Speech Acts in Three of Joseph Conrad's Marlow Stories

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In this article, we consider the nature of speech acts in three of Joseph Conrad's published stories. In contrast to a previous article, where we analyzed embedded speech in *Lord Jim*, and the nature of speech acts and social reality in relation to characters within the book, here we consider speech acts and social reality between the reader and the stories, and particularly the commitments of Conrad to his non-fictional world.

A primary reason for considering readers and fiction is that the origins of speech acts emerge from a consideration of non-fictional language, and in J. L. Austin's work, the way that drama, for example, is described as 'parasitic' and 'non-serious'. From an ordinary language perspective these expressions are derogatory. Consequently, in the initial part of the article we describe how this kind of language can be considered on the basis of ideas in Austin's ordinary language philosophy. We then examine how speech act theory has been considered in relation to fiction by John Searle (1979B) in his paper 'The logical status of fictional discourse'. This sets up the theoretical framework for the second part of the article.

In the second part of the article, we discuss the links between the three Conrad stories, and examine the distinction between fictional and non-fictional assertions. Finally, we consider the pedagogical implications of the analysis by examining a re-written version of *Lord Jim*, and explore the possibility of using Conrad's short stories in an EFL context.

LITERATURE REVIEW

In this review we examine the problematic terms that Austin and Searle use: 'parasitic' and 'nonserious'. In our article, the more important of the two is 'nonserious', a term used by Searle (1979B), and we treat it as hyphenated: 'non-serious'. In the final part of the review we refer to our previous framework for speech acts (Davies, Enokida & Fraser, 2017), and also describe an important illocution for the analysis: the assertion. This falls within Searle's (1979A) category of assertives.

Parasitic Language

J. L. Austin's key posthumously published work on speech acts is *How to Do Things with Words*, which was essentially created from his notes for his 1955 William James lectures at Harvard University. The passage on parasitic language occurs in Lecture II:

A performative utterance will, for example, be *in a peculiar way* hollow or void if said by an actor on the stage, or if introduced in a poem, or spoken in a soliloquy. … Language in such circumstances is in special ways—intelligibly—used not seriously, but in ways parasitic upon its normal use—ways which

fall under the doctrine of *etiolations* of language. (p.22)

While novels and short stories are not specifically mentioned, perhaps because most of Austin's interest is in spoken rather than written language, they seem to fall within the description of the language being used in 'non-serious' ways that are 'parasitic' on 'normal use'. Undoubtedly, there is something in what Austin says, but the use of 'parasitic' is shocking. A parasite latches onto a host and in furthering its own ends does damage to that host. If we watch a play by Shakespeare, does this do damage to our normal use of language? Derrida (1977) strongly criticized Austin's use of terms such as 'parasitic'. However, while we agree that the term itself needs to be addressed, our analysis remains essentially within Austin's speech act framework because of its anchoring in context; as Petry (1990) notes "… Derrida attributes language's transformations to its triumphant *transcendence of context* whereas Austin attributes them to its inevitable *articulation with context*" (p.132).

Non-serious Language

The other issue relating to Austin's passage above is of language being used 'not seriously', another term that was criticized by Derrida. In relation to this labelling, Searle follows Austin's lead:

Just to have some jargon to build with, let us say that metaphorical uses of expressions are "nonliteral" and fictional utterances are "nonserious". (p.60)

While he accepts that writing a novel is a serious business, Searle points out that if an author states in a novel that it is raining outside, she/he is not committed to the view that it is actually raining outside. Although Searle explains his distinction carefully to stress the importance of certain kinds of fiction, the terminology falls into exactly the kind of trap that Austin strongly criticized in *Sense and Sensibilia*. A word which is easily understood in everyday usage is given a new meaning that can only be understood in very specialized discourse. In his early work, Austin was very critical of the way that logical positivism was divorcing many commonly used words from their ordinary usages; although the philosophy appeared to be couched in a very practical everyday language, this was a mask. Ordinary everyday terms were being re-labelled to create a much more complex terminology just as impenetrable as the more overt technical jargon of other philosophies. A risk with using 'non-serious' is that a reader unacquainted with the new technical use may start to think that all fictional stories are not serious, and this is not the case. For example, parables in the Bible can be considered as fictional stories, but in the shared language of everyday life, this does not mean they are not serious; fictional writing clearly can have a very serious aspect. Watts (1990) considers the effect of one of Conrad's stories examined in this article:

