

Memories of Sail and Steam in Joseph Conrad's 'Youth'

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In this article, we continue our exploration of speech acts and social reality in relation to literature. Here we consider Joseph Conrad's short story 'Youth', which is the least famous of the three Marlow stories we have analysed in past articles, the other two being *Lord Jim* and *Heart of Darkness*. Both the longer stories have been used for famous movies. *Lord Jim*, directed by Richard Brooks and starring Peter O'Toole, was released in 1965. *Apocalypse Now*, directed by Francis Ford Coppola and starring Martin Sheen, released in 1979, is loosely based on *Heart of Darkness*. In addition, the two longer stories have been used for ELT graded readers, while 'Youth' has not. Watt (1980) describes 'Youth' as "a relatively slight story about Conrad's early voyage as a second mate on the *Palestine* in 1882" (p. 132). He goes on to note that 'Youth' "derives much of its charm and its great popularity from the relative simplicity of its story, characters and theme" (p. 134). However, we have noted in a previous article (Davies, Enokida, & Fraser, 2018, p. 89) that in terms of Watt's concept of apposition, 'Youth' plays a very important role in contrasting the behaviour of the young Marlow on the *Judea* with the behaviour of Jim on the *Patna* (*Lord Jim*). The real-life incidents on which the two stories are based occurred at almost the same time. The *Palestine's* last voyage was in 1882, while the *Jeddah* incident occurred in 1880, and was well reported in the press, so that Conrad primarily used his first-hand experience to write a more autobiographical account for 'Youth' in contrast to the variety of sources he used to develop the more fictional *Lord Jim*.

Our aim is to explore 'Youth' in relation to social reality, particularly that of ship technology, and its presence in the story. Watt (1980) argues that "Conrad's characters are not the centers of a largely autonomous world of personal relationships, but beings whose actions are inextricably connected with the mysterious and yet determining forces of social and natural reality" (p. 269). In a previous article (Davies, Enokida, & Fraser, 2017), we linked this to Searle's (1995) observation that we are so immersed in social reality that we barely notice it. In getting on with our lives, we cannot afford to think about it, otherwise the simplest actions would appear to be crushingly complex. From this viewpoint, while the story of 'Youth', published in 1898 by Blackwood's magazine, appears a deceptively simple one—a kind of moral victory in the face of defeat—there are aspects of the story which point to Conrad suggesting the symbolic death of the age of sail. The key fictional narrator Charlie Marlow reflects on a voyage from his youth, and tells the story at a time when steamships dominate over sailing ships. This change of technology is an important part of the story, and lies as a background to it, in contrast to the foregrounded activities of the officers and crew of the ship.

BACKGROUND

Non-fiction within Fiction

In our previous article (Davies, Enokida, & Fraser, 2018), we discussed Searle's (1979) analysis of the logic of fiction, where he points out that fiction contains what he calls serious and nonserious speech acts, and that "in part, certain fictional genres are defined by the nonfictional commitments involved in a work of fiction" (p. 72). He takes an example from Sherlock Holmes, pointing out that while Holmes and Watson are fictitious characters, the city in which they live, London, is not fictitious. Following the analysis from our previous article, we use the terms "fictional" and "non-fictional" in place of "serious" and "nonserious"¹). An important component of the analysis is the speech act, which we also analysed previously. Given that the article on the logic of fiction is Searle's (1979) and our speech act analysis is primarily based on Austin's (1980) *How to Do Things with Words*, it is important to define the terminology that we use: The locutionary act is what is actually said or written; the rhetic aspect relates to the sense and reference of what is said or written; the illocution is the general speaker act or function of the locution, such as a request or an order. The perlocutionary effect is on the hearer rather than the speaker.

In his analysis, Searle introduces the idea of vertical rules relating to the non-fictional world and horizontal conventions that break the rules of the vertical speech acts. For example, in *Lord Jim*, when the alcoholic engineer says to Marlow "Look under the bed", this is a fictional speech act within the frame of the narration. However, there are vertical rules in relation to the novel; Zamboagna and Samarang (Semarang) are non-fictional places. As Searle points out, it is necessary to determine what conventions an author is following, and this is clearly difficult. For example, in contrast to the two locations mentioned above, Patusan is a fictional place.

