furthermore, there is the significant note that, "As Lacan says, 'The order of the law (which the father represents) can be conceived only on the basis of something more primordial, a crime'" (Con Davis, 11).

Obviously, that brings us to think of "The Secret Sharer." And again, I assert that "The Secret Sharer" is the paradigm for all the presence of the absent father in Conrad--the fact that there is a crime here; that there are elements of law, that there are questions of law, that the second captain (Archbold) conflicts with

Leggatt, that the Conrad/Captain/Narrator identifies with the Leggatt/ Apollo character, forgiving him and releasing him to become a free man and a "proud swimmer," letting the deep, deep waters hold him up (as Stein admonishes Jim to do!) and thereby become a free, new man. This is a very interesting relationship between that Lacanian concept and Conradian fiction. If the father's law is what binds people together in culture, then just as it was Odysseus's failure to find the father that "commits him to living in a narcissistic world outside of family and culture" (Con Davis, 11), we can certainly make that same parallel with Conrad.

In being unable to bear his father's absence, Conrad denied the connection with authority beyond himself, and denied structurally the father and membership in his inherited line. Thus, the changing of the name, the nomenphobia, in changing the Korzeniowski patronym to Conrad, to become Joseph Conrad instead of Konrad Korzeniowski, and the giving up outwardly the Polish heritage and taking on British citizenship, was an internal conflict for Conrad and fomented much of the fiction. It is so interesting that Conrad, with the crisis over his father's name and the changing of it relates so to the paternal function, to what Lacan calls "the name of the father."

Con Davis cites Lacan, who makes an interesting note on Kronus (the All-Father or the Ur-Father), "who predates and is the origin of, Time" (12). Because the theme of Conrad's *Secret Agent* is so engaged with Time in the adoptive father's attempt to destroy the Greenwich Observatory which results instead in Verloc's causing the adoptive son, Stevie, to be blown up, the inverse parallels are fascinating to observe. Lacan says that Zeus, in killing Kronus, who was already destroying fatherhood, saves his own life as he simultaneously reinstates Cronus's fatherhood. In so doing, Zeus actually undoes the ravage of the past. Zeus simultaneously transforms and institutes Time's reign by bringing back his brothers and sisters, and further, by guaranteeing that children will have an existence in relation to Time (to Kronus). In short, Zeus legislates a new law of relationship in one fell swoop as he breaks the tyranny of Kronus and, simultaneously, protects Kronus's domain (Fatherhood and Time) by forbidding the eating of children. Therefore, paternal identity that Zeus fashions as protector of fathers and children institutes the law by which parents and children can coexist in a family.

Con Davis explains that Lacan then comes to the point that such paternal authority permeates the epic as it does the narrative. Paternity itself is the source of



first distinctions in narrative. Again, there is a touching parallel with Conrad in *The Odyssey*, where Odysseus's law is invoked predictably at the epic's beginning as Telemachus's desire for reunion with his father echoes Odysseus's wish to go home. If paternity is the source of first distinctions in narrative, and if narratives begin with the binding of the son's desire to the father, then the essential concerns for a theory of the father in narrative structure must be concerned with the paternal function (Con Davis, 13).

Now some of the essential concepts for a theory of the father in narrative are set up by Con Davis. The first concept is "the awareness of absence and the expression of desire." It provides the necessity for the implementation of prohibition. Second, the "binding of desire to the law" is the essence of the ensuing discourse with the father and therefore this discourse is the structure of all narratives. Thus, the father is a

"NO" that initiates narrative development by enfranchising one line of continuity over other possibilities; the son's desire is a "YES" that leaves behind maternal demands, gets bound to the father's law, and proceeds in a narrative advance that plays out the father's meaning in time. (13)

One of Con Davis's critical points is connected with the Lacanian idea that, "The wise child mediates the father's absence (desire) and his function (law)."

Conrad's identity shapes his symbolic structure on all levels of his text--his identity of Apollo as his double, the Polish identity of the Apollo father figure that appears in many guises of doppelgänger masks. The centrality of the father's law is seen in narrative development in the whole canon of Conrad's fiction. The writer's identity is shaped by this symbolic structure of the discourse of law and desire, the mediation of the binding of law and desire in the incarnation of patriarchal idealism, and again, it has the principles of both opposition and difference, and has its positive and negative incarnations.

There is a binding of conflict and unity, son and father, desire and law in narrative time. Unity is not being imposed on conflict, but has to be structurally integrated with the *conflict*. In the unity of father and son that was torn apart when Conrad's father died, perhaps the separation from the paternal presence became the scar forever for Conrad, a reminder of his childhood connection that had shaped his identity. In relation to this thesis, it cannot be stressed too much that the identity with Apollo was an identity with Polishness, with the Polish nation, culture, and with Polish poets.

Conrad tells the story in *A Personal Record* that, as a child, he was not permitted to be at his father's desk, nor to touch the translation into Polish that his father was doing of Shakespeare. He was caught in the act, his father finding him at the desk as he (Conrad) was trying to read the work. Conrad fully expected to be chastised, to be belittled in a sense, and instead, his father seemed to be amused by it, maybe pleased by it, and just called out to the child, "Read aloud to me what you are seeing there," and it made a great impression on the child. It was a kind of acknowledgment of his adventurousness, his desire and interest in the scholarship and the creativity of the father. Although the father's law is asserted as a principle of opposition and difference, Conrad's anecdote shows that he found an acceptance in relation to that opposition. So when he created his own fiction, the absence of the father kept resurfacing, making the father become very present. It was not just a visible trace, it was the emergence from his subconscious of the desire for the presence of the father, the desire for identification with that presence--all those things that help to generate the father figure within the whole canon of Conrad's fiction.

Much of Conrad's fiction is structurally based on fragmentation of time and on a repetition of the past within the present, a recursiveness, as in *Lord Jim*.



When the reader gets the multiple perspective of Jim and his flight, his running away and his estrangement, one sees Conrad running away from his Polishness, from his past. It keeps playing back on him, the recursiveness, coming into the present life of whatever character he is developing, and not just in *Lord Jim*. So the past and present dimensions of the experiences of the characters, and the characters as they can be seen as masks for Conrad or as doubles for Apollo, are often phases of an over-arching narrative structure that expresses not just the presence of that doppelgänger identity with the father figure, but also some memory of the father's law. It is the way of the memory of the grown writer becoming a kind of wise child who mediates the father's absence, which can be called desire, and his function, which is law, and his own identity, shaping all of these symbolic structures on all levels of the text.

This inscription of the father figure as the identifying mark of Conrad's subconscious, this incarnation of patriarchal idealism, but including some patriarchal perversion and anger, turns up in the many masks of these doppelgänger projections that pepper the fiction of Conrad. The writer's whole identity seems to be bound up in a symbolic structure of the binding of the law of the father as remembered, and the desire for the absent father. Thus, the symbolic father of Conrad's

narratives is a principle of *function* that stands behind all the mechanisms of plot or character development. All of the functions are unconscious in that they are inherent to narrative. Conrad's filial rebellion and filial fidelity create a conflict, just as his two father figures created a conflict within him: the Bobrowski with his Enlightenment mentality and good-order mentality, and then the Apollo Korzeniowski poetic, romantic, patriotic mentality, supposedly without any prudence or order. And Bobrowski was always cautioning Conrad against that Korzeniowski strain in his blood inheritance.

That the narrative authority of the symbolic father is symbolically wrapped up in questions of desire and law becomes a theoretical guide for an understanding of the father in fiction, Conrad's fiction in particular. They inform the tracing of the paternal inheritance, authority, and idealism. Conrad spoke of that ideal concept we all have of ourselves. In his case, it was so much identified with what he did inherit from his poet father, so that his own identity is always in question in the fiction in the ambivalence and irony, the playing back of criticism on the self, that Conrad assumes so often. The question we might ask in the As-If of our thesis is, "What scene, or act, or character is perhaps inscribing a hieroglyph of the father's law?" The

discourse of desire and law, according to Lacan, is always tracing the paternal authority.

In dealing with the fiction of Conrad in terms of the Polish father, Apollo as doppelgänger in "The Secret Sharer," Conrad's identity turns up repeatedly in some Lacanian interpretation in relation to the fictional father. But his critical method is not an absolute hermeneutic; it is just a means of examining the narrative as the insights of ideas about the father figure in modern literature help to elucidate the text where any dialog, description, scene, or analysis of character gives meaning to the text.

Paternal authority, or presence, is manifested on many levels in Conrad's narratives. Sometimes we're dealing with positive and negative incarnations of the father figure. Whether we are talking about the father figure as a symbol of the ideal or as a symbol of failure, as a reflection of authority or tyranny, we are always focusing on the possibility that the controversial issues that surround the Lacanian idea of the metaphor of the father, "the name of the father," are not being taken as an absolute. It is only that some of the insights from Lacanian criticism are being used occasionally to help to elucidate the text. In seeing paternity as what authorizes the narrative subject and the structural site where meaning is given in a text, we are seeing paternity



as authorizing narration, thus dealing with the encounter between the Lacanian interpretation and the subject of the fictional father in Conrad. I am not trying to be reductive or in any way absolute, but in fact, I may be engaging in some hopscotch hermeneutics as a method of interpretation, using the concepts only as a means, as an "as if" way to help interpret the text. If that kind of reading gives more understanding, or gives new avenues into meaning in Conradian texts, then that is the purpose of the study.

Desire can be equated with the absent father, and the discourses of desire and law deal with tracing the authority of the father within the desire for the absent father, or tracing the opposition to the authority of the father. With Conrad, we can say that each narrative incident navigates the waters of desire and law, and in so doing, advances narrative. The narration occurs within the discourse of desire and law, which are the paternal presence, or the paternal metaphor. Thus, paternity becomes not only the function of interpretation, but what authorizes the narrative subject. That is very significant in dealing with Conrad, that the combination of desire for the absent father and opposition to the paternal authority that keep surfacing in Conrad's fiction, are actually what generate his whole narrative subject. And by the narrative

subject, according to Davis, we really mean by the subject "the structural site wherein meaning is given in a text" (26).

The displacement of emotional reciprocities between father and son, or son and father, in Conradian fiction, in the stories as well as in the novels, can give a clue to Conrad's use of doubles. In that late novel, *The Shadow Line*, we have finally the resolution of the ambivalence of identity where the young sailor seems to yield, finally, to the paternal will with somewhat of a glad heart, because desire for the father controls the unconscious. The fantasies created within the unconscious will inevitably deal with the mechanisms of the unconscious itself as it is involved with paternal absence or presence. These mechanisms establish a pattern that the mature writer will be stamped with; they will be imprinted there, and he will remember them, and some of it will occur on the surface in the conscious writing, but much more of it will erupt from the unconscious, within the nature of narration itself. If the approval of the father is seen as shaping desire and shaping the desired other, then we can say with Thomas Hanso<sup>17</sup> that "the fundamental process of the psychic life, of the power of identification, the reaching out to appropriate the image of the other as oneself" would be

entirely applicable to what we're dealing with in Conrad's fiction.

It is also significant that Thomas Hanso says in his essay in *The Fictional Father* that Lacan's work is important for literary criticism because it has "restored literary language to its truth as language, not as a language or a special use of language, but as the truth that language speaks, the truth which, to the Lacanian ear, is spoken by the Other" (34). Again, according to Hanso, "A law enjoins the father to reveal paternity as a relational principle. In so doing, the father dies, gives way, is (in another context) murdered: he becomes the symbolic father" (34). We need only think of what Conrad does with Haldin as a father-figure-double to Razumov, and to think of Razumov's betrayal of him which led to his death, his murder, if you will, by the Russian police, to see a definite parallel there.

Hanso gives the explanation that "The symbolic father is neither real nor present" (33). This idea is combined with the fact that "For Jacques Lacan, this metaphor of paternity founds and sustains the cultural orders into which the individual is born; he is the dead father of Freud's myth, whose murder is the beginning of human society" (33). That's an amazing quote if one thinks of Conrad's early disordered life, his fleeing Poland, his life wandering on ships, his alienation,



isolation, search for order, for fidelity, his praise of duty, of the work of the sailors aboard ship, the sense of community, the solidarity--all those things that were so characteristic of Conrad in his fiction could be elucidated by the previous statement. Conrad's narratives provide the relation to the unconscious processes that the language of fiction in its phantasmal dimension always explores and restates. It always exists as the written language in the metaphorical sense "as the mark of an absence, though of a mark repressed" (35).

It seems completely apt to apply these concepts to Conrad. In terms of the Lacanian metaphor of the name of the father as the object of desire and as the principal agent of the novel, it is easy to see the Conradian secret agents, secret sharers, and other selves as doubles. For doubles are often secret agents of the return of the repressed. That would apply so specifically to "The Secret Sharer" and to Apollo as the source, the generator of narration in Conrad, the source of all his fiction, the emergence of this father figure. It is an amazing reference also to Roman Jakobson, who has the whole theory of metaphor and metonymy as the two poles of language itself. It is well to remember that narrative always provides a relation to the unconscious processes that the language of fiction always explores. In addition, it is time to note that the double is a

symbol of the unconscious that often takes its projected presence in the form of the fictional father.

### Chapter 3

#### Conrad's Symbolic Approach in His Fiction: The Double as Symbol: Motifs of the Doppelgänger

Symbolism is a mode of perception.

--Alfred N. Whitehead

The nearer a work approaches art, the  
more it acquires a symbolic  
character. . . .

--Joseph Conrad

As a symbol of the unconscious, the  
double is an archetypal image.

--Anonymous

If symbolism is as Whitehead indicated, a "mode of perception," and as Cassirer says, "arts are symbolic forms by which he (man the symbolic animal) projects his reality and comes to know it,"<sup>1</sup> then the literary use of symbolism should have great value to artist-writer and reader alike. It certainly did to Conrad. This is not to categorize him as a symbolist, yet according to Ian Watt, "There is . . . much in Conrad's letters which suggests that he shared many of the basic attitudes of the French Symbolists[:] . . . the kinds of basic reality, knowledge, or vision, which literature seeks beyond the 'bundle of fragments' offered by the external world; and the expressive . . . methods by which the reader is induced to seek this vision beyond the work's



overt statements."<sup>2</sup> By using the manifest double, Conrad chose a symbolic approach to "The Secret Sharer." That he intensified this symbolism by making Leggatt not only the Captain's other, secret, second self, but further, by using the double as a symbolic father figure paralleling Apollo, makes a look at Conrad's use of symbolism vital to this study.

There has been conflict among critics over whether Conrad's writing exemplifies "realism," "romanticism," "impressionism," "romantic-realism," or "symbolism," yet use of the term "symbolic" to describe his approach to fiction need not present a problem. Because "The Secret Sharer" was written within the doppelgänger convention, and since a double is a symbol of the unconscious, acknowledging Conrad's symbolic approach is not only appropriate, it is a given. Furthermore, the interpretation of the double as the father figure extends that symbolism by treating the representation of character in the story metaphorically. The fiction contains myriad images, and we must remember that by deliberate authorial intention, images become symbols, sometimes by simple repetition, but also by their functioning within the work. They become essential components of the story/novel and develop into basic elements of symbolism that indicate the work itself (as a whole) is symbolic. Images repeated throughout the canon

of Conrad's fiction which assume this symbolic role include the sea, ways of seeing, light and dark, darkness and night, shadows/shades/ghosts/specters, and of course, the doppelgänger.

Conrad's emphasis on treating events as "outward signs of inward feelings" is reflected in his realistic-symbolic approach to writing. In developing a foundation for the literary imagination, he used a triad of sensation, knowledge, and image. His epistemological explanation for this literary foundation in a letter to Edward Noble in 1895 advised: "only treat events as illustrations of human feeling."<sup>3</sup> Of first importance was to catch the sensation or impression in a description. The next step was to think about the impression, or, in other words, to analyze it as a way of gaining knowledge. Finally, the writer must internalize the sensation, translating the thought into an image (Karl, *Collected Letters*, 11).

Given this methodology of imagination, critic M. D. Zabel calls Conrad a poet in fiction."<sup>4</sup> To think of Conrad characterized as a symbolic poet in fiction suggests the camp of Baudelaire, who apparently did influence Conrad. In explaining that "symbols present thought and feeling while celebrating or constructing suitable worlds," W. Y. Tindall classed Conrad with twentieth century "romantic symbolists."<sup>5</sup> On the other



hand, in *The Mirror of Conrad*, Visiak says he has been styled a "romantic realist." This combination of the values of realism with those of symbolism may be seen as one of Conrad's best achievements. He manages to keep both in artistic balance.

Stallman has said that for Conrad himself, "The nearer a work approaches art, the more it acquires a symbolic character. All the great creations of literature have been symbolic and in that way have gained in complexity, in power, in depth, and in beauty."<sup>6</sup> This quotation, when added to M. D. Zabel's labelling Conrad "a poet in fiction," underscores the necessity of explicating Conrad with the same care to the imagery as one would use in explicating a poem, line for line, image by image. Moreover, Dobrinsky's complaint that Conrad's "highly complex symbolism in ["The Secret Sharer"] has not been convincingly elucidated" (Dobrinsky, *A Psychocritical Study*, 62) further reinforces the need for this type of reading. One task in my approach to Conrad, therefore, is to provide a "convincing elucidation" of the use of symbolism in "The Secret Sharer" and in his other fiction.

Conrad's poetic approach to the use of symbols and imagery is traceable to his heritage from Polish literature.<sup>7</sup> We know from his background and *A Personal Record* that Conrad as a child was a reader, and with a



father like Apollo, himself a Romantic poet, the Polish Romantic influence on his writing is indelible. In *The History of Polish Literature*, Czesław Miłosz, the 1980 Nobel laureate, writes that Apollo Korzieniowski's poems were "typical of late Romanticism in their form and in their stress upon martyrdom as the destiny of those men who [reject] the . . . pursuit of money and pleasure." These poems were circulated anonymously while Conrad was a boy, and so he would have had the opportunity to read them. As I said previously, Miłosz suggests that Apollo's honorable place in Polish letters, and his dual attitude as an ironic realist and an indomitable knight cannot be ignored by any student of Conrad's works."

