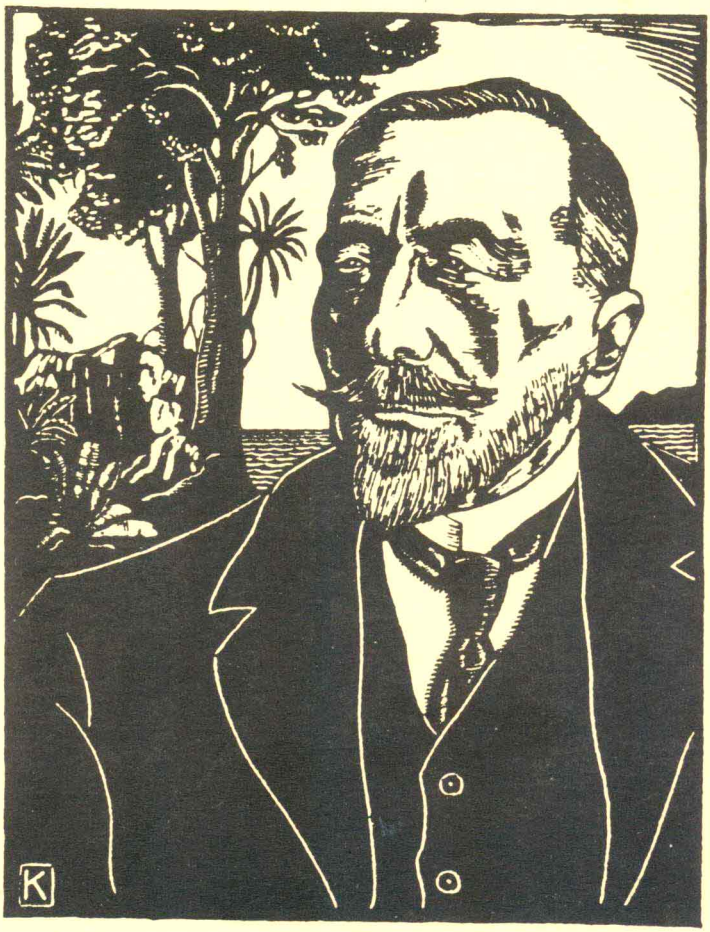
THE CONRADIAN

Journal of the Joseph Conrad Society (U.K)



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CONRAD'S CLOCKS

Conrad's fiction contains a rogue's gallery of malfunctioning, maimed, abused and abusive timepieces which serve their owners perversely, at times even malevolently. Their presence not only signals both Conrad's centrality to characterizing high Modernism and the importance of various dimensions of time in his work but also unlocks the secret of several paradoxical structural problems in his novels. Time, and the individual's relationship to and measurement of it, is foregrounded in his works. Indeed, the word time appears 2,037 times in eleven of his novels, the highest counts coming in Lord Jim and The Rescue, the lowest in The Nigger of the 'Narcissus', and 732 times in six volumes of his short stories.[1] The figures clearly support critical opinion that Modernism involves a 'certain mode of experience of space and time' (Harvey, 202) and a privileging of the temporal over the spatial, an overriding concern, David Harvey has written, with 'a new "chronological net" in which daily life was caught' (228).

Consider the characterization of various timepieces in Conrad's gallery.

Among the 'methodically ticking' timepieces of the early novels is Kaspar Almayer's watch, which he always resets by the cabin clock on Lingard's ship. Almayer tells himself 'every time that he must really keep that watch going for the future. And every time, when Lingard went away, he would let it run down and measure his weariness by sunrises and sunsets in an apathetic indifference to mere hours' (OI, 308). In Lord Jim, it is easy to forget that Stein is selling 'a stock of cheap watches' (LJ, 269) in Tripoli when he meets the Dutch naturalist who changes his life, or that Jim spends his first few days in the Rajah's custody attempting to repair 'a nickel clock of New England make' (LJ, 310) by mending its broken