This article focuses on the relationship between the fictional stories and the non-fictional world on which they are based in order to establish the themes which Conrad brings out through some of his horizontal conventions. Although Conrad's Marlow stories are like Russian dolls, in which the author writes a story in which a narrator narrates Marlow's words, and Marlow embeds narrations within his own narration, in this article we are interested in the author's writing and the non-fictional world on which it is dependent. Consequently, rhetic aspects of the writing become very important in relation to non-fictional objects, places, and activities. By a close examination of these, themes on which the author is focused can be identified. Here, we contrast the non-fictional case of the *Palestine* with the fictional story of the *Judea*. By doing so, it is possible to identify incidents which may have been inserted into 'Youth' that point to Conrad's building of themes. The theme on which we primarily focus is one of technology: the decline of the sailing ship and the ascendancy of the steamship.

ANALYSIS OF 'YOUTH'

The Non-fictional Background to 'Youth'

'Youth' itself is based on Conrad's experience of serving as second mate on the *Palestine*. The background information on this part of his working life has been documented by a number of his biographers (Jasanoff, 2017; Karl, 1979; Nadjer, 1983; Sherry, 1966).

Nadjer (1983) observes that, prior to joining the *Palestine*, Conrad had served on an iron clipper, the *Loch Etive*, which was primarily involved in the wool trade. With four officers and 24 crew, the clipper left

London on 21st August 1880, and travelled to Sydney, Australia in 94 days. It lay in port for seven weeks, then left Sydney on 11th January 1881 and took 103 days to return to London, arriving on 24th April 1881.

Conrad next found employment as second mate on the *Palestine*, an old barque which was captained by the 57-year-old Elijah Beard and had a first mate called H. Mahon (Nadger, 1983). Most of the journey is officially documented because the ship sank and a Court of Inquiry was held in Singapore, which produced a report. Sherry (1966) has included both this report and the report on the *Jeddah* incident in his book *Conrad's Eastern World*.

Nadger (1983) notes that Conrad obtained employment on the *Palestine* in London, and the barque departed from the city on 21st September 1881. After stopping at Gravesend, it sailed north on 28th September in order to load coal to be transported to Bangkok. The voyage to Newcastle took 22 days due to bad gales. On 29th November 1881, the ship left Newcastle, and from this point, the Court of Inquiry report documents the events that occurred.

The *Palestine* was carrying 557 tons of coal, and had a crew of ten men and three officers. Due to bad weather in the Channel it lost some sails and started to leak. The crew refused to continue, so the ship stopped for repairs at Falmouth on 24th December 1881. On 7th September 1882, the ship left Falmouth with 13 men. Nothing unusual happened until 11th March when “a strong smell resembling paraffin oil was perceived”. The next day smoke was discovered, and water was thrown over the smoking coals. On 13th March, about four tons of coal were thrown overboard, and more water was poured onto the remaining coals. On 14th March the decks blew up, and the ship headed for the shore of Sumatra. On the same day, the S.S. *Somerset* came alongside, and then started to tow the *Palestine*. Soon after the towing began, the fire greatly increased, and the master of the *Palestine* asked the *Somerset* to tow the burning ship on shore. The master of the *Somerset* refused, and the tow rope was then released. Around 11:00 p.m., the officers and crew of the *Palestine* got into three small boats, remaining by the ship until 8:30 a.m. on 15th March. The boats arrived in Mintok at 10 p.m. on the same day.

A Summary of ‘Youth’

The key narrator of the story is Charlie Marlow, who is sitting at a mahogany table with four other men, presumably drinking claret (Bordeaux wine) from “claret glasses”. However, the narrator of the story who cites Marlow’s words is one of his audience.