'Heart of Darkness' contributed to the international campaign of protest which eventually curbed the Belgian excesses in the Congo. E. D. Morel, leader of the Congo Reform Association, stated that 'Heart of Darkness' was the most powerful thing ever written on the subject. (p.xxiv)

Defining Key Terms

In this article, it is important to clearly define the framework of analysis. Regarding the labelling of certain types of language as 'non-serious', for this analysis we use the term 'fictional', which dovetails with Searle's (1979B) use in 'The logical status of fictional discourse'. However, Searle then contrasts fictional language with serious language, and this too seems inappropriate, implying that fictional language is non-serious. Instead we use the term 'non-fictional language'.

Although the term 'parasitic' is not as relevant to our analysis, and Searle himself does not use it in 'The logical status of fictional discourse', it should still be addressed. The relationship between fictional language and non-fictional language is highly complex and will be partially explored in this article. At this stage we will use the term 'symbiotic' to describe the relationship between the two.

Key to our research is the term 'speech act'. As we noted previously (Davies, Enokida & Fraser, 2017, p.117), Austin's and Searle's analyses of speech acts are slightly different, and we reorganized the components of the speech acts primarily along the lines of Austin's analysis (Table 1).

TABLE 1. Definitions of Categories within the Speech Act

1. The locutionary act is what is said, and we will refer to it as the locution. This can be phrased as a question: "What did the speaker literally say?"
2. The rhetic aspect relates to the sense and reference: "Did the locution make sense and to what did the components of the locution refer?"
3. The illocutionary act is the general speaker act, and we will refer to it as the illocution. This can be phrased in the question "What general act did the speaker perform?"
4. The perlocutionary effect is on the hearer, and we will refer to it as the perlocution. This can be phrased as "What did the hearer do in response to the locutionary act?"

A very important consideration in this article is the rhetic aspect, with its focus on sense and reference. Of particular interest is reference, because in the stories examined here, non-fictional settings are mixed with fictional ones.

Regarding categories of speech acts, a key concept is the 'assertive'. Searle (1979A) correctly identifies a major problem with Austin's original analysis. In his Harvard lecture series, Austin made a preliminary distinction between constatives and performatives. A constative, such as "Joseph Conrad wrote Lord Jim", can be deemed true or false, while a performative, such as "I name this ship the Queen Elizabeth" can, in Austin's terminology, be felicitous or infelicitous. In later lectures, Austin argued that truth conditions are a part of performatives, and that there is a performative element to constatives. Consequently, he rejected the constative/performative distinction and treated all utterances as speech acts, creating the important term 'illocutionary acts', examples of which are ordering, requesting, apologizing, and judging. However, in his preliminary taxonomy of illocutionary acts, he did not deal with constatives. Searle (1979A) creates the category of 'assertives' to cover such illocutions, which occur throughout the Conrad stories. Within the category of assertives, the key illocution is the assertion. For example, when the drunken engineer in *Lord Jim* says "I saw her go down", he is making an assertion that he saw the ship sink. Assertions are either directly made in the text or can be derived from other types of illocution.

METHOD

Here, we follow our previous approach (Davies, Enokida & Fraser, 2017), selecting extracts from Conrad's fiction. We consider 'Youth', *Heart of Darkness*, and *Lord Jim*, and examine them in relation to the speech act categories. A key question is why it is necessary to choose three stories rather than one, and we address this in the first part of the analysis. We then explore the relationship between speech act theory and the texts through contrasts and comparisons. In our analysis, we generally try to avoid dialogue, and seek out either description or monologue.