Conrad acknowledged that he was influenced by Mickiewicz, the national poet of Poland and the author of the Polish epic *Pan Tadeusz*. Miłosz says that the great digression in Mickiewicz's *Konrad Wallenrod* can be called a summation of Polish attitudes towards Russia in the nineteenth century. He adds an amazing claim that Joseph Conrad seems to repeat its contents line for line in some of his writings, especially in *Under Western Eyes*.

Conrad's heritage of symbolism, imagery, and romanticism have an important bearing upon "The Secret Sharer" and the rest of his fiction. Rather than functioning in isolation, his symbolic images provide a structure for the full meaning of the text. Dobrinsky

insists that we must not study the details of Conrad's text in isolation: we must relate the details to an "overall symbolic pattern." If there is such an overall pattern in symbolism, then every image in the text contributes not only to the theme, but to the complete interpretation of the story. In confronting the complexity of details in a work, Burke suggests that we must constantly trace interrelationships, raise questions, and attempt to answer them, for the disparate details, the individual images and symbols, are "consubstantial," infused with a common spirit or purpose.<sup>8</sup> This approach leads to a hermetic style of moving through the text. Gombrich concurs with these hermeneutics; he is not concerned with fixed or conventional symbols as absolutes, but rather contends that symbols operate within context, through suggestion, juxtaposition, and relationship.<sup>9</sup>

Often meaning is created by interaction of image/symbol and text. For the literal action of the story, including the level of adventure, reality, characters, setting, etc.; the physical appointments of the sea, the ship, and the crew; and the Captain's actual quest for command and integrated identity, there is no necessity whatever to include the projection of the double. It would only complicate the story unnecessarily if the intent were not to create a more symbolic meaning. But



the deliberate use of the doppelgänger tradition already involves a twinning with symbolism in its motifs of mirrors, shadows, paired colors and clothes, associations, relationships, etc. If Webster calls a symbol "that which stands for or suggests something else," then we can see that the concept of a double or alter ego is symbolic by nature.

According to critic Robert Rogers, "The story of the modern double starts with the magical science of the nineteenth century in Europe, when Mesmerists or Animal Magnetists went in for an experimental separation of the second self, and romantic writers went in for its cultural exploitation . . . . A craze for duality spread from Germany to the rest of Europe."<sup>10</sup> The emergence of Freud's and Jung's psychological theories of the unconscious, "shadow" self, accessible to the rational mind through dreams and images, helped foster the development of the literary device of the double. The double image functioned as a second self in battle with the personality--the alter ego projected in an effort to integrate the parts of the self into one's ideal identity.<sup>11</sup> Through this *psychomachia*, characters who appear on the surface as autonomous personages can be seen symbolically as two components of a psychological whole. The image of the double further evolved into the complex symbol of the doppelgänger, "the double who goes



beside me." This theme of doppelgänger, so dear to German Romantic literature, was studied by Conrad at length at St. Anne's Gimnazjum in Krakow, according to critic Gustav Morf.

In tracing the origin and the evolution of the doppelgänger motif, Ralph Tymms indicates that the double was frequently associated with dreams and hallucinations and such visual effects as mirror images, shadows, and supernatural manifestations (Tymms, *Doubles*, 37). Tymms also points out that two separate threads developed in the conception of doubling: doubling by duplication, and doubling by division. In doubling by duplication, the counterpart appears as a twin, or as a duplicate in its essential physical aspects. However, in doubling by division, the counterpart represents a single major facet of a character, very similar to the Shakespearean idea of the foil. This facet of a character is customarily spiritual or psychological in nature. In addition to this, Tymms describes the alternation between allegorical or ethical doubles, which express dualism in human nature in terms of good or evil, and realistic or psychological doubles, which depict dualism in terms of reason and emotion or the conscious and the unconscious. For Conrad, the usage of the double image seems to be more related to dualism in terms of reason and emotion, or to

phrase it psychologically, of the conscious and the unconscious.

It has often been noted that E. T. A. Hoffman was extremely important in the development of the doppelgänger motif. Hoffman apparently was intrigued by the discoveries of the mesmerist psychologists who developed theories of dual consciousness and postulated the existence of a "night side" of the mind, and he used this idea in much of his fiction. In fact, according to Tymms, Hoffman's greatest contribution was the identification of self, not with one's own conscious personality, but with the unconscious self identified with another individual. Through this mechanism, a subjective transference quite often would take place in the personality who was identifying with the physical double. This transference could be either real or imaginary (Tymms, *Doubles*, 44). Moreover, this relationship of the unconscious to transference is critical in the dynamic operation of the doppelgänger, as demonstrated in the analysis of Leggatt later in this chapter.

Hoffman's innovation in combining the previously separate concepts of doubling by division and doubling by duplication influenced many writers, including Maupassant, who became Conrad's model. Ralph Tymms contends:

Hoffman's realistic representation of the second self, the allegorical treatment of the double, continued to prevail in several works of the late nineteenth century, interpreting the phenomenon in a spirit of moral symbolism, of which Emil Lucka's study of the theme, "Verdoppel ung des Ich," published in 1904, is characteristic. According to Lucka, the Doppelgänger (appearing as a reflection, portrait, or shadow) is a man's "pure ego" or ideal of perfection: it consequently stands in sharp contrast to the "empiric ego" of his material self, so that the Doppelgänger serves as a painful reminder of his moral faults.

(Tymms, *Doubles*, 29)

One of the standard assumptions of double literature is that it is motivated by a need to keep a suppressed or repressed self alive.

According to Roman Jakobson, the philosopher of linguistic theory, we are always dealing with a double text: the manifest and the latent (see note 20 of Introduction). For the purposes of this study, it is necessary to distinguish between manifest and latent doubling. To begin with, the double in literature is based on two psychological processes: doubling by decomposition, and doubling by division or



multiplication. Furthermore, there can be subject decomposition as well as object decomposition. In multiplication of the object, the possible number may go beyond four, so that the paternal figures, for instance, may proliferate, as Conrad's *Lord Jim* so well illustrates. Then in addition to decomposition, there is the method of doubling based on condensation, which can often contain distorting displacements.

Thus, relating to text involves constant evaluation of both internal and external evidence to support assumptions and assertions by using multiple checkings and countercheckings of the workings of the total text. The creative metaphoric act commands both the literal, overt, or manifest meaning, and the symbolic, covert, or latent meaning of the text. To speak of multivalent patterns of meaning within a polysemous context is appropriated for the density of Conrad's fiction, and enriches rather than reduces our understanding of the text. Thus, the symbolism on the metaphoric level of the story supports the latent (inward feelings) text, in relationship with the metonymic-plot level of the manifest (outward signs) text.

Rank has cataloged the many types of double motif to include the double as: ideal, antagonist, identity/alter ego, fragmented self, pursued/pursuer, psychic constellation, nocturnal friend, Narcissus/mirror image,

Narcissus as projection of anxiety, agent of destruction, dangerous death wish or murderous impulse, Polish conscience, etc.<sup>12</sup> Besides this range of types, the motifs also correspond with different concepts, which Rogers gives as double consciousness (sometimes taking the form of guardian angel or admonisher), duality of thought and emotion, respect for one's own *shadow*, taboos against "stepping" on the shadow, shadow/spirit as guilty conscience/tortured soul, and various terms similar in meaning to double (i.e., soul, image, shadow, psyche, weaker double, name, sleep, dreams, etc.). Finally, the doppelgänger motifs also can perform different functions within a work. Some examples of these include: antidote to self-love, narcissism and the double, the double as element of morbid self-love, projection of separate parts of personality, second self of the unconscious, imagery for the universal problem of the self in relation to the self, allegorical representation, projection of unconscious sources/illustrations of the double (literary, psychological, mythical, ethnological, etc.), personification of shadow of threatening self (soul as duality), etc.

Conrad's typical motifs coalesce not only with Apollo's and those of major Polish literature in general, but with the motifs of the doppelgänger convention. As asserted by Edward Said, Conrad as mediator between "the



claims of memory and artifice" was "hiding himself within rhetoric."<sup>13</sup> Rather than treating the story as a Jungian fable, Said insists: "'The Secret Sharer' seems more interesting to me as a study of the actualized structure of doubleness--thus I treat it as an intellectual story of qualified emotional force" (Said, 126).

In order to explicate the text of "The Secret Sharer" in support of the thesis that the secret sharer is the Pole within, we must first demonstrate that the concept of Conrad's father as doppelgänger relies heavily on tying together the main images. Rabaté observes that "Doubling is omnipresent in Conrad," and cites the "undue prominence of obvious father symbolization."<sup>14</sup> If the death of Conrad's Polish patriot/poet father is seen as the emotional scar that caused a cleavage in Conrad's psyche, leading to a self-division that generated his necessity to write fiction, i.e., gave birth to his creativity, then the emergence of fathers, surrogate fathers, foster parents, guardians, captains, spiritual fathers, and mentors in the fiction can be read as symbolic representations of the absence/presence of the dead father in Conrad's subconscious in the guise of doppelgänger in its many versions. It is significant to remember that although Conrad adopted the already-developed convention of the doppelgänger from the gothic novel, particularly from nineteenth-century German



romanticism, and also from the French through Maupassant, he was able to add his own insights on the use of doubling.

The critic Gustav Morf says that "Conrad's work, in a much greater degree than that of his English contemporaries, almost constantly evokes archetypal images" (Morf, *Shades and Ghosts*, 193). Conrad's own assertion that he "starts with an image" provides a surprising parallel with Freud's notion in his considerations of representability:

The unconscious neither thinks nor discourses:

it figures itself forth in images; . . .

Further, Conrad's contention in *A Personal Record* that "A writer of imaginative prose (even more than any other sort of artist) stands confessed in his works" (we immediately think of Lord Jim's confession in hope of redemption and Leggatt's confession in hopes that the Captain will identify with and understand or "see," i.e., the Captain's words "to make us see") can be juxtaposed with the fact that Freud insisted that writing is akin to daydreaming; both involve the process of symbolizing the unconscious.

In his critical study, *The Double in Literature*, Rogers comments, "The permutations of doubling . . . seem also almost protean in their variety once we move beyond the stereotype of the manifest double, . . . we have to

remember that, at the manifest level of the story, the relationship between Leggatt and the Captain/ Narrator is the recognition of being a double, but the double as another self, the double as being born out of his own unconscious or subconscious" (Rogers, 78).

For the double to be respectable in serious fiction as opposed to fairy tales, mysteries, or romance, Claire Rosenfield, in "The Shadow Within," states that:

the opposing selves submit to the canons of plausibility. Therefore, the novelist who consciously or unconsciously exploits psychological Doubles may either juxtapose or duplicate two characters; the one representing the socially acceptable or conventional personality, the other externalizing the free, uninhibited, often criminal self. Conrad's "The Secret Sharer," Mann's *Doctor Faustus*, Dostoevsky's *The Double* all reveal this pattern. Or he may present two characters who complement each other both physically and psychologically and who together are projections of the crippled or struggling personality of a third character with whom the author is primarily concerned, as in Dostoevsky's *Crime and Punishment* or Melville's *Pierre*. These complementary Doubles may appear

in the narrative as simple opposites; what is important is not their contrary natures and descriptions, but the way in which they reveal the loss of identity of the main character."<sup>15</sup>

The critic Laurence Graver, in *Conrad's Short Fiction*, says "The Secret Sharer" is "the subject of more fanciful interpretations than any of Conrad's other stories."<sup>16</sup> With all the interpretations of its symbolism, including much explication of the innumerable specific images, probably the most studied and debated is "Who Leggatt is." Much of the critical commentary about this is presented in the next chapters, including my own insights and convictions about it. Conrad himself said, in a letter to a friend describing his work, it does not "lend itself to exact definition." As William Tindall sees this, Conrad "saw himself as a symbolist" (Tindall, *The Literary Symbol*, 87). Tindall further quotes Conrad in a letter to a friend:

A work of art is very seldom limited to one exclusive meaning and not necessarily tending to a definite conclusion. . . . the nearer it approaches art, the more it acquires a symbolic character. . . . the symbolic conception of a work of art has this advantage, that it makes a triple appeal covering the whole field of life.



All the great creations of literature have been symbolic (Tindall, 8).

In the following important scene from "The Secret Sharer," Conrad uses the doppelgänger technique, demonstrating the many critical interpretations already discussed, as well as a few more. The fugitive is dressed with the Captain's clothes and resembles him like a double: "He had concealed his damp body in a sleeping suit of the same gray-striped pattern as the one I was wearing and followed me like a double." The Captain/ Narrator (Conrad) insists on the resemblance. Looking at Leggatt, he sees himself: "I was constantly watching myself, my secret self, as dependent on my actions as my personality . . . anybody would have taken him for me." The Captain/ Narrator remembers, "I felt dual more than ever." (Who would not think here of Conrad's letter to Waliszewski, in which he called himself a *homo duplex*?)

The double Leggatt is himself a flesh and blood character and not a hallucination although at times he may appear so. But he operates at the same time in the many capacities of double with which he is symbolically equated. The crux of the problem in interpreting Leggatt, however, is that Conrad, in acknowledging him on the manifest level as the Captain's double (alter ego, shadow, other self, mirror image, etc.), appears to

be hiding, keeping secret, the more latent level of Leggatt's identification.

In *A Reader's Guide to Conrad*, Frederick Karl discusses the problem of Leggatt. He believes that Conrad uses the challenge and responsibility of hiding the fugitive Leggatt as a symbol. The demands upon the captain are dramatized in the analogy of Leggatt the fugitive, a symbol of threat in his possible criminal quality (having "killed a man" even though it was manslaughter and not murder). The captain's insecurity and anxiety aboard the ship have already been established, so that in this feeling, too, there is an analogy with Leggatt's identity as a fugitive aboard ship. The captain's greatest desire is to be faithful to that ideal conception of his personality that every man sets up in secret. Karl contends:

Clearly, then, like the knights of old, he must go through an ordeal. His ordeal is simply to protect Leggatt, and this forms the narrative of the story. As doubles in secrecy, they are of common size, common origin, common age, and even wear common clothes. This close identity between the two was of course necessary for realism, for without it, the captain's attachment to Leggatt . . . would contain no substantiation.

But once this rapport is clear, then the two become interchangeable, and the success of one depends upon the success of the other. (Karl, *Reader's Guide*, 235).

I stress this transference, which is one of the characteristics of double literature. The interchangeability that Karl has just referred to is an important point because the transformation of the captain into an integrated individual is the reason why he has projected the double and why he so identifies with Leggatt. Furthermore, that he protects Leggatt throughout and feels the necessity to take the major risk at the end is a central issue of the story. Conrad's astute recognition of many psychological problems, especially "his grasp of the alter ego, of man's secret self, of the dark elements in man's character!" (Karl, 243) are worthy of Karl's exclamation. Karl continues by talking about the special insights into the psychology of guilt.

My frequent use of quotations illustrates the diversity of critical opinion about "The Secret Sharer," yet it reveals critics' unanimity regarding the many levels of meaning latent in the symbolic imagery of the story. It reinforces Conrad's words, "A work of art is very seldom limited to one exclusive meaning." One premise that every critic acknowledges about Leggatt is



that he is central to the story he informs, the secret sharer of Conrad's psyche. As I believe and will demonstrate later, he is the Pole within. Further, as I follow Conrad's dictum, I read Leggatt metaphorically and see him as Apollo in my study: Apollo Korzeniowski, patriot, activist, and romantic poet, the Father-Double.

## Chapter 4

### The Secret Sharer as the Pole Within: The Doppelgänger as Apollo, the Polish Father--Part I

A writer of imaginative prose (even  
more than any other sort of artist)  
stands confessed in his work.

--Conrad,  
*A Personal Record*

A novelist lives in his work . . .  
the only reality in an invented world  
. . . [H]e is only writing about  
himself . . . a figure behind the  
veil"

--A *Personal Record*

One's literary life must turn  
frequently for sustenance to memories  
and seek discourse with the shades.

--"A Familiar Preface,"  
*A Personal Record*

Because of the many enigmas critics have  
identified--from the title to the final meaning of "The  
Secret Sharer"--the text explication poses numerous  
questions. First, in relation to the title itself: Who  
is the secret sharer? Is it someone who shares a secret,  
or does the sharer secretly share? What is this secret?  
Why does it need to be shared? How is this sharing of a  
secret in secret with a secret person accomplished?

Since Conrad is a realist in his care for detail,  
and it has already been established that his writing is

symbolic, autobiographical, and confessional, the title suggests some crucial issues of the text. In good title selection fashion, it also hints at the theme relating to an identity crisis. As stated in my Introduction, that Conrad himself wondered whether he should title the story "The Secret Self" or "The Second Self," already indicates that he was concerned with self-identity. Thus, his choice of using the doppelgänger convention to posit that other self is extremely significant, because *the double is a symbol for the unconscious*.

This clue alerts us to the fact that both the secret and the sharing to be projected in this double have to do with repressed, unconscious elements hidden in the Captain/Narrator's identity. In equating the Captain's need in his crisis of identity, to project his double, Leggatt as his ideal conception of himself, I posit a parallel with Apollo Korzeniowski as Conrad's secret sharer, the Pole within. In seeing this correspondence, I use an As-If extrapolation to attempt to see whether elaboration of this thesis enlightens and enlarges the meaning of the text. Next, this close reading of "The Secret Sharer" is used as support for the premise that the story becomes the paradigm for the secret sharer in Conrad's major fiction as the Pole within. Thus, "The Secret Sharer" can be seen as a microcosm of the symbolical, autobiographical, confessional nature of



Conrad's fiction which involves the rescue of identity (from betrayal to fidelity), with the proliferation of father figure doubles, sometimes manifest, more often latent, in the text. Virtually all of Conrad's works are filial confessions.