In ‘Youth’ Marlow narrates his first voyage to the East, which took place 22 years earlier when Marlow was 20, making him 42 years old when he tells the story. At the time of the voyage, Marlow had just left a “crack Australian clipper” on which he had served as third mate, and was accepted for the post of second mate on an old barque called the *Judea*. The master of the *Judea* was John Beard, who was “sixty if a day”. The first mate was “an old chap” called Mahon.

The ship left London with a ballast of sand, and experienced a gale in Yarmouth Roads. On the second night, the ballast shifted in the ship and the officers and crew had to shovel the sand to “right her”. On the third night the gale ended, and a north country tug towed them up to Newcastle-on-Tyne. The journey from London to Newcastle took 16 days. Having lost its turn for loading, the ship had to wait for a month, with only the officers and cook on board, who were joined by the captain’s wife. Finally, the ship was loaded and a new crew of eight able seamen and two boys were taken on. As it left Newcastle, the *Judea* was hit and

damaged by a steamship and had to return to port for repairs for three weeks, after which Mrs. Beard went home.

The ship sailed down the North Sea, through the Channel with good weather. Three hundred miles to the west of the Lizards they encountered a severe gale. The ship started to leak, so that the crew had to work the pumps continuously, and parts of the ship were badly damaged. Once the gale ended, the crew demanded that the ship return to England, and it docked at Falmouth.

The ship was repaired, a new crew was brought on board and the *Judea* set out again for Bangkok. Once again it started to leak, and the crew insisted on returning to port for repairs. After repairs, the ship was anchored in the “outer roads” and a new crew was again brought on board, but the *Judea* continued to leak, and was brought into the docks for repair again.

During the repairs, the ship’s rats left the *Judea* by jumping onto the pier. While rats were to be found on most ships, their departure from a ship was considered unlucky, and so it was impossible to get a crew from the south coast. A complete crew came down from Liverpool, and the ship set out again. While they were on the Indian Ocean, Marlow opened the forepeak scuttle, and was disturbed by the paraffiny smell. On opening the midship ventilator, he discovered smoke - the cargo of coal was on fire. The master decided to continue on with the journey, with the hatches closed. When this did not work, the crew tried pouring water on the coals. They also tried digging down to the fire, but the smoke was too thick. They poured more water into the hold, and finally the smoke ceased, but the smell remained.

The next day, there was an explosion, which smashed the decks. Mahon spotted a steamer, the S.S. *Somerville*, on its way from West Australia to Singapore via Batavia, with mail. The captain, Nash, agreed to tow the *Judea* to Batavia (Jakarta) or Anjer. Unfortunately, the process of towing fanned the flames, and so they cut the tow rope. The *Somerville* offered to take them to Singapore, but Captain Beard declined. The crew salvaged what they could, got into three boats, each commanded by an officer, and headed for Java. The boats became separated, but all reached the port after several days, and were able to agree a passage on the S.S. *Celestial* “from Singapore on her return trip”.

Fictional and Non-fictional Names in ‘Youth’

In contrast to the mingling of fictional and non-fictional places in *Lord Jim*, the locations in ‘Youth’ are all non-fictional: Shadwell basin, London, Melbourne, Sydney, Bangkok, the Thames, Yarmouth Roads, Dogger Bank, the Tyne, Colchester, the North Sea, the Channel, the Lizards, the Atlantic, Falmouth, Regent Street, Land’s End, Forelands, Liverpool, the Indian Ocean, Java Head, West Australia, Singapore, Batavia, Anjer, and Java. Conrad clearly wishes to use non-fictional places in which to set the story.

As we have noted above, the main ship in ‘Youth’ has a fictional name, as do the other named ships. However, the names connect either conceptually (*Judea*, *Palestine*) or are phonetically similar (*Somerville*, *Somerset*; *Sissie*, *Celestial*).

The main narrator in the story is Charlie Marlow, who is the second mate on the *Judea* in contrast to Konrad Korzeniowski (Joseph Conrad) on the *Palestine*. The master and first mate in ‘Youth’ have family names that are identical to their non-fictional counterparts on the *Palestine*, but the captain’s first name is changed (John, Elijah).

