Editor's Corner: Notes and Queries

Intertextuality and Intratextuality: Does Mary Shelley "Sit Heavily Behind" Conrad's *Heart of Darkness*?

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An awareness of a "ghostly presence" is something that is often associated with Conrad and with Conrad criticism in any age. Richard Curle discusses it as early as 1914 in *Joseph Conrad: A Study*, talking about Conrad's ability to conjure characters with an eerie aptness and "photographic fidelity" as if in the "presence" of "ghostly friends" perceived in "the rosy light of remembrance" (103). John Stape (2007) found it in the "ghostly presence" of Poland (4), while Allan Simmons (2006) finds it in the Conrad short story "Karain" (160). R. N. Sarkar (1993) also discussed how Karain is "dogged" in the story by "his dead friend's ghostly presence" (36). Padmini Mongia (1998) adds "spectral women" (155) while Justin Edwards (2005) discusses "the ghostly presence" in Conrad in terms of "the trope of the phantom" in the Gothic novel (xxix). Robert Lynd (1919) contributed the pervasive "ghost of romance" in Conrad as a "presence" that is "like an aura" (217). This paper looks at phantom manifestations of Mary Shelley as we consider the "ghostly presence" of *Frankenstein* in the works of Joseph Conrad. Mary Shelley was of course a literary figure associated with "ghosts": her famous mother, Mary Wollstonecraft, her sisters, even her husband's ex-wife. She was also associated, of course, with Percy Shelley, and with Byron and Polidori (author of the first "vampire" novel), in some very personal, as well as literary, ways. She read ghost stories. She was also immersed, as were no doubt the others mentioned, in the work of Wordsworth and Coleridge.[1] Let us consider (1) Romanic influence from Mary Shelley's *Frankenstein*—going forward—and (2) Joseph Conrad's novel *Heart of Darkness*: considering these two works on either end of a timeline, it may become possible show a merely probable or likely (and therefore "ghostly"?) influence from *Frankenstein* onto Conrad and therefore into several of his works.

Romantic influence is potentially a process that crosses genres, times an even art forms: some Gothic and Romantic scholars, for example, see among Fuseli's influential paintings around the end of the eighteenth century one (*The Rosicrucian Cavern*, 1803) that "may have been" among the inspirations for Mary Shelley's *Frankenstein* (Roberts 1992, 63), and another that may have been the inspiration for Byron's *Manfred*:

> Byron believed that *Ezzelin Musing over Meduna* (first exhibited 1780) was taken from a real subject, yet Fuseli told him that he created the subject out of his own imagination.

[1] In the opening letters of *Frankenstein*, Mary Shelley causes Walton to tell his sister "but I shall kill no albatross" (2012, 12), an obvious reference to Coleridge's *Rime of the Ancient Mariner*. Also, "this deadly weight hanging round my neck" (2012, 108) recalls *Rime* (141–2). She also makes Frankenstein quote Byron's *Childe Harold's Pilgrimage* (3.62.2; Jansson 1999, 59).

> Could Fuseli's painting in turn have influenced Byron's poem *Manfred* perhaps? It is a tempting thought (Fincher 2011).

Fuseli is sometimes thought to have been influenced himself by contemporaneous Gothic fiction (Fincher 2011). In a similar way, as an example of influence and perhaps "borrowing," it is easy to recognize Wordsworth's famous poem "Tintern Abbey" as having been on the writing table of Mary Shelley as she wrote Walton's letters which eventually were placed at the fore of *Frankenstein*. Though similarly "unprovable," the similarity is none-the-less unmistakable and such borrowing goes beyond the direct quotation from "Tintern Abbey" found in chapter 18 of the main text (2012, 112). The more obvious "candidates" for influence here between Mary Shelley's *Frankenstein* (1818) and William Wordsworth's "Tintern Abbey" (1798) make the less obvious ones more meaningful.[2] The more obvious candidates include "Six years have passed since I …." (Shelley 2012, 8), compare "Tintern Abbey" (1–2): "Five years have past; five summers, with the length / Of five long winters! and again I hear …."; "from his own lips, with what interest and sympathy shall I read it in some future day!" (Shelley 2012, 18), compare "Tintern Abbey,": "in this moment there is life and food / For future years (66) and "with what healing thoughts / Of tender joy wilt thou remember me, / And these my exhortations! (145–47), and "for the first fourteen years of my life I ran wild on a common …. (Shelley 2012, 10), compare "Tintern Abbey," "run wild" (17) and: "changed, no doubt, from what I was, when first/I came among these hills; when like a roe/I bounded o'er the mountains, by the sides/Of the deep rivers, and the lonely streams,/Wherever nature led;/….The coarser pleasures of my boyish days (67–75). Also compare with "spirit," "deep," "beauteous forms," beauty," "power," "elevated" and "grief" in "Tintern Abbey" the following from *Frankenstein*:

> … no one can feel more deeply than he does the beauties of nature …. these wonderful regions seem still to have the power of elevating his soul from earth …. he may suffer misery and be overwhelmed by disappointments, yet when he has retired into himself, he will be like a celestial spirit that has a halo around him, within whose circle no grief or folly ventures (2012, 17).

And here, compare "wanderer," "wanderings," "judgments," and "We see into the life of things" from "Tintern Abbey" with *Frankenstein*:

[2] Less obvious but significant words include: "dear sister" and "my dear sister" (Shelley 2012, 7, 9–10, 12; "Tintern Abbey," 122), "I feel my heart glow with an enthusiasm which elevates me to heaven …." (Shelley 2012, 8; "Tintern Abbey," 120, 138), "the favourite dream of my early years" (Shelley 2012, 8; "Tintern Abbey," 73–7), "These visions faded when I perused, for the first time, those poets whose effusions entranced my soul, and lifted it to heaven" (Shelley 2012, 8; "Tintern Abbey," 94–112), "dear Margaret" (Shelley 2012, 9; "Tintern Abbey," 122), "… many, many months, perhaps years, will pass before you and I may meet" (Shelley 2012, 9; "Tintern Abbey," 147–50), "Farewell, my dear, excellent, Margaret" (Shelley 2012, 9; "Tintern Abbey," 147–50), "blessings" (Shelley 2012, 9; "Tintern Abbey," 135), "kindness" (Shelley 2012, 9; "Tintern Abbey," 35, 131), "… deem me romantic, my dear sister" (Shelley 2012, 10), "despise me as romantic" (Shelley 2012, 10), "Shall I meet you again …." (Shelley 2012, 12; "Tintern Abbey," 144–56), "picture" (Shelley 2012, 12; "Tintern Abbey," 62), "I love you very tenderly. Remember me with affection, should you never hear from me again" (Shelley 2012, 12; "Tintern Abbey," 144–56), "sympathy" (Shelley 2012, 16; "Tintern Abbey," 134–35), "friend" (Shelley 2012, 16; "Tintern Abbey," 115–16), "trust" (Shelley 2012, 16; "Tintern Abbey," 35), "a friend who might sympathize" (Shelley 2012, 16; "Tintern Abbey," 134–35), "wiser" (Shelley 2012, 17; "Tintern Abbey," 140–43), "friend" (Shelley 2012, 17; "Tintern Abbey," 115–16), "hope" (Shelley 2012, 17; "Tintern Abbey," 66), "beauties of nature" (Shelley 2012, 17; "Tintern Abbey," 24, 123, 128, 153), "your characteristic charm" (Shelley 2012, 17; "Tintern Abbey," 82), "… with what interest and sympathy shall I read it in some future day!" (Shelley 2012, 18; "Tintern Abbey," 66, 145–47).

> Will you smile at the enthusiasm I express concerning this divine wanderer? You would not if you saw him. You have been tutored and refined by books and retirement from the world …. I have endeavoured to discover what quality it is which he possesses that elevates him so immeasurably above any other person I ever knew. I believe it to be an intuitive discernment, a quick but never-failing power of judgment, a penetration into the causes of things, unequalled for clearness and precision; add to this a facility of expression and a voice whose varied intonations are soul-subduing music (2012, 17).

Regarding examples of intertextuality and allusion in Conrad, there are essays on Conrad's textual relationship with such writers as Maupassant, Balzac and Dickens in *Conrad, Intertexts and Appropriations* (Moore, Knowles and Stape 1997). Kirschner, in the preface to *Comparing Conrad*, his examination of Conrad's penchant for borrowings, both literal and thematic, from many well-known writers, remarkably opines that "The word 'plagiarism' today has been largely replaced by the term 'intertextuality,' covering a vast variety of infiltrations of one literary text into another" (2009, vii). Artese, in reviewing Kirschner's book, fleshes out the implications in no uncertain terms: "the study whispers in your ear a wealth of hard-won knowledge about the books in Conrad's life, books not just on his shelves and in his intellectual background, but those that had unquestionably lain open on his writing desk—and often uncomfortably close to his pen" (2013, 172).

In a similar way to these musing on influence, I want to introduce *Frankenstein* as one of the influences, even a key or formative influence, behind a number of Conrad's works of fiction. Indeed, I am compelled to make the case enthusiastically for the Shelleyan novel as a definitive inspirational "lightning bolt" in various ways for several of Conrad's fictional productions. And I wonder whether *Heart of Darkness* would be recognizable now as such if one could take away this possible, even likely—but not proven—Shelleyan influence. There are other places one can get influences, but there are hints here of numerous paths back to *Frankenstein* from several Conrad works. Because of this, I want lay out a case of speculative literary detection of influence in the belief that it is likely, for much of his career, he had a copy of *Frankenstein* within reach of his reading chair or dog-eared somewhere on his desk or near his typewriter. It is just a thought, an enriching, speculative thought, but one based upon the efficacy of textual analysis and one motivated by the possible light which might be thrown into the dark but fascinating caverns of Conradian meaning: this is "deep" Conrad, the cosmic profundity possible in man filtered through the writings of the great Pole. This is Conrad as prophet, as *a* prophet. It is a gaze, and further textual study may give more strength to this idea of Shelleyan and related Romanic influences on Conrad.

On the other hand, I want to make clear in this note that I am not suggesting that herein lies proof that Conrad based a number of his works overarchingly on *Frankenstein*. But I also want to emphasize in strong terms that I am suggesting that it seems highly likely, given the information I give, taken in aggregate, that *Frankenstein*—more than some other Gothic novel—was the one "often picked up" while he was going through the complex universe of ideas that writers make recourse to in the most complex and surprising—and probably anything but straightforward—ways while writing. The Gothic itself is a variously though not always thoroughly approached

topic.[3] Its bourgeois sexuality or erotic psychological aspect cannot be denied—the relief of ennui: take the early German Gothic *Schauerroman* ("shudder novel"). Mary read such stories lakeside in Geneva along with Byron, Polidori and her future husband during that "year without a summer" (1816). In any case, I am saying no more and no less than that it seems likely, given the aggregate of parallels I point out, That *Frankenstein* was one of those works that were "near to or on" the Polish writer's desk or reading chair side-table. So I am saying not that it *did* but that it *could have*, and after reading this note the reader will perhaps agree that *Frankenstein* could have been the inspiration or source for a number of key elements in Conrad's fiction, and that that idea could help us better address various complexities of meaning.

So, again, there were many influences on Joseph Conrad's novelistic practice. We can point to Flaubert and to the influence, again, of French style and also French syntax and grammatical patterns (Hervouet 1990, 1–10). We can as well point to Polish influence in the areas of linguistics, culture and politics (Szczepan-Wojnarska 2010, 221–46). Russian influence can be located via the Slavophile Dostoyevsky and the western-looking Turgenev (Pudełko 2010, 323–34), and English influence can be located, for example, via Shakespeare (Batchelor 1992, 125–51) and Dickens (Epstein 1997, 119–140). Clearly we could say that "all Europe contributed to the making of Conrad's art" (Conrad 2010, 95). Taking a closer look at stylistic and textual influence from English, if we were to look beyond Shakespeare and Dickens for a single work from the English literary tradition that may show an outsized influence on Conrad, on a number

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[3] Perhaps hypnotic or even mesmerizing, it is also at times a challenge to the rational that may reveal the rational as a contested space. The key elements of the Gothic are often said to include castles or vaults (associated of course with potential imprisonment or loss of freedom or agency and a sense of psychologically involved mystery or potential personal investment in an intrigue), things spectral, medieval, superstitious or supernatural, Romance and the sublime and anything to make the reader "squirm," fearfully, but, again, in a titillating way as well. Often in the Gothic a sleepy world of dream and anxiety contrasts with daytime bourgeois values and decorum: a daytime social veneer of controlled emotions and situations vs. a literary flirtation with "crossing over" to an unknown but alluring world involving a of a loss of control. To this we can add the political dimension (ideological reaction), and, I would suggest, the temporal dimension involving (faulty?) memory across generations, pertinent also to tradition and law, both predictably irrational "rational" spaces. The Gothic was also likely influenced by political upheavals—beginning with the English Civil War and culminating in a Jacobite rebellion (1745) not long before the first Gothic novel (1764). Collective political memory and attendant and deeply held cultural fears likely contributed to early Gothic villain characters—literary representatives of defeated Tory barons or Royalists "rising" from their political graves in the pages of the early Gothic to terrorize the bourgeois reader of late eighteenth-century England. The Gothic impulse especially problematizes the fallacies of history and memory, but the Gothic is also a way of interrogating alternative "ways of being" in a way that "histories," ideologically manipulated, do not. The Gothic is a liminal space of illusion involving fallacy and a manipulation of "history" and even the (partially taken) definition of words (loss or change of meaning): compare "oral" faith in preliterate times vs. the concept of "faith" in a literate society—in terms of psychodynamics—or consider ancient Greek "democracy" vs. modern American "democracy"). There are fallacies now in the synchronic but diachronically there is the Gothic, an example somehow of how words can subtly change *or be changed* for ideological purposes and become, while apparently familiar, "zombies" of their former fullness and context, simultaneously losing—and hiding the loss of— part of their specrum of meaning (and of how "history" is continuously written and re-written by the "winners"). In the Gothic the "voice" of the dead can nevertheless "live on" and problematize with the manipulated memory one finds in "official" or "government sanctioned" (read: "ideologically altered") texts. Here the Gothic could be said to also reflect the *need* for the irrational in a rational world (much of the writing and reading—the appreciation or the allure, if not the origin—of Gothic novels involves the psycho-sexual being foregrounded or brought forward vs. an *a priori* forced social rationality leading to "the return of the repressed").

of his works and on his overall tendency in terms of themes, structures and meanings, we need look no further than Mary Shelley's *Frankenstein.* My purpose is to review what scholars have said about any perceived *Frankenstein*–Conrad connection, to look at examples of likely Shelleyan influence within a number of Conrad texts and, finally, to give a sense of the scope of this suggested influence from the standpoint of intertextuality. This will not only shed light on Conrad's method and purpose, but will also illuminate instances of intertextuality and intratextuality between and among specific works by two highly creative and confident writers of significant personal "voice," making this a case study of sorts examining the intersection of influence, allusion and structural modelling on the one hand and personal narrative method on the other in the authorial process generally.

