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Relation	

Coherence, Cohesion, and Social Reality in Joseph Conrad's *Chance*

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In this article, we examine Joseph Conrad's last Marlow story, *Chance*, drawing on ideas in analytic philosophy and applied linguistics to build up the connections between it and the three other Marlow stories, 'Youth', *Lord Jim,* and *Heart of Darkness*, that we have analysed in previous articles (Davies et al., 2017, 2018; Enokida et al., 2020). One of the main purposes of writing the articles has been to explore how ideas from analytic philosophy that have also been used in applied linguistics can be used in an analysis of fiction, particularly in relation to Joseph Conrad's Marlow stories.

Our analysis is grounded in the philosophical works of J.L. Austin (1980), John Searle (1979, 1995), and Paul Grice (1989) as well as Widdowson's (1978) related ideas on discourse, particularly in relation to coherence and cohesion. The reason for using the philosophers is the focus on articulation with context (Petry, 1990, p. 132); in his Marlow stories, Conrad is commenting on the world of his times and drawing on its events. By comparing the fictional stories to the non-fictional events on which they are based, themes can be explored. Also, because the structuring of *Chance* is complex, we explore how the concepts of cohesion and coherence can be used to analyse the story. Consequently, we start by outlining some key ideas from Searle and Austin that are relevant to the analysis, as well as using Widdowson's concepts for analysing discourse.

Chance, while being one of Conrad's most commercially successful stories, is not usually considered his greatest, and its construction presents a number of problems. Consequently, we develop ideas on cohesion across chapters to aid our research. These ideas used to provide an are analysis of the text itself and link it to what is known about its historical development.

In a similar way to our article on 'Youth' (Enokida et al., 2020), we consider elements that lie in the background of the story. In that article, we noted Watt's (1980) comment 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 our analysis of the short story, we considered the technological changes in ship design and how sea routes were affected by the Suez Canal. In the research presented here, we focus on the role of finance and banking in the late Victorian period and its effect, particularly in relation to banking scandals.

While in this article we are using applied linguistics as the study of language in use, in this case in literature, we also examine how our analysis might be used for language learning by considering graded readers. We noted in our previous article that 'Youth' is highly suitable for conversion to a graded reader. *Chance,* a novel of over 300 pages, presents many more problems, and we assess the merits and challenges of converting a book of over 300 pages for EFL learners.

BACKGROUND THEORY

Cohesion and Coherence in the Organization of *Chance*

In its construction, *Chance* has a complex structure to analyse. To do this, we draw on Widdowson's (1978) concepts of coherence and cohesion. Widdowson's example that illustrates these is:

A: That's the telephone.
B: I'm in the bath.
A: O.K.
(p. 29)

He notes that the dialogue is coherent: Although there are no overt links between the utterances, most readers understand the interaction because they can understand what each speaker is doing. To make it cohesive, the dialogue can be expanded:

A: That's the telephone. (Can you answer it, please?)
B: (No, I can't answer it because) I'm in the bath.
A: O.K. (I'll answer it).
(p. 29)

In this case, there are links such as "it" and "can" running through the dialogue. In developing these ideas in relation to writing, Widdowson focuses on sentences and paragraphs. He argues that the following two sentences, presented on two lines, are instances of usage, "two isolated sentences manifesting certain rules of the system of English":

The committee decided to continue with its arrangements.
Morgan left London on the midnight train.
(p. 30)

Widdowson then states that if the sentences are put together, we need to consider them as acts of use:

The committee decided to continue with its arrangements. Morgan left London on the midnight train.
(p. 30)

Recognising that the two sentences are linked, the reader has to decide how the two are related. Widdowson considers this at the sentence level of a paragraph, but a key issue in *Chance* is the relationship between chapters. The reader must keep track of the main story that emerges, and where the main events are not presented in a time linear order, but like some films, chapters cut back and forwards in time. For example, the events narrated in the first chapter ("Young Powell and His Chance") connect very strongly with the events in the eighth chapter ("Young Powell Sees and Hears"): A young second mate joins a ship in the first chapter and his direct experiences are continued in the eighth chapter. The reader, seeking cohesive links

across the chapters, is most likely to do this through names and locations. However, for the story to be coherent, the reader needs to assimilate the content very carefully, and we consider this in the first part of the article, in which we examine the structure of *Chance*.