Tracking the intention and meaning of the use of the double in "The Secret Sharer" must be done on both the literal and symbolic levels. As a model of twentieth century fiction, Conrad's texts are multivalent and polysemous. But there is an added note of complexity here because of the overt use of the double in the straightforward presentation of the plot line without Conrad's use of his hallmarks of multiple narrators and time shifts, except for the flashback in Leggatt's confession. Because the direct, consecutive, chronological mode of the telling of the tale tempts some readers to place more emphasis on the literal, adventure story, the fact that Conrad chose to tell this story of initiation and identity crisis in terms so explicitly handling the doppelgänger convention reminds us again that the double is always a symbol of the unconscious and that our job is to stress the reading of the story symbolically. As Guerard says, the story is the "symbolic exploration of inward complexity" and its "archetypal experience of the night journey or descent

into the . . . unconscious" makes it a "troublesome story" wherein "various interpretations are possible."<sup>1</sup>

Even the literal, manifest text in the opening of "The Secret Sharer" stresses an exterior dividedness that strongly suggests psychic division of the narrator:

On my right hand there were lines of fishing stakes resembling a mysterious system of half-submerged bamboo fences, incomprehensible in its division of the domain of tropical fishes, and crazy of aspect as if abandoned forever by some nomad tribe of fishermen now gone to the other end of the ocean; for there was no sign of human habitation as far as the eye could reach.<sup>2</sup>

Read symbolically, this description of the setting becomes a powerfully insightful description of the isolation of the Captain/Narrator becalmed in the Gulf of Siam and provides a clue to the becalmed and divided soul of that same captain in his alienation and isolation:

"And then I was left alone with my ship, anchored at the head of the Gulf of Siam" (Conrad, "Sharer," 20).

Already, as quoted above, Conrad had masterfully set up the incomprehensible dividing line or fence in the half-submerged, mysterious system that corresponds to the human psyche in the opening lines of the story. The

narrator reiterates the idea of division into two parts, but claims an intimate connection between them:

And when I turned my head to take a  
parting glance, I saw the straight  
line of the flat shore [the  
conscious?] joined to the stable sea  
[unconscious], edge to edge with a  
perfect and unmarked closeness  
. . . . (Conrad, "Sharer," 19)

The Captain/Narrator (who so far we are only aware of as the narrator) tells us "we had just left on the first preparatory stage of our homeward journey." So this dividedness, this isolation, paralysis, aloneness of a becalmed soul are the "first preparatory stage" of a homeward journey: The ship "floated at the starting point of a long journey." The notion of "floated" enforces the idea of preparation, of waiting for, something not yet moving but expectant.

This long journey that is being prepared for is noteworthy, for I submit that it is more than the real journey of the manifest text, more than the journey of initiation so often referred to by Guerard and others, more than the subconscious night journey of Jungian psychology. It is the journey home to his father, Apollo, to the Pole within. As Conrad's father's friend said to Conrad when he was leaving to join the French



merchant marine: "Remember, you will be forever sailing home to Poland."

After saying "I was alone on her decks," the narrator describes the nothingness of the stillness in a poetic series of "not" phrases: "not a sound, nothing moved, nothing lived, not a canoe on the water, not a bird in the air, not a cloud in the sky." Conrad takes pains to empty the arena, to make the narrator truly alone . . . with his ship and with himself.

In this breathless pause at the threshold of a long passage we seemed to be measuring our fitness for a long and arduous enterprise, the appointed task of both our existences to be carried out, far from all human eyes, with only sky and sea for spectators and for judges.

(Conrad, "Sharer," 20)

Note the "breathless pause." Note also in this "threshold of a long passage" (again), and now the "measuring of our fitness for a long and arduous enterprise, and finally, the "appointed task of both our existences to be carried out," there is something resolute in its judging and assessing tone, reminding one that Conrad decided to interrupt the writing of *Under Western Eyes*, the novel dealing with betrayal and parricide (in the Haldin/Apollo; Razumov/Conrad equation) to write "The Secret Sharer." Knowing the background of

the Polish/Russian novel with its confessional needs makes us look at these opening lines as though Conrad has finally braced himself for going within himself, going home to encounter his Polish father and his heritage, to finally own up to his identity, to the Pole within that had been so stirred up in the writing of *Under Western Eyes*.

That he will be "far from all human eyes, with only sky and sea for spectators and judges" tells us a lot about his psychological state. Alone. No spectators. No judges. This is to be a psychomachia, a confrontation with the hidden self.

The "solemnity of perfect solitude" is interrupted almost immediately (just before the sun left us). Then "the tide of darkness flowed on swiftly; and with tropical suddenness a swarm of stars came out above the shadowy earth. . . ." In typical fashion, the Conradian light/dark imagery significantly adds to the "mysterious system" of the opening sentence of the story. "A swarm of stars" seems a stinging intrusion on the narrator's perfect solitude. The stars above the "shadowy earth" make the narrator seem frightened, for he rests his hand lightly on the ship's rail "as if on the shoulder of a trusted friend."

But with all that multitude of celestial bodies staring down at one [are they spectators or

judges?] the comfort of quiet communion with the ship was gone for good. (Conrad, "Sharer," 20)

This strange blaming of the stars (à la Romeo's "Then I defy you, stars") is a curious contradiction. That he felt the "comfort of quiet communion" with the ship as a trusted friend is directly contradicted two dozen lines later when the narrator tells us his position was "that of the only stranger on board" and furthermore what he felt most was being "a stranger to the ship; and if all the truth must be told, I was somewhat a stranger to myself." The contradiction about ship-as-friend and ship-as-stranger is acceptable in the self-analysis of the narrator because it points up his ambivalence and self-doubt, preparing us for his estimate of his own inadequacy and the setting up of the theme problem of the story when he says:

They had simply to be equal to their tasks; but I wondered how far I should turn out faithful to that ideal conception of one's own personality every man sets up for himself secretly. (Conrad, "Sharer," 21)

In his choice and ordering of his stories, Conrad sets the thematic axes of his fiction to revolve around topics of identity and guilt, i.e., self-concept and betrayal. The Captain's question about wondering how far



he would turn out faithful to "that ideal conception" is also Conrad's question.

That "ideal conception of one's own personality" is directly related to Conrad's father, Apollo, and his Polish paternal super-ego that Conrad had to confront. According to Gustav Morf, the intense situation for Conrad as a child having his father as "his only teacher for over ten years" created within him the shape of his father's inner values and demands:

It was his father-induced, rigid, over-exacting super-ego which Conrad had to overcome in order to become free in his actions as well as free of paralyzing guilt feelings. . . . He had to leave the spectre of his dead father behind him for good, in order to become a free personality in his own right. The short story is there to prove that his "rescue" was not an easy process. (Morf, *Apollo*, 287)

Thus the notion of becoming equal to the ideal conception of oneself is the underlying theme of this story of initiation into wholeness. Becoming integrated with one's double is an essential part of the process of measuring up to the inherited Polish ideal. It is informative here to remember again that Conrad was the victim of contrasting father-figures; that his

ambivalence as "Homo Duplex" was permeated by his Polarity.

As indicated earlier in this study, the two Poles of his patriarchal inheritance were of course his father, Apollo, the poet-patriot, and his Uncle Bobrowski, the prudent-practical lawyer who became his guardian. There is a curious interruption following the Captain's thinking about his ideal conception, which I equate with Apollo, to allow the Captain to deal with a scorpion, an image I connect with Bobrowski. It is worth pausing to examine this situation more closely because it contributes to one of the main points of my argument, that Apollo is the basis of the ideal conception. "The example of a superior courage set by Apollo Korzeniowski in the stormy circumstances of his political leadership, a behavior on which Conrad plainly molded his ego ideal as a man of action" (Dobrinsky, "The Artist in Conrad's Fiction," 72). Now the story undertakes to provide the Captain with a manifestation of that desire for the ego ideal which will erupt in the form of his double as the father figure. But before the double appears in the story, the incident involving the scorpion image intrudes on the narrative.

In the introduction of this notorious scorpion image, the Captain/Narrator describes the chief mate whose dominant trait was to take all things into earnest

consideration. The quote: "He was of a painstaking turn of mind. As he used to say, he 'liked to account to himself' for practically everything that came in his way, down to a miserable scorpion he had found in his cabin a week before.

"The why and wherefore of that scorpion--how it got on board and came to select his room rather than the pantry (which was a dark place and more what a scorpion would be partial to) and how on earth it managed to drown itself in the inkwell of his writing desk--had exercised him infinitely" (Conrad, "Sharer," 21). How it managed to drown itself in the inkwell becomes a far more telling metonymy than is the metaphor of the scorpion itself. In questioning what the latent intention for this mocking image of the chief mate might be, it is revealing again to equate the chief mate with Bobrowski (Conrad no doubt knew that Bobrowski would, of course, have had a "clean, well-lighted place.") and to reinforce the symbolic juxtaposition of this metaphoric/metonymic scorpion with the ideal conception equated with Apollo. To "account" for the latent relevance in the invoking of this image of mocking comparison of the censorious pedestrian Bobrowski against the artistic, idealistic Apollo was unquestionably Conrad's purpose. According to Dobrinsky, who feels that too often details such as this have not been related to the overall symbolic pattern:



One might surmise that the inkwell on the mate's desk was in the nephew's fantasy symbolic of the works that emanated from his uncle Bobrowski, a prolific writer not only of admonishing personal letters but also of unsympathetic "accounts" of national and familial events in his voluminous *Memoirs*. More specifically, the poisonous creature might be suggestive of Bobrowski's often stinging and highly censorious remarks about Conrad's father's rash behavior. . . . In holding that Korzeniowski's leadership had been self-destructive, Conrad's guardian is . . . accused of having played into the hands of the Russian authorities, . . . For venturing into such an inkwell, the metonymic scorpion deserved being drowned. (Dobrinsky, "The Artist," 71)

For the sake of emphasis, this makes me go back to repeat the opening of the scorpion image: "the chief mate with an almost visible effect of collaboration . . . was trying to evolve a theory of the anchored ship" (of state--Poland and compromise). Having set up the Captain as stranger (Conrad alienated by his Polishness) not only to a new ship and crew but to himself, the Captain meditates on how far he should turn out faithful (not competent, but loyal) to that ideal conception of his

Polish self which was inculcated by Conrad's poet/patriot father, Apollo Korzeniowski.

But the equating of the ideal conception as Leggatt, whom Curley calls "The Legate of the Ideal," the visitor from the depths as the father figure and model to be emulated, even reminds Dobrinsky of a papal legate and the Holy Father. Conrad's ambivalence about his "holy father" as already indicated was due in great measure to Bobrowski's vilification of the rashness, heedlessness (headlessness) of Apollo.

Immediately following the statement of theme, we get a shift away from self-analysis back to story chronology and a scathing description of the chief mate "with an almost *visible effect of collaboration* on the part of his *round eyes and frightful whiskers*," an obvious photo-likeness in the description of Uncle Tadeusz Bobrowski, the near collaborator with the Russian presence in Poland by his insistence on practical compromise and co-existence rather than Apollo's rebellious, idealistic approach of trying to oust the Russians and return Poland to her independence! Coming after the central, thematic statement about the ideal conception of himself equated in this paper with Conrad's father Apollo, the description provides a juxtaposition of Apollo as *ideal* with the frightful-whiskers-chief-mate, the chief

practical counselor chief mate, "whose dominant trait was to take all things into earnest consideration."

Ouch! This juxtaposition is no artistic accident, it is the deliberate sarcastic act of a symbolist poet. The description exactly fits Uncle Tadeusz Bobrowski and the image of the scorpion stings with further symbolic implications in this bitter caricature. Conrad's puzzlement over his Uncle Tadeusz's motivation for the venomously negative comments about Conrad's father Apollo and the whole Korzeniowski heritage in the writing of Bobrowski's famous *Memoirs* can be reflected in the scorpion passage.

Thus, the justness of Conrad's castigation of his uncle's "poison pen" in the lethal scorpion metaphor; as the *Dictionary of Symbols* indicates, "scorpions kill more people than any other animal except snakes and bees.<sup>3</sup> Furthermore, "with their sharp, probing pincers, evil-looking stinger, eight legs and predilection for dark places, scorpions represent our primordial nightmare incarnate. They cause instinctive fear" (Hall, *Dictionary of Symbols*, 95). The aptness of Conrad's use of this metaphor to vilify Bobrowski as a pestilence is chilling.

People across the world universally revile the scorpion. The Bible and the Talmud castigate it as the vilest pestilence. Conrad's application of this image to



Bobrowski would indeed be a telling vilification of the surrogate father, the Captain/Conrad dismissing him ironically to temporarily resolve his ambivalence over the father and make space for projecting Apollo as ideal in the appearance of his double.

The story continues as the Captain says he *detained* him (the chief mate, or Bobrowski) to explain that, since the others (crew) had had to work so hard and had very little sleep, "I felt painfully that I--a stranger--was doing something unusual when I directed him to let all hands turn in without setting an anchor watch" (Conrad, "Sharer," 22).

That the Captain felt he was doing something unusual in this deviation from routine makes its juxtaposition with the preceding scorpion/Bobrowski image significant again. It is plausible here that in the latent text, Conrad is feeling the disapproval and censure of Bobrowski. By having the Captain relieve all hands to set the anchor watch himself, and having him later forget to fulfill the duty and haul in the rope ladder, Conrad let the manifest text pave the way for the appearance of the double. Thinking that his strangeness had prompted the "unconventional arrangement" of taking the watch himself, the Captain, sleepless as he reflects on his "unheard-of caprice," now muses on his solitariness, becalmed in spirit in the dreamlike night. This setting

of a dreamy atmosphere where the Captain, still in his "sleeping suit," wonders again about his competence, provides another incident in the preparation for the coming of the double. Thinking that the sea "was not likely to keep any special surprises expressly for my discomfiture" (Conrad, "Sharer," 23), the Captain satisfies his self-doubt momentarily by assuring himself that his is a ship like others and the men of the crew like other men. (Of course, Conrad's irony is at work here, as events will turn out exactly the opposite of this incidental foreshadowing.)

Conrad's strange choice to go to sea, in Bobrowski's eyes, is dramatized in this passage. The image of Bobrowski in the chief mate, his accounting of life and everything in order, is suggested in the Captain's musings. In the Captain's questioning of his own motives and the echo of Bobrowski's attitudes and words in the wondering about how the chief mate would account for his behaviour, we have the moralizing and accountability Conrad was trying to escape, that he must reject, along with Bobrowski's practical criticism of Apollo and his heedless/headlessness before he can let that other self--Apollo as double--Pole within--emerge from his unconscious depths.

When the Captain went below to get a cigar, "having arrived at that comforting conclusion," it sets up the

amazement at what he discovers when he goes to pull up the ladder.

I proceeded to get the ladder in myself. Now a side ladder of that sort is a light affair and comes in easily, yet my vigorous tug, which should have brought it flying on board, merely recoiled upon my body in a totally unexpected jerk. What the devil! . . . I was so astounded by the immovableness of that ladder that I remained stockstill, trying to account for it to myself like that imbecile mate of mine. In the end, of course, I put my head over the rail. The side of the ship made an opaque belt of shadow on the darkling glassy shimmer of the sea. (Conrad, "Sharer," 24)

The cigar falls out of his mouth and drops on the water with a hellish, snake-like hiss!

With a gasp I saw revealed to my stare . . . a broad livid back immersed . . . up to the neck in a greenish cadaverous glow. One hand, awash, clutched the bottom of the ladder. He was complete but for the head. A headless corpse! . . . I could barely make out the shape of his black-haired head. (Conrad, "Sharer," 24)



As Leggatt emerges "headless" in the water in the Captain's mirror image of him, he is like a "diabolus ex capite" (Rosenfield, 336), symbolizing a demonic attribute externalized from the Captain's inner duality in his projection of a double. Although "The Secret Sharer" is claimed sometimes to be the positive side of *Under Western Eyes*, there is still this trace of some paternal negativity. Again, Conrad's ambivalence concerning the father figure erupts. Writing about "The Secret Sharer," Schwarz alleges that "the novel is an attempt by the aging writer to use his fiction to work out the recurring concerns of his psyche" (Schwarz, *The Later Fiction*, 152). Certainly the omnipresence of the father figure in the fiction reflects one of those recurring concerns of Conrad's psyche.

A related concern is the obsessive conflict over identity, making justifiable the claim that Conrad's creation can be characterized as psychomachia. In this conflict with the self, the Captain's self-doubt and anxiety created his need to conjure up his double and identify with him completely.

Northrop Frye, in his *Anatomy of Criticism*, refers to a ladder as "a central, unifying image" (204). It is the means of bringing the Captain's double up from the waters of the unconscious--an image of birthing. The ladder also creates a bridge between two states of being,

especially in the bridging of conscious and unconscious states, or in the transition from reality to dream. Working almost seamlessly on both the literal and symbolic levels of the text, it also bridges the manifest and latent levels of interpretation as a means of materializing the double.

For Frye, the ladder image can also operate as a "purgatorial winding stair" as in Eliot's "Ash Wednesday" (206). This purgatorial note can neatly be combined with the Captain's "confession" about remaining faithful to an ideal conception, i.e., measuring up to Apollo. Not only is the whole story a kind of purgatory in which the guilty Captain's anxiety about his identity is to be judged, but the double himself appears as a guilty fugitive, an accused "criminal" who not only will be totally identified with as a second self by the Captain, but who will come seeking understanding and forgiveness through his own confession. Conrad, in many ways anticipating Freud, seems to be into the talking cure as a way of "making the unconscious conscious" (Crews, "Conrad's Uneasiness," 154). When the double manifests itself, there will be a lot of confessing between the Captain and that double in an attempt to reach understanding. Conrad seems to have a therapeutic aim in his "writing as rescuer."