What critics have said about possible connections between *Frankenstein* (published in 1818) and any work by Conrad (active 1895–1924) has been fairly restrained. In terms of connections with *Frankenstein*, D.W.F. Kerr notes "unsettling correspondences between 'Amy Foster' and Mary Shelley's *Frankenstein* (1818), one of the less important being the temporary settlement of the alien creature in a wood-lodge" (2016, 361, note 8), while Daniel Cottom feels that Victor's move to "dismember the woman he had started to create …. anticipates the ending of Conrad's 'Heart of Darkness,' where a symbolic equation is effected between 'the horror' and Kurtz's Intended" (1980, 70–71).

In *The Endurance of Frankenstein,* George Levine discusses "echoes" as he references a striking similarity with Conrad's *The Secret Sharer* (1910):

> Even those verbal and melodramatic elements of *Frankenstein* which can seem absurd to us now have their echoes in later literature, echoes that suggest an uncanny rightness in the adolescent's dream vision. What, we might ask, do we make of a book whose initial dramatic moment is of a man in a dog sled on an ice floe in the frozen Arctic, who pauses to look up at the captain of a ship and says, as Frankenstein does, with drawing room politeness, "Before I come on board your vessel … will you have the kindness to inform me whither you are bound?" (1979, 18).

A nearly identical situation occurs in *The Secret Sharer.* Levine begins with the beginning:

> Yet in *The Secret Sharer*, in which Joseph Conrad takes up several of the motifs of *Frankenstein*—especially that of the *doppelgänger*—the first dramatic scene duplicates, with new literary sophistication, the opening of Mary Shelley's novel. Miles from shore, Conrad's captain-double looks over the side of his ship and asks the man swimming by, "in my ordinary tones," "'what's the matter?'" And the escaped murderer Leggatt looks up, casually, to answer, "Cramp." Both scenes blend the astonishing with the commonplace in ways that mark their mutual Romantic heritage. Both books assume and enact in their language the discontinuity and incompleteness of conventional moral life (1979, 25).

Along with this striking similarity between the textual beginnings of the two stories, the pregnant initial moments of both narratives, Levine also compares *The Secret Sharer* with *Frankenstein* in terms of moral entropy:

> In *The Secret Sharer* there is no amiableness of domestic affection, but there is the same moral entropy we have seen in *Frankenstein*. This too is fiction about birth, the rescue and delivery of Leggatt from the ship, the moral birth of the captain himself. Again we see that the expense of life is death; the mark of Leggatt's living is his killing of the mate

> of the *Sephora*, and the captain himself can only be "born" by risking his ship and coming close to strangling his own mate (1979, 25).

Reading *Frankenstein*, for Conrad, could have included the anonymous first edition of 1818 (2nd ed., with author's name, published in 1823), the French edition translated by Jules Saladin (1821) or the revised 1831 version. Conrad was well-read, and while he does not specifically mention a love for *Frankenstein*, or mention the novel at all for that matter, we are tempted for a number of reasons to look beyond that and see influence from the earlier text onto the later writer. Conrad's father, the poet, translator and political activist Apollo Korzeniowski, was deeply immersed in Romantic literature in both Polish and English, and Conrad was exposed to it as well—in close association with his father—from a young age (Fletcher 11). Joseph Conrad's birth name was Józef Teodor Konrad Korzeniowski: in choosing one of his middle names, "Conrad," as his pen name, Conrad also implicitly linked himself to the famous narrative poem *Konrad Wallenrod* (1828), a Polish nationalist classic in the vein of Goethe and Byron by Adam Mickiewicz, the great Polish Romantic poet, which in turn, in a similar literary genealogy, links to the compelling Romantic story of the pirate "Conrad" in Byron's *The Corsair* (1814), the story of a man turned against humanity in his youth. Given Apollo's deep commitment to Polish nationalism through literature, that is to say through Romanticism, it is hard to see the father's choice of "Konrad" as a name for his son (assuming he would have had a hand in the choice) outside of this suggested Mickiewiczian context (Fletcher 10). In "Youth," Conrad seems to make his own nod of homage towards the Romantic image of the Corsair:

> On the background of flames twisting in fierce tongues above their heads they seemed at home like salamanders, and looked like a band of desperate pirates. The fire sparkled in the whites of their eyes, gleamed on patches of white skin seen through the torn shirts. Each had the marks as of a battle about him—bandaged heads, tied-up arms, a strip of dirty rag round a knee—and each man had a bottle between his legs and a chunk of cheese in his hand. Mahon got up. With his handsome and disreputable head, his hooked profile, his long white beard, and with an uncorked bottle in his hand, he resembled one of those reckless sea-robbers of old making merry amidst violence and disaster (2010, 32).

In back of this there is also in "Youth" a reference to *all* of Byron's work, and one can easily sense the autobiographical element to the short story (2010, 20). And as Najder points out in discussing *The Sisters* in *Conrad in Perspective: Essays on Art and Fidelity*, "It should not surprise us that Conrad is in fact alluding to Byron's *Childe Harold's Pilgrimage*" (1997, 74). After all, as Najder states, "Which poet of the period kindled the 'fashion' of solitude? Who popularized the pose of the misunderstood and alienated hero-wanderer?" (73). Byron's Faustian character Manfred in *Manfred* famously exclaims "Away! I'll die as I have lived—alone" (3.4. 106), while Conrad's Marlow in *Heart of Darkness* avows, "We live as we dream—alone" (2010, 70).[4] Seemingly comparable to Byron's Manfred, Kurtz' and Marlow's feelings of

[4] Nevertheless, "empty" Gothic castles somehow continuously inhabited by reclusive or even solitary birthright villains make little sense—though such literary situations were no doubt titillating to many contemporaneous readers, perhaps reflecting a nostalgia of sorts for the medieval past in a rapidly changing world where long-held assumptions were being overturned "left and right." Any such "nostalgia" would have a political/ideological side too: A hankering for the medieval would indicate in part social "withdrawal symptoms" from the social construction attended to by new power elites in the wake of the English Civil War. Gothic novels with their hidden vaults and

personal superiority as "supermen" of feeling and faith in an idea are linked with oblivion, the fate of Kurtz' person, his memory and his seemingly important "papers." And Kurtz' existential victory in seeking truth and facing it directly seems also to mirror Manfred, especially during the dramatic "end" they both face.

Given such likely English and Romantic tie-in's here, it is hard to imagine both Korzeniowski father and Korzeniowski son "missing" a short, accessible (it had been translated early into French and German) and famous novel from the English Romantic tradition such as *Frankenstein*, a work not only widely read but also widely known by reputation by virtue of its plot's ability to seize the imagination of people who had not actually read the novel itself. And, perhaps most importantly here, we know that Conrad was not always in the habit of acknowledging his sources anyway. That Conrad did not always acknowledge his literary forefathers and mothers can be inferred from the example of Goethe: though Conrad specifically claimed that he had "never read a line of the great man" (Conrad 2008a, 5.174), there is plenty of evidence that he did (Batchelor 1988,170; Firchow 1976, 60–74; Kirschner 1979, 65–81), including a quoted extract from Goethe's play *Torquato Tasso* in *Lord Jim* (2012b, 160). The point is that there may be strong indications, textually, of connections between Conrad and *Frankenstein* that must then be evaluated by means of a textual (and intertextual) analysis rather than, say, by analysis of evidence gleaned from letters, notes or correspondence mentioning Shelley or her inaugural novel by name. If one knows about or reads Byron and Goethe, one likely knows Percy Shelley as well, but does such a one know that his wife Mary wrote a book called *Frankenstein*? There is nothing really surprising in this suggestion to increase awareness of Shelley other than perhaps a feeling that *Frankenstein* has been, heretofore, "in a dark corner" of the otherwise seemingly well-lit room of Conrad studies (perhaps because it was originally

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passages and ancestral curses predictably concern themselves with a (hopefully?) decayed former aristocracy involving fearsome sovereignties (and then they come for *you*), depraved monks and monastic debauchery. Gothic novels can include and represent ongoing attacks on the Catholic Church by Protestants—state-sponsored or involving ideologically motivated individual readers—to create a kind of "straw man" plot: the whole Gothic genre is, in its inception, yet another way to make the former feudal-agrarian ideology easier to "knock down" and keep down (it is by and for the maintenance or advance of the ideology and power elites of the new—developing, consolidating and transforming— middle class). The Gothic tends to confirm in fiction the assumptions this middle class held—or wanted to hold—regarding the sovereignty they replaced. So, the Gothic novel is in this light also a way of massaging the reader's ideological self-doubt, as a kind of epistemology of ideology: can I trust what I "have" and can I trust that I have it for the reasons I'm told? Even though I may "like" the answer can I trust it? Is what *seems* really what is? Self-doubt and the desire for political and religious justification (to prove words can be "real" and to supplant via constitutional monarchy the traditional legitimacy of "sword and castle"): this is where the Gothic comes in as a balm to assuage or exorcise the deepest (ideological) fears. "But you can't read just one": it is a font one must return to again and again because the effectiveness of such literary balm and self-deception is only temporary and born of a nagging fear that one can't necessarily trust one's ideological assumptions. So, fear of the unknown. Therefore one can take, for example, the "new speak" of medieval architecture where castles are empty of common people, though originally set out, it should be obvious, for a community of thousands (though often inhabited in the Gothic by a community of "one," the villain and a few crooked cronies: the straw man). Do you doubt your ontology? Are you sure? The Gothic novel will vicariously treat your fears—any such fears—through extreme literature, the Gothic, that has its birth in ideology but plays on such things as female entrapment and subjugation to patrilineal authority (and dangerous attempts to escape it), ancestral sins and diachronic threats—ancient Tories— recast as synchronic, being from Romania, *now* (Dracula), rather than from Scotland, *then* (Malcolm, Baron of Dunbayne): the ever-decadent villain, a softening somehow of the original "real" baron.

"placed" there by Conrad himself), but moving Mary Shelley a bit more into the light, as suggested here, seems warranted and will likely benefit Conradian hermeneutics generally.

Judith Wilt's Gothic gesture for *Frankenstein* is to discuss the similarity of *Frankenstein* and Conrad's *Lord Jim* (1900) in terms of the "walking away" of the "Separated One" (1979, 35–36). I would add to this that Renouard also "walks away" in a similar fashion in the Conrad story "The Planter of Malata" (1915), and that sentimental attachment to a girl is also involved. Beyond the Gothic, Ursula Lord explores another Conrad connection and almost locates *Frankenstein* as behind *Nostromo* (1904), but inserts Marx as, literally, an intermediate text (1998, 291). Like Victor Frankenstein and Frankenstein's creature, The Goulds, Decoud and Nostromo all die without heirs, effectively ending their revolutionary impulses, which become "tempests in a teapot," rendered impotent for all their Bourgeois sorcery (Lord 1998, 291). Looking to Peter Brooks (1996, 82–4) and Cedric Watts (1977, 22), Ludwig Schnauder in his book *Free Will And Determinism in Joseph Conrad's Major Novels* emphasizes the differences in the respective use of the frame tale in *Frankenstein* and in Conrad's *Heart of Darkness* (1899), while nevertheless pointing out their shared use of "'oblique narrative'" (Watts 1977 quoted in Schnauder 2009, 148–9). In both novels we can talk of multiple frame narratives. One thing the frame may do in both stories is target (or at least identify) "ideal readers" of the text. Both incorporate that "story within a story" literary device in which a character in the novel narrates an embedded story (Victor does this, as does Marlow). *Frankenstein* has a frame involving letters and gentlemen and ladies: *Heart of Darkness* has a "Marlow" frame involving a gentleman's letters to be given to a lady (Kurtz's Intended). In this sense both novels involve a "story within a story within a story," and perhaps more: Walton–Victor–Creature (and the family) in *Frankenstein*; The narrator–Marlow–Kurtz (and the manager) in *Heart of Darkness* (though Marlow's special affinity is with Walton). Both stories thus contain nested layers of narrative. In *Frankenstein* the Creature "breaks through" to the top level at the end of the story, the time of his "horror": in *Heart of Darkness* Kurtz unfortunately does not make it "out" that far before he meets *his* "horror" (Conrad 2010, 159). For Victor Frankenstein we have, suggestively, "weighed down by horror and despair" (Shelley 2012, 65).