The Construction of Social Reality

In our first two articles (Davies et al., 2017, 2018), we considered three of Conrad's Marlow stories from the perspective of Austin's speech act theory and Searle's ideas on the logical status of fictional discourse. In this article, we build on Searle's analysis by considering the last Marlow story, *Chance*, through the prism of Searle's (1995) ideas on the construction of social reality. The reason for doing this concerns the link between the fictional world of Conrad's stories and the non-fictional world from which he draws. Although his characters in the Marlow stories are fictional, he is mapping and analysing the events, ideas, and experience of a particular time and place. As the stories are anchored in this historical experience, they project onto the non-fictional world of that time, particularly in relation to Britain, its empire, and sea routes. With all the Marlow stories there is a set of events that are foregrounded, but they take place against a background nexus that includes institutions, social relations, and ideas. In our analysis of 'Youth' (Enokida et al., 2020), we explored this through the changing technology of ships in relation to the rise in importance of the steamship over the sailing ship, and we argued that this background creates coherence and adds depth to the discourse, making it more important than just a "relatively slight story" (Watt, 1980, p. 133). We have also extended Watt's use of thematic apposition to argue that the Marlow stories reflect off each other in terms of plot appositions to make contrasts and comparisons. Rather than taking the stories as individual books, if Marlow is considered the binding link, then the stories act as a tetralogy, and a rich complex mapping emerges, particularly of late Victorian / early Edwardian Britain and its empire, as well as a contrast between the British system and the Belgian King Leopold's operations in the Congo.

A key background element of *Chance* is a banking scandal. A focus on the role of money and finance in the story can be aided by the broad themes in Searle's (1995) *Construction of Social Reality*. A major distinction that Searle makes is between "institutional facts" and "brute facts". They can be illustrated through the following statements:

1. The bank has deposits of £1 million in denominations of £5 notes.
2. Mount Everest has snow and ice near the summit.

Assuming both statements are true, then they are stating facts. The facts themselves differ because statement 2 is true independently of any human institution while statement 1 requires the human institutions of money and banks. While Searle notes that the statements of the facts require the institution of language, he makes the key distinction between the stating of the facts and the facts themselves.

Searle notes that institutional facts are objective and are not a matter of preferences. He observes that the institutions that support the facts are often staggeringly complex, and asks rhetorically, how we can manage to do anything at all.

His answer is that the structure of social reality is weightless and invisible, that we grow up with it, and understand institutional features by their functional roles. Although Searle does not specifically state it,

there is a connection to speech act theory, particularly in relation to illocutions. The illocution is essentially the function of the language that is spoken, such as a request, a warning, or an order, and this is mirrored in Searle's (1995, p. 14) observation that we assign functions to objects. In many instances, human beings only require sufficient information to achieve their purposes, mapping the world through the functionality of the objects that surround them. Consequently, exploring the ontological complexities of a café is not necessary for the purpose of getting a cup of coffee.

The issues raised by Searle in *The Construction of Social Reality* have a particular bearing on *Chance*. One of the major themes is the effect of money in the form of the financier de Barral and his banking group. Money is an important part of the human social world, and the development of notes, essentially printed paper, as well as numbers in ledgers makes it a particularly unusual product of human institutions. We explore this in the article in relation to the banking system of the time, the banking scandals in which the institutions themselves collapse, and the differences between the fictional financier de Barral and the non-fictional financiers on which he appears to be based. One of the reasons why *Chance* is such an important text in the Marlow stories, is that lying in the background of the story is the banking system, an important financial component of the British Empire. While the other Marlow stories primarily involve shipping and colonial trade, in *Chance*, Conrad turns his focus on the finance generated in Britain itself. This is explored later in the article after considering the complex structure of the novel itself.

ANALYSIS

A Brief Summary of *Chance*

Chance involves many of the features of the previous Marlow stories. In common with 'Youth' and *Heart of Darkness*, there is a primary narrator who writes most of the story based on Marlow's narration. Marlow himself has unearthed the story through both his own experiences and through conversations with people who have either experienced the events of the story or heard about them from others.

The story itself ostensibly revolves around a female character, Flora de Barral, the daughter of a financial fraudster, and her development as she encounters several powerful influences on her life. She eventually finds love with a sea captain.

In his introduction to the novel, Ray (2002) notes that *Chance* is the only one of Conrad's books where there is "the presence of chapter headings" (p. xii); in contrast, the 45 chapters of *Lord Jim* are only numbered. Also, *Chance* is divided into two parts, each of which is given a heading: Part I – The Damsel; Part II – The Knight. We have numbered the chapters in Table 1 for ease of reference.

At the beginning of the story, the primary narrator and Marlow meet a man called Powell at a riverside inn. Both Marlow and Powell have been ship's officers, and they engage in reminiscences. Powell talks about passing his Marine Board examinations and getting his first post as an officer on a ship called the *Ferndale*.