Again we have emphasis on duality here between the two different worlds, between the world of the sea and the world of the ship, between the Captain and Leggatt, between the pulling up of Leggatt out of the sea, out of one realm into the realm of the dry ship board, from the subconscious to the conscious arena. We must also take note not only of this dichotomy, but of the powerful description that Conrad gives of the phosphorescent glimmer of the skin of Leggatt as he is pulled out of the water, as he emerges, almost looks like a placenta previa, a silvery sparkle of the inside-out womb as it were, the lining of the womb as the baby is delivered in the birthing process. Indeed, it is often necessary in doppelgänger literature for the protagonist to give birth to his double. Leggatt's being hauled out of the water by the Captain's own action thus parallels the necessity to be "attending midwife" at the birthing/projecting of one's own double. In its double significance, it is as though Conrad, with the pulling up of Leggatt, has described the coming out of himself "like a real birth covered with self and slime" in Kafka-esque style (Robert Rodgers, *A Psychoanalytic Study of The Double in Literature*, 52).

The Captain's having left the rope ladder over the side of the ship is a gratuitous act because it makes the ship accessible to Leggatt to come up from out of the



sea, thereby making this secret self accessible to the Captain, and that ladder image is crucial to the transition from one state of being to another. As ladders typically do in all symbolism, they provide a kind of stairs, a movement either up or down from one hierarchy to another or from one state of being or realm to another. We remember Jacob's ladder where he saw the angels ascending and descending, going up to heaven and coming down. So the use of the ship's ladder for the accessibility of the being from the subconscious depth is again one of Conrad's strokes of genius. The fact that it's a rope ladder is also fascinating. It works on the literal level because indeed the ship's ladder hanging over the side would often be a rope ladder, but in the description of the way that Leggatt is pulled up from the rope ladder, "hailed in," it almost suggests a kind of rope or cord as in an umbilical cord, and you have a very intense suggestion of the birthing here, so that Conrad makes great use of the symbol of the rope ladder for both bridging and birthing.

In the mysterious communication that the Captain notes between himself and Leggatt, while Leggatt clings to the ladder, the Captain also recalls that "the voice was calm and resolute. A good voice. The self-possession of that man had somehow induced a corresponding state in myself. It was very quietly that

I remarked, 'You must be a good swimmer,'" It gets that alternative coming up, the alternative to drowning or perhaps sinking back into the subconscious. So when the narrator says, "You must be a good swimmer," Leggatt gives the answer, "Yes, I've been in the water practically since nine o'clock. The question for me now is whether I am to let go this ladder and go on swimming until I sink from exhaustion, or to come on board here." It's a strong emphasis on the ladder as the means between two states of being, two levels of existence, and as the staircase from the subconscious to the conscious.

Here is what the Captain responds in his narration: "I felt this was no mere formula of desperate speech (as Bobrowski said of Apollo) but a real alternative in the view of a strong soul. I should have gathered from this that he was young; indeed, it is only the young who are ever confronted by such clear issues." My comment is that either, or between, those two states of being are two worlds of existence.

The quote continues, "But at the time it was pure intuition on my part. A mysterious communication was established already between us two--in the face of that silent, dark and tropical sea. I was young, too; young enough to make no comment" (Conrad, projecting through the Captain his anxiety). The man in the water began suddenly to climb up the ladder, and I hastened away from

the rail to fetch some clothes, so "naked and alone," as Hamlet would say, "I came into exile."

Thus Leggatt is coming up from the depths of the sea, from the sea, a symbol of the unconscious (as Muriel Bradbrook was the first to point out), and the Captain-Narrator is going to adopt him. He's going to let him aboard. He's the naked man. He's given the sleeping suit, the same gray-striped pattern as the one the Captain-Narrator is wearing, and the Captain says, "followed me like my double on the poop," so we have the first recognition as he glimmers white in the darkness that he is like my double.

The deadened voice with which the Captain/Narrator says, "What is it?" is responded to with "an ugly business." We then get the description of this strange being from the bottom of the sea and this "ugly business," and then the description of the lighted lamp out of the coal bin which he raises to his face and sees that the double is there from the cellar of his soul. Doppelgänger images emerge such as the self reflected in the somber and immense mirror, and the question arises as to what draws doubles together. Often in doppelgänger literature, the encounter with the double occurs in a dream. "The shadowy, dark head, like mine, seemed to nod imperceptibly above the ghostly gray of my sleeping suit." Conrad suggests a dream, continuing, "It was, in



the night, as though I had been faced by my own reflection in the depths of a somber and immense mirror."

So at that point start many, many double images in words of double and shadow and mirror, etc., and then the remark that "my double gave me an inkling of his thoughts by saying as part of his first confession to me: "My father's a parson in Norfolk. Do you see me before a judge and jury on that charge? For myself I can't see the necessity. There are fellows that an angel from heaven--and I am not that" (Conrad, "Sharer," 27). He was one of those creatures that are just simmering all the time with a silly sort of wickedness."

What the Captain has understood is, of course, Leggatt's position, but he has done a good deal more than understand in a passive way. He has demonstrated his understanding by a pattern of conduct which in its quick action and stubborn self-control closely parallels Leggatt's own conduct and which can only spring, as is said of Leggatt, from "that something unyielding in his character which was carrying him through so finely." Specifically, the Captain is carried through by that ideal conception of himself made manifest in Leggatt who is "one of us" by birth and training and by his own acts. Leggatt's qualification for this role, in addition to his background, is precisely his confidence as a man who knows he has already passed his test. From the moment he

appears, it is this confidence that most impresses the young captain. This is how he hopes he can act when his own time comes, and it is against this that we can measure his success and the validity of his claim to be considered a man and a proud swimmer.

The doppelgänger convention is at its most obvious level at this point of the manifest text. But it works in perfect conjunction with the latent text. Within the Captain's psyche, his unconscious self supports his conscious self, creating a double by *division* (the division of consciousness). However, Leggatt's role is now double by *duplication* instead of by division because we know that Conrad makes a point of the Captain/Narrator identifying Leggatt's appearance with his own, giving us the process of double by duplication. It is also important to note that the image of the double from the very beginning is associated with appearing at night. "It was in the night as though I had been faced by my own reflection in the depths of a somber and immense mirror" (Rogers, "Psychoanalytic Study," 101). Again, we have the idea of Leggatt's coming up from the depths as the identity that the Captain/Narrator perceives from his own inner looking at himself. This image of Leggatt has risen from his deepest unconscious self, the Pole within, the Polish father, Apollo Korzeniowski.



Conrad also gives us some extensive similarities that go along with the double by duplication. Some of these are that the Captain and Leggatt both served on the Conway maritime training ship (Rogers, "Psychoanalytic Study," 101). (There is a Polish significance here: both were trained in duty and obligation to authority, ideals celebrated in Polish culture and literature.) They also talk about the fact that Leggatt, just as the narrator, was "the only stranger on board" and that he was making his first voyage as an officer among men who had been together for some time and who distrusted him, and there are several references to this. The Captain/Narrator then goes on to say that Leggatt appears to him "as if our experiences had been as identical as our clothes." And then he talks about understanding the circumstances involving Leggatt "as though I were myself inside that other sleeping suit" (Rogers, "Psychoanalytic Study," 102).

It was Guerard who emphasized Leggatt's role as double by division. Besides describing Leggatt as "some darker, more interior, outlaw self," Guerard also called him "a more instinctive, more primitive, less rational self," and he goes on to claim that all of this is intended to show man's darker side, the revealing of a possible criminal self, so that Leggatt has often been interpreted as a totally, or predominantly negative



figure. Obviously, the crux of the problem of interpreting the story resides in asking who Leggatt is: what does he represent for the Captain whose need projected him as his double?

For some other critics, Leggatt has been interpreted as possibly the ideal conception of one's own personality that the Captain/Narrator refers to right at the end of the second paragraph after the opening of the story. Because in the Captain's own mind Leggatt is the picture of resolute self-confidence, he becomes the Captain's model to emulate in coming to measure up to his ideal conception of his own personality (Morf, "Polish Shades and Ghosts," 94). We know that this ideal conception has been set up in secret by the Captain as a standard for measuring his own behavior; and, of course, that carries through to the end of the story when the release of Leggatt from the ship takes place.

The central importance of Leggatt's identity is highlighted in his confession to the Captain using the crisis of that confession on both the theme of ideal conception and Conrad's "situation" ethics to take center stage.

Leggatt and the Captain/Narrator are Conway boys, trained on the same maritime training ship, but at different times because they were several years apart in age. They were trained in ethics as well as being

trained in seamanship, obedience, and attention to duty. In explaining to the Captain/Narrator why he jumped the *Sephora*, that he killed a man while trying to save the ship in a violent storm, he exclaimed, "A pretty thing to have to own up to for a Conway boy." Thus he embarked on a confession of the incident, seeking understanding from a kindred seaman.

In the terrible storm, Leggatt sets the reefed foresail, saving the ship, captain, and crew, but killing one man in the process--primarily due to extenuating circumstances: the gale, the fright, the fact that they were all "overdone" by anxiety, and Leggatt said of the man he felled like an ox, "I believe the fellow himself was half crazed with funk. It was no time for gentlemanly reproof, so I turned round and felled him like an ox. He up and at me. We closed just as an awful sea made for the ship" (Conrad, "Sharer," 28).

"It's clear that I meant business." But what business? A good thrashing--a good scare? Who knows whether the man would have died. Surely the intent may not have been murder at all. Conrad himself asked, "Who are these idiots who see him as a murderous ruffian?" Leggatt continues his confession, perfectly describing the idiotic response of crew and captain alike. As for the crew "screaming 'murder' like a lot of lunatics" and

the fact that "the skipper, too, started raving like the rest of them" (Conrad, "Sharer," 28).

While Leggatt is speaking and filling the Captain/Narrator in on what happened, his reason for being there as a fugitive, etc., the Captain/Narrator says, "I saw it all going on as though I were myself inside that other sleeping suit." Total identity of the Captain with Leggatt takes place as he listens to Leggatt's appeal for understanding and forgiveness in his confession. Note the use of "I saw it all" as though "myself." The process of projecting a double is so intrinsically bound with the alter ego as shadow that the Jungian notions of the unconscious being symbolized as a shadow or other self must be brought back into focus.

Since the reader has a shadow too, the many Conradian confessions figured forth in fathers, etc. (Jim, Kurtz, Leggatt himself) are appeals for understanding and forgiveness from the reader (not just between characters in the fiction). Through these confessions, Conrad seems to be appealing to the reader to participate in the author's efforts to find his identity (to acknowledge the Pole within) in the process of becoming integrated by freeing his other self, i.e., giving it the right to exist by his side, i.e., sanctioning it as a fully valid component of the individual. In asking the other to understand, one is



asking to be identified and identified with--to be SEEN for who one is. Can we, as readers of Conrad, be expected to do less than to SEE Conrad's secret sharer, the Pole within. In attempting to justify his action by describing all the extenuating circumstances of the situation, Leggatt puts forth the necessity of his spontaneous deed to save the ship and crew. That the storm sent a great wave crashing at the moment he acted against the negligent crew member, making the killing manslaughter and not murder is an example of Conrad's fictional foreshadowing of what came to be known later in the twentieth century as "situation ethics." Conrad's own guilt--and the Captain/Narrator's, cried out for the same justification and understanding the Captain so immediately and instinctively bestows.

Moreover, since Leggatt is to be seen as the answer to the Captain's need for fidelity to the ideal conception, Leggatt's identity shapes the symbolic structure of the story on all levels of the text. Equated with Apollo, Leggatt represents the reappearance of the absent father whose paternal legacy haunted Conrad. In his desire to justify his father's rebellious actions against the Russians and to see his activities as necessary to save the situation, Conrad transforms Apollo into the martyr he was claimed to be by thousands of Poles at his funeral, the procession of which through the

streets of Cracow was led by the eleven-year-old son, Konrad Korzeniowski, alias Joseph Conrad.

Thus, the narrative progression that involves Leggatt's confession outwardly also inscribes the Lacanian notion of the incorporation of the father's absence (as desire) and the father's function (his form of "What is to be done?" i.e., law) binding the symbolic structure of the text. (See preceding chapter on Fictional Father.) One can easily think of Apollo when the Captain is able to make this assessment of Leggatt's words: "no mere formula of desperate speech, but a real alternative in the view of a strong soul" It is no wonder, then, that the Captain from the first sees himself reflected in Leggatt, "whose function as a mirror, it appears, is secure in the narrator's consciousness" (Said, "Conrad and the Fiction of Autobiography," 127).

Consequently, Leggatt's confession works back not only to the Captain's self-doubt about his new command and meditation on fidelity to the ideal conception, but reemphasizes the intrusive placement of the scorpion image concerning the chief mate as Bobrowski. As already indicated, the Captain/Conrad needed to mock Bobrowski's precise law of accountability in order to be able to receive Apollo/Leggatt as his ideal conception. This sympathy and understanding for Apollo versus the

indignation and disdain for Bobrowski are continued in the second part of the story.

To summarize Part I of the story, the development of interpretation concerning issues of understanding and confession are crucial to the text. They help to determine the identification of who Leggatt is and what the ideal conception incorporates. Specifically, in any reading these issues of identity and ideal concept ultimately determine the substantiation of my thesis in its claim of the secret sharer as Pole within and Leggatt as symbol for the Polish father, Apollo. In a sense, the two central issues form my Apollo-gia.



## Chapter 5

### The Secret Sharer as the Pole Within: The Doppelgänger as Apollo, the Polish Father--Part II

The structural division of Conrad's "The Secret Sharer" has already been noted: the story is divided into a I and a II. The fragmentation of the story into two parts, and the time/space juxtaposition together raise a curious question concerning whether there is a doppelgänger technique of the mirror image intended in the structure. As the first part of the story dealt primarily with the Captain and Leggatt as doubles in the Conrad/Apollo analogy, with a bit of satirical symbolism concerning Bobrowski in the Chief Mate/scorpion image, the second part of the story opens by focusing on the Bobrowski father figure in the *Sephora* episode with Captain Archbold. In fine doppelgänger literature fashion, we are going to get another view by the doubling device of a reflected mirror image in the structure rhyme and a structural issue in the character resembling an inverted situation rhyme. Conrad's purpose in making these points seems to be for the Captain/Conrad to exalt Leggatt/Apollo at the expense of Archbold/Bobrowski in the old conflict of Conrad's ambivalence over the two father figures. By twinning Archbold with Bobrowski, and challenging the authority and command of the figure, the Captain/Conrad makes Leggatt/Apollo far more admirable--

certainly not deserving of censure from an Archbold/  
Bobrowski. There is also a heavy emphasis in the *Sephora*  
episode on the structural doppelgänger motif of  
transference. In my interpretation, Leggatt now assumes  
the guise at times of Conrad so that we have the symbolic  
equation of Captain/Conrad/Leggatt/Conrad/Apollo all  
versus the new pair of doppelgängers, Archbold/Bobrowski.

First of all, the new opening lines of part II  
provides not only a satirical but a devastating  
description of Archbold: "The skipper of the *Sephora* had  
a thin red whisker all round his face . . . also . . .  
rather smeary shade of blue in the eyes" (Conrad,  
"Sharer," 39). The red whiskers suggest the devil; the  
smeary blue eyes a weakling. Then we are told he was not  
a showy figure and that the Captain/Narrator judged his  
main characteristic to be "a spiritless tenacity."  
Furthermore, he mumbled "as if he were ashamed of what he  
was saying" (Conrad, 39). The spiritless tenacity can  
certainly be paralleled with the lawyerly accounting  
typical of Bobrowski. In the mumbling as though he were  
ashamed of what he was saying, "in the manner of a  
criminal making a reluctant and doleful confession"  
(Conrad, 39), there is a suggestion that Archbold is  
guilty of something more than the fugitive "criminal" he  
is seeking. So the parallel here could be the  
Captain/Conrad's indictment again of Bobrowski/ Archbold

for censuring Apollo/Leggatt. By the denigrating dismissal of Archbold/Bobrowski, his censurings, the Captain/Conrad will be free to accept, exalt, and identify with Leggatt/Apollo. When the *Sephora's* skipper gave his name, "it was something like Archbold," we have Conrad's irony in the satirization of the Captain as a bold man of law (archein = law).

Wanting his double to hear every word he says, the Captain/Narrator feigns deafness which adds some more mordant humor to the satirical approach of the interview that follows. In the reverse mirroring of the report of the episode that took place aboard the *Sephora*, Captain Archbold now gives his version (his confession) of what happened against Leggatt's confession of these events in Part I. The irony of the satire at play in this pairing in structure--a kind of situation rhyme--reminds us again that Conrad's humor stemmed primarily from his familiarity with the figure of the eiron. For Dobrinsky, the interjection of such humor in the midst of Archbold's doleful confession is noteworthy:

A suspenseful, half-dramatic, half-burlesque dialogue between the captain-narrator and the skipper of the *Sephora* is staged in between, right in the middle of the narrative and, as in the case of Marlow's meeting with Stein in *Lord*



*Jim*, the centrality of the scene should make us pause. (Dobrinsky, "Artist," 66)

For our purposes in seeing all the Archbold involvement as parallel with Bobrowski, Conrad's playful disdain certainly assumes extra significance.

The entire incident is not only structurally significant, but the biographical connection is acute. In the year 1873, Conrad, then only nineteen years old and having been away from Poland and family for only two years, was involved in a young love affair that ended in his attempted suicide.

The fact that in Leggatt's "confession" he mentioned a mock suicide (in removing his clothes and sinking them with a heavy stone in the water) can be interpreted as a symbolic act or perhaps for Conrad one of those Baudelarian "privileged moments," but definitely a "correspondence," since Conrad had used the material in the Decoud suicide in *Nostromo*. The connection with Conrad himself goes back to his own attempted suicide in Marseilles when Bobrowski had to be summoned from Ukraine. In part of the conversation, the Captain/Conrad is obviously decoying the inquisition he endures by playing tricks, i.e., sidestepping, double-talking, and playing deaf.

In the structure of doubleness as openly manifest as that in "The Secret Sharer," there may be a deliberate

strategy of hiding in the doppelgänger rhetoric of the tale to distract the listener/reader from the more secret intention of the writer and the writing.