Admittedly Conrad did not have to turn to *Frankenstein* alone or even at all to find a model for or inspiration for his own practice of the frame tale. But there seems to be a weight of evidence pointing towards that: a strong and often quite direct debt to *Frankenstein*, holistically and sometimes even page-by-page. If there exist multiple originals we could try to claim for Conrad's inspiration to use frame tale narration in, for instance, *Heart of Darkness*, *Frankenstein* should be high on the list because it too involves a gentleman's frame of another gentleman's story: it is Walton for Victor Frankenstein and Marlow for Kurtz. Frankenstein speaks for the Creature who is in danger of being "voiceless" (except that he is able to show up and speak to Walton directly—for himself—at the penultimate moment of the novel). Kurtz speaks for the "voiceless" natives (and interprets self-servingly to Marlow) until his demise, after which the natives can, and indeed must, speak for themselves, because "Mistah Kurtz—he dead" (Conrad, 2010, 117). Furthermore, Conrad's epistolary direction in *Heart of Darkness* (also connected to the frame like Mary Shelley's) is, as with *Frankenstein*, connected to a caringly invested and interested—but disengaged—woman of the same class (Walton's sister, Kurtz's "Intended") who is the "intended" direction of the letters and the intended direction of the story and the meaning, *Heart of Darkness* being "something quite on another plain" from just a story of a man going

mad while in Central Africa (Conrad 2008a, 2.417). The epistolary beginning of *Frankenstein* may have led to, via a kind of intertextual suggestion, the "packet of letters" in *Heart of Darkness*. But neither novel is really about true madness anyway—both are about excess and its aftermath.

Mary Shelley took from Goethe's *Faust* (Shattuck 1996, 79–100) and also from *The Sorrows of Young Werther* (Burwick 1993, 47–52), but Conrad's Faustian fiction may be more widely gotten, hearkening back to the Marlowe original, such as here where he makes Marlow talk about Kurtz:

> The wilderness had … consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devilish initiation …. The thing was to know what he belonged to, how many powers of darkness claimed him for their own. That was the reflection that made you creepy all over. It was impossible—it was not good for one either—trying to imagine. He had taken a high seat amongst the devils of the land—I mean literally. You can't understand. How could you? ... no fool ever made a bargain for his soul with the devil (2010, 94).

Conrad obviously owes (and disowns) his debt to Goethe, but character names like "Marlow" (for the character in *Heart of Darkness* corresponding to *Frankenstein's* Walton) and also the nautical frame of *Heart of Darkness* (involving, as it does, would-be Romantics who have become would-be sailors and Captains and *doppelgängers*: Marlow and Kurtz, like Walton and Frankenstein) would support the idea of the latter author's having made a further reach for the Faustian into Christopher Marlowe *and* Mary Shelley and into Shelley's *Frankenstein* also for the frame tale, *Frankenstein* providing Conrad both in one place (think of it as "one stop shopping"). It is a compelling but not exclusive argument regarding *doppelgängers*: there is every reason to also suggest Dostoyevsky's *The Double* (1846) as an influence, though that work matches more closely with the plot of *The Secret Sharer* (as also Dostoyevsky can be seen on the horizon of any reading of *Under Western Eyes*) than it does with *Heart of Darkness*, which matches better in terms of *doppelgängers* with *Frankenstein*—the relation displayed of alter-egos involving the older and younger men in each tale (Walton–Frankenstein; Marlow–Kurtz).[5] As Mary Shelley causes Walton to say, talking of *Frankenstein*: "Such a man has a double existence" (2012, 17). Obviously a case can also be made for *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) as an influence, given Conrad's links to that writer (Dryden 2009, 10–14).

The sense of the double—the *doppelgänger*—sits close too with Baudelaire. Baudelaire harangues or accosts his reader with it in "*Au Lecteur*" from *Les Fleurs du mal* (1857): "*Hypocrite lecteur,—mon semblable,—mon frère!*" ("Hypocrite reader,—my double,—my brother!") (40). Baudelaire may look back to his own translations of Poe in this. Also there is Conrad's epigraph for *The Shadow-Line* (1916), also from Baudelaire's *Les Fleurs du mal* ("La Musique"): "*D'autre fois, calme plat, grand miroir/ De mon desespoir!*" (At other times, dead calm, great mirror/ Of my despair!) (13–14). Conrad here plays also with the mirror ("a wide looking-glass") in the sense of pondering the reflection of other or potential selves while looking at a reflection of himself "Deep within the tarnished ormulu frame" (Conrad *2012e,* 44).

[5] Dostoyevsky's *The Double* (1846) reacted to Gogol's "The Overcoat," etc. In including the scene of the spectral and overcoated Haldin lying in the snow in *Under Western Eyes* (Conrad 2013, 35-6), Conrad seems to acknowledge this and even join in the interplay of later writers shamelessly appropriating and freely and emotionally reacting to earlier works.

Baudelaire also combines the words “dark” and “horror” in close proximity in *Les Fleurs du mal* in “*Au Lecteur*,” which is the first poem on the first page of text, in line sixteen (being the last line of the fourth quatrain on the first page and thus highly assessable to any reader, including Conrad): “*Sans horreur, à travers des ténèbres qui puent*” (“Without horror, through the darkness which smells rank”) (16). Kurtz is also perhaps anticipated by these lines from “L'Irréparable,” also in *Les Fleurs du mal*: “*Aimes-tu les damnés? Dis-moi, connais-tu l’irrémissible*?” (Do you love the damned? Tell me, do you know the irrevocable? The unpardonable sin?) (31–2). Nevertheless, finding influence on Conrad from *Frankenstein* would be the path of least difficulty, given what we know, and easier to conceive of than having Conrad derive the frame from, for him, more obscure sources. What is a *doppelgänger* after all? And what is a literary “double,” and who *can* be called *homo duplex*? These are all three versions of an archetypal duality expressed variously both in human nature and, of course, in literature.

Thus far we have reviewed attempts by various scholars to negotiate similarities between *Frankenstein* on the one hand and *The Secret Sharer*, *Lord Jim*, *Heart of Darkness* and *Nostromo* on the other. These attempts hint at multiple connections between a text, *Frankenstein*, and not a single text but rather multiple texts by an author, Joseph Conrad. It is interesting because it seems to indicate that Conrad looked back on *Frankenstein* in a number of ways and at various times throughout his career. In this sense *Frankenstein* might be said to have been a continuous influence on the writer of *Heart of Darkness*. This all suggests a broader Conradian affinity with *Frankenstein* and its author Mary Shelley. But what more can be said about other possible threads of influence from *Frankenstein* to Conrad?

With regard to further possible indications of Shelleyan influence on Conrad, I would begin by mentioning Byron, Coleridge, and Percy Shelley. Kurczaba invokes Percy Shelley’s theories while connecting Gombrowicz intertextually to Conrad (1993, 85), while Alvey links Percy Shelley with Conrad by suggesting that Shelley’s Minotaur from “Oedipus Tyrannus or Swellfoot the Tyrant,” “the mightiest/ Of all Europa’s taurine progeny” and “…the grotesque British heir to all Europe” (2.2.103–4), anticipates the contribution of “all Europe” to “the making of Kurtz” in Conrad’s *Heart of Darkness* (2009, 148). If the connections established between Conrad on the one hand and Coleridge, Byron and Percy Shelley on the other, for example by Mario Curreli (2004, 96), Katherine Isobel Baxter (2010, 65) and Stephen Bernstein (1995, 35–6) are any indication, it should not be too much of a stretch to expect also a connection with Mary Shelley’s *Frankenstein* (Cairney 2005, 65–76). For example, I am assuming any even oblique reference to Prometheus, such as “chains” in “Amy Foster” (1946a, 111) or the “sacred fire” at the beginning of *Heart of Darkness* (2010, 45), might also reference at least one Shelley, and probably both, even as it may also reference the Promethean poems of Goethe and Byron. For example, in the 1818 edition of *Frankenstein* we have: “chains and darkness were the only objects that pressed upon me” (Mary Shelley 2012, 142–3). Along with “darkness” here, “heart” is also suggestively placed by Shelley for Conrad’s notice: 34 times in the 1818 edition and 36 times in the edition of 1831. Goethe’s poem “Prometheus” first appeared in 1785; Byron’s “Prometheus” appeared in 1816 followed by Percy Shelley’s Prometheus—as a four-act lyrical drama—in 1820. Though “dark,” “heart,” and “horror” appear in many Gothic stories, do such stories hold a near-constant omnipresence next to his typewriter? Such words as these are only *part* of what points us back to *Frankenstein*. The implication is in the aggregate.

Conrad makes a specific reference to Prometheus in part three, chapter one of *The Arrow of Gold* (1947, 111). There are also a series of references to "chains," "links" or "fetters" both in *Frankenstein* and in a number of Conrad stories, and many of these instances come in narrative situations analogous to or possibly involving allusions to the Promethean story. Again, for example, for Victor: "chains and darkness were the only objects that pressed upon me …. Liberty, however, had been a useless gift …" (Mary Shelley 2012, 142–3). Such conscious or unconscious allusions to Prometheus—"Modern" or otherwise—dominate portions of both editions of *Frankenstein* (seven in the first edition of 1818 and nine in the revised 1831 edition). In the 1818 version of *Frankenstein* (changed in the 1831 edition) Victor states: "like the archangel who aspired to omnipotence, I am chained in an eternal hell" (Shelley 2012, 152). In the 1831 edition: "I had unchained an enemy" (Jansson 1999, 141). It is interesting that Walton is made to address some of his letters from "Archangel" (*Arkhangelsk* in Russia)—which serves as the real starting point for his ambitious project (thus potentially equating his project with the spirit of a Romantic "Satan" from *Paradise Lost*). Compare the Creature's Satan-inspired comments at the beginning of Part III, Chapter VIII: "Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? (Mary Shelley 2012, 95). Does Victor transgress the "accepted" in contemporary terms, and does he act the part of both "Satan" in *Paradise Lost* and perhaps of Prometheus, or is it the Creature in the "Prometheus" slot and Victor in that of Zeus? In his interviews with Frankenstein, Walton remarks on "the greatness of his fall" (152). Of course we can also again note the Miltonic epigraph to *Frankenstein* itself, from *Paradise Lost*: "Did I request thee, Maker, from my clay/To mould me man? Did I solicit thee/From darkness to promote me?" (10.743–45; Mary Shelley 2012, 3; Werblowsky 47–63). This could be either the Creature "speaking back to" Frankenstein or Frankenstein "speaking back to" God. Of course, Prometheus also can be equated with Jesus, given his obsession with helping mankind and his similar crucifixion and "wounding in the side." Against the backdrop of "inaccessible peaks" (Mary Shelley 111), we have: "I dared to shake off my chains, and look around me with a free and lofty spirit; but the iron had eaten into my flesh …" (115).

We see that allusions to Prometheus also occur, significantly, in Conrad's *The Nigger of the Narcissus*, "The Return," *Lord Jim*, "Amy Foster," *Nostromo*, "Prince Roman," and *Under Western Eyes*. They are also germane to *A Personal Record*. In *The Nigger of the Narcissus* we have the following scene set with a Promethean metaphor: "He had panted in sunshine, shivered in the cold; suffered hunger, thirst, debauch; passed through many trials—known all the furies. Old! It seemed to him he was broken at last. And like a man bound treacherously while he sleeps, he woke up fettered by the long chain of disregarded years. He had to take up at once the burden of all his existence, and found it almost too heavy for his strength" (Note the allusion to the Passion of Christ on the *Via Dolorosa*) (1946b, 99). In "The Return" we have "This fit of hot anger was succeeded by a sudden sadness, by the darkening passage of a thought that ran over the scorched surface of his heart, like upon a barren plain …. all those feelings, concealed and cruel, which the arts of the devil, the fears of mankind—God's infinite compassion, perhaps—kept chained deep down in the inscrutable twilight of our breasts" (2012d, 114), which does double duty as evoking both Prometheus intertextually and *Heart of Darkness* intratextually. In *Lord Jim* we have "The land, the people, the friendship, the love, were like the jealous guardians of his body. Every day added a link to the fetters of that strange freedom" (2012b, 198). In *Nostromo* we have: "his fetters were struck off by the light of a candle …. His heart was beating

violently with the fear of this liberty"(1966, 374), while in "Prince Roman" the main character "walks in Chains" (1955, 53).

Nostromo echoes *Frankenstein* with "he had been chained to the treasure" (1966, 495) as Henry Clerval was "chained to the miserable details of commerce" (Jansson 1999, 36). For Peter Ivanovitch in *Under Western Eyes*: "'My fetters'—the book says—'were struck off on the banks of the stream, in the starlight of a calm night by an athletic, taciturn young man,'" the village blacksmith (2013, 101). Here the blacksmith stands in for Hercules who (there are various versions) strikes off Prometheus' fetters, though here, for Peter Ivanovitch (and Prince Roman and some historical figures, Korzeniowskis), some links are (required to be) worn by each new Prometheus figure as a reminder of authoritarianism, or, more to the point, Russian autocracy. For the author of *Frankenstein* it is the act of bringing the idea of Prometheus to bear in some way on her own writing; for Conrad it is more complex: the same possibly Promethean analogies and allusions via the figurative use of chains, fetters and links are present but these can also do double-duty for Conrad as allusions to "Korzeniowski" chains from the Czarist practice of making exiled Polish patriots—including some of Conrad's immediate relatives of his father's generation— literally walk in chains from Poland to locations in Siberia, or, for Conrad, chains can be used as a way of referencing the chains of "Prince Roman" (Brodsky 2010, 66; Omelan 2010, 96, 113; Conrad 1955, 53). There is also a kind of segue in both Conrad and Mary Shelley at such points to the "wild man" motif as well: in the Creature's wonderings in forests and mountains in *Frankenstein* and prominently in Conrad's *A Personal Record* and *Under Western Eyes* (soldiers reverting to a beastly state because of hunger in *A Personal Record*; Peter Ivanovitch "reverting" to a feral state in *Under Western Eyes*).