In the following chapters, it emerges that Marlow knows about the *Ferndale* through the Fyne family (a wife, husband, and three girls) that he met during a holiday in the countryside. The feminist Mrs. Fyne is the sister of Captain Anthony, the *Ferndale's* master. Another presence in the Fyne household is a young and deeply unhappy woman called Flora, whom Marlow meets when he is out walking when she appears to be considering suicide. She is the daughter of a disgraced financier, called de Barral, who has been sent to

TABLE 1. The Parts and Chapters of *Chance*

Part I. The Damsel	
1:1	Young Powell and his Chance
1:2	The Fynes and the Girl-Friend
1:3	Thrift – and the Child
1:4	The Governess
1:5	The Tea-Party
1:6	Flora
1:7	On the Pavement
Part II. The Knight	
2:1	The *Ferndale*
2:2	Young Powell Sees and Hears
2:3	Devoted Servants – and the Light of a Flare
2:4	Anthony and Flora
2:5	The Great de Barral
2:6	"…A moonless night, thick with stars above, and very dark on the water"

prison for fraud. Flora runs off with Captain Anthony, who has come to visit his sister and her family. Mrs. Fyne is greatly upset by this, and so Marlow and Mr. Fyne travel to London so that Fyne can try to dissuade captain Anthony from marrying Flora. However, Fyne is not successful.

In the second part of the book, the story returns to Powell's first posting on the *Ferndale*. Captain Anthony has agreed to look after Flora's father, so the quarters have been arranged in a way that the three of them can co-exist, with Captain Anthony sleeping alone. De Barral is very unhappy with the marriage between Flora and Captain Anthony, and the first mate is very unhappy with the way the ship has been changed to accommodate Flora and her father. On the journey out with their cargo of dynamite, they are almost struck by another ship, but Captain Anthony orders the lighting of a flare. Powell achieves this in time with the help of Flora. Later, while looking through a skylight, Powell sees de Barral pour something into Captain Anthony's drink, and goes to the captain's cabin to prevent Anthony from being poisoned. In the resulting events, de Barral takes the poison himself.

Subsequently, Captain Anthony and Flora spend many happy years on the *Ferndale*, which is eventually struck by a steamship. Captain Anthony, as the last person on the sinking ship, drowns. In the final pages of the story, it appears that Powell has feelings for the widowed Flora, and the two are about to start a relationship.

The Structure of *Chance*

The structure of *Chance* is very unusual, with Ray (2002) arguing that "we have a first chapter which seems to promise a tale about Powell's initiation into the life of the sea, perhaps in a similar vein to Marlow's own experiences as recounted in 'Youth'" (p. xv). He goes on to note that Conrad told his agent that the opening "did not belong to that novel – but to some other novel which will never be written now I guess" (p. xv). However, as both Ray (2002) and Watt (1980) note, *Chance* originally started as a short story referred

to as 'Dynamite'. If that story is considered, chapter 1:1 has very strong cohesive links with some of the chapters from part II: 2:2, 2:3, and 2:6. For example, from the perspective of clock time, at the end of 1:1, Powell joins the *Ferndale*, discovers that the captain has his wife aboard with him, and retires for the night. At the beginning of chapter 2:2, the main focus is on the events of the following morning.

The chapters listed in Table 2 could contain the original sections of the story 'Dynamite' with alterations and additions to tie the novel together. This would fit with Conrad's original plan to write a set of short stories for Maga (Blackwood's magazine), a publication that was "very conservative and masculine in tone" (Watt, 1980, p. 131). In this article we will call them the 'Powell' chapters because within the fiction, Powell is clearly the primary source of information, and narrates his direct experiences to Marlow. In contrast, the source for 2:1 (The *Ferndale*) is more ambiguous, concerning Anthony's introduction of the ship to Flora, which is at a time prior to Powell's arrival and before the couple's first short unhappy voyage together. Although the information must come from Powell, the sources of the experience can only be the other members of the crew. The relationship between 2:1 and 2:2 is difficult for the reader because there is no reference to dates. In 1:1, Powell boards the *Ferndale*, and is told that the captain and his wife are already on board; in 2:1, the focus is on Captain Anthony introducing Flora to the ship; in 2:2, the story picks up Powell's experience of the ship. The cohesive link between 2:1 and 2:2 is the *Ferndale*, and the reader only becomes aware that there has been a voyage between the events in 2:1 and those in 2:2 after reading further, then having to retrospectively establish the coherence of the chapters to understand the story.

