On *The Shadow-Line*, A Fine Work
with Narrow Perspective

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*The Shadow-Line* has been highly evaluated by most critics among the works of Conrad's later period. But each critic's evaluation is different from the other's. The difference comes from the critics' various views of what is the essence of Conrad's literature.

The present essay is a modest attempt to give my interpretation of *The Shadow-Line*. After reading it, my general impression of the novella is that it is a fine work, it is readable, achieves catharsis which is rare in the novelist's works, yet it has some weakness. The analysis of this impression is the starting point of my discussion. In order to clarify my discussion, I will compare it with his other famous shorter works. The comparison of some critics' evaluations is also an important part of the argument.

*The Shadow-Line* is a work based on Conrad's seaman experiences, as most of his representative shorter fictions are. Three letters Conrad wrote during the first half of 1917 insist that it is an autobiographical work. In a letter to his agent, J. B. Pinker, he calls the novella "that piece of work—which is not a story really but exact autobiography." Also, in his letter to Sir Sidney Colvin, he wrote:

... there can be no possible objection to your recognizing the autobiographical character of that piece of writing—let us call it. It is so much so that I shrink from calling it a Tale. If you will
notice I call it *A Confession* on the title page. For, from a certain point of view, it is that—and essentially as sincere as any confession can be.2

Norman Sherry's meticulous research in his *Conrad's Eastern World* shows to what extent Conrad's claim to "exact autobiography" is true, based on his first command of the *Otago* in January—March 1888.3

Sherry's research overall proves how autobiographical a work the novella is, but it is not "exact autobiography." He shows some important discrepancies between the biographical facts and the fiction, especially the exaggeration of the characterization of the deceased captain and Mr. Burns, the mate, and of the description of navigation in the Gulf of Siam.

In writing a fiction, some alteration of facts is, of course, necessary for dramatization, however autobiographical a work the fiction may be. In the case of *The Shadow-Line*, however, the exaggeration of facts has caused the controversy over the supernatural element in the short novel. This point will be discussed later in this paper.

As the sub-title *A Confession* suggests, *The Shadow-Line* is a work of personal tone. It resembles "Youth" in some respects. Both are retrospective stories of seamen and similar to each other in terms of narrator's point of view and time. The narrator is the protagonist and everything is told from his point of view. The development of the story is straightforwardly chronological in both cases.

But there are some important differences between the two works. Marlow, on his first voyage as second mate to the fascinating East, in "Youth" is very young, "only twenty." At that time he "lived the life in ignorance and hope."4 Although he encounters bitter difficulties
one after another during the voyage on the old barque the Judea, he has "moments of exultation" and regards the hardships, full of dangerous potentiality, as "the deuce of an adventure." Even when he sees the Judea burning, he feels that "this is great." Young Marlow revealed here is such a man of action and adventurous mind.

The tone of "Youth" as a whole is, however, determined by the narrator, old Marlow's nostalgic, and at the same time ironic, way of telling the memory to his old chums. "Oh, the glamour of youth! Oh, the fire of it... presently to be quenched by time, more cruel, more pitiless, more bitter than the sea." Marlow, the narrator, is keenly conscious that what one feels in one's youth is quite deceitful:

... the feeling that I could last for ever; outlast the sea, the earth, and all men; the deceitful feeling that lures us on to joys, to perils, to love, to vain efforts—to death; the triumphant conviction of strength, the heat of life in the handful of dust, the glow in the heart that with every year grows cold, grows small, and expires, too soon, too soon—before life itself.

The captain, the first person narrator in The Shadow-Line, is not so young as the Marlow who appears in "Youth." From the beginning it is clear that this is not a story of a very young man:

Only the young have such moments. I don't mean the very young. No. The very young have, properly speaking, no moments. It is the privilege of early youth to live in advance of its days in all the beautiful continuity of hope which knows no pauses and no introspection.