Liverpool Hard Cases

One important contrast between the non-fictional voyage of the *Palestine* and the fictional voyage of the *Judea* is the composition of the crew. In ‘Youth’, the able seamen are referred to as “Liverpool hard cases”, and the officers are all British: Beard, Mahon, and Marlow. Jasanoff (2017) has observed that ships on long-haul journeys often had diverse crews from different countries. In the case of the last voyage of the *Palestine*, one of the crew members was the young Konrad Korzeniowski (Joseph Conrad), who would not become a British citizen until 1886. Nadjer (1983) has noted that there were no Liverpudlians on the *Palestine*. Five of the crew came from Cornwall, one from Ireland, and the others were an Australian, an Antillian (Caribbean), a Dutchman, and a Norwegian.

The Collision between Steam and Sail outside Newcastle

While ‘Youth’ itself seems autobiographical in paralleling the non-fictional last voyage of the *Palestine*, there is an unverifiable incident of a collision between Marlow’s barque, the *Judea*, and a steamer, “The Miranda or Melissa” according to Marlow, which occurs when the sailing ship is leaving the Tyne. Sherry (1966) notes that “the Newcastle upon Tyne newspapers do not contain a report of this incident” (p. 17). Nor does the incident appear in the Court of Inquiry report into the loss of the ship (pp. 297–298). While it is possible that the collision was not sufficiently newsworthy, nor important enough for the report, the incident in ‘Youth’ is constructed in a way that creates echoes with the *Jeddah* incident in 1880, and so hints at this being added for dramatic effect. In ‘Youth’, after the collision, the first and second mates, Marlow and Mahon, cannot find the captain. It turns out that Captain Beard had taken his wife to a small boat which had then come adrift before he could get back on board ship. Ironically, in the report on the non-fictional *Jeddah* incident, on which the first part of *Lord Jim* is based, one of the reasons given by the captain for ending up in the lifeboat was ensuring the safety of his wife: “... he determined on lowering a boat, in which he intended, he states, first to place his wife and to remain in her himself, to hang astern of the ship until daylight” (Sherry, 1966, p. 303). The common theme of captains leaving their ships in the two stories also connects with the time period in which Conrad was writing ‘Youth’ and *Lord Jim*. Watt (1980) observes that ‘Youth’ was accepted by Blackwood’s magazine “and on 3 June 1898 Conrad sent the last part of the story, together with the news that he would be sending “*Jim*” in a few days” (p. 132). Given that he was working on both stories at almost the same time, and presumably had carefully researched the *Jeddah* incident, one explanation of the collision passage may be that he decided to embellish the plot of ‘Youth’ with a passage that was not based on memory, but which was a fictional incident he used to create a thematic apposition between ‘Youth’ and *Lord Jim*. In both stories, the captains of the ships end up in small boats. However, Captain Beard’s reason for being in the boat is to protect his wife: “Just imagine that old fellow saving heroically that old woman—the woman of his life” (Conrad 2002, p. 144). In contrast, the captain of the *Patna* abandons ship purely to save his own skin. However, a further explanation of the insertion of the collision into the story may relate to the relationship between steam and sail, which is the central theme of this article.

Sail Serving Steam

In ‘Youth’, the young Marlow has just finished serving on a crack Australian clipper, and then gets a passage on an old barque, the *Judea*. In relation to sail and steam, both of these ships are significant, and

echo Conrad's non-fictional experiences on the *Loch Etive* and the *Paestine*.