Such implicit Promethean allusion underscores both the intertextual and the intratextual nature of Conrad's art: intertextual in this instance back possibly to *Frankenstein* and intratextual in a way that demonstrates that Conrad's texts can all be seen as inter-related in terms of references, allusions and themes (and of course meanings). Such intratextuality can essentially be said to link some (if not, on some level, all) of Conrad's body of work together as "one text," where an answer, discussion, key reference or clarifying commentary for a novel, let's say, "over here" is revealed or included in a story or novel, let's say, "over there."[6] For example, while *Heart of Darkness* can be said to include a strong Promethean element, these Promethean theme-trigger words, "chains," links" and "fetters," while they operate deeply in many of Conrad's texts, do not appear in *Heart of Darkness* apart from the "clink" of the chain connecting six Congolese prisoners—more of a familial and political reference (Korzeniowski chains) than a Promethean one (2010, 56–7): the point is that because of the number of Promethean "clinks" in other Conrad stories, intratextually, we can confidently put more "weight" on the "clink" that appears in *Heart of Darkness.*

[6] Some of these Conradian texts (and less immediately so, perhaps all Conradian texts), on some level, act as "one text": perhaps not even very "high" above the texts themselves, they are probably (at one time in the mind of the author and in the mind also of the reader) "one text" or it is possible for them to be profitably treated as such by the critic. It is not such a wild idea for any author, or any texts, and perhaps for Conrad the level of such "cosmic unity" may be closer than average to the terrestrial realm of the text, whereas with other authors such "cosmic unity" is probably so relatively "high in the stratosphere" as to be more of a moot point. This is something similar to the way Joycean texts can "stand together" in relation to each other yet simultaneously "stand alone." The author's "deep structure" vs. the "surface structure" of the text, to put it in Chomskyan terms (1964).

However, Conrad's allusions to Prometheus do not match the thrust of Goethe's, Byron's or even Percy Shelley's use of Prometheus (Baker 1981, 123). Conrad's allusions are more in line with the "Modern Prometheus" metaphor of Mary Shelley which has Victor Frankenstein "stealing" from "the gods" (God), than it is in line with the "rebellion and defiance" preoccupation one can find in the other three authors, or arguably in her "Creature" (again, see her epigraph from Milton (Shelley 2012, 3). Or is it more in line with Percy Shelley's idea of poets as the carrier of the spark of genius, "legislators or prophets …. of the world"? (Percy Shelley 1915, 76–118). Goethe has Prometheus in a surprisingly Christian context, thinly veiled, while Byron's obsession is proving his superiority through manly suffering—both physical and psychological. What does Prometheus do? He helps mankind in various ways; in the process he rebels against "God" by rejecting control in favor of creative freedom. He becomes a willing sacrifice for mortals, for mankind, he is crucified and repeatedly wounded in the side. What does Faust do? He does not heed the expressed warnings about the danger of seeking and finding forbidden knowledge, and signs away his soul in a pact with the Devil. What does Satan do? Satan (*Paradise Lost*) rebels against God though of such high station that he "should" defend him, and then goes on not only to reject his own creation but to meddle with God's vision for mankind.[7] For his part, Victor Frankenstein steals the spark of life—the ability to create life—from God and also creates, like the Titan, a race of men. The power to create or the act of creation: that is the first order of business in the novel. The Creature's rebellion against the "father" is the second order of business in *Frankenstein*, and that second order does match somewhat with Percy Shelley's eventual work, as it does with the preceding work by Goethe and Byron. Similarly, the Conrad theme in *Heart of Darkness* is a bit more "stealing fire from the gods" (unrestrained Romantic creativity) than "open rebellion" (against society, law or any restrictive principle of authority): that it is here *Victor* who is the "Modern Prometheus," not the Creature, is suggested by the Creature lamenting the loss of fire "which I had obtained through accident, and knew not how to reproduce …" (Mary Shelley 2012, 72). Such "rebellion" (in this sense of stealing the "fire" of the gods or of God) recalls the tradition of Nietzsche's *übermensch* and stretches back at least to Byron (Lansdown 2012, 159; Pointner 2004, 237–41; Said 1976, 65–76).

Given that a "Faust" theme and Prometheus and Promethean *chains* are all available at one time in one text, *Frankenstein*, and taking that along with the nautical, Romantic, bourgeois and female-related themes or subjects, all available in *Frankenstein*, it is not necessarily "better" to say that it was Byron who "gave" Conrad Faustian or Promethean themes, or that it was Goethe who was the source. Cope discusses "Faust in *Frankenstein"* (2014, 122–26), and it should be noted that Mary's husband Percy Shelley was also a translator of Goethe's *Faust, Part I* (Hutchinson 1970, 748–62). The Faust legend was a potent influence on Byron and other Romantics (Parker 2008, 107–123; Hewitt 2015, 79–118). For "Faust in Conrad" we see Marlow in *Heart of Darkness* refer to (and visually describe) the brickmaker of the central station as a "*papier-mache* Mephistopheles" (2010, 68)—a reference to the Faust legend—and we can find hints of Faust in *Victory* as well (Werres 2008, 4; Raphael 1932, 41–73; Karl 1997, 263). Conrad also refers to interpreting the Faust legend in "The Life Beyond" (1921a, 66–70), while Marlow, again, comments about Kurtz in *Heart of Darkness*: "The thing was to know what he belonged to, how many powers of darkness claimed him for their own" (2010, 94). Certainly Conrad could also have looked, beyond Byron and Goethe, at Percy Shelley and Mary Shelley

[7] One of the major cultural nodes "grabbing"—at a time, a cultural moment—and propelling Prometheus and Faust (in the guise of Satan from *Paradise Lost* and in his own guise too) into the future, together, is *Frankenstein*!

together, linked as they were in several ways: by last name, by being husband and wife, and by using "Prometheus" prominently in the titles of some of their works (Mary Shelley: *Frankenstein; or, The Modern Prometheus*; Percy Shelley: *Prometheus Unbound.*). Again, regarding the "Faust" theme in *Heart of Darkness*, the uncertainty of the spelling of Marlow's name in "Youth" (1902) almost begs us to take it as "Marlowe" with an "e" which would lead us to "that" Faust as well. At the beginning of "Youth" the narrator introduces Marlow by writing "Marlow (at least I think that is how he spelt his name)," inviting the reader to supply the final "e" for themselves and thereby make the connection to Marlowe's *Faust*. An additional possibility, probably just a coincidence, is that "Marlow" also references the fact that Percy Shelley and Mary Shelley moved into a house in the *town* of Marlow in 1816, where Mary finished *Frankenstein*. In the front matter of the 1831 edition of *Frankenstein*, Percy Shelley's preface ends prominently with "MARLOW, September 1817" (Jansson 1999, 10). A rather large "Marlow," then, is the last thing the reader sees before diving into the text itself. If this process was the genesis of the character name in *Heart of Darkness* it would also point to the genesis of the theme-trigger "a facility of expression, and a voice whose varied intonations are soul-subduing music" (Jansson 1999, 24), which only appears in Letter IV (for August 13) in the 1831 edition of *Frankenstein* (though Victor Frankenstein's "voice" features in Walton's letter of September 5th in both versions (Mary Shelley 2012, 155; Jansson 1999, 161): Marlow's developing discussion of the power and significance of the great man's (Kurtz') "voice" is given a lot of space over the course of *Heart of Darkness*. Indeed, Mary Shelley's precocious medical student "F(rankenstein)," who "acts" like a "doctor," may even be a code, conscious or unconscious, for "Dr. F(austus)." Conrad, then, probably perused this edition (which we would expect anyway because it was the more available edition). Additionally, Thomas Love Peacock, who had a hand in the Shelleys' moving to Marlow, wrote *Nightmare Abbey* (1818) at a nearby house in the months following the initial publication of *Frankenstein*. Among many things Peacock's novel mocks are Gothic-Philosophical gloom and also schemes to improve the colonies—a nod back to Percy Shelley's awkwardly titled "Proposals for an Association of Those Philanthropists who, convinced of the inadequacy of the moral and political state of Ireland to produce benefits which are nevertheless attainable, are willing to unite to accomplish its regeneration" and a nod forward to the ill-fated "report" of Kurtz in *Heart of Darkness*, another possible tie-in here. So the story of "Faust" as an influence, both Byron's (*Manfred*) and Goethe's and also Marlowe's, but through or with *Frankenstein*.[8]

But again, this Conradian affinity with *Frankenstein* involves more than just *Heart of Darkness*. Some of the Conrad texts that can be said to show possible influence from, or at least thematic similarity with, or are comparable in some way to *Frankenstein* include: *The Nigger of the*

[8] But it was Tobias Smollett, like MacPherson and later Byron another Scot in London, who first moved the novel from realism toward terror fiction and the supernatural, calling into service tropic items that would become staples in the Gothic paradigm such as, melodramatically, dangerous, treacherous gangs in thorny nighttime settings of fog and graveyards (on some level an attempt to massage the idea of someone seizing sovereignty and "not saying sorry" for it, which leads to terror, ultimately on some level a *political* terror involving the reversal or potential reinstatement of an alternate sovereignty). Smollett takes the Spanish rogue hero, the *pícaro*, from the opportunism and cleverness of the picaresque novel to the depravity of gothic crime fiction. We can compare 1753 (Smollett's initiation of the English Gothic impulse in *The Adventures of Ferdinand Count Fathom*) with 1764 (Walpole's "first Gothic novel" in English, *The Castle of Otranto*): the supernatural and the horrific are there, together, and fate, and frightening shades of the Tory fathers, all worked together for effect.

Narcissus (1897), *Heart of Darkness*, *Lord Jim,* "Amy Foster" (1901), *Nostromo*, *The Secret Agent* (1907), *The Secret Sharer*, *Under Western Eyes* (1911), *Chance* (1913), "The Planter of Malata" (1915), *The Shadow Line* (1917) and some of Joseph Conrad's own essays and letters, particularly *A Personal Record*. So in terms of specific textual novel-to-novel or novel-to-story comparisons, while the majority of these similarities line up with *Heart of Darkness*, there are a few others. In *Lord Jim*: Jim's self-banishment echoes Victor Frankenstein's self-banishment, while Victor's intention, "If I returned, it was to be sacrificed" (2012, 121), seems to anticipate Jim's developing ethos over the course of the novel and his eventual fate. The wealthy bourgeois Walton of *Frankenstein*, while on a ship, dreams of a friend and class double—a dream later built upon or perhaps fulfilled in *The Secret Sharer*, evidence in Conrad's method of a type of "*bricolage*" (Nöth 341). The same area of the text of *Frankenstein* supplies a second plot element for *The Secret Sharer*: the captain's personal disconnection from the rebellious crew. The crew of Walton's ship is against him while his "secret friend," if you will, is the man in his cabin and in his bed, Victor Frankenstein, who is brought on board in a way similar to the way Leggatt is brought on board in *The Secret Sharer*, as we have seen. There is a similar scene in the first part of *Under Western Eyes* where Razumov and Haldin converse privately in Razumov's rooms while Haldin takes repose on his bed (2013, 26). The class issue is there: the bourgeois aristocrats justify each-other in the face of the crew who should appreciate them out-of-hand and do what they're told! This is ironic because Walton is so busy "talking with himself" if you will, that he is no good "captain" of his "ship":

> September 9th, the ice began to move, and roarings like thunder were heard at a distance as the islands split and cracked in every direction. We were in the most imminent peril, but as we could only remain passive, my chief attention was occupied by my unfortunate guest whose illness increased in such a degree that he was entirely confined to his bed (2012, 156–7).

It is almost as though the Conrad text is the "dream extension" of the conscious musing of Walton on his ship: Leggatt and the captain in *The Secret Sharer* are "Conway boys" (2008c, 88). Like Marlow's director (2010, 11), Jim is also "a Conway boy" (Conrad 2012b, 11) and "one of us" (Conrad 2012b, 313) and can sit at the mahogany table and drink claret with us (2010, 11) and reminisce in the spirit of a sort of Burnsian toast (Freedman 2014, 61–67): "here's to us and those like us (the Scots toast usually goes something like: "Here's tae us; wha's like us? Gey few")." Levin discusses Conrad's use the term "one of us" (1979, 42): the term occurs, self-consciously, 13 times in *Lord Jim.* The Russian in *Heart of Darkness* prefaces the telling of his secret information by calling himself a "brother seaman" to Marlow, and informs Marlow that, had they not been "of the same profession," he would have "kept the matter to himself" (2010, 160). Compare Genesis 3.22–24, "And the LORD God said, behold, the man is become as one of us, to know good and evil":

> … and now, lest he put forth his hand, and take also of the tree of life, and eat, and live for ever: Therefore the LORD God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man; and he placed at the east of the garden of Eden Cherubims, and a flaming sword which turned every way, to keep the way of the tree of life (KJV).

In the chain of associations placing "one of us" in ideational proximity to "the tree of knowledge" compare here Manfred's discovery in Byron's *Manfred*:

> But grief should be the instructor of the wise; Sorrow is knowledge: they who know the most/Must mourn the deepest o'er the fatal truth,/The Tree of Knowledge is not that of Life (1.1.10–13).

See also *Frankenstein*: "You seek for knowledge and wisdom, as I once did; and I ardently hope that the gratification of your wishes may not be a serpent to sting you, as mine has been" (2012, 17).

And then *Nostromo.* In *Frankenstein*, rowing on the lake, Victor contemplates suicide:

> … and sometimes, after rowing into the middle of the lake, I left the boat to pursue its own course and gave way to my own miserable reflections. I was often tempted, when all was at peace around me, and I the only unquiet thing that wandered restless in a scene so beautiful and heavenly—if I except some bat, or the frogs, whose harsh and interrupted croaking was heard only when I approached the shore—often, I say, I was tempted to plunge into the silent lake, that the waters might close over me and my calamities forever (Mary Shelley 2012, 62).

Taking it a bit further in *Nostromo*, Conrad has the journalist Decoud shoot himself *out* of a rowboat and into the water in a successful suicide (1966, 500–1). In the same way that "Gould"—the surname of the mining family in *Nostromo*—suggests "gold" (Knowles and Moore 2001, 101), perhaps "Decoud" suggests both *découdre* (metaphorically, to fall apart) and *en découdre* (to fight, to do battle). With regard to "meaningful names" we can add "Fresleven" (2010, 49), the Danish captain in *Heart of Darkness* (Marlow's predecessor as Steamboat captain) killed over some chickens. Conrad appears to have changed the name from the historical "Freiesleben"—his own real-life predecessor on the Congo River—to perhaps to create a sense of "inexperience" or "naiveté" ("freshly-made bread"— Compare "fresh meat") leading to disaster. Hence the old doctor's warning forefinger: "*Du calme, du calme*" (2010, 53), echoing Victor's father in *Frankenstein*: "A human being in perfection ought always to preserve a calm and peaceful mind …" (2012, 34).