Just as our Captain/Narrator has a secret intention to distract Archbold from his searching interrogation about Leggatt, so Conrad has been busy with the plot rhetoric of the adventure story to keep the reader (and sometimes himself) distracted from his authentic creative intention: to make the absent father present as secret Polish self.

It is up to the reader to keep track of the tactics of the narrator Captain/Conrad and in paralleling Archbold with Bobrowski, to relate back to old whiskers, the chief mate who was also seen, especially in the scorpion image episode, as a parallel with Bobrowski and his censuring of Apollo.

As already noted, in the structural spatial significance of the use of juxtaposition, the placement of the scorpion image owes much of its power to its implied comparison with the question of ideal conception equated in this study with its fulfillment in Leggatt as parallel with Apollo. Through the story, as the Captain performs an action, his consciousness is constantly measuring it against that thematic question posed near the beginning: "I wondered how far I should remain faithful to that ideal conception of one's own

personality every man sets up for himself secretly." Conrad is known for crediting an "ideal value" to each human gesture (Said, *The Fiction of Autobiography*, 187). But in his obsession with his own psychic conflict, the hidden sources of his psychomachia are so concealed (even from himself) that the final outcomes of the mental strife itself often have much more bearing on the latent than the conscious resolve. Thus, quite often, Conrad was untrustworthy in the statements he made about his life and his fiction.

In the Captain's transference to himself of Leggatt's contempt for Archbold as picked up from Leggatt's confession, the Captain mocks Archbold's authority and the law he represents. In colluding with his double by hiding him and helping him escape the justice that Archbold is duty-bound to execute according to maritime law, the Captain/Conrad performs a kind of parricide in the destruction of Archbold's authority, a killing of the father figure's identity in command. The son-figure, Leggatt (by the double tactic of transference, Leggatt now represents the Captain/Narrator), Conrad appears again to be defending himself against the strictures of Bobrowski. When Archbold says Leggatt "wasn't exactly the sort for the chief mate of a ship like the *Sephora*," the internal response of the Narrator/Captain is: "I had become so connected in



thoughts and impressions with the secret sharer of my cabin that I felt as if I personally were being given to understand that I, too, was not the sort that would have done for the chief mate of a ship like the *Sephora*" (Conrad, "Sharer," 41-42). This is followed by Archbold's defeated and resigned statement: "I suppose I must report a suicide" (Conrad, 42).

The whole tone of the interview harks back to the Captain's perception of Archbold's "obscure tenacity" to the law and to his total disapproval of Leggatt--even before the "murderous" incident. In the Captain's identity with Leggatt, defending him as himself against Archbold's suspicions, the Captain plays with Archbold's lack of sympathy by pretending deafness, claiming he was psychologically incapable of a direct lie. In saying "It was impossible for psychological reasons," Conrad is most likely remembering that Bobrowski was, after all, his uncle and had been, whatever his defects, a caring guardian. So the Narrator/Captain maintains "punctilious courtesy" as the "manner best calculated to restrain the man (Conrad, 42). If, as Stallman reminds us, "memories molded Conrad's art," then it seems justified to get a possible echo of Conrad's memory of the tone of Bobrowski's visit upon being summoned from Ukraine after Conrad's attempted suicide. This interpretation is

reinforced a few lines later in the story when the Narrator/Captain says further of Archbold:

I believe that he was not a little disconcerted by the reverse side of the situation, by something in me that reminded him of the man he was seeking--suggesting a mysterious similitude to the young fellow he had distrusted and disliked from the first. (Conrad, 42-43)

It is easy to see Archbold/Bobrowski here, criticizing the Captain/Conrad for reminding him of Leggatt/Apollo. That mysterious similitude would be the recognition again by Bobrowski of the Korzeniowski strain in Conrad, the similitude to his father's heedlessness (headlessness) in rash acts--this time Conrad's rash act of attempted suicide which he tried to pull off as being shot in that love duel.

In the inverted mirror image of the double structure, it is also important to note Archbold's "confession" of the *Sephora* incident. Leggatt had claimed that Captain Archbold went to pieces, became a wimp in the storm, was paralyzed and unable to act. Archbold claimed that he gave the command, but he did not really rise to the emergency and set the reefsail, just as Bobrowski's talk of compromise did nothing to act against the Russian oppression. The Narrator/Captain, in reminding Archbold that Leggatt's action saved the ship

and many lives, can be seen as Conrad defending Apollo's rash acts in defying the authority of the Russians who were in command of Poland when Apollo helped to foment the rebellious uprising of 1863. By accepting Leggatt's version of the action and denying Archbold's the Captain/Conrad is again siding with Leggatt/Apollo against Archbold/Bobrowski and rejecting Bobrowski's criticism of Apollo.

As part of the Captain/Narrator's symbolic choice, formation, and assertion of Leggatt as his ideal identity, he must slough off alien ingredients to engage in what Kenneth Burke calls role transformation:

The formation of role . . . involves, in its working out, a transformation of role. Even if one would symbolically form a role by becoming most thoroughly and efficiently himself, he must slough off ingredients that are irrelevant to his purpose. . . . So we watch, in the structural analysis of the symbolic act, not only the matter of "what equals what" but also the matter of "from what to what." And we detect, under various guises, the abandonment of an old self, in symbolic suicide, parricide, or prolicide. (Burke, *The Philosophy of Literary Form*, 38)



The incident serves to stress not only the Captain/Conrad's justification of himself, but reinforces his choice of Leggatt/Apollo as his ideal conception. In abolishing both Bobrowski's claim to authority and law as father figure, Conrad also rejects the negative evaluation of Apollo fostered by Bobrowski. Furthermore, the Captain/Conrad dismisses Archbold/Bobrowski as a bit stupid, by contrast, exalting Leggatt/Apollo for his heroic act. Coded in the latent text, the repressed material relating to Conrad's conflict over his two father figures is highlighted in the scene, a typical doppelgänger strategy wherein doubles may represent the repression of the past with fathers as secret agents of both ideal and oppressive patriarchy. Apparently, in the contest of selves in his struggle to measure up or mature, the Captain/Conrad must emancipate himself from the Archbold/Bobrowski version of Leggatt/Apollo as an evil spectre, and their seeming criminality, to identify with his double-Leggatt-Apollo-Pole-within as saving ideal.

This passage also demonstrates the meshing of the manifest and latent texts, illustrating not only Conrad's artistry but the fact that the polyvalence of the text preempts the possibility of its becoming a clinical case history in the psychological paradigm. Since the episode operates both as symbolic correlation and narrative

sequence, it works in relation to all parts of the text approached, according to Burke's dictum, as the "functioning of a structure" (Burke, *The Philosophy of Literary Form*, 74).

In Archbold's muddled confession, it is obvious that he was not able to face the implications of his own behavior. Only able to accuse or blame, he accepts no responsibility for his own failure to command in the stress of the storm, seeing only the "fact" that a man was killed and that another man is deemed a guilty "criminal" because of it. Furthermore, he defends his own immaculate reputation in upholding the law as ship's captain for thirty-five years. There is never any implication that his lack of action may have contributed to the dire end result of the situation. Similarly, Bobrowski in criticizing Apollo's actions as rebel, never seemed to have realized that his own stance of compromise with the Russian presence in Poland involved possible acts of collusion with the oppressor.

Archbold/Bobrowski had an expedient hand in the "sins" of Leggatt/Conrad/Apollo. As Stallman insists: "The only flat failure is Captain Archbold. He epitomizes man's subjugation to legalized conventions; he represents the external law, Leggatt the internal" (Stallman, "Conrad and 'The Secret Sharer,'" 106). Thus, Leggatt/Apollo represents the internal, ideal conception

that the Captain/Conrad would rather be faithful to by the end of his testing through his identity crisis. To avoid the self-righteous, stodgy, pragmatic, legalistic accountability represented by Archbold/Bobrowski is one of the intentions of the projection of the double. Without the arrival and presence of Leggatt/Apollo, the Captain/Conrad fears what he might have become! Conrad needed to overcome the damaging, negative preachings of Bobrowski about the possibilities of moral corruption from the Korzeniowski headless-heedless inheritance. For the Captain/Conrad to take on the Leggatt/Apollo identity, faithfully, to fully accept, become, measure up to and glorify in that ideal of his paternal legacy is the purpose throughout the quest/adventure story.

To arrive at an acceptance and understanding of one's identity is a basic motivation of doppelgänger literature. Again, both the manifest and literal levels of the structure are informed by this motivation. Conrad's secret sharer, the Pole within, must be integrated with the exterior, anglicized writer.

It is a given that the use of a double as the symbol of the unconscious, secret, second, other self remains the foundation symbol throughout the text. In further equating that symbol of a double character as not only a mirror for Conrad but for the Pole within as represented by the father figure Apollo, Leggatt himself becomes a



symbol. To say that at times Leggatt is both Conrad and Apollo, and further, that Conrad is sometimes both Leggatt and Apollo, only emphasizes a typical function in doppelgänger literature: transference.

In Conrad's use of symbolism the images frequently reinforce each other; e.g., the scorpion image is reinforced in Leggatt's confession when he speaks of Captain Archbold as "afraid of the men" and "a dogmatic sort of loafer who hated me like poison" (Conrad, "Sharer," 32). Conrad makes frequent references in the story to eyes, a look, a glance, a gaze--involving images of seeing, as in sight and understanding--simultaneously and interchangeably--images that "double" back on themselves, reinforcing themselves.

Leggatt continues his disdain of Archbold, a captain with fear: "Devil only knows what the skipper wasn't afraid of--what the law would do to him--of his wife, perhaps. Oh, yes! she's on board" (Conrad, 32). Even her presence is symbolic, the wife of the captain of the *Sephora*. Sephora was the wife of Moses, one of the seven daughters of Jethro (Raguel), a priest. In Exodus 4:18-26, "Moses bids adieu to Jethro and, with his family, starts for Egypt. He carries in his hand the 'rod of God,' a symbol of the fearlessness with which he is to act in performing signs and wonders in the presence of a hardened, threatening monarch. His confidence waxes

strong, but he is *uncircumcised*, and God meets him on the way and fain would kill him. Sephora saves her 'bloody spouse,' and appeases God by circumcising a son" (*New Advent Catholic Supersite*; website--  
<http://www.knight.org/advent/cathen/10596a.htm>).

Since Sephora is the wife of Moses, the association of images implies that Archbold is a kind of Moses, a lawgiver. An overt biblical reference, the *Sephora* is one of several biblical symbols Conrad employs to weave an even more complex web of images and meanings--a latent text that seamlessly reinforces itself like a Strip of Mobius.

It is important to hark back to Part I of "The Secret Sharer" where this reference first occurs in order to focus on the cluster of biblical images throughout the story.

Referring to Archbold's wife, Leggatt says, "She would have been only too glad to have me out of the ship in any way. The 'Brand of Cain' business, don't you see. That's all right. I was ready enough to go off wandering on the face of the earth--and that was price enough to pay for an Abel of that sort" (Conrad, 32).

It appears that Leggatt is so sure of his justness that he "was ready enough to go off wandering on the face of the earth," that is, to accept the "brand of Cain" that is first alluded to in relation to an assessment by

Archbold's wife. That she, too, was aboard the *Sephora* with Archbold places her, by association with the name of the ship, as a parallel with Sephora, who was the first wife of Moses, the Ur-father of the Law. It also implicates Archbold/Bobrowski again as strict bearer of the letter of the law. Of course, "Am I my brother's (father's) (son's) keeper?" is the classic conundrum of the Cain/Abel image. The transference to Abel/Cain, as already indicated, is a reversal that occurred already in the noted possibility that Archbold may have caused Leggatt's "crime," thereby killing his freedom, his job and his identity: Archbold will report the missing Leggatt as a "suicide." Thus, Archbold, in an ironic reversal, would assume the Cain role to Leggatt's Abel. So Leggatt's relationship as a Cain to the Abel sailor he accidentally killed provides a whole set of other parallels, including the foreshadowing of the Captain/Narrator's act at the end of the story with its possible consequence of losing all lives aboard the ship and the ship itself. For Louis H. Leiter, "the Cain/Abel archetype circumscribes the Narrator/Leggatt relationship as well, the longest pattern of action and most important relationship of the novel."<sup>1</sup>

Various Cain/Abel analogies of "The Secret Sharer" occur among the critics mainly because of the suggestive, interpretive writing of the text, an intentional



technique of Conrad's which he explicitly described in a letter to his close friend, Richard Curle. Critic Louis H. Leiter, in his study of the "echo structures" in "The Secret Sharer," says, "Because he is jealous of Leggatt's having saved the ship with the reefed sail, the *Sephora's* captain plays in an ironic reversal the Cain role to Leggatt's Abel" (Leiter, "Echo Structure," 144). Leiter cites another role reversal, perceiving the Captain/Narrator as Cain, who "figuratively kills his Abel/Leggatt when he consigns him to the sea" (Leiter, 145) near the end of the story. By "identifying various members of the ship's company now as Cain and now as Abel (the echo structure), he suggests that all men in the ship-world are both Cain and Abel, that the Cain/Abel personality dwells in every man" (Leiter, 145).

Shifting our focus to father figure doubles through transference, is Apollo the Abel to Leggatt's Cain? Is Conrad Cain, or is he Abel? Depending on the reader's perspective, he can be either. For the subjective reading of the text, it depends upon where the parallelism would seem to fit best.

Another note in the parallel of the Cain story with Conrad's story is that Cain was the first-born son of Adam, just as Conrad was the first-born son of Apollo. By relating back to the note on Conrad's biography that refers to his baptism, a semi-tragic dimension is added

to the argument of the thesis of my study by applying the Cain and Abel passage to its theme of the passed-over first-born. In the continuity pattern or concern for passing the inheritance on to the eldest son, a clear line of succession is established. Apollo must have been very impressed with the sacred importance of passing the inheritance of his Polish culture on to his son Konrad, because the poem that he wrote for Conrad's baptism is a document on his heritage:

Bless you, my little son:

Be a Pole! Though foes

May spread before you

A web of happiness,

Renounce it--

[. . .]

Baby son, tell yourself

You are without land, without love,

Without country, without people,

While Poland--your Mother

Is entombed--

What a way to bless a newborn son! Apollo's religious patriotism is seen here in the extreme. His strong need for a sense of unbroken continuity in the transition of his Polish heritage to his baby sounds as deliberate and sacrosanct as apostolic succession. If Conrad, the rightful heir to Apollo, rejected that legacy which

Apollo must have reinforced every day of Conrad's young years, and even without Eliza Orzeszkowa's diatribe against Conrad's "desertion" of Poland, Conrad would have to feel the guilt of an exiled Cain, wandering the face of the earth, though his exile was self-inflicted. We know, too, from Conrad's own words, that he felt guilty for not passing that heritage from his father on to his own sons. He has been quoted as admitting his guilt for not teaching his sons Polish. That Conrad himself felt marked as a Cain by identifying his alter ego in that way lends poignancy to the extended use of that archetypal image in "The Secret Sharer." The fact that "the mark of Cain has become a proverbial expression for blood-guilt that cannot be expiated" may enlighten the motivation for Conrad's obsession with father figures in his fiction. Conrad also seems to have self-destructively tortured himself with his theme of betrayal and guilt undergirding his whole created canon. But the mark of Cain is an especially good symbol because of its ambiguity for:

when the Lord condemned Cain to be a wanderer and a fugitive, he pleaded that 'whoever finds me will slay me' (Gen. 4:14) and the Lord put a mark on him: 'If anyone slays Cain, vengeance shall be taken on him sevenfold' (Gen. 4:15). (Joan Comay, *Who's Who in the Bible*, 74)



The mark of Cain was evidently a gift from God. So others, like his celebrated critic Orzeszkowa should have remembered that the Lord said vengeance was His. To continue Comay's note:

It is not explained why the Lord should have put a mark on Cain to protect him after he had killed his brother; nor is there any indication of the nature of the mark. (Comay, *Bible*, 75)

Obviously, Conrad's was an internal scar. It is both curious and revealing that Conrad made such extensive use of the Cain and Abel archetype in "The Secret Sharer." It returns most significantly in the final episode, where it will be emphasized again.

Again, in the Cain/Abel archetype there is further support for the point made earlier that the symbolism not only enriches the narrative on both manifest and latent levels of the text but is the major undergirding of the structure. The resonances of the Cain/Abel image give insight to what is going on in the Captain's psyche as he deals with his doubt and insecurity about his own identity. He "watches himself" as he watches Leggatt with whom he has identified so completely. In a sense, he has become his "brother's keeper." As Leggatt's keeper in hiding, the hiding itself had become the Captain's chief concern: "my scheme for keeping my self invisible" he had said in Part I. "I had a queer sense

of whispering to myself . . . Every moment I had to glance over my shoulder I was looking at him" (Conrad, "Sharer," 38). The imagery of "eyes" in the Captain's paranoia about the crew's "catching sight of me," "getting a good look at me," returning "my stare," "a sort of curiosity in the eye" (Conrad, "Sharer," 36-37) all emphasize the Captain's increased paranoia about his secret self, until he alleges:

and all the time the dual working of my mind distracted me almost to the point of insanity. I was constantly watching myself, my secret self as dependent on my actions as my own personality . . . It was very much like being mad, only it was worse because one was aware of it. (Conrad, 37)

Conrad's split personality ("homo duplex" as he labeled himself) could not be more clearly stated: his need to watch himself constantly as he masked his double identity. The reserve of the exterior "English writer" constantly hid the interior Pole.

That the Captain was anxiously watching himself while constantly feeling the eyes of others is followed up by the Captain's finding Leggatt peacefully at sleep and having to shake him for a solid minute to wake him: "but when at last he opened his eyes it was in the full possession of his senses" (Conrad, 37). The contrast

here needs comment. Although the Captain himself had just admitted he was near insanity with watching his own duality and feeling that all others were looking at him as though he were crazy, it is his secret sharer whose eyes are open and in full possession of his senses. This is high praise for his role model seen as ideal conception. He is in command of himself whatever the estimate of others may be about him and his guilt, one of the central questions of the text. Now the Captain claims that with a clear conscience he can "get his double back into the recessed part" of his cabin.