Links between 'Youth', *Heart of Darkness*, and *Lord Jim*

The three Marlow stories have been chosen because there are strong connections between them. The one Marlow story that we have not included is *Chance*. This is because it was published at a much later date. Although the first chapter may have its origins in the late nineteenth century, overall the book's connection to the other three stories is much more tenuous. While one is a short story ('Youth'), another a novella (*Heart of Darkness*), and the third a novel (*Lord Jim*), the links between them are strong in terms of the time they were written and published, the set-up of the narratives with the same key narrator (Marlow), and also in terms of apposition.

Temporal Links

Regarding the stories, the key years are 1898 and 1899. As Watt (1980) notes, Conrad started writing for the publisher William Blackwood and Sons to have his stories published in the magazine *Maga.* The first of these was 'Youth', which "was accepted; 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). In relation to *Heart of Darkness*, Watt (1980) notes it was sent to Blackwood's on 7 February 1899, with Blackwood agreeing that it should appear in three parts. *Lord Jim* emerges from 'Jim: a sketch' (Conrad was expecting to write about 20,000 to 25,000 words). Watt speculates that the story may have begun as early as 1896. Consequently, the work which eventually became *Lord Jim* was begun before *Heart of Darkness*. Serial publication of *Lord Jim* started in October 1899.

Narrative Links

The most obvious link between the three stories is Marlow himself. All involve his narration, with very strong similarities between 'Youth' and *Heart of Darkness*. In 'Youth', Marlow is sitting round a table with a director of companies, an accountant, a lawyer, and the primary narrator. They have all been sailors in the merchant navy, connected by "the strong bond of the sea" and the profession of the merchant navy. The primary narrator introduces the story and finishes it, while Marlow narrates his experiences, with the occasional request to his audience to "pass the bottle". In *Heart of Darkness*, the initial setting is *the Nellie*, a cruising yawl (sailing boat with two masts). Once again, there are five people: Marlow, the director of companies (their captain and their host), the accountant, the lawyer, and the primary narrator, who introduces the story, occasionally describes Marlow's actions during the telling of the story, and finishes it. Once again, Marlow periodically intersperses his narration with direct comments to his audience of four, but occasionally causes offence.

Lord Jim is mainly narrated by Marlow as in the other two stories, but the structure is slightly different. The first four chapters have, in Lothe's (1989) terminology, "an omniscient narrator", a possible indication that this was from the original 'Jim: a sketch'. It is followed by Marlow narrating the story to an audience, but the setting is initially more ambiguous because Marlow relates the story more than once:

> And later on, many times, in distant parts of the world, Marlow showed himself willing to remember Jim, to remember him at length, in detail and audibly.
>
> Perhaps it would be after dinner, on a verandah draped in motionless foliage and crowned with flowers, in the deep dusk speckled by fiery cigar-ends. The elongated bulk of each cane chair harboured a silent listener. (p.32)

However, the words 'perhaps' and 'would' seem misleading, as later in the book the setting is definitely described as a verandah (p.303), and earlier in the narrative Marlow leans against a balustrade (p.288), facing a long array of cane chairs. In the final part of the book, the story is finished two years later through Marlow's written communication to one of the listeners on that verandah (p.303).

Thematic links and plot apposition

A third important link relates to the stories and their similarities. The strongest of these is between 'Youth' and the first part of *Lord Jim*. In the former, a young naval officer gets a position on an old ship. On the journey the ship gets into trouble. The young officer and the crew behave well, but they cannot save the ship, and finally abandon it. In the latter story a young naval officer gets a position on an old ship. On the journey the ship gets into trouble. The young officer and the white members of the crew behave badly, abandoning ship to leave the passengers and non-white members of the crew to their fates[1]. The ship survives, and the young officer faces an inquiry and loses his sailing licence. The similarity of the two plots can be considered as an apposition.