Thus Decoud and Jim both arguably "mirror" the Creature—and his double (not his alter-ego and not his opposite but somehow his double) Victor—in this way: they seek Romantic-inspired Wertherian oblivion through suicide. Or, is it a "Roman" impulse of self-punishment for failing in reaching so high, and acknowledging "the horror" of having fallen so far? Thoughts of suicide are also personal for Conrad—consider Conrad's own suicide attempt in Marseilles as a young man (Stape 2007, 31). Suicide by hanging by frustrated European agents occurs in both "An Outpost of Progress" (2012a, 99) and *Heart of Darkness* (2010, 56). It is interesting to note another personal connection: that both Walton the character in *Frankenstein* and Marlow go from a love of literature (or of maps anyway!) to a life on the sea (As Conrad himself arguably does, given his early years with his dear father Apollo Korzeniowski, the translator of literature, and his later career in the Merchant Marine). It is also interesting to note the role of both literal and figurative "self-reflection"—in addition to Frankenstein's miserable reflections on a peaceful silent lake (2012, 62), the Creature reacts to his *literal* reflection in water, which he reflects negatively upon:

> I had admired the perfect forms of my cottagers—their grace, beauty, and delicate complexions; but how was I terrified when I viewed myself in a transparent pool! At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled

> with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity. (Mary Shelley 2012, 79).

For his part, Conrad uses titles like *The Mirror of the Sea* and makes extensive use of mirrors and self-reflection in *The Secret Sharer* and in *The Shadow Line: A Confession*. It is, of course, indicative of a Romantic heritage that extends back through his father, the Mickiewicz tradition including *Konrad Wallenrod* (1828) and back to Shelley, Byron, Goethe and even to MacPherson, author of *Fingal* (1761).[9] So we can say that with Conrad, the Romantic tradition continued, that Conrad's roots in the Romantic were ample and secure, and that the Romantic tradition was a source of continuing literary nourishment for the Polish author.

Let us return now to *Heart of Darkness*. With regard to seeking after or attempting to locate some influence on Conrad from the novel *Frankenstein*, in addition to any sense of connection one might suspect in a particular Shelleyan or Conradian quote, there is also to be considered the cumulative weight of such instances spread between *mise en scène*, theme, structure, subject and character. We started by suggesting that the character Walton in *Frankenstein* is comparable to the character Marlow in *Heart of Darkness*: he behaves in a similar way by preserving and then presenting a record of the great man (and in communicating it all *to* a woman), and in this way both play *ingénu* to a *jefe* character (Frankenstein or Kurtz). Granted, one is structured by an epistolary and one by a spoken narrative, but both feel similarly framed and structurally related or similar. For his part, Victor in *Frankenstein* compares favorably with Kurtz in *Heart of Darkness*: they both represent the product of wealth and of the best broad though perhaps quirky (by our standards) European education. The importance of preserving the record of the great man by the younger friend is certainly there, while Walton's nautical English friend's choice of extreme wandering at sea over staying with his betrothed or not putting off or away his engagement (did you believe that Wertheresque story?) is echoed in Kurtz's physical and emotional remoteness from *his* "Intended" (and also echoed, arguably, in Conrad's story "The Planter of Malata" where the planter also gets "well away" from another woman) as Kurtz too

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[9] Again, in the popularity or appeal of the Gothic Byronic character or hero/villain, there are ripples of a town-middle class-Protestant (Whig?) fear of ideological (baronial) revenge, one which the Gothic novel titillatingly massages. Eventually this comes in, in literature, as the hero both as Gothic and from the hero-villain archetype (Satan in *Paradise Lost*): the outcast Byronic hero. It's all about an ideologically predicable and acceptable "Protestant middle class" in agonistic resistance to a self-sovereign "Northern/Catholic" baronial-feudal villain. Ann Radcliffe's "unrepentant" Gothic villains (beginning in 1789 with the publication of *The Castles of Athlin and Dunbayne, a Highland Story*) foreshadow the moody, egotistical Byronic "villain" nascent in Byron's own juvenilia, some of which looks back to Byron's Highland upbringing and Gordon relations (like Macpherson's relations, Highland aristocrats or Jacobites now lost between two worlds (Cairney 1995 and 2004; Milbank 1995).
For example, in Byron's early poem "When I Roved a Young Highlander" (1808), we see a reflection of Byron's youthful Scottish connection, but also find these lines:

> As the last of my race, I must wither alone,
> And delight but in days, I have witness'd before (4.3–4).

These lines echo William Wordsworth's treatment of James Macpherson's Ossian in "Glen-Almain" (1807):

> That Ossian, last of all his race!
> Lies buried in this lonely place (31-2).

Thus Byron's poem seems to show that a brooding, melancholy influence not only from Wordsworth but also from Macpherson was very much on his mind at an early date. Lord Ruthven's evocative and locative noble (Scottish, Highland, Gaelic) name (Lord Ruthven as a Gothic and Byron-inspired villain character in both Polidori's *The Vampyre* and Lady Caroline Lamb's *Glenarvon*) points to Byron's similar Gordon background and is also the name (Ruthven) of the Highland town where James MacPherson was born.

displays "ignorant carelessness" (Jansson 1999, 17) in actively rejecting the settled domestic life offered to him. There is also that three-part narrative chain in both (Walton–Victor–Creature; Narrator–Marlow–Kurtz), but if Marlow is like Walton, then Kurtz is both "Victor" and "the Creature" (homo duplex) in much the same way as Victor and the Creature are themselves *doppelgängers* or doubles of each other, almost satisfying the phrase "like father, like son." For example, the Creature says: "I learned from your papers that you were my father, my creator" (Mary Shelley 2012, 97). Indeed, at those points in the text where I would assert that "Victor=the Creature" or "Victor=the Creature=Kurtz," Victor seems Byronic in seeking "a few moments of forgetfulness" (Mary Shelley 2012, 36), while the Creature, towards the end of his story, says "I am content to suffer alone" (Mary Shelley 2012, 159) and, at the very end, adds: "Polluted by crimes, and torn by the bitterest remorse, where can I find rest but in death?" (2012, 161). Victor and the Creature both see themselves as "wretched": they are also "joined" by their self-proclaimed wretchedness. Victor proclaims it: "such a wretch as I am" (Jansson 1999, 69) …. the wretched Victor" (Jansson 1999, 159). A "Satanic" wretch? At the end, the Creature has become his father, proclaiming "it is true that I am a wretch" (2012, 70, 160). Victor is "A miserable wretch" (Jansson 1999, 118).

"Dark," "heart" and "horror" in *Frankenstein*—all of which appear prominently in *Heart of Darkness*—also tie Victor and the Creature "together." Elizabeth is concerned about Victor's posture of "despair" and "revenge" and encourages him to "banish these dark passions" (Jansson 1999, 72), while Victor declares guilt and that he "bore a hell within" (Mary Shelley 2012, 59). Victor calls attention to the "tortures of my own heart," "my prophetic soul … torn by remorse, horror and despair" (Jansson 1999, 70). It could be Kurtz! Later, similarly (as a double), the Creature declares "I, like the arch fiend, bore a hell within me" (Mary Shelley 2012, 95), a reference to Satan in *Paradise Lost* (1.156) and to the Miltonic epigraph to *Frankenstein*, and mentions "the fiend that lurked in my heart" (Mary Shelley 2012, 64).[10] Also it should be noted that Kurtz (2010, 148) and Victor share a need for confession, Victor to Walton and the Creature to Victor. Who is *übermensch*: Kurtz, Victor or the Creature? This is another indication of the duality expressed in the two characters in *Frankenstein*, which matches with the duality expressed inside Kurtz, homo duplex, in *Heart of Darkness*. Thus, while Victor and his creation, the Creature, can be described as alter egos "gone wrong" (in both the "second self" sense of the word for a trusted friend similar in nature and in the sense of an "alternative personality held within" as a potential identity for the self) or as doubles, almost as *doppelgängers*, the separation *between* Victor and the Creature, or between Marlow and Kurtz, is, among other things, a code for the separation *within*, *Heart of Darkness* (HD) being a code, perhaps, for "homo duplex" (HD) in an internal "Jekyll and Hyde" way for Kurtz. Arguably both Mary Shelley and Joseph Conrad use "between" to, in reality, discuss "within" in addressing the essential duality or dualities of man. For Conrad it is a Modernist reduction aimed perhaps at accounting for the "truth" of, and perhaps resolving the complexity of, human nature. Faust and Satan are implicated in this more than Prometheus. First of all, the Creature reads *Paradise Lost* and *The Sorrows of Young Werther*: "I can hardly describe to you the effect of these books. They produced in me an infinity of new images and feelings, that sometimes raised me to ecstasy, but more frequently sunk me into the lowest dejection (Mary Shelley 2012, 89).Victor, in distinctly Wordsworthian terms, sounds similar: "I could hardly sustain the multitude of feelings that

[10] Victor Frankenstein declares, "I was cursed by some devil, and carried about with me my eternal hell" (Jansson 1999, 155). Compare *Paradise Lost* (4.75) and Marlowe's *Dr Faustus* (1.3.77).

crowded into my mind. I passed through scenes familiar to my youth, but which I had not seen for nearly six years. How altered everything might be during that time! (2012, 48). Walton found another side, or what became another side, of himself (outside, an alter ego) in Victor Frankenstein and presumably he will manifest what he has learned on the *inside* after Frankenstein's death. Frankenstein and the Creature, for their part in the chain, are developed as two sides of same coin, and this internalizing of an external relationship is something we eventually see again in the captain and Leggatt in "The Secret Sharer" (1910).

The reader might think that Walton has learned by the end: by the time the frame returns he has learned to show restraint and put his internal duality under some version of Jekyll-Hyde hierarchy and control. Has he learned anything at the end, by the return of the frame? In a sense he is no longer Walton, inexperienced, he is Frankenstein, in the same way that Marlow, as he becomes experienced, internalizes Kurtz and it changes him: the heart of darkness is the homo duplex. So, their journey, mental *and* physical, figurative and literal; it is a *quest* by the "self-separated one." For the wanderer, the time in Asia or Africa is not for travel, to "see" places: that is the physical journey. Rather it is to "see" how someone "like Kurtz," an *übermensch*, responds to certain unique and distant, but very real, stresses. It is curiosity, and eventually a seeking for *self*-knowledge. A deep, yearning desire to satisfy answers by seeking a voice to rescue a voice: is it to bring lost wholeness? The *doppelgänger* is, in a sense, in one person (the captain and Leggatt are also Jekyll and Hyde), and we are teasing out the allusions and as intertextuality leads to meaning, so the nameless are named, and it is as if it was a transcendent unity with God somehow or a higher consciousness which they sought, in some Buddhist or Eastern way: Marlow as Buddha-like after meeting and *hearing* and processing his encounter with Kurtz (Conrad 2010 43–47, 126).

Like Walton, Marlow is established as a reliable narrator with a similar style of narration for events, a reporter if you will, and of course Victor and Kurtz end in a dismal failure and death that is so ironic compared to their "lofty" beginnings. When the Creature says "all men hate the wretched" (2012, 67), the Creature (one of the wretched) can easily be taken to be metaphorically represented by Conrad as the contemporaneous Congolese as they are portrayed in *Heart of Darkness*, wretched, or, as an additional metaphorical extension in chain, as the wretched state of Poles *vis-à-vis* Russia. The beginning so good but the ending so bad: "kill" on the one hand (Jansson 1999, 77); "exterminate" on the other (Conrad 2010, 95). Victor Frankenstein wants to kill the Creature, his creation, because of his own feelings of frustration, despair and repulsion—despite his big plans in going to the trouble to create in the first place in order to show his *übermensch*-like power to conceive and attempt such work. Compare Kurtz's "immense plans" ending in comparable "horror" and his famous textual outburst "exterminate all the brutes!" (2010, 95). We are talking of course about Kurtz' last words, arguably the most famous line in *Heart of Darkness*, emanating hoarsely from his deathbed and repeated three more times by Marlow during the coda: "The Horror! The Horror!" (2010, 117).[11] Once failures,

[11] Compare the deathbed scene of James Wait in *The Nigger of the Narcissus*, "unspeakable horrors … heartbreaking voice" (1946b, 153), which is also strongly reminiscent of the deathbed scene in Tolstoy's *The Death of Ivan Ilyich*: "so terrible that one could not hear it through two closed doors without horror" (Tolstoy 2015, 94). There are a number of "horrors" associated with both Ivan's life and his experience of death—among them his shallow relationship with his wife and also Pyotr Ivanovich's feelings and regret over his own hypocrisy in the affair (2015, 11). Compare "Peter Ivanovitch" in *Under Western Eyes* (another Peter Ivanovitch allusion might point to

each in their way, they all become cynics: Frankenstein, the Creature, Kurtz. Intratextually speaking, this, and Kurtz' outburst ("exterminate all the brutes!") with its Congo context, can also be traced to Conrad's previous short story "An Outpost of Progress," also set in the Congo (1897): "Kayerts sat on his chair and looked down on the proceedings, understanding nothing. He stared at them with his round blue eyes, called out to Carlier, 'Here, look! look at that fellow there—and that other one, to the left. Did you ever such a face? Oh, the funny brute!'" (2012a, 82). That Kayerts is the "funny one" here, the real "brute," clearly is the intended ironic meaning. Here in "An Outpost of Progress" we can compare the self-deception—isolated from the natives and thus a European problem—with the portrayal of foolish casual racism in the actions of Kayerts and Carlier: this is not Conrad's racism, this is Conrad's ironic and critical *look* at racism, his exposure of racism (Glazzard 2017, 31; Wiegandt 2015, 3). One might suggest that *Heart of Darkness* is a widening—in various ways—of the shorter "An Outpost of Progress," but with an injection of deeper and more universal meaning facilitated in part through the influence of *Frankenstein*. So if *Heart of Darkness* follows, intratextually, "after" "An Outpost of Progress" as an extension of it, then the difference between them is, perhaps, exactly *Frankenstein*. There are other influences on *Heart of Darkness* of course, but *Frankenstein* may be a definitive one, structurally and thematically.