In the short story, the crack clipper is described as Australian, and this reflects the situation for such ships around 1880. As Kentley (2014) notes, the origins of the clipper are American, starting with the small Baltimore clippers, "the word 'clipper' coming from the American expression 'to go at a clip'" (p. 22). These were small ships, but American ship designers then started to incorporate some of the features of the Baltimore clippers into larger ships – "a long narrow hull, and tall raking masts". These were the first clipper ships. Kentley further explains how such ships influenced British design:

Alexander Hall and Sons perfected the long-curving, sharp bow – the 'Aberdeen bow' – that became characteristic of the clippers. It was, however, the accumulation of features –the long narrow hull; the sharp extended bow; raking masts; and the very, very large sail area –that defined the clipper. (p. 24)

The heyday of the clippers was in the middle third of the nineteenth century on the voyages to China to bring back tea, with ships such as the *Cutty Sark*, the *Thermopylae*, the *Undine*, and the *Serica*. At this time, the great tea races to bring back the first tea of the season took place. However, by 1882, changes in technology had led to steamships replacing sailing ships as the main means of transporting tea. Although steamships had been in use since the early nineteenth century, Kentley (2014) notes that there were several technological breakthroughs: the compound engine, superheaters, forced-draught boilers (stronger boilers that could take higher pressure), and the screw propeller, which replaced the paddle wheel. Costs fell with the resulting efficiencies. Also, in 1869, the Suez Canal was opened. As Kentley (2012) observes:

This extraordinary feat of engineering, linking the Mediterranean with the Red Sea cut 3,300 miles off the journey from China to London and ten to twelve days off the voyage...for a steamship.... Now steamers carrying twice as much tea as a sailing ship could reach London in 77 days. (p. 31)

The result of this was the decline in use of clippers for transporting tea. Kentley (2012) notes that in 1870, 59 British sailing ships were loading tea in China. In 1877 there were just nine. Hobsbawm (1997) has also noted the ascendancy of steam:

Steam had increased notably, from about 14 per cent of the world's carrying capacity in 1840 to 49 per cent in 1870, but sail was still slightly in the lead. It was not until the 1870s and especially the 1880s that it dropped out of the race. (By the end of the latter decade it was reduced to about 25 per cent of global carrying capacity.) The triumph of the British steamship was essentially that of the British mercantile marine, or rather of the British economy that stood behind it. In 1840 and 1850 British vessels made up a quarter –more or less– of world nominal steamer tonnage, in 1870 rather over one-third, in 1880 over half. (p. 75)

The consequence of the rise of steam was that the clippers had to take on ever longer voyages in order to be economical. The longest voyages were to Australia for the wool trade, and the *Loch Etive* was a wool clipper.

The main ship in ‘Youth’ is the *Judea*, an old 400-ton barque. This is modelled on the 427-ton *Palestine*. Conrad clearly distinguishes between a barque and a clipper, and the *Palestine* is referred to as a barque in the Court of Inquiry report. A barque has three or more masts, with the rear mast being fore-and-aft rigged so that it is in line with the keel. The other masts are square-rigged (Figure 1). In contrast, the clipper was square-rigged on all its masts. One of the advantages of a barque was that it did not need such a large crew as a full-rigged ship. Interestingly, the *Loch Etive* was converted, being referred to as a cutter barque in its later years.