alarm, because the most memorable timepiece in this novel, surely, is the mute and only witness to Brierly's suicide, the gold chronometer given him by appreciative underwriters which he 'carefully hung under the rail by its chain' (LJ, 73) sometime after four in the morning on the seventeenth of August. The clock heard by the 'privileged man' as he prepares to read Marlow's letter and enclosures turns silence into unfriendly 'voluminous, austere bursts of sound, with a shrill, vibrating cry at the core' (LJ, 417). The Secret Agent lets us glimpse two very Dickensian clocks - those in Verloc's house and in Sir Ethelred's office. The latter clock is 'a heavy, glistening affair of massive scrolls in the same dark marble as the mantlepiece, and with a ghostly, evanescent tick' (SA, 193), elsewhere described as a 'sly, feeble tick' (SA, 203) of gilt hands stealing through the minutes. The Verloc's clock is animated even more fully. Its early 'drowsy ticking' (SA, 79) becomes a 'lonely ticking' which steals 'into the room as if for company' (SA, 254). It is joined by the watch Razumov drops in Under Western Eyes, fixing its hands at midnight. Razumov tears 'watch and chain off his waistcoat' (UWE, 58) in the heat of discussion with Haldin, drops it as he nervously fingers it a few minutes later, and picks it up the following morning only to discover that 'both hands [were] arrested at twelve o'clock' (UWE, 69). General T--'s clock is also 'mute' (UWE, 44), but when the 'faint deep booms of the distant [town] clock' reach Razumov's ears they 'seemed to explode in his head' (UWE, 63). The timepiece in The Shadow Line promises, at first, to be friendlier. Captain Giles hauls 'at his gorgeous gold chain' until his watch 'came up from the deep pocket like solid truth from a well' (SL, 39); however, its uses are immediately suspect given that they are controlled by Giles. The watch in The Rescue, on the other hand, is probably the most emblematic timepiece in Conrad's novels. Mr Travers' watch has had its crystal shattered and its hands 'broken off short' (Res, 337). 'It keeps on ticking,' he says to d'Alcacer, 'but I can't tell the time' (Res, 337). Nevertheless, he

keeps winding it each evening because, as he tells d'Alcacer, 'I... order my life methodically' and depend on 'strict method' as 'the foundation of my success in public life' (Res, 337).

The short stories offer an equally bizarre collection of broken, malfunctioning timepieces. The tower clock at which Jean-Pierre points in 'The Idiots' 'appeared high in the moonlight like a pallid face without eyes' (TU, 98). The ship's chronometer in 'Karain' offers a 'firm, pulsating beat' which its narrator takes as 'a protection and a relief' (TU, 55), practically the only positively imaged timepiece in the canon. The tick-tock in 'The Return' hints a goal, but it is 'as if time and himself [Alvan Harvey], enjoyed a measured contest, had been passing together through the infernal delivery of twilight towards a mysterious goal' (TU, 253). Like Razumov, Harvey is assaulted by a town clock whose striking 'filled the room as though with the sound of an enormous bell tolling far away' (TU, 262), luring him into another 'mysterious and lying to-morrow... on and on through the poignant futilities of life to the fitting reward of a grave' (TU, 262).

It can be seen from these examples that there are primarily two types of timepieces in Conrad's works. There is the broken timepiece which does its owner only negative service by isolating and alienating him. The narrative voice in The Rescue tells us, when Lingard breaks off a conversation with Belarab, 'He pointed out the lateness of the hour, a most astonishing excuse to people to whom time is nothing and whose life and activities are not ruled by the clock' (Res, 415). Conrad's Europeans, however, are indeed ruled by the clock, and the movement of the clock's hands weave the 'chronological net' within which they are snared. The public clocks alienate the individual even further with their 'shrill, vibrating' cries, 'sly' ticks, 'deep booms' and 'pallid face[s]'. They provide a mechanical objectifying and totalizing system measuring out existence.