The passage quoted next mentions the meaning of the title, and explains the stage of life the narrator is at, in the beginning of the story:
One goes on. And the time, too, goes on—till one perceives ahead a shadow-line warning one that the region of early youth, too, must be left behind. (p. 3)

Quite different from young Marlow in "Youth," the narrator of *The Shadow-Line* one day finds himself absolutely fed up with everything that surrounds his seaman life:

What moments? Why, the moments of boredom, of weariness, of dissatisfaction. Rash moments. I mean moments when the still young are inclined to commit rash actions, such as getting married or else throwing up a job for no reason. (p. 4)

He gives up his birth and its good working conditions, only because "the green sickness of late youth descended on" him. Then, the story of recovery from "the green sickness" begins. At his deepest despondency, he remembers his last voyage as first mate. "The past eighteen months, so full of new and varied experience, appeared a dreary, prosaic waste of days. I felt—how shall I express it?—that there was no truth to be got out of them" (p. 7).

What is "the green sickness"? What truth has the narrator got from his experiences through his first command? These questions should be solved for understanding *The Shadow-Line*.

One interesting contrast between "Youth" and *The Shadow-Line* is the impression which respective narrators gives at the ending of each fiction. Marlow, who tells the reminiscences of his first voyage as second mate to his several old friends, is clearly a man already well advanced in his age. Repeating "Ah! The good old time—the good old time," he tells the story with nostalgia mingled with some irony.
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No didactic tone or moral lesson is dominant in "Youth." The narrator-captain in *The Shadow-Line* gives the impression that he is still young, although Conrad finished this novella nearly seventeen years later than "Youth," when he was almost sixty and the protagonist says "I feel old," and "Well I am no longer a youngster," to Captain Giles. The impression at the ending of the novella is that the narrator has just got some moral lesson or truth out of his first command which has an effect as of medicine on his "green sickness."

As *The Shadow-Line* is a story of recovery from mental or moral sickness, something definitely affirmative is indispensable in it. This is the root of the controversy over the supernatural element in the story supposedly based on actual experiences. In his Author's Note, Conrad complains that some readers insist on the existence of the supernatural in the short novel:

This story, which I admit to be in its brevity a fairly complex piece of work, was not intended to touch on the supernatural. Yet more than one critic has been inclined to take it in that way, seeing in it an attempt on my part to give the fullest scope to my imagination by taking it beyond the confines of the world of the living, suffering humanity. But as a matter of fact my imagination is not made of stuff so elastic as all that. I believe that if I attempted to put the strain of the Supernatural on it it would fail deplorably, and exhibit an unlovely gap. But I could never have attempted such a thing, because all my moral and intellectual being is penetrated by an invincible conviction that whatever falls under the dominion of our senses must be in nature and, however exceptional, cannot differ in its essence from all the other effects of the visible and tangible world of which we are a self-conscious part. The world of the living contains enough marvels and mys-
teries as it is; marvels and mysteries acting upon our emotions and intelligence in ways so inexplicable that it would almost justify the conception of life as an enchanted state. No, I am too firm in my consciousness of the marvellous to be ever fascinated by the mere supernatural, which (take it any way you like) is but a manufactured article.... (p.v)

Also in 1917, Conrad wrote to Mrs. Sanderson about this problem. Conrad emphasizes the claim of "exact autobiography" again in the letter:

Strangely enough, you know, I never either meant or "felt" the supernatural aspect of the story while writing it. It came out somehow and my readers pointed it out to me. I must tell you that it is a piece of as strict autobiography as the form allowed,—I mean, the need of slightest dramatization to make the thing actual. Very slight. For the rest, not a fact or sensation is "invented." 8

Why have some of his readers pointed out the "superntural element" to him? Was the dramatization very slight? These questions are related to the exact conditions of the protagonist's "green sickness" and to the exaggeration of the passage from Bangkok to Singapore. Therefore, let us turn to the diagnosis of the "green sickness."

The essence of the sickness is the life-emptiness or ennui of a seaman in his late youth. Nothing more is explained in the fiction. A seaman's discontent with the world or disappointment with the life on the sea is by no means a new theme for Conrad. It has been treated again and again since The Nigger of the 'Narcissus.' The recurrence of the theme must be the reflection of the novelist's own experiences. 9
Although the epigraph of *The Shadow-Line* is taken from the last two lines of “La Musique” in *Les Fleurs du Mal* by Charles Baudelaire, a collection of poems which is usually interpreted as the reflection of ennui of bourgeois society in the nineteenth century, Conrad does not deal with the narrator’s sickness in a wide, social perspective.