Watt (1980) has observed that Conrad often uses thematic apposition; for example, in *Lord Jim*, the suicide of Captain Brierly is not particularly relevant to the main plot. Brierly is part of the Board of Inquiry which removes Jim's sailing licence. Brierly is a minor character, who is scathing of Jim, but his subsequent escape from life through suicide creates a thematic contrast to Jim's ability to stand and face the Court of Inquiry. Another minor character is the French officer involved in saving the crippled *Patna*. His narration sets up a contrast with Jim's earlier behaviour in the crisis on the same ship. While the thematic appositions tend to relate to relatively short narrations designed to give contrast on a theme within a story, the apposition of the journeys of the *Judaea* and the *Patna* might better be described as plot appositions, contrasting the experiences of Marlow in 'Youth' with Jim in *Lord Jim*.

There is a further slightly weaker plot apposition between the second part of *Lord Jim* and *Heart of Darkness* in the conduct of Jim at the trading post on Patusan, and Kurtz at the inner station on the African river, generally agreed to be the Congo. Both men are isolated from other Europeans, and both interact with the local people around them. Both exert a powerful influence. However, Jim's actions improve the overall situation, while Kurtz's influence is malign and threatening.

ANALYSIS

The analysis of the texts falls into three parts. In the first part, the analysis considers the complexities of speech acts between the reader and the text in relation to fictional and non-fictional texts. In the second part, we examine the rhetic aspect of the speech act in relation to accurate representation of the non-fictional world. In the third part, we explore overt non-fictional assertions in the stories.

Comparing Fictional and Non-fictional Narrations: Marlow and Finney

A major consideration in this article is how fiction differs from non-fiction. From the perspective of speech act theory, there is clearly a difference between fictional language and non-fictional language, which can be seen by examining the two extracts below. The first is from Marlow's narration in *Heart of Darkness*. In contrast, the second extract is from the summary of a court case in 1874, used in an article by Austin (1979); the words are attributed to Mr Finney, who was put on trial for manslaughter after a patient in his care was scalded to death in a bath.

Extract 1

I got my appointment – of course; and I got it very quick. It appears that one of their captains had been killed in a scuffle with the natives. This was my chance, and it made me the more anxious to go. (*Heart of Darkness*, p.11)

Extract 2

I had bathed Watkins, and had loosed the bath. I intended putting in a clean bath, and asked Watkins if he would get out. At this time my attention was drawn to the next bath by the new attendant, who was asking me a question; and my attention was taken from the bath where Watkins was. (Regina v. Finney 1874, cited by Austin, 1979, p.196)

In both cases, within the texts, the extracts appear to be strings of assertions made by the speakers. Under Searle's (1979A) definition, these are underpinned by the following rules:

1. The essential rule: the maker of an assertion commits himself to the truth of the expressed proposition.
2. The preparatory rules: the speaker must be in a position to provide evidence or reasons for the truth of the expressed proposition.
3. The expressed proposition must not be obviously true to both the speaker and the hearer in the context of the utterance.
4. The sincerity rule: the speaker commits himself to a belief in the truth of the expressed proposition. (p.62)

The most obvious difference between the two texts is that Marlow is a fictional person and Finney was a non-fictional person. While we can judge Finney's assertions on the basis of 1, 2, 3 and 4, we cannot do the same for Marlow's.

A similarity between the two extracts is that neither of them is recorded by Marlow or Finney. The

court report from which the second extract originally came was not made by Finney; Marlow's words within the story are narrated by the primary narrator. However, the ultimate narrator in *Heart of Darkness* is Conrad himself, and here he is not reporting but creating the story, because there are no non-fictional events to report. This is the hollowness in fiction that Searle (1979B) discusses.

One way of looking at a fictional story is that the author creates a fictional world and reports on events that take place within that world. From this perspective, in relation to the reader, all the author's locutions might be considered fictional assertions. However, in the case of Conrad's writing a further complexity arises. Not all the settings are fictional, and non-fictional assertions can be derived from many sentences.