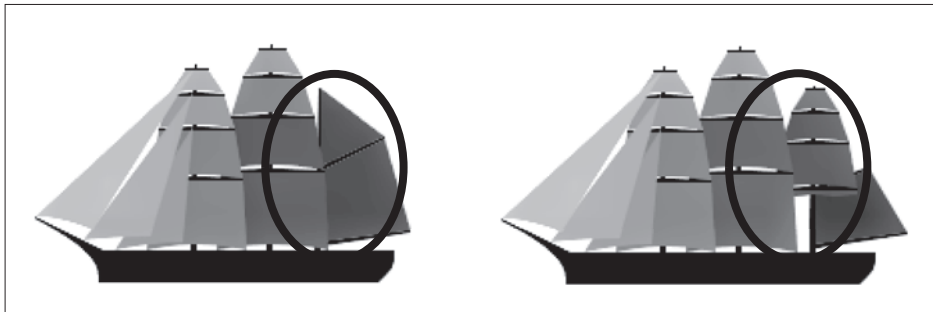


FIGURE 1. The Rigging of a Barque (left) and a Clipper (right)²⁾

Two other ships in the story are clearly named: The *Somerville* and the *Celestial*. One further ship is partially remembered: The *Miranda* or *Melissa* (hereafter *Miranda/Melissa*). All three of these ships are primarily steam-powered, although such ships also had masts for auxiliary power (Kentley, 2014). The first incident involving a named steamship is the collision with the *Miranda/Melissa*, which results in a three-week delay for the *Judea* while the ship is being repaired. The second incident with a named steamship is the arrival of the *Somerville* when the *Judea* is on fire, with the *Somerville* towing the stricken ship. The final incident takes place in Java, where the *Celestial* agrees to take the officers and men of the *Judea* to Singapore. Within the story, it is steamships that both damage and come to the aid of the *Judea*. Other steam-powered boats in ‘Youth’ are the colliers, presumably transporting coal to London, and the north country tug that picks up the *Judea*. The impression given is of an aging sailing ship surrounded by steam-powered vessels.

An important understated aspect of the story is the purpose of the *Judea*’s voyage, which is to take a cargo of coal from Newcastle to Bangkok. Although never made explicit in the story, this must be to supply a coaling station, which will be used by steamships; Harkavy (2007) notes that in 1889, there were 157 coaling stations for British ships across the world. The *Judea*’s role is as a workhorse for the steamships, and ultimately, the ship is destroyed by the fuel for steamships that she is carrying: “At daylight she was only a charred shell, floating still under a cloud of smoke and bearing a glowing mass of coal within” (Conrad, p. 94).

‘YOUTH’ AS A POSSIBLE GRADED READER

In the last part of this article, we consider the value of ‘Youth’ as a graded reader. The advantage of using a short story over a novel or novella is that it does not need to be reduced in size. If *Lord Jim*, *Heart of Darkness* and ‘Youth’ are compared using a Word file, their word count is 131,477 words, 38,531 words, and 13,328 words respectively. The difficulty of making a graded reader out of *Lord Jim* is that so much of

the story has to be lost. *Heart of Darkness* presents less of a challenge, and the Penguin ELT reader of the story has a word count of 29,207, including an introduction of five pages. With only 13,328 words, the length of ‘Youth’ presents no problem, and allows space for a lengthy introduction to highlight some key elements of Joseph Conrad’s writing and the importance of ‘Youth’ in understanding them: its importance among the Marlow stories, embedded narrations, delayed de-coding, the theme of changing technology, and the simplicity of the plot.

The Marlow Trilogy

As we have noted, three of the Marlow stories were written at almost the same time, and are highly interlinked. There is a very strong plot opposition between the voyage of the *Judea* in ‘Youth’ and the voyage of the *Patna* in *Lord Jim*. The behaviour of the crew in ‘Youth’ is an example of the way officers and men should behave as a crew in the face of an emergency, in contrast to the behaviour of the ship’s officers in *Lord Jim*, and touches on the concept of solidarity, an important theme in Conrad’s writing.

Narrative Devices

Conrad uses embedded narrations in all three stories discussed here, as well as in the other Marlow story *Chance*. This links to the impressionist aspects of the stories, in which he allows Marlow to express inner thoughts and feelings, as well as illustrate the immediacy of events and the way we make sense of our impressions through delayed decoding.

Delayed Decoding

‘Youth’ contains several instances of delayed decoding, in which Conrad expresses the impressions of the narrator at the time of an event, but which only become a clear insight into the event later in the text. The most obvious of these is the explosion on the ship, which throws Marlow into the air:

The carpenter’s bench stood abaft the mainmast: I leaned against it sucking at my pipe, and the carpenter, a young chap, came to talk to me. He remarked, ‘I think we have done very well, haven’t we?’ and then I perceived with annoyance the fool was trying to tilt the bench. I said curtly, ‘Don’t, Chips,’ and immediately became aware of a queer sensation, of an absurd delusion, — I seemed somehow to be in the air. I heard all round me like a pent-up breath released — as if a thousand giants simultaneously had said Phoo! — and felt a dull concussion which made my ribs ache suddenly. No doubt about it — I was in the air, and my body was describing a short parabola. But short as it was, I had the time to think several thoughts in, as far as I can remember, the following order: ‘This can’t be the carpenter — What is it? — Some accident — Submarine volcano? — Coals, gas! — By Jove! we are being blown up — Everybody’s dead — I am falling into the after-hatch — I see fire in it.’