These are precisely the types of timepieces one finds

depicted in Modernist painting between Paul Cezanne's 'The Black Clock' (1870) and the thoroughly exploded, totally deconstructed 'Watch' (1925) of Gerald Murphy, described as 'not a picture of the works inside a watch, but rather a synthetic image of the idea "watch", with the sound and movement it implies' (Dallas, 158). Between these chronological markers stand timepieces in the works of Henri Matisse, Marc Chagall, Giorgio de Chirico, Juan Gris, and others, an especially rich number of examples falling between 1910 and 1915 and virtually none coming after 1925. These timepieces helped Modernism redefine time as being 'heterogenous, fluid, and reversible' (Kern, 34). The clock in Henri Matisse's 'The Red Studio' (1911) would feel quite at home with Sir Ethelred's clock or Mr Travers' watch. Its ghostly presence is made known by a gold tracing of its outline and its gold, blue and white circle of hours, but - there are no hands to measure its commodification of time. The same year, Marc Chagall dramatically foregrounded clocks in two paintings: 'Half-Past Three (The Poet)', sometimes called 'A Quarter to Five', and 'Homage to Apollinaire'. The former has replaced the clock face with the green head of the poet, rotated almost 180 degrees. 'Homage to Apollinaire' superimposes an hermaphroditic Adam and Eve figure, reminiscent of Leonardo da Vinci's man within a circle and a square, over a clock face, variously divided and showing the numbers 9, 0, and 1 in confusing order. All this floats uneasily in space and, as Susan Compton notes, 'the hermaphrodite itself... can... be seen as an alchemical marriage or the hands of a clock' (Compton, 170). In 1912, Juan Gris' 'The Watch', also known as 'The Sherry Bottle', depicted an archetypically cubist timepiece, the face quartered - two quarters darkened, one shadowed, and one rotated, with roman numerals visible on two quarters. In 1913 and 1914, Giorgio de Chirico completed 'The Soothsayer's Recompense' (1913), 'The Delights of the Poet' (1914), 'The Enigma of the Hour' (1914), 'Melancholy of Departure' (1914) - also known as 'Gare Montparnasse' - and 'The Conquest of the Philosopher' (1914), all of which

feature clocks as key iconic statements. Although the clocks tell various hours, they eventually fix themselves at 1:28. These clocks usually preside over 'an iron wasteland, a labyrinth of columns, walls and steep ramps' (Soby, 37), as well as peopleless train stations and deserted squares which establish a dialectic between the circles of the clocks and curves of the arches and the lines of the walls and buildings. Vasily Kandinsky's 'Dream Motion' (1923) may represent a dismantled clock face with four superimposed black hands moving in contrary directions, but, given the nonrepresentationality of his art, such a reading is problematic. The portrayal of clocks in painting apparently appealed for only a short time; by the time we reach probably the most famous depiction of timepieces, Salvador Dali's 'The Persistence of Memory' (1931), with its three limp, melting watches and one closed watch, timepieces have largely exited from painting. Dali even deconstructed this painting a few years later with 'Disintegration of the Persistence of Memory', which suggests the impermanence of time by dissolving the watches and the landscape - one corner of the lake is rolling up like paper.

Unlike us, Conrad lived during a period in which public perception of time and its roles was changing swiftly and erratically, a period in which the physical relationship between the individual and the timepiece was also being transformed into something far more intimate than ever before. For example, today virtually all the world's nations have accepted Coordinated Universal Time, as it is now called, with its International Date Line and its twenty-four-hour day beginning at midnight, and virtually all persons in the First and Second Worlds have wristwatches to wear, perhaps even several from which to select. Neither of these conditions existed during Conrad's most creative period between 1894 and 1912. As late as 1860, for example, over 300 local times were observed in the United States (Cowan, 45). In Great Britain, the combined forces of the post office, the railway, and the telegraph had led the country to adopt British Time in 1848 for commercial and civic purposes, although the legal

existence of British Standard Time was not affirmed by the House of Parliament until 2 August 1880. In America and Canada, Charles F. Dowd (1870) and Sandford Fleming (1876) promulgated the idea of the time-zone system, proposing that the world be divided into twenty-four zones, each covering fifteen degrees of longitude, thus reconciling time and space within a relatively uniform, controlled system. At the historic moment of noon, Sunday, 18 November 1883, 'public clocks all over North America were altered to the "new standard of time agreed upon... as an obvious convenience in all social and business matters"' (Howse, 124).