If Kayerts (compare "Kurtz"—the name of Kayerts co-worker, Carlier, recalls a French version of "Charles," Marlow's given name) turns out to be, ironically, more brutish than "that fellow" (a native) in "An Outpost of Progress" (2012a, 82), there is also in *Frankenstein* the irony that, as Bloom points out, the Creature is more human than Victor Frankenstein (2006, 4). In the Conrad configuration, the position of the "Creature" *vis-à-vis* Victor Frankenstein is, one could say, filled by the Congo (or, if you will, by *Poland*), while Victor Frankenstein himself in this configuration equates with Belgium (or, if you like, with *Russia*). Victor Frankenstein's journal and his story as told to Walton are comparable to Kurtz's papers, "rescued" by Marlow. Alongside the episode in *Frankenstein* where the Creature dances and burns the cottage down after his friends desert him, the episode of the shaman's dance by Kurtz' hut and the fire (Promethean *chains*, Promethean *fire*) makes more sense than it does by itself in the context of *Heart of Darkness* alone (Conrad 2010, 112). Many things in *Frankenstein* seem to have thus suggested to Conrad his presentation of other, but similar, things in *Heart of Darkness*. The weight is in the aggregate: so many webs of pliable connection suggest that the "spider" did indeed travel from *Frankenstein* over to *Heart of Darkness*. In any case, such local commentaries in *parts* of *Heart of Darkness* where Conrad waxes ironic about racism serve more generally and globally as symbols or metaphors for the overarching themes of *Heart of Darkness* about life, about men in society, and lead us to understand *Heart of Darkness* as a parable about Polish suffering at the hands of Imperial Russia.

Pyotr Ivanovich Bagration—a Napoleonic-era Russian General who invaded Poland and figures also in Tolstoy's *War and Peace*). This is suggestive of the level of intertextuality between Conrad texts containing significant "deathbed dramas"—the seemingly inevitable and eventual death of James Wait who finally gets what he and the reader were made to "wait" for in *The Nigger of the Narcissus* and of course the similar death of Kurtz at the end of *Heart of Darkness*—and both the death of Frankenstein in *Frankenstein* and the death of Ivan Ilyich in Tolstoy's short story. Compare Psalm 55: "… the terrors of death are fallen upon me …. and horror hath overwhelmed me" (55.4–5 KJV). Note the profound power of recognition, and the effect on meaning here and the aesthetic pleasure of recognizing allusions when they occur.

It does seem, then, that in some form or fashion, *Heart of Darkness* is a rewriting of *Frankenstein*. Conrad never admits that (just as he never admits an obsession with Byron or his obvious familiarity with and borrowing from Goethe (but it is there). According to Kirschner (2009, x), for example, "Conrad uses Goethe's romantic idiom only to question Geothean optimism." Kirschner adds:

> Hervouet, however, showed that in the MS of *Victory* Conrad had translated a whole paragraph analyzing Olivier Bertin's love for Mme de Guilleroy and later omitted most of it from his novel, proving that he had used Maupassant's text as a scaffolding which he afterwards dismantled, leaving telltale bits behind (2009, vii).

I am proposing something similar here for *Heart of Darkness* and *Frankenstein*. As Kirschner also points out, "The word 'plagiarism' today has been largely replaced by the term 'intertextuality,' covering a vast variety of infiltrations of one literary text into another" (2009, viii). So *Frankenstein* is perhaps just another one that he "does not admit," and I am suggesting that it is perhaps because it is so powerful, that connection with *Frankenstein*, and I would even suggest that it might not have been written, that *Heart of Darkness* might never have been written, if it had not been for the existence of (and his familiarity with) the earlier *Frankenstein*. Both as a copying or modelling of, or as a reaction to, even as a retelling or intellectual sequel if you will, or as a *Conradizing* of *Frankenstein*, the debt seems there on many levels: *Frankenstein* as a profound instigator, as a model, as an intellectual nemesis. For Conrad in some way it seems his rewriting, his response to, his reaction, as well as copying. Blatant borrowing at times by the Polish author—the characters given new names and slightly different opinions perhaps—are mixed with the usual intratextual and intertextual processes.

In some sense, then, *Heart of Darkness* may have "had its birth" in *Frankenstein*, and a review of the opening letters in *Frankenstein* shows that *Heart of Darkness* is likely modeled, to some extent, on the Shelley text. However, that is just the tip of it: such a review of structural similarities seems indicative of a deeper ideational connection which becomes more strongly credible once the evident "modelling" influence is established. Once such a connection is reasonably established between *Frankenstein* and *Heart of Darkness*, the deeper and more profound implication is that, both intertextually to *Frankenstein* and intratextually throughout Conrad's body of work, something of *Frankenstein* could act in some way as a "secret" key to *Heart of Darkness*, to certain meanings and discussions (as, intratextually, *Heart of Darkness* could be said to serve as a key to *Lord Jim*).[12] As we have already seen, the narrative frames are quite similar, to the extent that *Frankenstein*, both in its structures and narrative arrangements of characters, and in its themes, appears to have been like a font to which Conrad returned again and again for inspiration for his own work. Here, for example, Walton's "Lieutenant" in *Frankenstein*, in the opening letters, is a more standard "type" of maritime professional than Walton:

> Well, these are useless complaints; I shall certainly find no friend on the wide ocean, nor even here in Archangel, among merchants and seamen. Yet some feelings, unallied to the dross of human nature, beat even in these rugged bosoms. My lieutenant, for instance, is a man of wonderful courage and enterprise; he is madly desirous of glory. He is an Englishman, and in the midst of national and professional prejudices, unsoftened by cultivation, retains some of the noblest endowments of humanity. I first became

[12] "It [Lord Jim] has not been planned to stand alone. H of D was meant in my mind as a foil, and *Youth* was supposed to give the note" (Conrad 2008a 2.271).

> acquainted with him on board a whale vessel: finding that he was unemployed in this city, I easily engaged him to assist in my enterprise (Mary Shelley 2012, 11).

As Walton is introduced in the text, he can be "played off" this lieutenant to show off Captain Walton's "superior" cast (modern, educated, full of "enlightened" Romantic sensibility), much, again, as Marlow is introduced to the reader toward the beginning of *Heart of Darkness*:

> He was the only man of us who still "followed the sea." The worst that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life. Their minds are of the stay-at-home order, and their home is always with them—the ship; and so is their country—the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny. For the rest, after his hours of work, a casual stroll or a casual spree on shore suffices to unfold for him the secret of a whole continent, and generally he finds the secret not worth knowing. The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine. (2010, 45).

Again, if the "kernel" is the story of Kurtz, then the real meaning is, counter-intuitively, within the frame, "And this also has been one of the dark places of the earth" (2010, 45), or else it is in *Frankenstein* (where we can place the narrative of Victor Frankenstein as the "glowing" core of meaning reflecting back on the frame of Walton's impressionable need). So Kurtz is like Victor Frankenstein, he lacks "restraint," and the framed narrative sheds its meaning back into the "haze" of the frame: in the case of *Frankenstein* it is from Victor's narrative back onto Walton, in the case of *Heart of Darkness* it is from Kurtz's narrative back onto the idea of Roman Britain expressed by Marlow in the frame (as the frame's "haze" reveals an earlier Europe just as "dark" as the contemporaneous Congo, where colonial forces oppress the local people with conquest, as in Poland), and then even beyond that potentially back to *Frankenstein* itself, where we have Victor's ultimatum, "hear me," just before he begins his narrative in earnest (Jansson 1999, 23), operating so much like Marlow's own "And this also…" operates to introduce his imagined narrative of Belgium and the Congo (Conrad 2010, 45), or, if you will, if the "kernel" is *Heart of Darkness*, the meaning "surrounding" it, intertextually, is in *Frankenstein*.

Also, ironically, it is as though Conrad's sea experience is, intertextually, filtered through Walton's (which is Mary Shelley's) sea experience and nautical sense which must be second-hand or imagined at best. But it is in English and a winning model to follow. So it is perhaps not directly Conrad here, but seems Conrad through Mary Shelley. It would seem remarkable that a real sailor, such as Conrad, would, in such a way, filter his own experience on the sea through the *Frankenstein* text's discussion of sailing or of the nature of the experience of being a sailor (something Conrad already knew about or was the "real" expert about, directly). It's ironic

because Mary Shelley was obviously not a sailor herself (absence of direct experience/presence of "textual" experience and hearsay). Conrad has Marlow say:

> Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map (but they all look that) I would put my finger on it and say, 'When I grow up I will go there.' The North Pole was one of these places, I remember. Well, I haven't been there yet, and shall not try now. The glamour's off. Other places were scattered about the hemispheres. I have been in some of them, and ... well, we won't talk about that. But there was one yet—the biggest, the most blank, so to speak—that I had a hankering after (2010, 48).

In one of his many ironic inversions, it has become somehow a place of "darkness" rather than an illuminated space thanks to European scrutiny:

> "True, by this time it was not a blank space any more. It had got filled since my boyhood with rivers and lakes and names. It had ceased to be a blank space of delightful mystery—a white patch for a boy to dream gloriously over. It had become a place of darkness. But there was in it one river especially, a mighty big river, that you could see on the map, resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land. And as I looked at the map of it in a shop-window, it fascinated me as a snake would a bird—a silly little bird (2010, 48).

Compare *Frankenstein*:

> I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and may tread a land never before imprinted by the foot of man. These are my enticements, and they are sufficient to conquer all fear of danger or death and to induce me to commence this laborious voyage with the joy a child feels when he embarks in a little boat, with his holiday mates, on an expedition of discovery up his native river. But supposing all these conjectures to be false, you cannot contest the inestimable benefit which I shall confer on all mankind, to the last generation, by discovering a passage near the pole to those countries, to reach which at present so many months are requisite; or by ascertaining the secret of the magnet, which, if at all possible, can only be effected by an undertaking such as mine (Mary Shelley 2012, 8).

He searches for the "Pole": this would seem very evocative in a potent semiotic/psychological suggestiveness: did this *English*, "pole," appear to the Pole, Conrad, to make "the Pole" (Poland, things Polish) his subject? And not the North Pole, because it had been done and covered in the Shelleyan "urtext" *Frankenstein*, and so as Conrad's Marlow says, again, "the glamour's off":

> The North Pole was one of these places, I remember. Well, I haven't been there yet, and shall not try now. The glamour's off. Other places were scattered about the hemispheres (2010, 48).

He also shows he keeps an interest in 'the pole' as a geographical point, and the homonym in English must have stood out to Conrad the Pole: "pole" in Polish being "*biegun*" and "Pole" being "*Polak*." But the pole, the North Pole, had been done and covered by Mary Shelley, so "the glamour's off," and so hence the Congo River?

In any case, selfish Kurtzian megalomania is there in Walton's discussion, above, of "an expedition of discovery up his native river," along with the concomitant appearance of the words

"Child," "river" and "boat," with Conrad likely having read these opening letters with an open and covetous eye as a reader and author, and so all these suggested themselves, it seems, for ready insertion into *Heart of Darkness* as he expanded it from its beginning in "An Outpost of Progress." Marlow is made to say, in the context of maps, "the North Pole," a straight line from Walton's "map," yet another suggestive connection here. "Child" is there, while Walton's "little boat" becomes Marlow's "Nellie," and Walton's "native river" becomes Marlow's Thames, full of ancient "wild" (native) Britons (2010, 46). It is also curious because, in presumably filtering his own textual representation of sailing experience and emotion, experiences which he certainly knew, and knew as a Pole, and as a French sailor: by filtering *that* through Shelley, he is not only using/borrowing "sailor talk" from a bourgeois non-sailor, he is also using English, and so maybe it is the English *filter* rather than the sea-talk itself that was the attraction, a ready-made *English* way of talking about the sea that could be expected to "work" with English Victorian readers, his monetarily significant audience. But, again, "river" here in the *Frankenstein* text is associated, by proximity, with "child" (Mary Shelley 2012, 8) and so I want to link that with two locations in the *Heart of Darkness* text: *Heart of Darkness* opens, the first lines of the frame, on a river, the Thames (45–6), and also a short time later Marlow talks about a river (Congo river) and how it was on the map to him like "a snake," and he a child, "like a silly little bird." It presented itself to him on a map, perhaps making Walton a "silly little bird" rather than a seasoned sailor in Conrad's view as a kind of commentary in retrospect or reverse on the earlier novel.

In *Frankenstein*, we hear of the supposed "inestimable benefit which I shall confer on all mankind to the last generation" (sounds like the would-be Byronic hero and *übermensch*—Kurtz), and the "steady purpose,—a point on which the soul may fix its intellectual eye":

> These reflections have dispelled the agitation with which I began my letter, and I feel my heart glow with an enthusiasm which elevates me to heaven, for nothing contributes so much to tranquillize the mind as a steady purpose—a point on which the soul may fix its intellectual eye (2012, 8–9).

Compare the end of "The Planter of Malata":

> For to whom could it have occurred that a man would set out calmly to swim beyond the confines of life—with a steady stroke—his eyes fixed on a star! (2012c, 73).

This "eye" and this "star," have deeper implications, including an idea (or ideas) surrounding "fate."[13] We can compare this coda to "Malata" with the coda to "The Secret Sharer":

> "Walking to the taffrail, I was in time to make out, on the very edge of a darkness thrown by a towering black mass like the very gateway of Erebus—yes, I was in time to catch an evanescent glimpse of my white hat left behind to mark the spot where the secret sharer of my cabin and of my thoughts, as though he were my second self, had lowered himself into the water to take his punishment: a free man, a proud swimmer striking out for a new destiny (2008c, 119).