TABLE 2. The 'Powell' Chapters

1:1	Young Powell and his *Chance*
2:1	The *Ferndale*
2:2	Young Powell Sees and Hears
2:3	Devoted Servants – and the Light of a Flare
2:6	"…A moonless night, thick with stars above, and very dark on the water"

If the 'Powell' chapters are taken in isolation, they focus on the effect of a captain having a wife and father-in-law on board ship, and the dangers that result from this decision. When they are contrasted with 'Youth', several appositions emerge. The main contrast is between the cordial relations of the officers on the *Judea* ('Youth') when compared to the disharmony on the *Ferndale* (The 'Powell' chapters). Although the Judea is an old and battered barque, the officers work as a unit. On the other hand, the *Ferndale* is composite-built and clearly a much stronger and more modern sailing ship, but there is tension among the officers because the captain has brought his new wife and father-in-law on board. In contrast, Captain Beard's wife in 'Youth' leaves the ship before the start of the voyage. If the two stories are compared, the theme of solidarity amongst men is explored in the two different situations.

There are also strong links between 'Youth', the first part of *Lord Jim*, and the 'Powell' chapters. For example, in all three stories, a key character is the second mate. In 'Youth' this is Marlow himself, while in *Lord Jim* it is Jim. In the 'Powell' chapters, the key character is Powell, who narrates the events on the *Ferndale*. In a similar way to the older Marlow reminiscing about his younger self on the *Judea*, the older Powell reminisces about his younger self and a key voyage on the *Ferndale*. The exception in the tetralogy

is *Heart of Darkness* in which there is no second mate, with Marlow being captain of a river steamer.

In terms of non-fictional background, the 'Powell' chapters have similarities to 'Youth', which is based on the non-fictional voyage of the *Palestine*, with the fictional ship of the short story being the *Judea*. Although the 'Powell' chapters do not appear to track a non-fictional voyage so closely, Karl (1979, p. 218) argues that there is a connection to Conrad's experience on the voyage of the *Riversdale*, in which the captain (MacDonald) brought his wife with him. Najder (2007, p. 97) adds that the captain also brought his sons, was despotic and conceited, and kept the ship's officers at a distance. MacDonald suffered from "some kind of attacks", and Conrad fell out with him because, when sent ashore for a doctor, he implied that MacDonald was suffering from *delirium tremens*. On hearing of this, the captain relieved Conrad of his post. Linguistic features also indicate a connection between the fictional and non-fictional events. There is clearly a similarity in the names of the two ships *Riversdale* and *Ferndale*. Consequently, the voyage of the *Riversdale* appears to be the experience on which Conrad drew in a less autobiographical way than his experience on the *Palestine* in connection to 'Youth' – Captain Anthony is neither despotic nor conceited in contrast to Captain MacDonald, and the family situation is different: a wife and father-in-law compared to a wife and two children.

The remaining chapters are much more focused on Flora de Barral and her father, which in this article, we will call the 'de Barral' chapters (Table 3). We argue that these have been developed by building from the 'Powell' chapters, and eventually incorporating those chapters into the finished story.

TABLE 3. The 'de Barral' Chapters

1:2	The Fynes and the Girl-Friend
1:3	Thrift – and the Child
1:4	The Governess
1:5	The Tea-Party
1:6	Flora
1:7	On the Pavement
2:1	The *Ferndale*
2:4	Anthony and Flora
2:5	The Great de Barral

Conrad (2002) states that "'Chance' is one of my novels that shortly after having been begun were laid aside for a few months" (p. 331). By any standards, this seems to be a major understatement. Ray (2002, pp. viii-ix) notes that 'Dynamite' is mentioned in a letter from 1898, and makes the following observations: Conrad assured his publisher in September 1905 that *Chance* would be ready by the end of the year; he repeated the promise in November 1907; in 1911, he signed a contract for serial publication in the New York Herald; he made a fresh start on *Chance* in May 1911, and the manuscript was finally completed in 1912. Revealingly, in his author's note, Conrad (2002) observes that "Flora de Barral" passed before him, but so swiftly that he "failed to get hold of her" (p. 331), and his solution was to follow Captain Anthony.

Following Captain Anthony may explain the structure of the early chapters. Conrad creates a backstory, in which Anthony is the estranged son of the fictional poet Carleon Anthony, who Duncan-Jones, cited by

Ray (2002), suggests is modelled on the non-fictional Coventry Patmore, a poet who had an estranged son that joined the merchant navy. In chapter 1:2 (The Fynes and the Girl-Friend), Mrs. Fyne is Captain Anthony's sister, and this provides Marlow with his first encounter with Flora de Barral, and her departure with Captain Anthony. Her backstory then emerges in the following chapters, (1:3) Thrift and the Child, and (1:4) the Governess. Both these chapters are important in relation to money and its influence within British society, and it is this important background to the action that we explore in this article.