Deriving Non-fictional Assertions from Fictional Narratives

In our framework of analysis of the speech act, we have described the rhetic aspect as having sense and reference. This can be illustrated by examining Extract 2. The sentence "I had bathed Watkins, and had loosed the bath" makes sense. From a twenty-first century perspective, we can understand the words and establish the archaic meaning of 'loosed'. In relation to reference, "I" refers to a non-fictional man called Finney, Watkins refers to a non-fictional patient, and the bath refers to a particular bath in the sanitorium where the accident happened. In contrast, if a teacher drills the sentence "The cat sat on the mat", the sentence makes sense but has no reference. In Conrad's stories the use of reference is very important, because he refers both to fictional and non-fictional places. This can be seen by contrasting two more extracts, one from *Heart of Darkness* and one from Frank Herbert's (2005) *Dune*:

Extract 3
The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly. (*Heart of Darkness*, p.5)

Extract 4
This had been the government mansion in the Old Empire. Costs had been less important then. It had been before the Harkonnens and their Megalopolis Carthag – a cheap and brassy place some two hundred kilometres northeast across the Broken Land. (*Dune*, p.52)

The Chapman lighthouse was a non-fictional lighthouse, and Conrad's description of it is reasonably accurate. In contrast, Carthag and the Broken Land are on the fictional planet of Arrakis in Frank Herbert's famous science fiction story. Searle (1979B) considers the issue in relation to Sherlock Holmes:

… if Sherlock Holmes and Watson go from Baker Street to Paddington Station by a route which is geographically impossible we will know that Conan Doyle blundered though he has not blundered if there never was a veteran of the Afghan campaign answering to the description of John Watson, MD. In part, certain fictional genres are defined by the nonfictional commitments involved in a work of fiction. (p.74)

What then is fictional and what is non-fictional in the Marlow stories? All the human events appear to

be fictional as Conrad never directly refers to non-fictional people in the three stories. Although he draws heavily on experience, the events are fictionalized. Some characters are given proper names (Marlow, Jim, Stein, Doramin, Kurtz) and some are identified by their work roles (accountant, manager, captain, engineer). The ships are also fictional characters: The *Judaea* ('Youth'), the *Patna* (*Lord Jim*) and the unnamed steamboat (*Heart of Darkness*) are all fictional, even if they are modelled on the non-fictional *Palestine*, *Jeddah*, and *Roi des Belges*.

In the case of settings and ports, the situation is more ambiguous. In 'Youth' the many places referred to are non-fictional, examples being the Thames, Yarmouth Roads, Dogger Bank, the Tyne, Java Head, and Bankok (Bangkok). In *Heart of Darkness*, the setting starts with non-fictional references, such as the Thames and Gravesend, but the proper names cease very quickly. Marlow travels across the Channel to an unnamed city that reminds him of "a whited sepulchre" (p.12). When he refers to his destination on a map, it is a "mighty big river … 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" (p.10). When Marlow gets to the mouth of the river, the town there is referred to as "the seat of the government" (p.19). A key location is referred to as the "Central Station" (p.26).

Lord Jim is sometimes vaguer and sometimes more detailed than *Heart of Darkness*. When Jim is injured he recuperates at "an Eastern port" (p.14). The Court of Inquiry also takes place in "an Eastern port" (p.28). For proper names in *Lord Jim*, Jim goes to a trading post in Patusan, which is a fictional place in the Dutch East Indies. In contrast, Gentleman Brown steals a schooner from a small bay near Zamboagna (p.309), a non-fictional location in the Phillipines. Marlow visits Stein at Samarang (Semarang), a non-fictional location in Java.

Accuracy in Describing Settings

Another important form of reference relates to non-fictional accuracy of description, and might be considered reference to type. For example, the captain of the *Judaea* leaves the story by getting into a 'gharry', a horse-drawn cab associated with India. The *Judaea* is an old barque, and although it is a fictional ship, it must conform to the type of ship that existed. When, in 'Youth', Marlow puts his head down "the square of the midship ventilator" of the *Judaea* it must be possible for there to be a 'midship ventilator' on an old 'barque'. Consequently, assertions can be derived from the three Conrad stories:

1. There were such ships as barques.
2. A barque is a type of sailing vessel with three or more masts having the foremasts and mainmasts rigged square and only the mizzenmast rigged fore-and-aft.
3. There was such a thing as a midship ventilator on a barque.
4. A ship ventilator allows fresh air to enter the ship.