After giving up the berth on account of his tiredness, the narrator finds he has nothing to hope for in the future. He has only a vague intention of going home. From the time of his stay at the Officers’ Home at Singapore, he becomes aware of the lack of his world experience. From the Chief Steward of the Officers’ Home, from Hamilton the loafer, and from the captain of the harbour launch, he gradually learns that much more malevolence, malice, hate, and envy exist in this world than he has hitherto thought. Even the foolish Steward hatches an intrigue to prevent him from getting his command.

Captain Giles diagnoses the narrator’s case as one which often seizes young men who are ignorant of the world. According to his diagnosis, it is a disease to which only the white people in the East are susceptible and its cause is climatic. Commenting on a white officer always dozing at the Officers’ Home, Captain Giles says to the protagonist as a kind of warning that some nice boys who come to the East “do go soft mighty quick out here.... Things out East were made easy for white men. That was all right. The difficulty was to go on keeping white, and some of these nice boys did not know how” (p.14).

Not only the tropical climate but also the colonial situation must be the reason why “things out East were made easy for white men.” In *Heart of Darkness* the white men’s difficulty to live in the heart of Africa without lapsing into folly or insanity is described as a reflection
of the imperialism of the European powers. But, in *The Shadow-Line*, there is no such passage that might lead readers to a political dimension.

The reason why the narrator is invested with a chance of a command "in the twinkling of an eye" like a heroine in a fairy tale is that some qualified seamen shirk such a command which was responsible to a crew composed of mixed races. Some white officers have got accustomed to an easy captaincy on a ship on which the other members of the crew are all non-white. Captain Ellis, the Harbour-Master, deplores such officers. "Afraid of the sails. Afraid of a white crew. Too much trouble. Too much work. Too long out here. Easy life and deck chairs more their mark" (p.31). From this situation, an interesting, intense drama which deals with the quest for order in a community composed of various members, as in *The Nigger of the 'Narcissus'* may evolve. The historical background of *The Shadow-Line* is in the transition period from sailing ships to steamships, as that in *The Nigger of the 'Narcissus'*. The protagonist's only complaint about his former vessel is that she was a steamship; he feels a powerful appeal at his first glance from his first command, a beautiful sailing ship. Conrad's usual bent towards sailing ships is shown throughout the short novel. The crew's courage and great vigour to elements on the ship are finely drawn. But it will be impossible to interpret the novella in relation to a wide social perspective of the times, as Norris W. Yates interpreted *The Nigger of the 'Narcissus'*. No deep insight into the tensions of order and anarchy, or man's loyalty to duty and his longing for freedom as often found in Conrad's major, full-length novels, appears in *The Shadow-Line*. The Chief Steward, Hamilton, and the
captain of the harbour launch are bad or disagreeable men, nothing more.

Therefore, the process of the narrator's convalescence from his "green sickness" begins quite perosnnally. This is the reason why the novella gives the slight insufficiency of drama and causes the reader's wonder at the supernatural element, although it is one of the novelist's finest works as a whole. Even an abstract idea of command appeals to the narrator very much. He discovers "how much of a seaman" he is. Then, the short novel develops as a kind of initiation story. As soon as he is on board his first command, his fear and feeling of life-emptiness begin to lose plausability:

But directly my eyes had rested on my ship all my fear vanished. It went off swiftly, like a bad dream. Only that a dream leaves no shame behind it, and that I felt a momentary shame at my unworthy suspicions.

Yes, there she was. Her hull, her rigging filled my eye with great content. That feeling of life-emptiness which had made me so restless for the last few months lost its bitter plausability, its evil influence, dissolved in a flow of joyous emotion. (p. 49)

The description of a ship as beautiful mistress often appears in Conrad's works. But in the early part of The Nigger of the 'Narcissus' such a description is soon followed by the suggestion that the land and the ship have common aspects:

... she was alive with the lives of those beings who trod her decks; like that earth which had given her up to the sea, she had an intolerable load of regrets and hopes. On her lived timid truth and audacious lies; and, like the earth, she was unconscious, fair
to see—and condemned by men to an ignoble fate.\textsuperscript{11}

On the other hand, in \textit{The Shadow-Line}, the description of a ship as a beautiful mistress is followed by such sentences as:

\begin{quote}
She was one of those craft that in virtue of their design and complete finish will never look old . . . .