"Erebus" imagery of course occurs in *Heart of Darkness* as well (2010, 44).[14] Earlier, at the captain's introduction to the watery Leggatt at the beginning of the story (2008c, 88), the captain

[13] See, early in *Frankenstein*, resolutions "fixed as fate" (2012, 11). The "heart of darkness" here seems to be, in light of *Frankenstein*, the one that thinks itself "bright" but has only a darkling, groping knowledge of itself, the self. This could almost be said to echo Luke 23.34 (KJV): "Father, forgive them; for they know not what they do."

says: "I had somehow the impression that he was on the point of letting go the ladder to swim away beyond my ken—mysterious as he came." Leggatt's response to the captain reinforces the theme: "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 till I sink from exhaustion, or—to come on board here" (2008c, 88). The idea of a "strong, free, naked swimmer suggests some sort of Promethean "rebirth" or über-proud Byronic defiance of terrestrial fate. Kurtz' final destiny is like that of Frankenstein and the Creature in its profundity but also replete with suggestions of the attainment of some existential "victory" of faith, loyalty and truth and authenticity—and memory—over death and Byronic oblivion. It is a repeated phrase: "The horror! The horror!" (2010, 120–122). Compare "A voice! a voice!" (107).

Finally, we turn to *Under Western Eyes* (1911). First we look at one of the main characters, Victor Haldin, whose actions drive the plot in the first part of the novel: he has a forename, "Victor," and a possibly Finish surname, "Haldin," but not a particularly *Russian* one.[15] He is

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[14] There are a lot of simultaneous interpretations possible with this, both in terms of possible meaning and in terms of possible authorial intention. Was it "fate" that led the Magi on their biblical journey to visit the Christ-child by following that star? Such a journey could then be said to have been "in their stars":

> The philosophy of the Magi, erroneous though it was, led them to the journey by which they were to find Christ. Magian astrology postulated a heavenly counterpart to complement man's earthly self and make up the complete human personality. His "double" (the fravashi of the Parsi) developed together with every good man until death united the two (Drum 1910, 529).

Pope Francis equates the star with sight as knowledge or understanding of truth via faith: "Those who believe, see; they see with a light that illumines their entire journey" (2016, 3–4). The star is something that "illuminates" the "journey": "a star to brighten the horizon of our journey at a time when mankind is particularly in need" (2016, 5). He also indicates the star-initiated "path of discovery" aspect of the journey also emphasized by Conrad, an ancient western trope:

> An image of this seeking can be seen in the Magi, who were led to Bethlehem by the star (cf. Mt 2:1–12). For them God's light appeared as a journey to be undertaken, a star which led them on a path of discovery (2016, 29).

As Conrad has it for Renouard (and for Leggatt in "The Secret Sharer," another "strong swimmer") in his story "The Planter of Malata": "For to whom could it have occurred that a man would set out calmly to swim beyond the confines of life—with a steady stroke—his eyes fixed on a star!" (2012c, 73). Wilkinson, for the Magi, adds the "unknown" aspect of the journey also emphasized by Conrad: as a "star" had been Renouard's guide, a star had been their guide as they travelled, "not knowing where their journey would end" (1869, 226). Kurtz' unavoidable "fate" is placed in close proximity to "the fixed stars" (2010, 93).

[15] Suggestive near homophones and homographs have been suggested for the "origin" of "Haldin" as a meaningful name choice, but the possibility of seeing it as a Finnish name allows an automatic sense of ethnic resistance to the Russian government that may be a code for Polish resistance as well, but one that allows Conrad to "finish" his novel without directly "getting into" the Polish question in this particular book, which arguably was focused on Russia *per se*. Take for instance the name "Jane Eyre" from the novel by Charlotte Brontë: Jane is also, of course, thematically, and rather hopefully, "Jane *the* heir": that is the preoccupation, this idea of being an *heir*, of anybody at any time, making you a sort of worthy or respectable person in that worldview. To be a valid or otherwise worthwhile person, a person who matters, a person with privileges in the contemporaneous British society, to *match* with (a) Rochester, you have to be an *heir* (which is quite a commentary *of and on* the time and place of the setting of the novel and also something deeply seated in the psyche of English readers/readers of English because of the cutural past or laden English linguistic culture through Victorian times and even, possibly, up to today). Jane Eyre's *needing* to be an "heir" and fighting those struggles, she thinks, may lead eventually to Harry Potter's struggles under the stairway in J. K. Rowling's *The Philosopher's Stone* with his own "Aunt Reed," and also to his going off to his own version of Lowood School. Given the attractiveness to (damaged?) readers, these are apparently things many can deeply and easily relate to.

metaphorically like Victor Frankenstein in the sense that he too wants to create something new, a new society rebelling against the "gods" of Russian autocracy and stealing their "fire." However, as a fugitive from the authorities, he gets 'hauled in." That act sets the whole book in motion. Haldin is (after being betrayed by Razumov) arrested by the authorities, themselves agents of the "gods," the "Prince K's," of the Russian political system. Victor Haldin in *Under Western Eyes* is like Victor Frankenstein in trying to do something radical, shocking and daring—to reanimate the Russian political "body" by giving the "fire" of self-government and enlightenment and freedom to the serfs/people of Russia (as Kurtz does to the Congolese of the upper river—but he comes up "short"). The origin of Razumov is significant: Razumov in *Under Western Eyes* is a parody of Raskolnikov in Dostoyevsky's *Crime and Punishment*. Besides the similarities of being loner students who think too much and hold themselves aloof, there are other clues that Conrad carefully meditated his parody: toward the beginning of *Under Western Eyes*, when we are first being introduced to Razumov, we are told that he is supposed to be the son of an "Archpriest" (Orthodox), and then we learn that he is actually the illegitimate son of the Archpriest's daughter by Prince "K—," the full name remains mysterious. Since Dostoyevsky himself was said to be a descendant of an Orthodox Archbishop in the Ukraine, I suspect that Conrad's implication is to equate Dostoyevsky himself with Razumov, and thereby "call" Dostoyevsky "a bastard" (at the least to suggest the slang sense of the word). Think of it as a private joke, a kind of "literary revenge." Besides the link provided by Razumov being involved in rejecting the friendship and intimacy of his peers, similar to Raskolnikov, his name itself, "Razumov," seems also to establish the link to *Crime and Punishment* when you consider that the name of Raskolnikov's only friend is, as previously noted, "Razumihin," a name which rather significantly means "reason" as Razumihin sits as a character-in-contrast to the only pseudo-reasonable Raskolnikov. While Dostoyevsky's choice makes perfect sense within *Crime and Punishment*, the choice by Conrad of the name "Razumov"—which also means "reason"—for the main character in *Under Western Eyes* seems to be meant sarcastically given the context of the story and also Conrad's negative opinions about "the Russian mind" in general. Sort of "I'll show you what 'reason' means to a Russian." This sort of feeling. The choice by Conrad for Razumov's full name, Kirylo Sidorovitch Razumov, seems also to be a nod toward Polish Nationalism: Prince Andrey Kirilovich Razumovsky was a famous Ukrainian Count and Russian Ambassador to Vienna whose family remains influential to this day. He was created a Prince in 1815, hence perhaps the name "Prince K—," which Conrad gives Razumov's father in *Under Western Eyes*: a play on "Kirilovich." This historical Razumovsky was the architect of the Second Partition of Poland, and was alleged to have had a role in the murder of Gustav III of Sweden and Paul I of Russia. His brother, Aleksey Kirilovich Razumovsky, was minister of education of the Russian Empire from 1806–1816, and had been highly criticized by Pushkin for his reactionary policies. It is inconceivable that Conrad would not have known of one or the other of these figures when naming his character. So Conrad's Polish agenda gets lots of traction from the associations of the name in support of his criticism of Russian Autocracy.

However, Dostoyevsky's ancestry is actually Lithuanian before it was Ukrainian, and since Lithuania is a place where Polish Catholics and Russian Orthodox priests fought a kind of proxy war, it seems a little unfair for Conrad to dismiss Dostoyevsky as the soul of things Russian since that somewhat obscurers the fact that Poland also had its sights on Lithuania. Poland, then, was not entirely a simple victim of Russian-Slavic and Orthodox expansion. And all of this suggests Conrad's intimate knowledge of and study about Dostoyevsky, and so we should look with some

suspicion on Conrad's curt dismissal of the Russian writer he owed so much to, a dismissal that recalls perhaps the line from Hamlet: "The lady doth protest too much, methinks." Friedrich Nietzsche, another influence Conrad attempts to hide, referred to Dostoyevsky as "the only psychologist from whom I have something to learn: he belongs to the happiest windfalls of my life, happier even than the discovery of Stendhal"(Mihajlov 1986, 127–45; Shestov 1969, 319).

Such important political meanings aside for the moment, the connection, on the other hand, between *Under Western Eyes* and *Frankenstein* has to do with "the raw and the cooked," an evocation of Levi-Strauss and perhaps yet another duality of the many we are called upon to address in the wake of Conrad's cryptic comments to Waliszewski: "Both at sea and on land my point of view is English, from which the conclusion should not be drawn that I have become an Englishman. That is not the case. Homo duplex has in my case more than one meaning" (Conrad 2008a, 3.89). The perception of *this* sense of duality, "the raw and the cooked," psychologically or culturally, may help us securely connect the episode of the escape of Peter Ivanovitch in Conrad's *Under Western Eyes* to the wanderings of the Creature in *Frankenstein*, similarly wild—both like wild men (Novak 1972, 183–222). We find "wild beast" in *Frankenstein* (2012, 95), "wild men" in *Heart of Darkness* (2010, 46), "wild beast" in *Under Western Eyes* (2013, 99) and also "wild man" (100). Suggested intertextual connections—varying from general to specific and weak to strong—between Mary Shelley and Conrad gain a weight of likelihood by their sheer number and their broad occurrence between Conrad's works and *Frankenstein* (showing us multiple independent "lines" which could be drawn from *Frankenstein* towards multiple Conrad texts). Such already-suggested connections between multiple Conrad texts and *Frankenstein* inevitably also lend weight to any argument that might be made regarding a connection between *Frankenstein* and *Under Western Eyes*, as we zero in now particularly on the almost inexplicable episode "the escape of Peter Ivanovitch" (to which are devoted less than 2000 words towards the beginning of Part II, Chapter 2).

That this relatively short "escape" episode here hardly seems necessary to the rest of the 120,000 words of the novel (in terms of the plot you could "lift it out" and not miss it) suggests that it is aimed outward or that it pertains, not to the text it is found within, but to another text entirely. Or texts. Or that it also reaches "back" or "outward" to help "give the note" somewhere.[16] "The escape" also stands independently in its interest and appeal as a real "episode" because it seems clearly to point back to *Heart of Darkness*—and ultimately to *Frankenstein*. In the "escape," a prisoner is "forced" to become a "wild man" as he runs through entire regions of forest, and his humanity is "saved" by a woman by a stream at the edge of the forest (symbolically a liminal space, also psychologically), much as happens to the Creature in *Frankenstein*, similarly at the edge of the forest. In *Frankenstein*, despite the perceived threat of a sexualized danger, the Creature rescues the girl. Conrad changes the theme: for Conrad in *Under Western Eyes* (the "escape" episode) and other works, the girl instead—by the power of her womanly nature—"rescues" the man (in more ways than one—and again in spite of the hovering aura, somehow, of a sexualized danger), Peter Ivanovitch. Of course the "escape" episode in *Under Western Eyes* also serves to show the vanity and character flaws of Peter Ivanovitch, a caricature meant to satirize Tolstoy (while the rest of the book implicitly satirizes Dostoyevsky).

[16] See note 12.

Certainly there are "wild men" in Conrad's corpus: in *Heart of Darkness*, "all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men" (2010, 68); in "Almayer's Folly," "Was he a wild man to hide in the woods and perhaps be killed there—in the darkness—where there was no room to breathe?" (2013, 126); in *An Outcast of the Islands*, "You are only a wild man" (1949, 315); in *Lord Jim*, "get Sherif Ali with his wild men" (195); in *Nostromo*, "a wild mass of men" (1966, 477); in *The Rescue* "wild men who eat their enemies" and "wild men" (1921b, 48, 266), and in "Amy Foster," "he might have expected to find wild beasts or wild men" (1946a, 112). In-between *Under Western Eyes* and the earlier *Heart of Darkness* is "Amy Foster," which seems to channel a vision of Victor Frankenstein's creature in its description of another "foreigner": is Conrad saying that a free Pole abroad is a "Prometheus Unbound," that is to say, a "modern" Prometheus, or, generally speaking, a Promethean figure in the world? Consider this quote from "Amy Foster":

> "Yes," said the doctor to my remark, "one would think the earth is under a curse, since of all her children these that cling to her the closest are uncouth in body and as leaden of gait as if their very hearts were loaded with chains. But here on this same road you might have seen amongst these heavy men a being lithe, supple, and long-limbed, straight like a pine with something striving upwards in his appearance as though the heart within him had been buoyant. Perhaps it was only the force of the contrast, but when he was passing one of these villagers here, the soles of his feet did not seem to me to touch the dust of the road. He vaulted over the stiles, paced these slopes with a long elastic stride that made him noticeable at a great distance, and had lustrous black eyes. He was so different from the mankind around that, with his freedom of movement, his soft—a little startled, glance, his olive complexion and graceful bearing, his humanity suggested to me the nature of a woodland creature (1946a, 111).

So we have the wild man motif that we will see again in *Under Western Eyes*—and "hunger and elemental survival" too, that theme, mixed with autobiography and also mixed in is a reading, a memory it seems, of Frankenstein's Creature as Rousseauian Natural Man and Byronic/Nietzschean *übermensch*. It goes on:

> "Yes; he was a castaway. A poor emigrant from Central Europe bound to America and washed ashore here in a storm. And for him, who knew nothing of the earth, England was an undiscovered country. It was some time before he learned its name; and for all I know he might have expected to find wild beasts or wild men here, when, crawling in the dark over the sea-wall, he rolled down the other side into a dyke, where it was another miracle he didn't get drowned. But he struggled instinctively like an animal under a net, and this blind struggle threw him out into a field. He must have been, indeed, of a tougher fibre than he looked to withstand without expiring such buffetings, the violence of his exertions, and so much fear. Later on, in his broken English that resembled curiously the speech of a young child … (1946a, 111–112).