As an example of accuracy, Staniland (2013) makes a strong case for the accuracy of description of the Court of Inquiry in *Lord Jim*, pointing out that Conrad had attended a Court of Inquiry after the loss of the *Palestine*, and had a very good understanding of such proceedings. Consequently, it seems that while Conrad uses his non-fictional experience of the last journey of the *Palestine* to create the fictional journey of the *Judaea*, he

transposes his experience of the subsequent non-fictional Court of Inquiry he attended to *Lord Jim*. He combines this experience with his reading of the non-fictional *Jeddah* incident to create the fictional Court of Inquiry that removes Jim's sailing licence.

Philosophical Assertions within the Text

Within the three texts there are many clearly written assertions, most fictional and some non-fictional. As we noted above, the alcoholic engineer's utterance of "I saw her go down" is one. It is a fictional assertion, and within the fictional world of the story (*Lord Jim*), it is false. The *Patna* stayed afloat. In terms of number, the dominant illocutions within the texts are assertions, and most of these are fictional, such as the opening phrase of Lord Jim: "He was an inch, perhaps two under six feet…". Jim is a fictional character and the assertion must clearly be fictional. However, there are other assertions which are more ambiguous. In his analysis of fiction, Searle (1979B) takes Tolstoy's famous line "Happy families are all happy in the same way, unhappy families unhappy in their separate different ways" and notes:

> That, I take it, is not a fictional but a serious utterance. It is a genuine assertion…. A work of fiction need not consist entirely of, and in general will not exist entirely of, fictional discourse. (p.74)

This is an important point, but in the Conrad stories studied here there appears to be an added complexity: the narrative elements within them. In 'Youth' and *Heart of Darkness*, a primary narrator communicates with the reader by reciting the words of the main narrator Marlow. Within his narration Marlow embeds the narrations of others. One assertion that is similar to Tolstoy's is "And this also … has been one of the dark places of the earth." This is spoken by Marlow to the audience of four on the *Nellie* in *Heart of Darkness*. Within the fiction, the primary narrator asserts that Marlow made the assertion. A further level of complexity is created when Stein in *Lord Jim* says "Man is amazing, but he is not a masterpiece". Here the primary narrator asserts that Marlow asserts that Stein made the assertion. However, as ultimately, Conrad is writing for his readership, so that these assertions are placed in the mouths of fictional characters, can they be considered non-fictional assertions? If so, what kind of assertions are they? We consider them to be philosophical assertions. Stein's "Man is amazing but he is not a masterpiece" is very different from other possible assertions. For example, "Big Ben is the great bell in the tower of Westminster" could be written into a novel, but it is very different from Stein's assertion, which requires an explanation that he duly gives. From a pedagogic point of view, it could almost be an essay question: 'Man is amazing but he is not a masterpiece. Discuss.' In contrast, 'Big Ben is the great bell in the tower of Westminster. Discuss.' is unlikely. An example of a similar kind of assertion, where there is no expectation of further explanation is in *The Da Vinci Code* (our italics below):

Extract 5
Most tourists mistranslated Jardins des Tuileries as relating to the thousands of tulips that bloomed here, but Tuileries was actually a literal reference to something far less romantic. *This park had once been an enormous, polluted excavation pit from which Parisian contractors mined clay to manufacture the city's famous red roofing tiles-or tuiles*. (pp.16-17)

PEDAGOGICAL IMPLICATIONS

An important implication emerging from the analysis is that the three fictional stories examined in this article are offering more than an escape from everyday life into adventure. While all the human activities in the stories may be considered fictional, there are in many cases very strong non-fictional commitments to accuracy. Perhaps unsurprisingly, the commitment to accuracy is most strongly reflected in the descriptions of ships and the Court of Inquiry, and the language used to describe them. Consequently, the stories are offering twenty-first century readers an insight into a late nineteenth century world. However, this often makes the language of the texts difficult for a twenty-first century reader, especially one who is a user of English as a foreign language (EFL). The pedagogic challenge concerns making the stories and texts accessible to such readers. One way is to re-write the stories, and here we consider the conversion of *Lord Jim* into an EFL text, examining how this text is presented, then consider how Joseph Conrad's stories might be presented to readers.