Still concerned with watching Leggatt every moment, and alleging "I kept my eyes on him," the Captain commented that he "seemed to have been never disturbed." Having wondered whether he should whisper something to his secret self, the Captain, in saying, "What could I tell him he did not know already?" neatly concluded Part I where the appearance of, hiding of, and communication with the double were of paramount importance.

Remembering that Leggatt's confession took place just prior to all the intense self-analysis, paranoia and eye imagery I have described above, and that within his confession Leggatt made the first reference to the Cain/Abel image, it is possible to see how the image works as structural symbol pulling the central concerns of Part I into combination with its crucial use in Part



II. In the testing of himself, the Captain has taken on his commitment to Leggatt, which includes the concept of self as Cain. Self-doubt, questioning of self, observation, watching of self are all part of the analysis and evaluation that are salutary to any successful initiation. The self-concept now so closely allied with Leggatt as ideal must work through the Cain image. All the attempts at seeing, i.e., understanding the self are now based on the only standard by which the Captain is willing to be judged: Leggatt as ideal conception. Furthermore, in the attempts of the doubles to communicate, to confess, and to understand, they must work through all the connections of the Cain symbolism to ultimately accept or reject its implications to judge themselves. The Cain/Abel archetype works through to the story's culmination.

Of prime importance in understanding Conrad's symbolism in his fiction is to remember that symbols themselves make their home in the unconscious from whence they emanate--or erupt poetically into the story. The cluster of biblical allusions are material manifestations (sometimes mirror images of double motifs) of what was going on spiritually for Conrad while writing the text of "The Secret Sharer." When the ego, according to Freud, is "confronted with contradiction," repression occurs.

As already indicated, Conrad interrupted the writing of *Under Western Eyes* to write "The Secret Sharer." So involved was he in *Under Western Eyes* with the conflict over his portrayal of Haldin as a symbol for Apollo that he reached a severe impasse, a writer's block that paralyzed his ability to continue the writing. When we realize that Haldin is betrayed by Razumov, the Conrad alter ego, and that in seeing Haldin as a latent double for Apollo, the betrayal by Razumov that results in Haldin's death can be seen as symbolic parricide, it is indeed enlightening to pause here in our discussion of "The Secret Sharer" to consider the connection and timing of these two works. If Conrad's ambivalence over the father figure led to the negative creation of the revolutionary father surrogate in Haldin, the conflict blocking Conrad so severely that he had to interrupt the writing to produce a more positive father surrogate as his double, Leggatt, this adds more support for identifying the secret sharer not only as the Pole within but Apollo as ideal conception. That the completion of the creation of a more positive, manifest double as father figure enabled Conrad to then complete *Under Western Eyes* lends further support to this idea.

As a coda to using this psychocritical comment to add to the substantiation of my thesis, I would like to note that the novel's title was changed from "Razumov" to

include the image of "eyes" so prevalent in our story under discussion. In both cases, eyes--or seeing--can be interpreted as understanding. I will make a central issue of the eye image relating to understanding in the conclusion of this study of "The Secret Sharer."

The Captain and his double now speak of Archbold's decision to report Leggatt as a suicide. (Interesting: in Archbold/Bobrowski's interpretation of the martyrdom of Apollo it was more a rash, heedless, "headless" act like a suicide.) That the text explains Leggatt's comment as his "old captain's reluctant admission of the theory of suicide" seems to lend credence to the possibility that this idea informs Conrad's wording here, especially if one remembers references to Conrad's own attempted suicide. Bobrowski would have to return home to report his theory of suicide to the others.

A bit of Conradian mockery of himself follows in Leggatt's telling the Captain "You must maroon me as soon as ever you can get amongst these islands" (Conrad, "Sharer," 51). In the Captain's humorous reaction to Leggatt's comment we get a hint at Conrad's serious intention in the symbolic implications of the story:

"Maroon you! We are not living in a boy's adventure tale," I protested. His scornful whispering took me up. "We aren't indeed!"



There's nothing of a boy's tale in this."

(Conrad, 51)

So much for those critics who insist that "The Secret Sharer" is Conrad's most straightforward, literal tale, a mere adventure of initiation into a first command.

The symbolic double now lapses right back into symbolism with the Cain image coming to the forefront again as the secret dialogue continues:

You don't suppose I am afraid of what can be done to me? Prison or gallows or whatever they may please. But you don't see me coming back to explain such things to an old fellow in a wig and twelve respectable tradesmen, do you? What can they know whether I am guilty or not-- or of *what* I am guilty, either? That's my affair. What does the Bible say? "Driven off the face of the earth." Very well, I am off the face of the earth now. As I came at night so shall I go. (Conrad, 52)

Could this be the ghost of Apollo haunting Conrad at night in a Hamlet-like dream/nightmare of "remember me"?

The text brings us the echoes of "naked and alone I came into exile" in "As I came at night, so shall I go" which is followed by Leggatt's "Not naked like a soul on the Day of Judgment . . . The Last Day is not yet--

and . . . you have understood thoroughly. Didn't you?" (Conrad, 51-52). Yes. Conrad understood thoroughly. The judgment of whether he betrayed his ideal conception of his Polish legacy is not over yet. In a moral sense, perhaps, the Last Day for Conrad/Leggatt/Apollo has nothing to do with temporal, earthly judges (like Eliza again) who brand Conrad as a Cain of desertion/betrayal or brand Apollo as martyr/suicide. But more in a sense of the long-term historical evaluation, Conrad may have had on his mind *A Personal Record* (first titled "Some Reminiscences" being written at the same time as "The Secret Sharer") in which Conrad states his purpose as bringing "Polish life into English literature." Already written by this time and intended for inclusion in *A Personal Record*, Conrad's most Polish story, "Prince Roman," speaks of Poland as "that nation which demands to be loved more than any other."

The structural undergirding of the Cain/Abel motif intensifies now on the manifest narrative level in the continued hiding of Leggatt as fugitive from justice and in the situation rhyme in the "shake" incident. It picks up again the protection motif in "Am I my brother's keeper?" After Archbold's departure, the Captain goes back to the cabin to encounter Leggatt so they can review what they have learned from Archbold's decision that he must report Leggatt as a suicide. The Captain's nerves

are shaken again at the intrusion of the steward who again has not discovered the fugitive. Calling it a "narrow escape," the Captain says: "I think I had come creeping quietly as near insanity as any man who has not actually gone over the border" (Conrad, 50). Could there not be echoes here of Conrad's conflict over *Under Western Eyes*?

The Captain further questions: "Can it be, I asked myself, that he is not visible to other eyes than mine? It was like being haunted" (Conrad, 50). Again, there are echoes of Conrad's ghostly father and Conrad's insistence that a "writer of imaginative prose stands confessed in his work" and must turn frequently to "discourse with the shades" from his past.

Still concerned over the hiding of his secret sharer, and appalled at the closeness of the shave, the Captain continues to assess the composure of his secret sharer in

marvelling at that something unyielding in his character which was carrying him through so finely. There was no agitation in his whisper. Whoever was being driven distracted, it was not he. He was sane. And the proof of his sanity

. . . (Conrad, 51)

Now the Captain quotes Leggatt: "'It would never do for me to come to life again.'" It was something that a ghost



might have said" (Conrad, 57). Is this the ghost of Conrad's father who cannot come to life again? Does it reflect the desire for the absent father and a need for his law of the Polish inheritance (the ideal conception) which in Lacanian terms generate the text of the fictional father?

The reaction of the Captain to Leggatt's words could again be Conrad: "I felt suddenly ashamed of myself. I may say truly that I understood" (Conrad, 52). And now comes a quasi-tragic note typical of the Cain story, a note on understanding, so important to the final interpretation of this text. Leggatt says:

"As long as I know that you understand . . .

But of course you do. It's a great satisfaction to have got somebody to understand. You seem to have been there on purpose." (Leggatt had said on his arrival from the sea that the Captain seemed to be expecting him. No doubt, Conrad's desire to explain himself to the absent Apollo had occurred before.) And in the same whisper,

"It's very wonderful." (Conrad, 52)

Indeed it is very wonderful to get another human being to understand. This will be made much of in my conclusion wherein the mark of Cain will be connected with the saving mark of the hat. Perhaps it is not too

overwrought a speculation to pose the understanding of "The Secret Sharer" as an answer to the treacherous betrayal in *Under Western Eyes*.

The scene that follows the side-by-side "talking in our secret way" involves the silent criticism of the chief mate, whose terrible whiskers flutter at the Captain's decision to put the ship round on another tack in preparation for depositing Leggatt on the island. In turning the duty over to the second mate, the chief mate said it was a "great want of judgment" on the part of the Captain. The Captain says the second mate, an "intolerable cub" only yawned. Because of this slack indifference, the Captain comes down on him sharply. This is the beginning of the "shake" incident and the introduction to the whole final episode of the story.

The mate begins to make as if to tear his hair, saying they'll never make it, they are doomed, etc. When he cries "O my God," the Captain grabs him by the arm "as he was raising it to batter his poor devoted head, and shook it violently." The mate wailed "She's ashore already," but continuing to give orders, the Captain "hadn't let go the mate's arm and went on shaking it." Between orders, the Captain intersperses the word "shake," adding "and hold your noise," "shake," "shake," "shake" (Conrad, 59).

Obviously, the framework of violence under urgent stress of duty here echoes the scene of Leggatt's accidental killing of the sailor derelict in duty aboard the *Sephora*. Just as Leggatt had seized the sailor by the throat at the climax of the trying storm, so the Captain/Narrator puts hands on the chief mate in a rage of passionate concern about duty in his own trial of both gaining command of his ship and protecting his secret sharer. The two scenes of the situation rhyme are not only analogous but serve the double purpose of pointing up the moral similarity of the doubles. That there was no crashing wave to come and knock over the chief mate when the Captain had his grip on him is a missing extenuating circumstance, pointing up the accidental nature, or manslaughter not murder, of which Leggatt is guilty. But that both the Captain and Leggatt in their zeal to save lives and ship had to engage in some criminal violence still makes them in a sense guilty, but only as Archbold/Bobrowski are also guilty by extension, for their inactivity and the results that ensue from it. Thus, Conrad can be seen here exonerating Apollo's patriotic zeal in his involvement in the rebellion against the Russians, even though by extension it may have cost innocent lives. Again we have a case for the ongoing Conradian Apollo-gia.



Again we are within the resonances of the Cain/Abel image as Conrad now sets up the "criminal" rashness of the famous final maneuver to get Leggatt into Koh-ring. Within the echo structure of the image, according to Leiter, verbally and in action and gesture, the web of symbolism is woven through the whole meaning of this concluding segment.

First of all, we have to review Leggatt's Part I confession of how the incident on the *Sephora* took place, as the circumstances are paralleled in the setting up of a situation rhyme: the urgency of the setting of the reef sail in the storm and the extenuating circumstances of the heavy storm, the lazy sailor, the Captain's failure to command, and the threat to the ship and all lives aboard. What happens is that our Captain/Narrator, in his eagerness to get Leggatt in as close to the island as possible, is going to take the ship in dangerously close to shore. "I shall stand in as close as I dare and then put her round" (Conrad, 55). In the most exciting literal passage of the story, the whole dangerous procedure is described, during the course of which the ship is called a "bark of the dead." Then a hush fell on the ship and someone said:

"My God! Where are we?" It was the mate moaning at my elbow. He was thunderstruck, and as it were, deprived of the moral support of

his whiskers. He clapped his hands and absolutely cried out, "Lost."

If one thinks of the pronunciation of Koh-ring as Koh (the Polish beginning syllable sound) of Konrad's patronym, then the "ring" could relate to the family circle. To those back in Poland who accused Conrad of desertion, the sailing-in so close to the shore of Koh-ring, with its black mass of danger, could be read semiotically or symbolically as a sign of Conrad's need to return to the homeland, to confront the circle at Koh-ring and to overcome, once and for all, the dangers of its black mass like the gate of everlasting night." (Morf, p. 284, Conradiana)

It may be a coincidence that Conrad chose the name Koh-ring. It begins with the same letters as Korzeniowski. (Note: In Polish "Korz," "rz" gets the sound of "koh" because the "r" when accompanied by the "z" gets swallowed and you do not really pronounce the "r." So in Polish, we would not say, for instance, Korzen; we would say Kohzzen, the "koh" sound because the "r," being followed immediately by a "z," is swallowed. The pronunciation is "koh" as in "Kuh"--Koh-zeniowski.) Conrad's family name as he once explained to a friend, seems to be derived from a slavonic word meaning root. That word (in Polish Korzen, in other slavonic languages Koren) comes very near Koh-ring. On the *Loch Etive*,

Conrad, fed up with the inability of the English to pronounce his name, simply called himself Korzen (Morf, *Polish Heritage*, 79). Conrad's nomenphobia remains significant.

"There issues from the discarded hat the same mysterious light: 'White on the black water. A phosphorescent flash passed under it.' It's all very mysterious" (Stallman, "Conrad and 'The Secret Sharer,'" 100).

"But the major locus of unsolved enigmas is the conclusion . . . What is Conrad keeping under his alter ego's hat, the hat that will serve as a mark for his triumphant maneuver? Why is it left floating on the surface of the sea while both of the twinned protagonists move away from it? Why, on the emblematic plane, should it be floppy, and why should it be white?" (p. 65).

Like the flash of an idea that might emerge from the depths of the subconscious mind, Leggatt emerges in a sudden glow from the sleeping water. "It was, in the night, as though I had been faced by my own reflection in the depths of a somber and immense mirror." That dark glassy sea mirrors the captain's alter ego. In terms of the psychological allegory, Leggatt represents that world which lies below the surface of our conscious lives. Just before he makes his appearance the riding-light in the fore-rigging burns, so the captain images, "with a



clear, untroubled, as if symbolic flame, confident and bright in the mysterious shades of the night." These moral qualities, though the captain attributes them to the riding light, belong with equal and very suggestive appropriateness to the captain's as yet undisclosed second self.

That the moral quality of Leggatt has transferred itself into the captain's soul is evident in this transaction. It is symbolized in the spot of white hat that saves him. (The hat is Conrad's symbol for his theme of fidelity.) It is by virtue of his fidelity to that ideal of selfhood that the captain triumphs. At the decisive moment of his destiny when he measures up to it, a new existence begins for him when the cabin is emptied and Leggatt, the secret sharer of his cabin and of his thoughts, has been deposited once again into that once dark and mysterious sea.

. . . it is the hat which saves the ship. And the hat is a double symbol--first, of Leggatt, the impulsive man (and it can be seen by the Captain only because Leggatt passes under it in "a phosphorescent flash," just as he had first appeared as "a faint flash of phosphorescent light"); second, of the Captain's pity for the human, fallen condition--giving the hat to Leggatt is just about the only impulsive act of

our Captain in the whole story: "a sudden pity for his [Leggatt's] mere flesh," as he saw himself [Leggatt, in the MS] "wandering barefooted, bareheaded, the sun beating on" his head on the stark land of Cochin-China, moved the Captain to this act. (Stallman, "Conrad and 'The Secret Sharer,'" 131).

The hat then combines the expression of the Captain's pity and the dark impulse of Leggatt. It is, finally, a symbol of integration. It saves the present ship by permitting the Captain to navigate his ship safely past the rocks. The dark side of man saved the *Sephora*, as well as all hands aboard the new ship. The Captain has performed the tricky maneuver. He has avoided crashing into the shoreline of Koh-ring. Koh-ring, the logical connection between the trick and the white hat, is based on symbolic as well as literal. The central question concerning the final meaning maneuver deals with its necessity. Why must the Captain determine as they are approaching the islands that he is going to "stand right in . . . as far as I can take her." When warned by the mate that there are hidden reefs and shoals, the Captain's ploy is covered over by his response that he is "going to look for the land breezes." "Bless my soul! the mate responds. "Do you mean, sir, in the dark amongst the lot of all them islands and reefs

and shoals?" "Well--if there are any regular land breezes at all on this coast one must get close inshore to find them, mustn't one?" (Conrad, "Sharer," 53)

The ship's crew now admire the Captain and his ability to take control of the ship and supposedly the Captain now no longer needs the encounter with his secret self. He was able then to release him to safety to swim off again either to return to the depths or never to have to return to the depths again, to be a proud swimmer who will make it ashore and have an independent, free life.

"The nature of the test has already been considered in detail. It is a unique test that cannot be passed except by a fully aware moral being. Further, the test is so devised as to take place before no witnesses or, to be exact, 'with only the sky and the sea for spectators and for judges.' Material help--the tug--disappears back into the land, and spiritual help--the pagoda--is left behind. The only *standard* by which the captain can now be judged is an entirely personal one, *his own*, and it is his own as made manifest in Leggatt. His success in meeting the challenge is represented in its most obvious form when he is told he has understood 'from first to last'" (Curley, "Legate of the Ideal," 82).

What the captain has understood is, of course, Leggatt's position, but he has done a good deal more than understand in a passive way. He has demonstrated his



understanding by a pattern of conduct which in its quick action and stubborn self-control closely parallels Leggatt's own conduct and which can only spring, as is said of Leggatt from 'that something unyielding in his character which was carrying him through so finely.' Specifically, the captain is carried through by that ideal conception of himself made manifest in Leggatt who is 'one of us' by birth and training and by his own acts. Leggatt's qualification for this role, in addition to his background, is precisely his confidence as a man who knows he has already passed his test. From the moment he appears, it is this confidence that most impresses the young captain. This is how he hopes he can act when his own time comes, and it is against this that we can measure his success and the validity of his claim to be considered a man and a proud swimmer."

One of the final secrets of "The Secret Sharer" is that the nameless captain is "everyman"--that we all have a secret sharer . . . he is "one of us" as we sail our nameless ships, not sure of who is in command, unsure of our own identities. As the story itself so many times asserts, the secret sharer can be more specifically seen as the Captain's--and Conrad's--double. Why that double is projected and how the double motifs function within this work as well as within the doppelgänger tradition in literature is of critical interest to this dissertation.