Such delayed decoding is an important aspect of the Marlow stories, and particularly in a graded reader, where students will be learners of English; highlighting this aspect of Conrad’s technique may help to enrich understanding.

Technological Aspects of the Story

In this article we have focused on the background of the story, particularly the enormous technological change occurring in relation to shipping. We have argued that there is a symbolic aspect, where the dying *Judea* represents the end of the great age of sail:

A high, clear flame, an immense and lonely flame, ascended from the ocean, and from its summit the black smoke poured continuously at the sky. She burned furiously, mournful and imposing like a funeral pile kindled in the night, surrounded by the sea, watched over by the stars. A magnificent death had come like a grace, like a gift, like a reward to that old ship at the end of her laborious days.

Consequently, ‘Youth’ as a story offers the opportunity to explain some of the nineteenth century background in relation to world trade, routes, and ship technology.

Simplicity of the Plot

Earlier in this article, we cited Watt’s (1980) observation that the story “derives much of its charm and its great popularity from the relative simplicity of its story, characters and theme” (p. 134). While we have argued that the way the story intertwines with *Lord Jim* and *Heart of Darkness*, and its background symbolizes the end of the age of sail, the simplicity and dramatic nature of the plot make ‘Youth’ an attractive story. There are very powerful visual scenes: shifting the ballast of sand in the ship’s hold during a gale; the fire at sea; the smoke lying over the ship; the crew eating a last meal on board by the light of fire; and the eventual death of the ship.

CONCLUSION

In this article, we have primarily used Searle’s analysis of the logic of fiction to examine the non-fictional background to ‘Youth’ on which the story is based, and have used the background to argue that some of the passages in the story highlight the end of the age of sail, and the rise of the age of steam. While both steamships and sailing ships were in use throughout the late nineteenth century, the dominant means of propulsion was now steam rather than sail. In addition, ‘Youth’ is part of what we have described as the Marlow trilogy, and its links to the more famous *Lord Jim* and *Heart of Darkness* make it important from the perspective of plot and theme apposition. As a short story it also contains some of the important literary devices that are used in the longer stories. Given that ‘Youth’ has a relatively simple plot, these devices can be more easily highlighted than in the other stories, making it a good prospect for conversion to a graded reader.

The development of different types of technology during Conrad’s lifetime, including the shift from sail towards steam, contributed to the development of global trade, led by the British Empire in the late nineteenth century. Other forms of technology, such as telegraphy and dynamite, also had profound effects on globalisation and trade, and are referred to in Conrad’s work. Searle’s analysis of the logic of fiction could be extended to explore the use of these technologies within the stories. In addition, if the logic of fiction is combined with Searle’s work on the complexities of social reality, this would create opportunity to develop a broad framework for analysing Conrad’s fiction, and highlighting its relevance to twenty-first century readers.

NOTES

- 1) The authors would like to correct a small error in their previous article “Speech Acts in Three of Joseph Conrad’s Marlow Stories”, in which they claim that Searle does not use the term “parasitic” in “The Logic of Fictional Discourse”. He does in fact use it.
- 2) Ship diagrams by Casito at the English language Wikipedia [CC BY-SA (<http://creativecommons.org/licenses/by-sa/3.0/>)]

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APPENDIX 1. Ships on which Joseph Conrad Served