THE ROLE OF FINANCE AND THRIFT IN CHANCE

In *Chance*, money and the financial institutions that relate to it play an important underlying role – Flora de Barral is the daughter of a disgraced financier, whose companies go bankrupt, and as a result he is imprisoned due to his misconduct in running them. This is an important element in the story, and we argue that Conrad's focus on finance makes *Chance* highly relevant to two of the other Marlow stories because it raises questions about a key component of the British imperial system and its organization – financing. The focus of three of the Marlow stories is on this imperial system, appearing in 'Youth', *Lord Jim*, and *Chance*. Although in *Lord Jim*, one of Stein's trading posts is in the fictional Patusan, which is under the control of the Dutch authorities, the main character is called 'Lord Jim' or 'Tuan Jim'. Linguistically, the name links to the exploits of the British adventurer James Brooke in Sarawak, known as Rajah Brooke. Conrad appears to have taken Brooke's first name and changed 'Rajah' to 'Tuan'. In contrast, the name of the ship's officer in the non-fictional *Jeddah* incident, around which Conrad built the story, was Augustine Podmore Williams (Watt 1980, p. 266), none of whose names are used or adapted for *Lord Jim*. The exploits of Jim in the fictional story have resemblances to James Brooke's, supplemented by descriptions closely resembling those in Alfred Russel Wallace's *The Malay Archipelago*.

In *Chance*, Conrad explores the financial sector of the British system of banking and its scandals. In relation to this, Berthoud (2002), citing Cain and Hopkins, notes the distinction between 'industrial capital' and 'gentlemanly capital'. The latter involved the absorption of the traditional aristocracy into modern capitalism:

> This economy was centred on London, and confined to the upper service sector, that is to say, dealings in goods that cannot be made in factories or stored in warehouses: finance, banking, law, insurance, communications, transport…. It was gentlemanly capital that set the cultural tone, determined the character of government, and fuelled the expansion of power abroad. (p. xv)

Berthoud's interest is in the changing concept of the gentleman, observing that "as the needs of a declining landed aristocracy encountered the aspirations of a growing service industry, the concept of gentlemanliness was transformed" (p. xv), and he cites Girouard in placing the main agent of transformation as the cult of the chivalric myth. Berthoud connects three of the Marlow stories through this: "the great knights-errant of the sea" in *Heart of Darkness,* Jim and Jewel, being "like knight and maiden meeting to exchange vows amongst haunted ruins" in *Lord Jim*, and the two parts of *Chance* – "The Knight" and "The Damsel" (p. xvi). However, in *Chance,* the portrayal of the financier at the centre of the scandal does not represent this chivalric ideal, and Conrad also exhibits his scepticism concerning the banking sector. Money

particularly exemplifies the construction of social reality; the development of money, finance, and corporations is integral to Britain and its empire in the late nineteenth century, and the focus on a financial scandal in *Chance* has an undermining role in relation to London. In exploring this, we consider the development of money and some key aspects of the British financial system, before considering the fictional de Barral, and some of the non-fictional banking scandals on which the events in *Chance* may be based.

From Tradeable Commodity to Paper Notes

The institutional nature of money can be seen in its development. Adam Smith (1991) in the *Wealth of Nations* notes the development of money as a tradeable commodity to overcome the problems of a barter system:

> every prudent man must naturally have endeavoured to manage his affairs in such a manner as to have at all times by him, besides the peculiar produce of his own industry, a certain commodity or other, such as few people would be likely to refuse in exchange for the produce of their industry. (p. 20)

Smith gives examples of such commodities: cattle, salt (Abyssinia), shells (parts of India), dried cod (Newfoundland), tobacco (Virginia), sugar (West Indian colonies), hides and leather, and nails (a village in Scotland). However, he argues that the most valued commodities have tended to be metals. To ensure quality, metals were then produced by institutions (mints) as coins that were stamped as a guarantee of weight and quality.

Later in *The Wealth of Nations*, Smith explores the use of notes, or paper money. When customers deposited coins with a bank, they were issued with a written promise to give them the coins on receipt of the note: promissory notes. Smith (1991, p. 257) observes that when the people had such confidence in the "fortune, probity, and prudence" of a banker, his promissory notes were treated as currency. While they could be traded for coins, they acted as currency in themselves. As the notes could be used for buying goods, the coin deposits tended to stay at the bank. However, one of the inherent risks in early banking was that banks might issue many more notes than deposits of coins. While this might be profitable, in times of uncertainty, depositors would wish to withdraw the deposits of coins, leading to a run on a bank.

In Britain, the designation of the Bank of England as the central bank in control of the creation of bank notes brought a new rigour to the country's system, and strict banking rules to reduce such risks. However, Ferguson (2009) argues that this was in fact the cause of a major problem. If the money supply was too tight, banks could not lend money for new projects:

> The critical need was for institutions that would attract savers to hand over their deposits, creating an ever expanding basis for new bank lending on the other side of the balance sheet. (p. 57)

An important point to note is that while there was strong control over the issuance of new banknotes, regulation of the banks themselves were loose, leading to a variety of scandals. Robb (1992) states that "the Victorians themselves were plagued by white collar-crime as no other people before or since" (p. 3). While he argues that there was a growth spurt in banking in the late nineteenth century and banking fraud appeared

to be in decline, he observes that there were poor standards of presentation throughout the Victorian period and beyond, with no uniform balance sheets and a lack of precision in legal requirements for the contents of companies' annual accounts. This provided many opportunities for mismanagement and fraud. In *Chance*, the fictional financier de Barral and his banking group, with their focus on attracting small savers, are the centre of a major banking scandal.