To posit my AS IF thesis equating "the secret sharer" in Conrad's fiction as "the Pole Within" necessarily involves autobiographical concerns in correlation with some tenets of psychoanalytic criticism. To further correlate the secret-sharer-double that repeatedly emerges in Conrad's fiction as some surrogate father figure that masks or doubles for Conrad's Polish father figure, Apollo Korzeniowski being released from the unconscious in the latent text puts stress on the polysemous nature of textual creation and consequently textual interpretation. Add to all this Conrad's insistence on the autobiographical deep center of all writing (Conrad's assertion here that a writer is only writing about himself) plus Conrad's characterization of himself as "HOMO DUPLEX" and critics' characterization of him as writer as a SYMBOLIST that we must submerge ourselves for a deep swim in the text.

The extraordinary climax of "The Secret Sharer" is due, we think, to Conrad's need to face, once and for all, the threatening shadow of his dogmatic, politically overexacting father. This was the condition of Conrad's rescue, of his liberation from the over-exacting super-ego imposed by Apollo. Leggatt, who is described as an excellent swimmer, could certainly have

been put ashore under less dramatic  
circumstances. (Morf, *Polish Heritage*, 131)

As a concluding note to my explication, a further  
elucidation on Conrad's unifying use of symbolism is  
necessary. The hat image has been speculatively  
commented on by many critics as it has variously puzzling  
significance in the final maneuver of the story's  
resolution. Calling the conclusion a part of an  
"unsolved enigma," Dobrinsky poses an astute question:  
What is Conrad keeping under his alter ego's hat . . .  
(Dobrinsky, "Artist," 64) As the Captain strains for a  
guide and sees his own floppy white hat, he says, "Now I  
wanted--the saving mark for my eyes." Immediately this  
saving mark is connected with the Cain and Abel image.  
The Captain refers to his "other self . . . gone from the  
ship . . . to be a fugitive and a vagabond on the earth,  
with no brand of the curse on his sane forehead to stay a  
slaying hand" (Conrad, "Sharer," 60). There is an  
intended reminder here of Leggatt's not needing that mark  
of Cain, the brand of the curse. And we are reminded  
that when the Captain thought of giving Leggatt his own  
hat in a spontaneous gesture of pity or compassion, he  
had reflected: "I saw myself wandering barefooted,  
bareheaded, the sun beating on my dark poll" (Conrad,  
"Sharer," 57). The obvious intention in the "dark poll"  
(read Pole) pun is reinforced in a textual note in



*Conrad's Secret Sharer and the Critics*, which shows that Conrad in an earlier text had written "on his head" but later used carats to eliminate "head" and insert "dark poll" (Harkness, 159). The intended play here emphasizes my approach to Leggatt not only as a double for Conrad but a symbol for Apollo. That the iterative image of the hat plays again into the iterative Cain/Abel image stresses their symbolic centrality in bringing the story's larger vision into focus.

In his answer, Dobrinsky cites Conrad's written daydream as an enriching private fantasy that bears on Conrad's "plight as an exile" as well as "the burden of his tragic family heritage . . . ." We are reminded that Conrad in urgent need of writing "The Secret Sharer" (composed in about a month) had interrupted the conclusion of his work in progress, *Under Western Eyes*, and that at the same time his reminiscences (containing some of his personal memories of Poland) were being published as *A Personal Record*.

Both texts had brought him back to the Polish and Russian backgrounds of his family tragedy, both must have centrally revived his need to confront . . . the charge laid against him of having betrayed his patriotic duty in deserting his homeland, . . . both must have reawakened the obsessional conflict of loyalties to father

and guardian that I also assume . . . to lie in the background of 'The Secret Sharer.'

Keeping these comments in relation to the hat and the final maneuver in mind, it is helpful to turn to Conrad's own theorizing about art, adding his own words to further enlighten the explication of the puzzling test. We know Conrad's aesthetic credo from the famous Preface to the *Nigger of the Narcissus*, where Conrad insists that the artist's task is "before all, to make you see." This oft-quoted assertion relates, however, to both physical and spiritual seeing. Just as the seaman repeatedly relies for his safety on the evidence his eyes provide from the markings of land and sea (the hat on the water as saving marker) so the seaman must see clearly spiritually in order to understand and to judge correctly the issues concerning self and others not only aboard ship but in all existential experience.

The admixture of the physical and spiritual need to see clearly is substantially accomplished in the dual aspect of the hat image as saving marker metonym of charitable gesture and navigational action in the plot, the physical-literal-manifest level of the story is served; as a metaphor of understanding, identity, and transference, the spiritual-symbolic-latent level of the story comes to fruition. Conrad has made us see clearly the hat in its levels of meaning just as the Captain was

made to see it: to understand and judge his position vis à vis his connection with the ship, and to understand and judge his connection with Leggatt and with himself. Comprehensively, the hat enabled the Captain "to see."

In his navigational crisis at Koh-ring, the Captain/Conrad was also experiencing a biographical crisis of identity. In his insistence that he had to (he must) sail in so close, the Captain/Conrad knew he was sailing close to home to gain command of his whole self, re-integrated with the Pole Within. By becoming a free man and a proud swimmer in the unconscious depths of the psyche, by accepting this "self-punishing descent" into his Polish doppelgänger, Apollo as Leggatt, he is finally able to understand his alienated self. In leaving the hat, Leggatt has truly enabled the Captain to understand and judge himself as free. He enabled the Captain to see. He is then faithful to the ideal conception of himself. As Conrad told Pinker (and us) in *A Personal Record*, his ambition in writing these recollections was "to make Polish life enter English literature" (Jeffrey Meyers, *Biography*, 262). Now the ideal conception can be seen as a vision of the self, of the Pole Within.

It also helps us to see and finally understand a transforming but palpable connection between Conrad's psychic--homo-duplex--life and the double, symbolic world of his fiction. Ultimately, these two create a



consonance between the overt, manifest text and covert, latent text, increasing the narrative energy that makes Conrad's heavily psychological tales like "The Secret Sharer" enjoyable and meaningful. If we, too, might be willing to take the risk in our reading of passing Conrad's test of understanding, from doubt to awareness in an initiation from alien's ordeal to Polish ideal, perhaps we, too, should "see" the hat metaphor in its transformational light of more sympathy and understanding of the secret sharing: as it was given--in a double-mutual-act of charity intended first for protection of the "dark poll" of the double--the Pole within Konrad.

The gift of the Captain/Conrad to his secret sharer Leggatt/Apollo (and vice versa) comes back full circle (like Koh-ring) as an apotheosis of rebirth of Conrad's Polish self, like the birthing image seen in the rope ladder metaphor, reminding us again of Apollo's baptismal poem for Conrad: "Baby son, be a Pole."

Here at the close, it is probably good to be reminded that the projection of a double in literature is one mode of achieving what Fredric Jameson refers to as the "transformational process" by which private materials and subterranean relationships can become public in a literary text.<sup>2</sup> Thus, "The Secret Sharer" as the paradigm for Conrad's father doppelgänger/Pole within can be extended to Conrad's other secret-sharer works, giving

rise to their inclusion in the hypothesis and aiding in the development of explications of their texts.

As Conrad himself has told us in *A Personal Record*, "A writer of imaginative prose (even more than any other sort of artist) stands confessed in his work." Even Guerard, in his Introduction to the Signet Classic edition *Heart of Darkness* and *The Secret Sharer* makes this proclamation about Conrad: "as a psychologist, the most complex of English novelists." And again, "Most of Conrad's better novels thrust inward toward psychological complexity and outward toward moral symbolism. This is particularly true of the two short novels in this volume."

Stating that "The two stories belong . . . together," Guerard sees them as "dramas of consciousness and conscience, symbolic explorations of inward complexity . . . psychological studies in half-conscious identification. Why does Marlow seek out and remain loyal to . . . Kurtz in "Heart of Darkness"? Why does the narrator (the 'I') of "The Secret Sharer" protect . . . Leggatt."

Guerard continues to explain that both Marlow and the Captain have identified with these others because Marlow and the Captain do not know themselves and therefore "must travel through Kurtz and Leggatt. The two novels alike exploit the ancient myth or archetypal

experience of the 'night journey,' of a provisional descent into the primitive and unconscious sources of being." In referring to Kurtz and Leggatt as images or symbols of other selves, we are back to motifs of the double, especially of Kurtz in "Heart of Darkness" as latent double for Apollo.

If "The Secret Sharer" is a twin story to "Heart of Darkness," it has also been called a twin to *Under Western Eyes*, not only in the time-pairing already alluded to, but in the treatment of Haldin/Apollo as double to Razumov/Conrad. "The Secret Sharer," with its overt working out of the double as symbol for Apollo, seems a tenable paradigm for approaching Conrad's fiction.



## Conclusion

That country which demands to be loved as no other country has ever been loved, with the mournful affection one bears to the unforgotten dead and with the unextinguishable fire of a hopeless passion which only a living breathing, warm ideal can kindle in our breasts for our pride, for our wariness, for our exultation, for our undoing.

--Joseph Conrad, "Prince Roman"

Conrad's vision seems to culminate in the recognition of an irreconcilable dualism.

--J. Hillis Miller  
*Poets of Reality*

Claiming that Conrad could not be compared with anyone because he lacked a general formula that would "place" Conrad as a writer, Richard Curle (in 1912) declared Conrad "sui generis." In like manner, H. L. Mencken expressed his astonishment--and perplexity--after being introduced to Conrad's writing by making the assessment that he found in Conrad "something almost suggesting the vastness of a natural phenomenon" (Jerry Allen, ed. *Great Short Works of Joseph Conrad*, 1).

Characterizing his own involvement in writing, Conrad made this analysis in "Heart of Darkness" that it is:

The gift of expression, the bewildering, the illuminating, the most exalted and the most

contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness.

If "The Secret Sharer" is considered Conrad's most diversely interpreted story, the judgment is due primarily to the symbolism. In Graver's assessment, "The Secret Sharer" is every critic's "Rorschach test."<sup>1</sup> (Graver, 158). In my reading, the father figure as symbol of the unconscious expressed as double has been interpreted as a projection of Conrad's Polish father, Apollo Korzeniowski. In developing a hypothesis claiming "Conrad's secret sharer as the Pole within," my motivation was based on both biography and evidence from the text.

In my attempt to see whether my claim that "The Secret Sharer" thesis could provide a paradigm for interpretation of Conrad's major fiction, I discovered that Ian Watt's notion of "delayed decoding" is significant. To try to see, in the Conradian double, a sense of understanding, required the application of psychological biography, concepts of the fictional father, and especially Conrad's symbolic approach to fiction including the father and the double as symbols of the unconscious. This combination of biographical, psychocritical, symbolic and doppelgänger strategies formed the basis for the close reading of the text and

provided a complex methodology for my study. Although all methods of interpretation can be reductive, my intent was never to reduce but to enrich meaning.

The importance or cogency of being aware of Conrad's Polishness in the decoding of his fiction is far more established on today's critical horizon than it was when I began my study of Conrad. As argued and developed in the first chapter, Conrad was a homo duplex in a double sense--the Polish/English identification and the ambivalence over a dual paternal heritage. There is significance, too, that my focus on Conrad's secret sharer as the Pole within connects Conrad's Polishness with his creativity. René Girard has alleged that experiencing or projecting the doubles in literature is "extremely fertile for the aesthetic act." Furthermore, his analysis provides me with a justification for equating Apollo with that double:

The writer at last has the possibility of creating truly memorable characters by tracing the traits of the other [who is] the . . . faithful mirror of his own intimate self; the previously impossible fusion of "observation" and "introspection" is achieved.<sup>2</sup>

Moreover, by explaining that the creation of a double can "incarnate the author's own idealism," Girard almost seems to refer specifically to Conrad and Apollo.



For me, the text of "The Secret Sharer" provides a case in point: Conrad's own story is inseparably linked to his projection of his double as ideal Polish self.

The double truth of Conrad's identity was already latently inscribed in his earlier texts such as "Heart of Darkness" and *Lord Jim*. Significantly in his very first novel, *Almayer's Folly*, there was the conjuring call to the father in the opening lines: "Kaspar! Makan!" So great are the resemblances between Apollo and Almayer that I thought of entitling a paper on the novel "Apollo's Folly." Conrad's background, his father symbol, filial desertion, guilt, and ambivalence are all there generating text in the Lacanian sense. The symbol of the father in the desire for the absent father and the conflict over the father's law can be seen as making the narration of Conrad's first novel possible. Conrad kept reorganizing and reiterating his past in themes concerning identity, betrayal, and guilt--all involving the relationship of doubles who become more and more explicit in his texts. If Conrad found that investing in doubles enabled him to confess his identity with Apollo as his Pole within while keeping it disguised, it is understandable that he would employ mimetic doubles in the transformation of the father/son dyad (or its many surrogate forms).

Although my paradigm is in no way definitive, it can be used to generate hypotheses about Conrad's other works, despite the fact that the doubles are more latent.

Conrad's most typical heroes are victims of guilt through an act of self-preservation under stress (Jim, Razumov) or through reaction against a subtler threat to their psychic identity (Nostromo, Charles Gould, Heyst, Verloc, the crew of *Narcissus*).

Using this dissertation's premise of "The Secret Sharer" as the paradigm of the double as father, I intend to examine other works of Conrad to develop hypotheses based on that position. Here is a synopsis of my approach for these respective stories:

*Almayer's Folly*: Almayer's filial relationship with Tom Lingard, whom he refers to as "father;" and Nina Almaymer as Conrad's surrogate in filial betrayal.

*Lord Jim*: His minister father who inculcated the idea of "duty" so disastrous to Jim; the relationship between Jim and Stein--surrogate father; son's betrayal of father; acute consciousness of lost honor.

*The Secret Agent*: Verloc as surrogate father to Steve; theme of betrayal by father; destruction of son by father.

*Nostromo*: Capataz and Old Giorgio Viola surrogate father, "adopts" Nostromo; also in trying to "protect" daughters, he really betrays them. *Nostromo* as the

vehicle for Conrad's leveling bitter accusations against the revolutionary activity of his father; Don Jose Avellanos' relationship with his daughter--tender regard for father. Antonia allowed to read all books in her father's library--like Conrad.

Also a note of pride in Viola's following of Garibaldi--reveals other side of Conrad's attitude to his father's political activity.

Old Giorgio represented as imbued with devotion to a vast humanitarian idea; but Mrs. Gould says even nobly inspired zealots are dangerous people.

*Under Western Eyes*: Razumov's father--only twice mentioned Razumov as "illegitimate"--not a "real" father; therefore, isolated. More striking is Haldin as a portrait of Apollo the revolutionary.

*Chance*: Captain Anthony and his father, Carleon Anthony, "the poet, you know;" Flora de Barral and her father. Both fathers have fixed ideas that interfere with the actions of the children; both are negative father portraits.

*Victory*: Heyst's father's "Look on--make no sound" has made Heyst too detached, resulting in tragedy--or victory--for Heyst? This book contains the famous portrait interpreted by me as an actual icon.

*The Shadow Line*: Ransome, the sick cook, is to the Captain of *The Shadow Line* as Leggatt was to the Captain



in "The Secret Sharer." Also the ghost-ridden chief mate Burns is double to Captain in his fears; Burns, according to Fred Karl, is the "living remains" of the former Captain whose insanity is recognized. Both Ransome and Burns as doubles of the Captain (Conrad) function as ambivalent sides of the father figure.

In all of Conrad's works, the imperatives of patriarchy are either violated or enshrined. "Heart of Darkness," *Under Western Eyes*, and *The Shadow Line* have all been labelled as "turn" stories to "The Secret Sharer." *Lord Jim* is the prototype of the guilt theme--desertion (the jump) and running away from his father whose paternal model has been violated. *Victory*, on the other hand, enshrines the father as icon.

Writing of his motivation for "Some Reminiscences" which became *A Personal Record*, Conrad stated that he wanted "to bring Polish life into English literature." According to Tarnowski, "The time had come for him to state his relationship with Poland clearly and unambiguously" (23). In this work, Conrad is said to have settled his account with Poland.

That Conrad took his sons and wife to visit Poland, that Jessie claims in her book, *Joseph Conrad and His Circle*, that Conrad wanted to return to Poland to live out his last years, and the fact that his tombstone is engraved, by his request, with the name "Konrad

Korzeniowski," a name wholly related to Polish literature and patriotism, whereas "Joseph Conrad" is not, all give credence to Conrad's claim that he never denounced his Polishness.

As Miłosz has said, "Conrad was not the critic but the nostalgic celebrant of the civilization of his homeland." No wonder the critical paradigm has shifted. Conrad's secret sharer as the Pole within seems a tenable paradigm for interpreting the Conradian canon.

## Notes

### Introduction

1. Paul L. Wiley, *Conrad's Measure of Man* (Madison: University of Wisconsin Press, 1954), 34.

2. Frederick R. Karl, *Joseph Conrad: The Three Lives, A Biography* (New York: Farrar, 1979), 241.

Subsequent references will be cited parenthetically in the text.

3. Frederick Crews, "Conrad's Uneasiness--and Ours," in *Out of My System: Psychoanalysis, Ideology, and Critical Method* (New York: Oxford University Press, 1975). Subsequent references will be cited parenthetically in the text.

4. Juliet McLauchlan, Oxford University, Opening Address for Conrad's Polish Footprints, *Conrad: Eastern and Western Perspectives, Volume I, Conrad's Literary Career*, Carabine, Knowles, Krajka, eds. (Marie Curie Skłodowska University, Lublin, distributed by Columbia University Press, New York, 1992.) Subsequent references will be cited parenthetically in the text.

5. Ludwik Krzyzanowski, ed., *Joseph Conrad: Centennial Essays* (New York: Polish Institute of Arts and Sciences in America, 1960). Subsequent references will be cited parenthetically in the text.

6. Gustav Morf, *The Polish Heritage of Joseph*



*Conrad* (London: Sampson, 1930), 149. Subsequent references will be cited parenthetically in the text.