The Oxford Bookworms version of *Lord Jim* compresses the story into 86 pages. In doing so, one effect is that it becomes much more of a nineteenth century adventure story, which is possibly one of the reasons why it has been selected. While the second part of the book does have such a feel to it, with a Victorian villain in the form of Gentleman Brown, as well as Jim's adventures in helping to bring a more just order to Patusan, one of the difficulties is that a great deal of the complexity of one of Conrad's greatest works is lost. However, the re-teller does convey the main plot, and by using two different fonts and a line in the text, she conveys the difference between an omniscient narrator and Marlow's spoken and written narrations:

He could almost imagine himself back in the past, and he often began with a warning to his listeners.

————————— * —————————

My friends, it's easy enough to talk about young Jim, but don't be too quick to judge him. (p.11)

While there are clearly limitations to what can be done with a level 4 Bookworms graded reader, relatively little information is given about the background to the story:

Conrad's twenty adventurous years at sea gave him the material for his writing – *Heart of Darkness* (1902) was based on his own voyage up the River Congo in Africa. Other famous titles include Lord Jim (1900), Nostromo (1904), and The Secret Agent (1907). Conrad's novels are greatly admired. They are often adventure stories, in which men's characters are tested by danger and difficulty, and they are cleverly told, moving backwards and forwards in time throughout the story.

Lord Jim, which has twice been filmed, is perhaps Conrad's best-known novel. (p.100)

Because the page is about the author, there is almost no information about the background of *Lord Jim*. There is no mention that the first part of the book is modelled on the non-fictional *Jeddah* incident, documented by Sherry (1966). Also, there is no mention of the important thematic appositions that can be found in the original story. By adding a page about the story itself, an EFL book would offer the reader an opportunity to understand the significance of the story. Joseph Conrad's *Lord Jim* and H. Rider Haggard's *King Solomon's Mines* are both "adventure stories, in which men's characters are tested by danger and difficulty". However, presumably the reason *Lord Jim* has been chosen is that it is a much richer work. Briefly explaining some

key points of that richness would help a reader understand why Conrad's works are important.

In relation to reading Joseph Conrad in the EFL classroom, one question is whether a short story is better for a learner of English than a novel. Conrad was both a very good short story writer and a very good novelist. We have examined three stories: 'Youth', *Heart of Darkness*, and *Lord Jim*. Of these three, clearly the easiest to read is 'Youth'. Regarding Africa, Conrad wrote two stories set in the Congo. The more famous of the two is *Heart of Darkness*. However, 'An Outpost of Progress' is also a very powerful short story. The advantage of a short story is that, for an advanced EFL reader, it could be attempted without adaptation in the same way that books of short stories with notes such as *A Tangled Web* (Oxford Bookworms Collection) have been produced for advanced EFL students.

'Youth' is a story of only 29 pages. As we have noted, with Conrad's commitment to accuracy, this can offer a non-fictional window into a nineteenth century world of sail and nautical language, and such stories can go beyond this. As Watt (1980) has noted:

> 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)

Jasanoff (2017) and Gray (2009) have both observed that there are strong similarities between the world that Conrad describes and the world of the early twenty-first century. Given these similarities, sensitizing students to such links can make the stories much more relevant. At the same time, the language of the stories is difficult. For example, what is a "crack Australian clipper" and how does it compare to an "old barque"? In reading the story, the reader would need a lot of support. This could be achieved through the use of illustrations. For instance, in her historical approach to Joseph Conrad, Jasanoff (2017) has provided the reader with photographs and maps. Support could also be provided with a glossary of terms. By doing so, some of the points raised about the non-fictional commitments within Joseph Conrad's stories could be addressed, and broader themes, such as globalization, could be highlighted.