The illusion of life and character which charms one in men’s finest handiwork radiated from her. (pp. 49-50)
\end{quote}

Captain Gile’s medicine for “the green sickness” already begins to produce immediate effect. What is the essence of the medicine? It is the tradition of captaincy, the ideal perfection of the discipline aboard the ship.

It is true, as F. R. Leavis argues, that the process of convalescence is a story:

\begin{quote}
presenting concretely a succession of particulars from the point of view of the master of the ship, who, though notably sensitive, is not a Marlow, but just a ship’s master; an actor among the other actors, though burdened with responsibilities toward the crew, owners, and the ship. The distinctive art of a novelist, and the art upon which the success of the prose \textit{Ancient Mariner} essentially depends, is apparent in the rendering of personality, its reactions; the pervasive presence of the crew, delicately particularized, will turn out on analysis to count for the major part of the atmosphere.\textsuperscript{12}
\end{quote}

Yes, but is the medicine enough for such a young man “notably sensitive”? When he sits for the first time in the arm-chair—the captain’s chair in the saloon—he feels “a sort of composite soul of command” whisper to him: “you, too!” it seemed to say, ‘you, too, shall
taste of that peace and that unrest in a searching intimacy with your own self—obscure as we were and as supreme in the face of all the winds and all the seas, in an immensity that receives no impress, preserves no memories, and keeps no reckoning of lives” (p.53).

The narrator-captain’s successful completion of the ordeal of the first command is, undoubtedly, supported by the keen sense of being a member of the tradition. But, there is a contradictory element in the treatment of the tradition. For the predecessor captain is included, by definition, in “a succession of men” who sat in that chair. The novella as a whole does not solve the contradiction. The predecessor is characterized only as an exceptional, odd man.

The characterization of Mr. Burns has some weakness, when it is considered with that of other members of the crew. The crew are by and large very co-operative with the captain all along. This is very good as far as a real voyage is concerned, but for a literary work, it lacks interesting psychological conflict. Therefore, only Mr. Burns among the crew has to be described as eccentric. This is the symptom of the decline of Conrad’s art and of his sincere exploration of and sharp insight into man.

I don’t agree with Mr. F. R. Leavis that *The Shadow-Line* is superior to *Heart of Darkness.* Through the voyage, “like a weary pilgrimage amongst hints for nightmares,” Marlow in the latter novella deepens his understanding of the dark side of himself. When one of “the reclaimed, the product of the new forces” pays homage to him, he realizes with self-contempt that he is a part of the evil machinery. “After all, I also was a part of the great cause of these high and just proceedings.” This kind of ironic, keen self-knowledge does not appear
in *The Shadow-Line.*

In the grove of death in *Heart of Darkness*, Marlow sees the scene like "some Inferno." The description of the diseased native people conveys his realization that these black people are the victims of sham legality, the cunning method of the inhuman ivory traders:

Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair.

They were dying slowly—it was clear. They were not enemies, they were not criminals, they were nothing earthly now,—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in un congenial surroundings, fed on unfamiliar food, then sickned, became inefficient, and were then allowed to crawl away and rest.15

By contrast, in *The Shadow-Line*, the crew's suffering from epidemic is treated essentially as misfortune, though it covers many pages. Even after the narrator-captain finds that the contents in the bottles were not quinine but powder of something else, the discovery doesn't develop into a serious moral conflict among the crew. Of course, he feels remorse deeply. "The person I could never forgive was myself. Nothing should ever be taken for granted. The seed of everlasting remorse was sown in my breast" (p.95). This is a remorse for carelessness only, as in the context of a moral code of a profession. When he faces the mustered crew to tell the truth, he feels that "no confessed criminal had ever been so oppressed by his sense of guilt" (p.96). But the crew are almost unbelievably tolerant and cooperative in the situation. "A
voice or two were heard: "Yes, sir....We understand" (p.96). The captain even hears a loud, encouraging voice. "Surely there is a way out of this blamed hole" (p. 97).

There is a slight hint that the quinine was sold to embezzle money by the former captain infatuated with a woman in Haiphong. This hint does not, however, develop into the far-reaching search of the dark powers within man or of the universal conflict between the rational and the absurd in community.