De Barral and Non-Fictional Financiers

In *Chance,* de Barral, who is Flora's father, becomes bankrupt and is sent to prison for fraud. He is from a respectable humble background, starting out as junior clerk in a Dock Company, then after marriage and with his wife's encouragement, moving to a bank in the West End, and finally setting up on his own through advertising. As Marlow notes in *Chance*:

> One remembers his first modest advertisements headed with the magic word Thrift Thrift Thrift, thrice repeated; promising ten percent on all deposits and giving the address of the Thrift and Independence Aid Association in Vauxhall Bridge Road. (p. 61)

Over time, de Barral sets up other financial institutions with fancy names: "The 'Orb' Deposit Bank and the 'Sceptre' Mutual Aid Society. These all eventually go bankrupt due to de Barral's mismanagement.

Watts (1989, p. 118) argues that there are two non-fictional financiers on whose lives Conrad may have drawn: Jabez Spencer Balfour and Whitaker Wright. Hampson (2021) has noted the clear linguistic link between the fictional 'Orb' Deposit Bank and Whitaker Wright's 'London and Globe' Company. Also, Wright committed suicide by swallowing cyanide after being found guilty of fraud (de Barral also kills himself by taking poison). In contrast to Wright, Balfour accepted his punishment, entering prison in 1895. McKie (2004) notes that he left prison on 14 April 1906, was met by his son and daughter-in-law, travelled in a small coach and was initially taken to a steamboat that sailed from Yarmouth to Lymington, and then on to a final secret destination where he immediately started writing his prison memoirs for Lord Northcliffe's *Weekly Dispatch*. Balfour's journey from prison by coach and then boat is somewhat similar to de Barral's. The publicity surrounding Balfour coincides with Conrad's assurances to his publisher of finishing *Chance*.

Both Balfour and Wright were colourful characters with energy and drive. However, in relation to *Chance* itself, Conrad portrays de Barral as colourless when described by Marlow, who has seen him in the spectacular office of another financier:

> He was clad in black. I remember perfectly that he wore a flat, broad, black satin tie in which was stuck a large cameo pin and a small turn down collar. His hair, discoloured and silky, curled slightly over his ears. His cheeks were hairless and round, and apparently soft. He held himself very upright, walked with small steps and spoke gently in an inward voice. Perhaps from contrast with the magnificent polish of the room and the neatness of its owner, he struck me as dingy, indigent, and, if not exactly humble, then much subdued by evil fortune. (p. 61)

De Barral is described as a man of very little ability, except for advertising and opening branches of

his companies that take in deposits. The deposits are lost mainly on "fantastic schemes" for making money:

> Wrapping himself up in deep and imbecile secrecy he had gone in for the most fantastic schemes: a harbour and docks on the coast of Patagonia, quarries in Labrador – such like speculations. Fisheries to feed a canning factory on the banks of the Amazon was one of them. A principality to be bought in Madagascar was another. (p. 63)

Conrad's portrayal of de Barral is clearly of a different character from the non-fictional financiers on whom he drew. Balfour held a variety of positions, including being an MP and a mayor. Wright had become wealthy after moving to Canada and promoting mining companies. When he started up his banking companies in London, he ensured that there were many aristocrats on their boards. Robb (1992) cites *Blackwood's* summing up of Wright's promotional style: "Everything was swagger and no room was left for business. Swagger directors, swagger offices, swagger bankers…. The whole thing was a gorgeous vulgarity – a magnificent burlesque of business" (p. 109). In contrast, de Barral is almost the opposite:

> He had gratified no tastes; had known no luxury; he had built no gorgeous palaces, had formed no splendid galleries out of these 'immense sums.' He had not even a home. He had gone into these rooms in an hotel and stuck there for years, giving no doubt perfect satisfaction to the management…. He had bought for himself out of all the wealth streaming through his fingers neither adulation nor love, neither splendour nor comfort. There was something perfect in his consistent mediocrity. (p. 65)

Conrad has clearly made a decision to create a character who is different from the non-fictional financiers on which the fictional bankruptcy is based, and an important question is why. One answer may be that Conrad wishes to show the undermining and hollowing effects of money stripped of any surface of glamour. De Barral acquires wealth purely for the status that it brings to the detriment of other aspects of life. Although he provides for his wife and daughter, he appears to take almost no interest in them, so that they live a lonely existence. With the death of his wife, he finds a surrogate carer in the form of a governess, also corrupted by dreams of wealth, whose aim appears to be to manipulate Flora into matrimony with a relative in order to control the money that Flora will inherit. De Barral's stint in prison does not improve him, so that Flora, desperately trying to help him, is rebuffed while he dreams bitterly of his status as the 'Great de Barral'. His ultimate break from humane society is to plan the poisoning of Captain Anthony so that he can use the money Flora will inherit to set up back on land.