CONCLUSION

In this article, we have used a speech act framework to explore the relationship between fiction and non-fiction in three of Joseph Conrad's stories. Our starting point has been to address the issue of discourse that was originally described by Austin as parasitic and non-serious. We have kept the analysis to the three stories 'Youth', *Heart of Darkness*, and *Lord Jim*, and we are not attempting to generalize this to all fiction. However, the speech act framework itself may be useful in examining other fictional stories; our approach, following Austin, is to research piecemeal, slowly building up an analysis of literature. For example, Bulgakov's (2009) *The Heart of a Dog*, in which a dog transforms into a feral man due to a medical experiment, is clearly different from the stories analyzed in this article, but it may also have similarities that can be identified through the speech act framework.

In examining three of the Marlow stories we have sought to show the symbiotic nature of certain kinds of fiction with what Austin described as "normal use", and what we would describe as use in the practical activity of everyday life. Future research will be directed towards the selection of short stories and other forms

of literary text, as well as exploring the use of support materials that will help an EFL reader with those texts.

NOTE

1) The authors of this article wish to correct two small errors in their previous article (Davies, Enokida & Fraser, 2017). In summarizing the story of *Lord Jim*, they noted that the crew abandoned ship. In fact, it was only the white members of the crew who did so. Also, Gentleman Brown and his men did not fire a final volley from their boat, but disembarked and fired their volley on land.

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ABSTRACT

Speech Acts in Three of Joseph Conrad's Marlow Stories

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In this article, we use speech act theory to explore Joseph Conrad's 'Youth', *Heart of Darkness*, and *Lord Jim*. Initially we consider J. L. Austin's use of the term 'parasitic' in *How to Do Things with Words* and Searle's adoption of the term 'nonserious' in his article 'The Logical Status of Fictional Discourse'. While retaining our commitments to the overall speech act framework described by Austin, we re-label the two terms as 'symbiotic' and 'fictional', contrasting the latter with 'non-fictional' rather than 'serious'. We also consider Searle's contribution to the speech act taxonomy through his creation of the category of assertives.

In the analysis of the three Conrad stories, we place emphasis on the use of assertions, which fall within the category of assertives. We use these to examine Conrad's non-fictional commitments to accuracy. Finally, we consider how one of the stories, *Lord Jim*, has been adapted for use as an EFL text and consider how such adaptations could be improved to give the reader a greater understanding of the richness of Conrad's writing, and also whether Conrad's short stories are better texts for language learners to study than his longer works.

要　約

ジョウゼフ・コンラッドのマーロウ三作品における言語行為

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　本稿では，ジョウゼフ・コンラッドの「青春」，『闇の奥』，『ロード・ジム』を，言語行為論を用いて分析する。まず，J. L. オースティンの『言語と行為』における「寄生的」（parasitic），およびサールの「フィクションの論理的身分」における「不真面目」（nonserious）という用語の使用について検討する。その上で本稿では，オースティンによる言語行為論の全体的枠組みを維持しつつ，これらの二つの用語を，それぞれ「共生的」（symbiotic）および「虚構的」（fictional）に置き換える。つまり後者の対照語は「真面目」（serious）ではなく「非虚構的」（non-fictional）となる。またサールによる断言型（assertives）カテゴリーの提示が言語行為の分類に果たした貢献について論じる。

　コンラッドの三作品の分析では，断言型カテゴリーに属する断言の使用に注目する。これらを通じ，コンラッドが非虚構的な要素を正確に描くことに注力していたことを検証する。最後に，英語学習者向けのリトールド版『ロード・ジム』を取り上げ，このようなリトールド版の読者がコンラッド作品の醍醐味をもっと味わえるためにはどのような改善が可能か，さらにコンラッドの短編小説の方が長編作品よりも英語学習者の学習に適しているのかどうかについて論じる。