The former captain is characterized throughout as a man of irresponsible and eccentric behaviour or as "the victim of evil spirits." But readers cannot know what are the "evil spirits" till the end of the novella. The narrator-captain in his turn is always characterized as a victim of such a predecessor. He admits a lot of things common between himself and the predecessor. "That man had in all essentials but his age just such another man as myself." (p. 62). But this admission of similarities does not lead to any universal, moral concern.

As Thomas Moser says, the characterization of the former captain as symbol is a failure:

By frequently calling the former captain the "old man," and the "old dodging Devil," Conrad indicates that he intends him to be symbolic. Yet he remains a very external evil. He does not make his presence felt aboard the ship; he tempts no man's soul. Rather, he lies buried at the entrance to the Gulf afflicting the ship with calms and unfavorable winds in order to bar her passage.15

The lack of inner conflict makes Mr. Burns's insistent remarks on the influence of the old man, buried in latitude 8°20', very weak and foolishly superstitious. His remarks gradually give the impression of
being unworthy of serious notice, words uttered by a man filled with envy and suffering from illness. Thus, the narrator-captain does not see his double in others, as the young captain in “The Secret Sharer” does in Leggatt.\textsuperscript{17}

There is another treatment of illness in \textit{The Shadow-Line}. In the case of Ransom’s characterization, his continuing weakness at heart seems to be intended to be symbol of universal evil: evil can exist within such an excellent member of the crew, a good man, threatening his health. But Ransom’s old enemy, heart-disease, is treated by and large as a misfortune to a good man. His faithful service and frailty awaken thanks and pity but not a serious moral concern in the protagonist’s mind. Illness is external evil, at least to the captain.

In \textit{Heart of Darkness}, Marlow finds kinship between various people and himself that leads him to ponder ontological thought. He regards the cannibals in the same boat as fine fellows one could work with. He gets the impression from the primitive natives crying near the Inner Station that “they were not inhuman.” The kinship which he finds with Kurtz is essential to the theme of the short novel. Although Kurtz’s soul is mad, his madness is different from that of the former captain in \textit{The Shadow-Line}. Kurtz is characterized not merely as an unusual man or a man of eccentricities, but as an extremely typical case of modern European civilization:

The original Kurtz had been educated partly in England, and—as he was good enough to say himself—his sympathies were in the right place. His mother was half-English, his father was half-French. All Europe contributed to the making of Kurtz.\textsuperscript{18}

Though Kurtz’s intelligence was clear, his soul like “an impenetrable
darkness" knew "no restraint, no faith, and no fear." Kurtz looms as the symbol of the age of unbelief, in which people believe nothing absolute, and therefore can believe anything in fashion. Back in Europe, Marlow hears from Kurtz's cousin that Kurtz had great eloquence at political rallies:

"... but heavens! how that man could talk. He electrified large meetings. He had faith—don't you see?—he had the faith. He could get himself to believe anything—anything. He would have been a splendid leader of an extreme party." 'What party?' I asked. 'Any party,' answered the other. 'He was an—an—extremist.' Did I not think so? I assented.19

This kind of criticism of modern civilization in broad perspective doesn't appear in The Shadow-Line. It is true that Heart of Darkness has some imperfections. Especially in the description of woman and wilderness in the short novel, Conrad writes sentences of "an adjectival and worse than supererogatory insistence of 'unspeakable rites', 'unspeakable secrets', 'monstrous passions', 'inconceivable mystery', and so on without giving enough objective correlative."20 In spite of such faults, Heart of Darkness is a work of much more moral magnitude and wider scope than The Shadow-Line. F. R. Leavis's judgement is based too much on stylistic standpoint only.

The narrower scope of The Shadow-Line comes from the lack of the narrator-captain's recognition of common elements in human beings. This is the reason why the novella gives the impression of insufficient development of moral, psychological drama, and makes some readers feel the existence of the supernatural in it. Moser's opinion is right, that in his later period Conrad's interests in morality "yield to an
acceptance of chance as the force controlling human action."\textsuperscript{21} The narrator-captain experiences bitter hardships by misfortune and is finally delivered from the fortnight's darkness and calm by good fortune.

The apocalyptic descriptions of the dark calm night with the crew's arduous efforts, from the end of the section V to the beginning of section VI, are very particular and vivid. But, as the development of the human drama up to the scene has been weak, every trouble seems to be solved by mere atmospheric change. "The breeze freshened suddenly" (p. 117).