Ship name	Ship type	Power	Position
<i>Mont-Blanc</i>	small barque	sail	apprentice
<i>Saint-Antoine</i>	barque	sail	steward
<i>Mavis</i>	steamer	steam	unofficial apprentice
<i>Skimmer of the Sea</i>	coastal coal schooner	sail	ordinary seaman
<i>Duke of Sutherland</i>	clipper	sail	ordinary seaman
<i>Europa</i>	iron steamer	steam	able-bodied seaman
<i>Loch Etive</i>	iron clipper	sail	third mate
<i>Palestine</i>	barque	sail	second mate
<i>Riversdale</i>	clipper	sail	second mate
<i>Narcissus</i>	clipper	sail	second mate
<i>Tilkhurst</i>	clipper	sail	first mate
<i>Highland Forest</i>	iron barque	sail	first mate
<i>Vidar</i>	small steamer	steam	first mate
<i>Otago</i>	barque	sail	master
<i>Roi des Belges</i>	river steamer	steam	temporary command
<i>Torrens</i>	clipper	sail	first mate
<i>Adowa</i>	steamer	steam	second mate

APPENDIX 2. Ships and boats mentioned in ‘Youth’

Sail

barque (the *Judea*)
 crack Australian clipper

Steam

north country tug
 steam colliers
 steamer (the *Miranda / Malissa*)
 steamer (the *Somerville*)
 steamer (the *Celestial*)

Uncategorized/Other

hulk (de-masted sailing ship for storage)
 homeward bound ship
 high-sterned vessels
 rowing boats

ABSTRACT

Memories of Sail and Steam in Joseph Conrad's 'Youth'

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In this article, we use Searle's ideas on the logic of fiction and the construction of social reality to examine Joseph Conrad's short story 'Youth', particularly in relation to the background theme of changing ship technology. To do this, we contrast the fictional voyage of the *Judea* in 'Youth' with the non-fictional voyage of the *Palestine* on which the story is based. In identifying the differences between the two, and in examining the ship technologies of the 1880s, we suggest that an important background theme in 'Youth' is the increasing dominance of steam over sail.

In the final part of the article, we consider the potential value of 'Youth' as a graded reader. It is an important part of a trilogy that includes *Lord Jim* and *Heart of Darkness*, with a very strong plot opposition between the voyage of the *Judea* in 'Youth' and the voyage of the *Patna* in *Lord Jim*. As both *Lord Jim* and *Heart of Darkness* have been converted into graded readers, 'Youth' would supplement these. As a short story, it does not need shortening for conversion into a graded reader, and there would be space for an introduction that highlights some key aspects of Conrad's writing, these being his use of embedded narrations and delayed decoding that appear throughout the trilogy. In addition, 'Youth' has an important theme of changing ship technologies that acts as an important background to the foregrounded behaviour of the ship's officers and crew. Finally, simplicity of the plot combined with powerful visual scenes make it an attractive story to read.

要 約

ジョウゼフ・コンラッド「青春」における帆船と蒸気船の記憶

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本稿では、サールの虚構論および「社会的現実の構成」論を援用しつつ、ジョウゼフ・コンラッドの短編「青春」を、主に船舶技術の変遷という背景テーマとの関連から論じる。前半では、「青春」におけるジュディア号の創作上の航海を、本作のもととなった実際のパレスチナ号の航海と比較する。両者の相違および1880年代の船舶技術を検証する中で、帆船から蒸気船への海運における主役の交代が、「青春」における重要な背景テーマであることを論じる。

本稿の後半では、「青春」を多読教材 (graded reader) 化することの有用性を考察する。「青春」は『ロード・ジム』『闇の奥』とともに三部作をなす作品であり、本作におけるジュディア号の航海と、『ロード・ジム』におけるパトナ号の航海は、プロット上の役割に共通点がみられる。『ロード・ジム』と『闇の奥』はすでに多読教材化されており、「青春」がそれらを補完することになる。また本作は短編小説であるため、多読教材化にあたり会話の縮約が不要である上、「語りの間接性」や「遅延解説」といった、コンラッド三部作の主要要素を解説するページの付加も可能だろう。さらに「青春」における船員達の行動は当時の船舶技術の変遷を背景としているため、本作はその背景テーマを読み取るのに適した教材である。最後に、簡潔なプロットと印象的な情景描写により、本作は読み物教材としての魅力を十分に有している。