On 1 December 1883, President Chester A. Arthur issued invitations to all nations with which the United States had diplomatic relations to send delegates to Washington, D.C. on 1 October 1884 for the purpose of an International Meridian Conference. Twenty-five countries sent forty-four delegates (Howse, 131). Despite objections from France, San Domingo, and Brazil, the Greenwich Meridian was selected as the Prime or Zero Meridian, in large part because Sandford Fleming demonstrated that 65% of ships and 72% of tonnage were already governed by Greenwich and the British Nautical Almanac (Howse, 141). The vote on the issue, 13 October 1884, essentially established the space/time infrastructures still in use. This action may be seen as time conquering and taming space; it may also be seen as an imperialist gesture on the part of the United States and Great Britain. Kern has called the actions of the Conference one of the two 'most momentous development[s] in the history of public time' (11). As its official proceedings show, the Conference, following shortly on an 1882 conference in Rome, was not without its ironies. In its eight sessions, held between 1 October and 1 November 1884, the members received communications suggesting that 'this great desideratum' (97) of a prime meridian be fixed at Bethlehem, Jerusalem, Rome, the pyramid of Cheops, and the island of Ferro, but its members quickly decided that only four national observatories merited consideration: Greenwich, Paris, Berlin, and Wrolytin. Among numerous

arguments advanced for the selection of Greenwich, Lewis Rutherford of the United States argued 'that the observatory was placed in the middle of a large park in the control of the Government, so that no nuisance can come near it without their consent' (25) - an argument severely tested in real life in 1894 and in fictional life in 1907. Delegates also advanced such issues as use of the decimal and metric systems and the Julian and Gregorian calendar, but the agenda was so skillfully orchestrated by Rutherford and Commander W. T. Sampson - Rutherford moving adoption of all but one of the approved resolutions - that the English-speaking countries quickly had their way in the selection of the prime meridian, designation of the ante-meridian, and designation of the universal day, despite the eloquence of Jenssen (France) and the confusion of Ruiz del Arbal (Spain). The high point of the Congress was undoubtedly Sandford Fleming's recommendations on the necessity of reconciling time and space.

When Conrad began writing Almayer's Folly in the autumn of 1889, however, the only European countries which had adopted Greenwich Mean Time were Great Britain, Sweden and Serbia; by the time the novel was published in 1895, Belgium, Holland, Italy, Germany, Austria-Hungary, Bulgaria, Denmark, Norway, Switzerland, and Romania had joined them. Spain joined in 1901, Iceland in 1908, France in 1911, Portugal in 1912, Albania in 1914, Greece, Ireland, and Poland in 1916, Latvia in 1919, Finland and Estonia in 1921, and Russia, the final European holdout, in 1924. From this, we can see that Martial Bourdin's abortive assault on Greenwich the evening of 15 February 1894 was an assault against a system in the making, rather than against a system fully in place and functioning as an ideological tool of the nations. This fact certainly diminishes the range of R. W. Stallman's famous conclusion that 'all time - legal time, civil time, astronomical time, and Universal Time - emanates from Greenwich Observatory and that Verloc's mission, in the intended bombing... is to destroy Time Now, Universal Time, or life itself' (236). It does not, however, lessen the validity of

seeing the assault as an attack on the co-ordinates of time and space which were increasingly coming to dominate the life of late-nineteenth-century individuals. We need also to be reminded that that most powerful icon of chronology, Big Ben, began to tick away London's hours only in 1862 and that the time-clock came into use in 1890.