The crew's courage and cooperative efforts have, however, contributed to the successful passage from Bangkok to Singapore. For example, in the crisis the captain even asks Mr. Burns whether they should change the ship's course. Mr. Burns answers immediately by screaming, "No, no, no. Don't do that, sir. You mustn't for a moment give up facing the old ruffian. If you do he will get the upper hand of us" (p. 103). This is an important remark when it is considered in relation with Captain Giles's rather moralizing opinion to the captain in the last scene: "a man should stand up to his bad luck, to his mistakes, to his conscience, and all that of thing" (pp. 131—132). This is the most explicit expression of the theme of the novella. To face difficulties squarely is one of the most important key ideas in Conrad's sea fiction. Even the captain himself admits before long that Mr. Burns's "protest, however, was essentially quite sound" (pp. 131—132). But Mr. Burns's advice is immediately followed by his dominantly superstitious obsession; therefore it doesn't help the full evolution of the theme. For this reason, readers tend to think that something supernatural works behind the scene, though the short novel as a whole seems to be intended as
affirmation, a victory by men's efforts over natural elements. Discussing this short novel, Moser says, "we may well wonder if there is any positive value in the later affirmation."\textsuperscript{22}

In the last part of the novella, the figure of a steadfast helmsman who steers in the dark nights is described as the moral support of the captain. The humble but important function of a helmsman often plays a symbolic role in some of Conrad's best works. The work ethic has been a very constant concern for the novelist. In earlier works, however, affirmation is juxtaposed with sincere scepticism. A helmsman faithful in the performance of his duties may be praised for his singleness of purpose, but the praise is often accompanied by a hint that diligent performance of a routine work may be an escape from life-emptiness. To live a life with singleness of purpose may be enough for such simple seamen as Singleton and MacWhirr. But in \textit{The Nigger of the 'Narcissus'} Singleton is described as "only a child of time, a lonely relic of a devoured and forgotten generation,"\textsuperscript{23} and even in \textit{Typhoon}, a simple story, Captain MacWhirr is characterized rather sarcastically. In \textit{Nostromo}, though not a sea fiction, the whole social mechanism produced by men's industrious efforts gradually come to influence people's life by overwhelming, almost threatening power. The characterization of Charles Gould shows Conrad's ambivalent attitude toward diligence.

The young captain in \textit{The Shadow-Line} has learned the initiatory lesson of captainship through his first command. Much emphasis is put upon the possibility of man's victory over the hardships produced by natural elements. The greatest excellence of Conrad as a master of twentieth century fiction in English, however, does not lie in giving a
moral lesson or telling a man’s growth through initiatory experiences, but in exploring sincerely the intricate inner world of human existence in broad, social, and historical perspective. The young captain’s lesson may have validity for the time, but will seem inadequate in other situations soon. Besides, the protagonist’s remark to Captain Giles in the last scene, “Life at half-speed,” sounds like a rather mediocre lesson.

Before writing *The Shadow-Line*, Conrad visited Poland, his homeland, and World War I broke out when the Conrads were travelling there. Conrad and his family experienced great trouble to return Britain. His son Borys, to whom *The Shadow-Line* is dedicated, had to fight for the Western allies. As Russia, Conrad’s old enemy, was one of the members of the allies, “World War I made him more conscious of the conflicts of his allegiance.”24 It is probably no exaggeration to say that “the story also reveals Conrad’s sense of divided loyalties.”25 This biographical background may account for the reason why Conrad wanted to write of simple, affirmative values in *The Shadow-Line*. But because of that, some readers feel the supernatural in it. In his Author’s Note, Conrad writes thus:

Perhaps if I had published this tale which I have had for a long time in my mind, under the title of “First Command” no suggestion of the Supernatural would have found in it by any impartial reader, critical or otherwise. (p. vi)

The root of the “Supernatural controversy” is, however, not the title of the work, but a more intrinsic problem of the novella as a whole, which, I hope, has been disussed in this paper. Except for that flaw, *The Shadow-Line* is a fine work, though it isn’t Conrad’s best stories.
Notes

2. Ibid., p. 184.
5. Ibid., p. 30.
13. Ibid., p. 206.
15. Ibid., p. 66.
18. *Heart of Darkness*, p. 117.
22. Ibid., p. 141.
25. Ibid., p. 50.