7. Jocelyn Baines, *Joseph Conrad: A Critical Biography* (New York: McGraw, 1967), 31. Subsequent references will be cited parenthetically in the text.

8. Czesław Miłosz, "Joseph Conrad Under Polish Eyes," in *The Art of Joseph Conrad: A Critical Symposium*, (East Lansing: Michigan State University Press, 1960), 37. Subsequent references will be cited parenthetically in the text.

9. Alexander Janta, "A Conrad Family Heirloom at Harvard," in *Joseph Conrad: Centennial Essays*, ed. Ludwik Krzyżanowski (New York: Polish Institute of Arts and Sciences, 1960), 109. Subsequent references will be cited parenthetically in the text.

10. Leo Gurko, *Joseph Conrad: Giant in Exile* (New York: Macmillan, 1979), 15-16. Subsequent references will be cited parenthetically in the text.

11. Czesław Miłosz, "Apollo Nałecz Korzeniowski," in *The Political Novels of Joseph Conrad*, ed. Eloise Knapp Hay (Chicago: University of Chicago Press, 1963), 36. Subsequent references will be cited parenthetically in the text.

12. Eloise Knapp Hay, *The Political Novels of Joseph Conrad* (Chicago: University of Chicago Press, 1963), 36, quoting Adam Mickiewicz. Subsequent

references will be cited parenthetically in the text.

13. Zdzisław Najder, ed., *Conrad's Polish Background: Letters to and from Polish Friends*, trans. Halina Carroll (London: Oxford University Press, 1964), 16. Subsequent references will be cited parenthetically

in the text.

14. Bernard Meyer, *Joseph Conrad: A Psychoanalytic Biography* (Princeton: Princeton University Press, 1967), 203. Subsequent references will be cited parenthetically

in the text.

15. Ian Watt, *Conrad in the Nineteenth Century* (Berkeley: University of California Press, 1979), 9. Subsequent references will be cited parenthetically in

the text.

16. Frederick R. Karl, *A Reader's Guide to Joseph Conrad* (New York, Farrar, 1960), 513. Subsequent references will be cited parenthetically in the text.

17. Joseph Conrad, Amy Foster, *Complete Works*, vol. XXVI (Garden City: Doubleday, 1926), 129. Subsequent references will be cited parenthetically in the text.

18. Joseph Conrad, *Tales of Heroes and History*, 178-79. Subsequent references will be cited parenthetically in the text.

19. Keith Carabine, "Construing 'Secrets' and 'Diabolism' in *Under Western Eyes*." In *Conrad: Eastern and Western Perspectives*, Vol. I, *Conrad's Literary*

Career, edited by Keith Carabine, Owen Knowles, and Wieslaw Krajka, 187-210. Lublin: Maria Curie-Skłodowska University, 1992

20. Roman Osipovich Jakobson (b. Russia, 1896; d. U.S.A, 1982). Linguist, literary scholar, and semiotician. Left Russia in 1920 and received doctorate at University of Prague. Left Czechoslovakia for U.S. in 1939 at outbreak of WWII. Taught at Columbia University (1946), Harvard (1949), and MIT (1957). His work led to the formulation of the notion of the metaphoric and metonymic poles of linguistics. Among his many writings were *The Framework of Language*, intro. by Ladislav Matejka (Ann Arbor: Michigan Studies in the Humanities, 1980).

21. M. D. Zabel, "Chance and Recognition," in *The Art of Joseph Conrad*, ed. R. W. Stallman (East Lansing: Michigan State University Press, 1960).

## Chapter 1. Conrad's Polishness and the Dual Polish Father Figure

1. Frederick Karl, *Joseph Conrad: The Three Lives* (New York: Farrar, Straus and Giroux, 1979), 43. Subsequent references will be cited parenthetically in the text.



2. Ian Watt, *Conrad in the Nineteenth Century* (Berkeley: University of California Press, 1979), 3. Subsequent references will be cited parenthetically in the text.

3. Zdzislaw Najder, *Joseph Conrad: A Chronicle* (New Brunswick, New Jersey: Rutgers University Press, 1983), 3. Subsequent references will be cited parenthetically in the text.

4. Manfred Kridl, *A Survey of Polish Literature and Culture* ('S-Gravenhage: Mouton and Co., 1956), 231. Subsequent references will be cited parenthetically in the text.

5. Czeslaw Miłosz, *The History of Polish Literature* (New York: Macmillan Publishing Co., Inc., 1969), 220. Subsequent references will be cited parenthetically in the text.

6. Joseph Conrad, *A Personal Record, 1912* (Garden City, New York: Page and Company, 1923), 70. Subsequent references will be cited parenthetically in the text.

7. Czeslaw Miłosz, "Joseph Conrad's Father," in *Emperor of the Earth* (Berkeley: University of California Press, 1981), 182. Subsequent references will be cited parenthetically in the text.

8. Gustav Morf, *The Polish Heritage of Joseph Conrad* (New York: Haskell House, 1965), 21. Subsequent references will be cited parenthetically in the text.

9. Morton Dauwen Zabel, in introduction to *The Mirror of the Sea and a Personal Record* (Garden City, New York: Doubleday, Page and Company, 1922), 169.

Subsequent references will be cited parenthetically in the text.

10. Joseph Conrad, "Poland Revisited" in *Notes on Life and Letters* (Garden City, New York: Doubleday, Page and Company, 1922), 169. Subsequent references will be cited parenthetically in the text.

11. Adam Gillon, *The Eternal Solitary: A Study of Joseph Conrad* (New York: Bookman Associates, 1960), 37. Subsequent references will be cited parenthetically in the text.

12. Leo Gurko, *Joseph Conrad: Giant in Exile* (New York: Macmillan, 1979). Subsequent references will be cited parenthetically in the text.

13. Peter J. Glassman, *Language and Being: Joseph Conrad and the Literature of Personality* (New York: Columbia University Press, 1976). Subsequent references will be cited parenthetically in the text.

14. Gustav Morf, "Conrad Versus Apollo," *Conradiana* XI (1979). Subsequent references will be cited parenthetically in the text.

15. Avrom Fleischman, *Conrad's Politics: Community and Anarchy in the Fiction of Joseph Conrad* (Baltimore, The Johns Hopkins University Press, 1967), 17.

16. *Nałęcz* is the heraldic name of the Korzeniowski family coat-of-arms. From Jocelyn Baines, *A Critical Biography*, 1.

## Chapter 2. Conrad and the Fictional Father

1. Morf, *The Polish Heritage*, 193.
2. Ibid.
3. Robert R. Hodges, *The Dual Heritage of Joseph Conrad* (The Hague/Paris: Mouton, 1967), 11. Subsequent references will be cited parenthetically in the text.
4. Gustav Morf, *The Polish Shades and Ghosts of Joseph Conrad* (New York: Astra, 1976), 194. Subsequent references will be cited parenthetically in the text.
5. S. O. Lesser, *Fiction and the Unconscious* (New York: Vintage Books, 1957), 382. Subsequent references will be cited parenthetically in the text.
6. Joseph Dobrinsky, *The Artist in Conrad's Fiction*, *Studies in Modern Literature*, No. 92 (Ann Arbor: UMI Research Press, 1989), 4.
7. Robert Con Davis, ed., *The Fictional Father: Lacanian Readings of the Text* (Amherst: University of Massachusetts Press, 1981), 189.
8. \_\_\_\_\_
9. Cited by Beth Kowaleski-Wallace in the introduction to *The Refiguring of the Father*, xvii.



10. It is interesting to note that Henry James, who wrote the double story, "The Jolly Corner" and had a great influence on the Conradian approach to fiction, used the father's desire as a "sign of incompleteness and the child's complicity in the father's law is the sign of a coverup" (cited by Beth Kowaleski-Wallace in the introduction to *The Refiguring of the Father*, xvii).

11. Robert Con Davis, "The Discourse of the Father," in *The Fictional Father*, 3.

12. Joseph Conrad, *Complete Works*, Vol. XV, *Victory*, Kent Edition (Garden City: Doubleday, Page & Co., 1925).

13. Con Davis, "Critical Introduction," 17.

14. Joseph Conrad, *Complete Works*, Vol. XXII, *Under Western Eyes*, Kent Edition (Garden City: Doubleday, Page & Co., 1925).

15. Con Davis, "Critical Introduction"

16. Ibid.

17. Thomas Hanso, "Paternity and the Subject in *Bleak House*," in *The Fictional Father: Lacanian Readings of the Text*, ed. Robert Con Davis (Amherst: University of Massachusetts Press, 1981).

Chapter 3. Conrad's Symbolic Approach in His Fiction:  
The Double as Symbol: Motifs of the  
Doppelgänger

1. Ernst Alfred Cassirer, *Essay on Man*, as quoted by W. Y. Tindall in *The Literary Symbol* (Bloomington: Indiana University Press, 1965), 7.

2. Ian Watt, "Impressionism and Symbolism in 'Heart of Darkness,'" in *Heart of Darkness: Joseph Conrad*, ed. Robert Kimbrough (New York: W. W. Norton, 1988), 322.

3. Frederick R. Karl and Laurence Davies, eds., *The Collected Letters of Joseph Conrad*, Vol. 1, 1861-1897 (Cambridge: Cambridge University Press, 1983), 10.  
Subsequent references will be cited parenthetically in the text.

4. M. D. Zabel, quoted in Conrad and the Terms of Modern Criticism," in *Conrad's "Secret Sharer" and the Critics*, ed. Bruce Harkness (Belmont: Wadsworth, 1962), 112. Subsequent references will be cited parenthetically in the text.

5. William York Tindall, *The Literary Symbol* (Bloomington: Indiana University Press, 1965), 3.  
Subsequent references will be cited parenthetically in the text.

6. R. W. Stallman, ed., *The Art of Joseph Conrad: A Critical Symposium* (East Lansing: Michigan State University Press, 1960).

7. In his *A Personal Record*, Conrad wrote that he was influenced by Adam Mickiewicz (1798-1855), the great Polish romantic poet who is revered and studied by practically all Poles. Mickiewicz is the author of *Pan Tadeusz*, the national epic poem.

Conrad said that he had to recite Mickiewicz as a young boy. In later years, he became acquainted with Juliusz Słowacki. He believed that it was Słowacki (1809-1849) who was the "soul" of Poland, even though Mickiewicz was considered the national poet of Poland. Mickiewicz's *Pan Tadeusz*, the Polish epic, has the cultural soul of Poland in it, especially in the story of the character Jacek Soplica, who becomes Father Robak, and who makes a famous confession that I mention briefly in terms of the many confessions in Conrad's writing.

The interesting note in *The History of Polish Literature* by Czesław Miłosz, the Nobel laureate from 1980, speaks of Słowacki's amazing images. He was a colorist. He used silver and gold and vermillion and was always into very brilliant coloring, as was Conrad himself. But in speaking of some of Słowacki's poetry, Miłosz says he goes far beyond anything that symbolist poets dared to do later on (Miłosz, *History*, 242). He



says that the poem "King Spirit" unites the cosmic and the historic; and probably only a Pole, fascinated in the extreme with the philosophy of history, could have written it.

To himself, Słowacki assigned a special mission. He wanted to conjure up Poland and its history out of his imagination like a god-creator, to postulate it through the verbum, the word. The parallel with Conrad is striking, and the commentary that follows can remind us of *Nostromo*, *Under Western Eyes*, and "The Secret Sharer," But the comment that I particularly want to stress is that Słowacki has been called a centrifugal poet as opposed to Mickiewicz, whose work is centripetal (Miłosz, 243). Miłosz says of Słowacki that he "dissolves every object into a kind of fluid maze of images and sonorities." That sounds again very much like Conrad.

Further, Miłosz says Słowacki's poetry can be sublime in its depths of thought and breathtaking in its virtuosity . . . Only the generation of the symbolists begin to see in Słowacki their master, the number one poet, a predecessor of French symbolism and in some aspects of his thoughts, a precursor of Friedrich Nietzsche. That is very significant because both Nietzsche and of course Schopenhauer and the connection between those two have been said in their philosophy to have influenced Conrad. The fact that Miłosz has seen

that Słowacki was a precursor of Friedrich Nietzsche is significant for an understanding of Conrad.

The note on Słowacki's being a precursor, a predecessor of French symbolism is also significant. Conrad liked Baudelaire and was influenced by him as he was by Flaubert and Maupassant. We know that Conrad was influenced by French literature. But the note that Słowacki preceded the symbolists is important because Conrad read Słowacki in his early years through his poet father, Apollo.

An earlier note on Słowacki in Miłosz's *History of Polish Literature* (240) is that "As befitted a Polish mystic, he, that is, Słowacki, raised historical events to cosmic dimensions and saw in history superhuman, mystical forces shaping the fate of mankind." Słowacki's "system is no easier to grasp than William Blake's and affords as many interpretations," and one might add to that that Conrad would fit right in there. It was also Słowacki who meditating on the ocean called it the cradle of life, which relates us back to Conrad again. The quote from one of his poems is "You, old ocean, tell me how the first mysteries of organisms appeared in your depths, the first developments of nervous flowers into which the spirit was blooming." He thought everything was created by the spirit and nothing exists for just physical aims, and called the spirit the eternal

revolutionary. Again, that reminds us of Conrad.

Again, in Miłosz, the digression, that is, the great digression in Mickiewicz's *Konrad Wallenrod* Miłosz says can be called a summation of Polish attitudes towards Russia in the 19th century. He adds that Joseph Conrad seems to repeat its contents line for line in some of his writings, especially in *Under Western Eyes*. That's an amazing claim.

Speaking of Słowacki's poem "Maria" Miłosz says, "A very diversified rhythm, carefully chosen rhymes, and a tone of pessimism in regard to all human affairs make 'Maria' an unforgettable experience for a Polish reader" (248). This particular tone makes one think, above all, of Joseph Conrad's prose. And perhaps in some way Conrad was indebted to "Maria."

Writing about Conrad's father, Apollo, on page 265 on his book, Miłosz relates that when Korzeniowski was a young boy his poems circulated anonymously during his lifetime and were sometimes ascribed to an anonymous poet. Miłosz says, "They are typical of late Romanticism in their form and in their stress upon martyrdom as the destiny of those men who do not accept the egoistic pursuit of money and pleasure." And again we can see Conrad there.

Finally, Miłosz says, "Apollo Korzeniowski holds an honorable place in Polish letters, and his dual attitude



as an ironic realist and an indomitable knight cannot be ignored by any student of the writings of Joseph Conrad" (266).

With his heritage of symbolism, imagery and romanticism from his father and Polish literature established, I want to illuminate their use in Conrad's fiction.

8. Kenneth Burke, "Fact, Inference and Proof in the Analysis of Literary Symbolism," in *Symbols and Values: An Initial Study*, eds. Lyman Bryson et al. (New York: Cooper Square Publishers, 1964), 283. Subsequent references will be cited parenthetically in the text.

9. Ernst H. Gombrich, "Visual Metaphors of Value in Art," in *Symbols and Values: An Initial Study*, eds. Lyman Bryson et al. (New York: Cooper Square Publishers, 1964), 256-57.

10. Robert Rogers, *Psychological Study of the Double in Literature* (Detroit: Wayne State University Press, 1970), 49. Subsequent references will be cited parenthetically in the text.

11. Ralph Tymms, *Doubles in Literary Psychology* (Cambridge: Bowes and Bowes, 1949), 35-36. Subsequent references will be cited parenthetically in the text.

12. Otto Rank, *The Double: A Psychoanalytic Study*, trans. and ed., Harry Tucker, Jr. (London: Marsfield Library, 1989), 50. Subsequent references will be cited

parenthetically in the text.

13. Edward Said, *Joseph Conrad and the Fiction of Autobiography* (Cambridge: Harvard University Press, 1966), 3-4. Subsequent references will be cited parenthetically in the text.

14. Jean-Michel Rabaté, "A Clown's Inquest into Paternity: Fathers, Dead or Alive in *Ulysses* and *Finnegan's Wake*," in *The Fictional Father: Lacanian Readings of the Text*, ed. Robert Con Davis (Amherst: University of Massachusetts Press, 1981), 132.

15. Claire Rosenfield, "The Shadow Within: The Conscious and Unconscious Use of the Double," *Daedalus* XCII (Spring 1963): 328. Subsequent references will be cited parenthetically in the text.

16. Laurence Graver, *Conrad's Short Fiction* (Berkeley: University of California Press, 1969), 150.

Chapter 4:       The Secret Sharer as the Pole Within: The  
                  Doppelgänger as Apollo, the Polish  
                  Father--Part I

1. Albert J. Guerard, Introduction to "*Heart of Darkness*" and "*The Secret Sharer*," Signet Classic (New York: New American Library, Inc., 1950), 8. Subsequent references will be cited parenthetically in the text.

2. Joseph Conrad, "*Heart of Darkness*" and "*The*

*Secret Sharer*, Signet Classic (New York: New American Library, Inc., 1950), 19. Subsequent references will be cited parenthetically in the text.

3. James Hall, *Illustrated Dictionary of Symbols in Eastern and Western Art* (New York: HarperCollins Publishers, Inc., 1994), 92. Subsequent references will be cited parenthetically in the text.

Chapter 5.        The Secret Sharer as the Pole Within: The  
                     Doppellgänger as Apollo, the Polish  
                     Father--Part II

1. Louis H. Leiter, "Echo Structures: Conrad's 'The Secret Sharer,'" in *Conrad's "Secret Sharer" and the Critics*, ed. Bruce Harkness (Belmont: Wadsworth Publishing, 1962), 144. Subsequent references will be cited parenthetically in the text.

2. Shoshana Felman, *Literature and Psychoanalysis* (New York: W. W. Norton, 1945), 339.

Conclusion

1. Laurence Graver, *Conrad's Short Fiction* (Berkeley: University of California Press, 1969), 158.



2. René Girard, *To double business bound*  
(Baltimore: The Johns Hopkins University Press, 1978),  
88.

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