It should be noted that the four timepieces portrayed in Dali's 'The Persistence of Memory' are pocket watches, because during the nineteenth century the physical proximity of the human body and the timepiece underwent revolutionary changes which firmly grounded time within memory. The intimate relationship between the individual and the personal timepiece began to change in 1851 when LeCoultre of Switzerland received a grand prize at the Crystal Palace Exhibition 'for a pinion made by machine for the first time; from a single piece of steel' (Cowan, 102), a development which made possible machine production of watches. At the World Columbian Exposition in Chicago in 1893, Robert H. Ingersoll introduced a $1.50 watch which 'led to the now universal custom of personal watch ownership' (Cowan, 107). In 1894, Ingersoll's company sold 500,000 watches, and by 1896 was selling 1,000,000 a year (Bruton, 188). From here, it is but one small step to Almayer's exhausted watch, to Razumov's and Travers' smashed pocket watches, and Brierly's handsome chronometer. Conrad may use these timepieces to fix 'sudden holes in time' (SA, 119.2) and to weld our attention simultaneously on precise moments and on acts which violate the human self and the human body as well. We know that Stevie died at 11:30 (or is it 10:30?) in the morning, Adolf at 8:49 pm. that evening, and Winnie at 4:55 the following morning. And, as Razumov's watch's hands freeze first at 11:57 in the evening and then crawl to midnight, we, too, know that Razumov' mind has frozen on the moment when his betrayal of Haldin becomes irrevocable. Before we can explain why such moments of human extremity are wedded to timepieces, why Conrad is so precise as to the moment yet often so maddeningly vague about the year, and why Conrad is one of our century's

great time novelists, we must have a keener sense of how time manifests itself in his novels.

When we say that the narrative is a temporal art, we have uttered a critical commonplace, but an essential commonplace which identifies the essence of narrative: a consideration of the human being in the matrix of time. We need, however, to distinguish among the three aspects of temporality: time as philosophical assumption, time as subject or theme, and time as presentational ordering, its aesthetic aspect. In the opening paragraphs of his first novel, Almayer's Folly, Conrad makes clear that these three aspects will be complexly intertwined in his fiction:

> The well-known shrill voice startled Almayer from his dream of splendid future into the unpleasant realities of the present hour. An unpleasant voice too. He had heard it for many years, and with every year he liked it less. No matter; there would be an end to all this soon. (AF, 7) 2

How, though, are the past, present, and future related in Conrad? What type of path do they inscribe - linear or cyclical? Early in his career, Almayer believes that time is linear. When he enters his great house for the last time, he sees account books in which 'he had intended to keep day by day a record of his rising fortunes' (161) - precisely the progressive vision of time one would expect a nineteenth-century colonialist to entertain. The implied author, however, sees time as a cycle.

When Conrad revised a copy of Almayer's Folly late in 1915 or early in 1916, in preparation for the planned collected edition, he deleted the following paragraph:

> Unfortunately her teachers did not understand her nature, and the education ended in a scene of humiliation, in an outburst of contempt from white people for her mixed blood. She had tasted the whole bitterness of it and remembered distinctly that the virtuous Mrs. Vinck's indignation was not so much directed against the young man's infatuation. And there was also no doubt in her mind that the principal cause of Mrs. Vinck's indignation was the thought that such a thing should happen in a white nest - where her snow-white doves - the two Misses Vinck - had just returned from Europe, to find

> shelter under the maternal wing and there await the coming of irreproachable men of their destiny. Not even the thought of the money so painfully scraped together by Almayer and so punctually sent for Nina's expenses could dissuade Mrs. Vinck from her virtuous resolve. Nina was sent away, and, in truth, the girl herself wanted to go, although a little frightened by the impending change. (AF, 58)

John Gordan, in the first close study of Conrad's manuscripts, suggested that Conrad deleted the passage so that he would not repeat Captain Ford's explanation to Almayer in the preceding chapter as to why he has brought Nina back to Sambir. He suggested elsewhere that Conrad wished, with the removal of such a passage, to move the story along more rapidly. What Conrad actually did, though, was remove a passage crucial to the themes of the novel and the time assumptions of the novel, a deletion which unfairly handicaps the later reader, by suppressing a cyclical interpretation of the actions. One notes that far from repeating Ford's comments, the passage establishes enough similarities between Nina's experience and her mother's experience as to make one see that a cycle has been enacted, a repetition with a difference has occurred, giving a fated air to the lives of both women. The parallels between Lingard's protective fathering of the 'pirate girl' and Almayer's over-protective attitude towards Nina keep the cycle alive in the text, especially in the failures of both to westernize their 'daughters'. The necessity of a choice between European and Malay worlds permeates the novel. Mrs Almayer's experience as the only Malay girl in the Samarang convent, her contempt for white or colonial society, and her dislike of Christianity closely parallel Nina's 'abduction' by Lingard, her education in Singapore, her experiences with Mrs Vinck, and her gradual rejection of the Western world, although Nina sees, where her mother does not, that Western and Eastern civilizations are essentially identical in matters of economics, sexuality, and justice, all eventually becoming 'sordid greed chasing the uncertain dollar' (53). Even her presence in his house has Almayer turning away suitors as did Mrs