A natural man, a free agent unrepentant and unsuppressed naively and natively trying to learn the cultural norms of the locals: very like Frankenstein's Creature—his wanderings and attempt to have intercourse with the local peasants "simply" to communicate. Certainly there are "wild men" in back of the "escape" episode too, the folkloric Polish Leshy, a wild feral forest dweller who, like Peter Ivanovitch, often carries an axe. The woodwose.

"Amy Foster" acts both intratextually in echoing the "escape" of Peter Ivanovitch in *Under Western Eyes* (in the way Yanko becomes an inarticulate "wild man" in rural England and is

"saved" by Amy Foster, a local village girl) and intertextually because of its obvious links between Yanko and the Creature in *Frankenstein* (the forest wanderings, the negative interaction with male villagers and particularly the use of clandestine concealment in primitive sheds or huts as a way to advance the narrative). The Creature's desire for a woman to "fix things" for him in *Frankenstein* is echoed at the end of the "escape" episode in *Under Western Eyes* and also at the end of *Heart of Darkness*, and the same perhaps conventional placement of women is echoed negatively in "The Planter of Malata" and is an issue in *Chance.*[17]

Both the Creature and Peter Ivanovitch represent the *unity* of the raw and the cooked, the civilized and the savage, in one man:

> For it was as though there had been two human beings indissolubly joined in that enterprise. The civilized man, the enthusiast of advanced humanitarian ideals thirsting for the triumph of spiritual love and political liberty; and the stealthy, primeval savage, pitilessly cunning in the preservation of his freedom from day to day, like a tracked wild beast" (2013, 99).

Both involve promethean chains broken: the prominent fugitive "chain" in the episode of Peter Ivanovitch's escape "links" this story back to the Creature in *Frankenstein*, where Victor says, "I had unchained an enemy" (Jansson 1999, 141). Here it is clearly Victor who is now "Zeus" and the *Creature* who plays the role of Prometheus (where Victor had clearly acted as Prometheus in bestowing life in defiance of God).

The dualities implicit in the term "homo duplex" can be seen to exist culturally or anthropologically through the application of the term "the raw and the cooked" (Lévi-Strauss), but, perhaps more importantly, can also be seen, simultaneously, to operate "in one person" in the novel, in a "Jekyll and Hyde" way, particularly in individual character development, as the narrator of Peter Ivanovitch's "escape" episode in *Under Western Eyes* makes clear. "Heart of darkness" (HD) also codes "homo duplex" (HD)—the real meaning of the story perhaps being the dual nature of man: "heart of darkness" really is "dark heart" in that "Lord Jim" sense of the term ("inscrutable at heart," liminal and unpredictable in our choices), rather than simply a title alluding indistinctly to "dark" and "evil" doings associated with or located in Congo. In the same way, "Amy Foster" may code "Almayer's Folly."[18] The reference to a dark *place* might also be seen to serve as a metaphor: "darkness" on the outside is like darkness on the inside. Conrad causes his character Marlow in *Heart of Darkness*, to say "And this also has been one of the dark places of the earth" (45), while in *The Nigger of the Narcissus*, the narrator wonders "What ideas do his polished and so curiously insincere sentences awaken in the simple minds of the big children who people those dark and wandering places of the earth?" (1946, 6). In *An Outpost of Progress*, the narrator relates how "They also found some old copies of a home paper. That print discussed what it was pleased to call 'Our Colonial Expansion' in high-flown language. It spoke

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[17] There is a complex "female" theme at work intratextually in Conrad—the "failure" of Amy Foster and the Intended and the discussion on women in *Heart of Darkness* (2010, 93)—which may go back, and perhaps be understood more clearly, by considering Goethe's discussion of the female in Faust II (Goethe 2008).

[18] And Joseph Conrad (J.C.), as chosen from a full name (Józef Teodor Konrad Korzeniowski) my "encode" or point to a Catholic and spiritual, or religious, meaning (Jesus Christ) to go along with all the other meanings or possible implied suggestions (i.e. Konrad Wallenrod, Byron's "Conrad" in "The Corsair"). Conrad certainly did at one time fundamentally identify subjectively as a Polish noble and Catholic (Fletcher 1999, 10): Always a Polish noble, perhaps always Catholic on some Polish level as well—though he may have felt the need to encode it in order to more initially foreground other associations and meanings and "delay decoding" (Knowles and Moore 2001, 103).

much of the rights and duties of civilization, of the sacredness of the civilizing work, and extolled the merits of those who went about bringing light, and faith and commerce to the dark places of the earth" (2012a, 82–3). It is perhaps as if the unpredictability "out there" (from a culturally centric point of view) is an emblem of the unpredictability inside a person: "Have respect unto the covenant: for the dark places of the earth are full of the habitations of cruelty" (Psalms 74.20 KJV). Being rejected by "civilized" man initiates the turn towards violence for the Creature in *Frankenstein*, which comes on the *inside* (Stape 2004, 144–61; Carabine 1996, 71; Wallaeger 1990, 170). The senses of Homo Duplex are strong here:

> As an orphan at the age of twelve, Conrad was placed under the care of his maternal uncle, Tadeusz Bobrowski, who introduced a new approach to life to the young boy. Instead of the revolutionary beliefs that Conrad was accustomed to from his father, he was instead implanted with ideas of conservatism, or strict social discipline. The aforementioned contrasting ways of life which Conrad experienced as a youngster contributed to his "awareness of himself as homo duplex, suspended between revolutionary and conservative, chivalric and egalitarian, romantic and pragmatic traditions" (Knowles 1996, 6–7).

We are potentially invited here to entertain any number of dualisms in light of this quote. Dualisms from *Frankenstein* might include good and evil, self-preservation/self-destruction, wisdom/ignorance, action/inaction, inclusion/isolation, studious life/active life, responsibility/irresponsibility and of course the Cartesian dualism, mind and body. For Conrad we might add European/native, us/them, inside/outside, subject/object, English/Polish, writer/sailor, Korzeniowski/Babrowski, natural/artificial, Apollonian/Dionysian, spiritual/material, fate/free will, reason/reaction, rational/political, aristocrat/peasant, bourgeois/proletarian, spirit/flesh, man/nature, advanced/primitive, civilized/wild (culture/nature), idealistic/skeptical (Turgenev), charity/self-love (Browne), socialization (restraint)/bodily appetite (Durkheim) and a kind of Nietzschean "man/superman." The "homo duplex" situation is, again, either inside, *à la* "Jekyll and Hyde" (or like Wilde's "Dorian" dualism), or "outside" (psychologically or sociologically) like the Captain and Leggatt, or more contrastively, like Haldin and Razumov. This is "two natures in one person" (Browne 2012, 74), the *other* sense of "alter ego," or as Bazac has it, "the severance of my body and my inner being" and the "frequent severance of our two natures" (1901b, 180–1). It was Balzac himself who went on to say that man "has a double life" that "distinguishes our latent senses from our corporeal senses!" This is what Balzac calls "homo duplex" (1901a, 2) in anticipation of Durkheim's own eventual notions of homo duplex (1960, 328).[19] As well as the usual dualities, however, "homo duplex" also implies personal liminality and raises the issue of "potential lives" as Cedric Watts points out in his introduction to *Lord Jim*: "Probably most of us come to feel what the text suggests: that we contain more potential lives than real life permits us to realize" (1977, 11).

The *literary* link here to *Frankenstein* seems strong. After reading the episode of the Promethean escape of Peter Ivanovitch in *Under Western Eyes*, the reader's mind naturally goes back to *Frankenstein* (especially if they are familiar with the text) and the wanderings of the Creature as recorded in that text, and the image of the Creature constantly on the run through forest, mountain and even "Amidst the wilds of Tartary and Russia" in *Frankenstein* (251) becomes Peter Ivanovitch running through Siberia in *Under Western Eyes* (97–99). At first the Creature,

[19] "One can learn something from Balzac…." (Conrad 2008a, 6.228).

the natural man in a wild state, subsists on nuts, berries and roots (Mary Shelley 118–122). He tries to join society through the liminal space of a relatively primitive wooden hut or shed, but ultimately he sees only the horrified reaction of the humans. Later, heading back into the wilderness, the Creature understands that he will not be accepted, that he is always to be rejected, by human beings. His learned distrust of "man in society" is echoed both in Yanko's character in "Amy Foster" and in the character of Peter Ivanovitch in *Under Western Eyes*. The *historical* references in the "escape" episode, on the other hand, are to various historical imprisonments of various Russian and Polish figures (chains, the threat of political imprisonment), some even in Conrad's own family, making the episode of the "escape" a composite (none of the historical stories themselves *exactly* match here though the links of each seem obvious). In the Piotrowski narrative for example (1863, 291–304), the fugitive never loses his humanity or his composure, has "normal" nightmares, and is drawn in a realistic rather than mytho-poetic light. His beard too is a premeditated disguise, like "false beards" in *Under Western Eyes* (2013, 69), rather than a physical manifestation of the growing wildness within or of his withdrawal from human community or into himself—like Razumov elsewhere in the text when he meets Peter Ivanovitch's "double," Councilor Mikulin (Mikhail Bakunin?), as that official almost dreamily avoids breaking the chain of Razumov's faulty internal reasoning (think Raskolnikov in *Crime and Punishment*) by "glancing down his [own] beard" (2013, 73–81). Razumov answers loudly "without looking up" and "mumbles" (2013, 76).

The female issues in the escape episode (while being *generally* a common Conrad subject) link *here* more directly to *Frankenstein*, and there is also, intratextually, the discussion of "the place of women" in *Heart of Darkness* (2010, 93). Thus the narrative of the Creature running, in a primeval way, on the "edge" of civilization, even given a number of sometimes quite personal historical allusions which can be suggested for the "escape" episode (Brodsky 2010, 66; Omelan 2010, 96, 113; Conrad 1955, 53; Piotrowski 1863, 292), also transcends these composite historical references and also transcends the mocking attack on Dostoyevsky and Tolstoy implicit in *Under Western Eyes* and the character of Peter Ivanovitch to still have its broader essential or primary links to *Frankenstein*: hiding out in the woods eating nuts and berries (2012, 76–77), lonely and miserable, the care of the woman (this also links to "Amy Foster"), and "the woman by the stream"—both in the episode of the "escape" of Peter Ivanovitch and in *Frankenstein*—in both literary cases it is a moment of decision: it is for the Creature and, in another direction, it is for Peter Ivanovitch. To help or to be helped? Both are potentially redeeming gestures by an alienated subject towards reinstatement in society (some community) and reintegration with humanity—through the love of a woman (like Manfred in Byron's poem and like Shelley's Captain Walton, Victor Frankenstein and the Creature). But which woman?" Conrad seems to say: "not *any* woman." Which woman could "save" Kurtz (or anybody else)? A woman, some woman, some women, but not *any* woman.

I want suggest then that *Heart of Darkness* is perhaps, to some significant degree, a rewriting of *Frankenstein:* I want to show that it *could be*, significantly, and so I want, based upon this note, to be able to say confidently to the question "Is *Heart of Darkness* a rewriting of *Frankenstein*?" that "*it might well be*." Effort is made to show how *Frankenstein* could have contributed to the meaning of *Heart of Darkness* and could also, therefore, help a reader decode meaning in the Conrad text. Along the way, examination of some kind of intertextuality between *Frankenstein* and *Heart of Darkness* demonstrates that some of Conrad's texts operate to some degree, and

certainly on some level, intratextually speaking, as "one text." The idea is that certain deeper meanings in one novel or short story may be unlocked, intratextually, by examining "textual keys" planted (consciously or unconsciously?) by the author in other works. Using the concepts of intertextuality and intratextuality to decode meanings leads us to certain deeper and simultaneously extant meanings shared between texts which come into focus only when we step back and consider *Frankenstein* and *all* texts by Conrad as one intertextual web. No doubt webs of this kind involving other hypotexts besides *Frankenstein* can also reveal meanings in Conrad, and we can consider such found intertextual and intratextual relationships in general as models of a process by which meaning in a text might have been created by an author and later can be decoded by a reader: indeed, any reader should be able to similarly examine any number of literary works in order to glean meanings in a similar way. Writing is a complicated process and so there are many ways, fleeting or otherwise, that can lead one to decide how much, viscerally or in the course of genius and inspiration, to use another work to push off from. We have already seen how Mary Shelley "pushed off," in her frame-letters, from Wordsworth's "Tintern Abbey" (among other works). Clearly the implication does push towards "Tintern Abbey," though there is no proof, in the same way it appears that *Frankenstein* quite likely was there in some way or at some point(s) on the bedside table or on the desk not too far away from the typewriter as Conrad was working through *his* creative process during the composition of a number of *his* works, especially those that seem closest within the sub-universe of *Heart of Darkness* and Charlie Marlow.

One can "talk all day" about how there is no proof that Conrad had *Frankenstein* in mind with regard to some of these Gothic references and allusions, but in looking at how Shelley herself looked back to Wordsworth and "Tintern Abbey," here someone could make the same argument and say "there is no proof"—that it could have been some other Romantic writer, some Romantic writer and the zeitgeist of the time—but it is clear nevertheless that the likelihood or obvious implication is that Mary Shelley was thinking of and probably looking specifically at a cherished copy of Wordsworth's famous poem during the composition of the letters at the beginning and end of her novel. In a similar way for *Heart of Darkness* this speculative essay asks the question(s) and examines the evidence, examines the reasons why we can ask or not ask the question(s), suggests a possible answer and *that* is as far as it goes. This essay does not provide a definitive answer, but the answer it gives traces threads of meaning that are rewarding, fascinating and worthy of further research.

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