The collapse of de Barral's banking group has parallels with the events of the *Patna* in *Lord Jim* in undermining confidence in the ideals of the age. In *Lord Jim*, the actions of a young sailor in abandoning a ship and its passengers have a negative effect on faith in the value-based conduct expected of a British naval officer. Similarly in *Chance*, faith in an institutional system is undermined. The great word of the time is 'thrift', promoted as a virtue, and de Barral's drab offices and branches fit with the promotion of this word, helping to build his customers' faith in the prudence of his banking group. The irony is that by depositing their money, the customers are in effect losing it:

Nobody knew what operations were carried on inside except this – that if you walked in and tendered your money over the counter it would be calmly taken from you by someone who would give you a printed receipt. That and no more. It appears that such knowledge is irresistible. People went in and tendered; and once it was taken from their hands their money was more irretrievably gone from them than if they had thrown it into the sea. (p. 62)

This passage reflects Searle's point regarding social reality. The customers are offered a ten percent return on their deposits. They do not understand the workings of the bank, but they have faith that their deposits will increase over time. For their money, they receive a receipt issued by one of de Barral's banking companies. With the collapse of the companies, the receipt becomes a worthless piece of paper, essentially a brute fact, rather than a symbolic document representing the deposits.

If the Marlow stories are considered as a tetralogy, then two words are especially marked out: 'progress' (*Heart of Darkness*) and 'thrift' (*Chance*). In both cases, the terms become ironic. The Belgian colonists, "the pilgrims of progress", are portrayed as having an entirely negative effect on the colonised. The British financier, the high priest of 'thrift', condemns his customers to penury. In both cases, Conrad is challenging the use of the words as items of societal propaganda and trying to penetrate beneath their superficial veneer. Within the story, he uses de Barral as the character to replace faith with scepticism in relation to late Victorian banking. Although it is the last of the Marlow stories, and is in many ways a traditional love story, the background themes connect to the major issues of the time, the financing of projects within the British Empire, and the hazardous nature of depositing money with savings banks. With 'Youth', *Lord Jim* and *Chance,* the backgrounds to the stories take the reader through the trade routes of the merchant navy, to the trading posts, and examine the financing at play within the British Empire, with the main fictional characters being connected to and dealing with this complex social reality. *Heart of Darkness* provides a journey into another empire, that of Leopold.

CHANCE AS A POSSIBLE GRADED READER

Finally, we discuss the possibility of converting *Chance* into a graded reader. As we noted in a previous article (Enokida et al., 2020), both *Heart of Darkness* and *Lord Jim* have been converted for EFL readers. We have suggested the potential of 'Youth' as a graded reader because it is a more substantial story than it is often given credit for, as well as having a very strong visual side to the narration. *Chance*, while being an important story, presents more challenges for conversion, and we discuss the merits and the problems of the novel in this capacity.

Merits

The Marlow Tetralogy

In this article, we have built on our previous research, and argued that *Chance* interconnects with the other three Marlow stories in important ways, particularly regarding 'Youth' and *Lord Jim* in relation to Britain. It explores the effect of British banking and its instabilities, questions the ideal of 'thrift' in relation to banking practices at that time, and thus explores an important aspect of late Victorian society. In addition, the focal character is a woman, in contrast to the male characters portrayed in the other Conrad stories, and

it contains both romantic and dramatic elements that language learners would find easy to understand.

<u>Institutional Aspects of the Story</u>

As in our previous article, we have focused on background events, in this case, banking and its relevance in late nineteenth and early twentieth century British society. This complements the technological change in ships shown in 'Youth'. The importance of the savings banks in relation to providing finance for the economy is important, as well as its impact on British society.

Problems

<u>Narrative Devices</u>

Although Conrad uses similar narrative devices to the other stories, in the case of *Chance,* these become problematic. Marlow has to synthesise the story from his own experience and a number of narrations by the following: Powell, the Fynes, and Flora. In most cases, he makes clear who has talked to him before explaining the piece of the story that they have provided. However, in chapters 2:4 (Anthony and Flora) and 2:5 (The Great de Barral) most of the information can only have come from Flora. This is covered by Marlow's meeting with Flora at the end of the book in which he hears "all the details which really matter in this story" (p. 327), but given the complex construction of the story, this retrospective explanation makes it very difficult for the reader. A further problem relates to delayed decoding.