Vinck. In this and other repetitions, we see Conrad commiting his narratives, from the first, to types of repetition which generally embrace the cyclical viewpoint, thus setting up two time frames at odds with one another, an idea developed extensively in the repetitions of Lord Jim, Nostromo, and Under Western Eyes.

In saying that Conrad adheres primarily to cyclical time, I purposely ignored the strong emphasis on causality in his novels, largely because Conrad, like several other Modernists, fully dissolved this temporal dichotomy into a unity which fuses line and circle in his mature novels, and this fusion reaches its most sophisticated expression in Under Western Eyes.

I have long puzzled over what seemed to me to be a vexing contradiction in Under Western Eyes, one for which I found no satisfactory resolution until I read Stephen Jay Gould's Time's Arrow, Time's Cycle: Myth and Metaphor in the Discovery of Geological Time, a brilliantly argued and easily accessible discussion of Thomas Burnett, James Hutton, and Charles Lyell, three men crucial to the development of modern geology. In exploring 'deep time' made increasingly 'deeper' by these men, Gould writes that 'Western people who hope to understand history must wrestle intimately with both [arrow and wheel] - for time's arrow is the intelligibility of distinct and irreversible events, while time's cycle is the intelligibility of timeless order and lawlike structure. We must have both' (15-16). Burnett, he observes, managed to combine 'the narrative power of the arrow, and the immanent regularity of the cycle' (6). I believe it can be shown that Conrad 'has both' and that this accounts for some of the difficulties we have had with Under Western Eyes.

In his most informative 1986 essay, 'Chronotopes and Voices in Under Western Eyes', Gene Moore, using a Bakhtinian approach, showed how the narrator's '"leisurely" Genevan chronotope' (11) contrasts sharply with Razumov's 'Petersburg chronotope', the one decompressing time while the other compresses it, resulting finally 'in claims that are

utterly implausible in terms of normal conventions of time and space' (23); 'the fact that the narrator and Razumov together perpetrate an impossible chronology... is among the strongest signs of their mutual dialogic interdependence' (23). Perceptive as the essay is in relating the fabula and suzjet, I still feel there is more to be said about time in this novel, especially when one carefully and reflectively weighs such comments as the narrator's description of Razumov's reaction to 'the terrifying N.N.' (223): 'It was an infernal cycle bringing round that protest like a fatal necessity of his existence' (224). If we look closely at Parts First and Fourth, we indeed see 'an infernal cycle' which makes Razumov's condition at the end of the novel even bleaker than some have argued. Here we stand at a crossroads formed by Søren Kierkegaard, Frederick Nietzsche, Karl Marx, and Sigmund Freud, whose ideas on repetition have entered literary theory via Edward Said, J. Hillis Miller, and others. Conrad criticism has been slow to apply the implications of repetition theory to the novels, despite its considerable appropriateness, but several critics have certainly knocked on the doors of Under Western Eyes. In 1978, Jacques Berthoud wrote that Razumov 'condemns himself, like Sysiphus, to a never-ending cycle of repetitive effort' (178), but did no more with his allusion and perception. Jakob Lothe called attention to a number of 'mechanically repetitive notes' of the narrator (269), the 'elements of circular structure' (286), and 'recurrent phraseology' (289), and Aaron Fogel matured Berthoud 's earlier observation about the novel 'starting and ending with two detonations' (184), the explosions of the tossed bombs and the implosions of Razumov's ears. Repetition, however, is far more integral to Under Western Eyes, especially those repetitions with a difference which unite Parts First and Fourth so tightly, despite the wedges of Parts Second and Third. In the words of Paul Ricoeur, the repetitions with a difference generate an 'existential deepening' (184) of time.

There is a deterministic shadow over the fourth part of the novel, in which the novel fiercely draws connections

between Parts First and Fourth. For example, we are told that Razumov 'was the puppet of his past, because at the very stroke of midnight he jumped up and ran swiftly downstairs' (299), duplicating in detail Haldin's exit from Razumov's room and ticking his watch back into service at precisely the point at which it stopped in Part First. Much earlier in the novel, Razumov said that 'To-morrow would be like yesterday' (52), and his words literally come true, because Part Fourth is a mirror image of the events in Part One with Razumov intermittently playing the role of Haldin. Conrad, however, does not allow the repetition to dwindle into mere mechanical monotony or a casebook example of the 'Eternal Return'.

Razumov's words to Natalie Haldin underline this repetition, for he tells her in his journal: 'You were appointed to undo the evil by making me betray myself back into truth and peace. And you have done it in the same way, too, in which he [Haldin] ruined me: by forcing upon me your confidence' (296). Razumov's diction suggests the pattern of unspelling or reversing the spell found in magic and folklore. Still today, ringing chimes backwards or flying a flag backwards signals alarm or distress, and throughout Europe and Asia the recitation of a given text backwards is believed to break a spell or an enchantment. Medieval Jews, for instance, recited the opening of Leviticus forwards, then backwards, to ward off magic spells, and many people believe that reciting the pater noster backwards is one of the surest ways to summon and control demons. The language of Razumov suggests that such a reversal is occurring now. Natalie affected him exactly as did Victor Haldin, but she is 'betraying' him 'back into truth and peace'. Conrad's diction might puzzle one, because words such as 'restore', 'rescue', 'redeem', or even 'save' appear more immediately appropriate in the context and certainly within the pattern characterized by Bakhtin as the guilt-punishment-redemption-blessedness pattern (118, 124). Exactly how can one be betrayed 'back into' a desirable state? Notice, too, that Razumov believes Natalie has placed him in the same state of 'truth and peace' he

enjoyed before Haldin compromised his very existence. It appears as though Razumov believes he can be restored to the innocence and detachment he enjoyed in the opening pages of the novel, if only he can assert control over certain actions.

Our first indication that the fourth part of the novel is such an unspelling reversal repeating the elements of the first part comes when Conrad returns the reader to Mikulin's office and to the question 'Where to?' which has been left hanging since the last line of the first part. A gap of 155 pages (Penguin edition) separates the two speeches in the scene. Interestingly, Mikulin begins to draw circles of his own when he tells Razumov, 'You are going away free as air, but you shall end by coming back to us' (246). As in Part First, Part Fourth tells us of the vision of Haldin on Razumov's bed, Razumov's seclusion in his room due to illness, Razumov being warned by one of the 'thinking' students, and Razumov's second encounter with madcap Kostia. Only this time, Razumov deliberately corrupts and abuses Kostia, successfully turning his actions against both the Name and the Fact of the Father. Razumov demonstrates his superiority to the anarchists and students by throwing the packet of Kostia's father's money out a train window onto the trackless snow as he traces the journey Haldin would have taken had Razumov managed to bring Ziemianitch to consciousness. Parallels between Razumov's meetings with Ziemianitch and Mrs Haldin, between the snowstorm and the thunderstorm, and other items could continue at length. There is no doubt that Razumov's confession to the revolutionaries is designed to break the repetitions and to set himself beyond the pale of both revolutionary and autocrat. He tells them, 'To-day I made myself free from falsehood, from remorse - independent of every single human being on this earth' (303). In other words, he has restored himself to his original condition.

Parts First and Fourth have writ large over them the words 'cause' and 'effect' because Razumov's turmoil is structured as a process. In Part First, the narrator asserts that 'events started by human folly link themselves into a