<u>Delayed Decoding</u>

In all four stories, Conrad employs a technique in which impressions are described but cognitive realisation of what has happened occurs later in the text. In *Chance*, Powell "received an absurd impression that his captain … was sitting on both sides of the afternoon skylight at once" (p. 206). The reason is that he is seeing both Captain Anthony and de Barral, but this only becomes clear six pages later when Powell discovers that de Barral, known as Smith to the crew, is on board. This very subtle delayed decoding may be very difficult for a language learner. In contrast, delayed decoding in 'Youth' is much more immediate in cases such as the explosion on the ship, where the cognitive realisation of what has happened quickly follows the sensory impressions.

<u>Dated Ideas</u>

In this article, we have focused primarily on the theme of finance in *Chance*, and the corrupting influence of money. However, there are other aspects of the novel which are more problematic. The portrayal of Mrs. Fyne and her feminism is highly unsympathetic. While both Flora and Captain Anthony have to overcome their own pasts to express their true love to each other, the story does not involve any questioning of male and female roles. Marlow himself seems anachronistic in later sections of the book, although Conrad uses the primary narrator to challenge him. Again, this would be problematic in a graded reader unless there was an explanation, which would add further complexity for a language learner.

Explaining Banking in an Introduction to *Chance*

We noted in a previous article (Davies et al., 2018) that if converted to graded readers, Conrad's stories would benefit from an introduction, which is one of the reasons for our analyses of 'Youth' (Enokida et al., 2020) and *Chance*, and we have argued that the stories could also benefit from visual aids (Davies et al., 2018), drawing on Jasanoff's (2017) use of maps and photographs. This would be considerably easier for a story such as 'Youth' which involves a voyage. In contrast, it would be difficult to provide many visual aids in relation to money and finance, although the level of analysis in an introduction would be much lighter than in this article.

CONCLUSION

In this article, we have analysed the structure of *Chance* and explored the theme of finance in the novel. To do this, we have used Widdowson's ideas on coherence and cohesion to examine the structure of the book, and we have drawn on some of Searle's ideas on the construction of social reality to consider money's institutional nature, and then examine the historical events that acted as an inspiration for the financial aspects of the story.

Through an analysis of structure, we have argued that the complete book probably contains a core element from the unpublished short story 'Dynamite'. The backstory to the characters in 'Dynamite' has then absorbed the short story. This creates a complex structure to the novel, one which is both rich and difficult for a reader.

The role of finance and its potentially corrupting nature are an important element in the novel, and we have noted the difference between the more colourful fraudsters involved in non-fictional banking scandals with the colourless fictional de Barral. We have argued that *Chance* is used to question the reliability of an institution, a group of savings banks, in the same way that *Lord Jim* is used to question the code of conduct and chivalric ideas of a ship's officer.

We have suggested that converting a story such as *Chance* to a graded reader may be very difficult. However, it should be noted that a simple version of *Chance* might be much easier to read, although the re-writing process would alter the story. In contrast, a short story such as 'Youth' could be re-written in a way that would keep it very similar to the original text.

This article and its predecessors (Davies et al., 2018; Enokida et al., 2020) have been used to explore the Marlow stories by using a strand of applied linguistics that employs some concepts and categories of analytic philosophy. In the case of the four Marlow stories, we have found that these ideas have fitted well with their construction, particularly in relation to the multiple narrators and embedded narrations within the texts. Ideas on social reality have helped to structure background research on the late nineteenth century about which Conrad was writing in order to identify themes in the stories. They have helped to illuminate connections and themes in some of his most well-known stories, and could be used for the introductions to stories that are converted for use as graded readers.

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Abstract

Coherence, Cohesion, and Social Reality in Joseph Conrad's *Chance*

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In this article, we draw on Widdowson's concepts of cohesion and coherence in applied linguistics as well as Searle's ideas on social reality to analyse Joseph Conrad's novel *Chance*. The article is one of a series by the authors that explores how analytic philosophy, particularly in relation to speech acts and social reality, can be used as an aid to exploring Conrad's Marlow stories, which are well suited to such analysis with their multiple and embedded narrations.

In the first part of the article, coherence and cohesion are used to investigate the complex construction of the book's chapters, with consideration being given to cohesive links through locations and clock time. This is combined with research on the gestation of *Chance* and its connections to the three other Conrad stories that involve the fictional character Marlow. In the second part of the article, we use Searle's distinction between institutional and brute facts to examine the unusual nature of money and the role of finance in the novel. We consider the fictional banking scandal and the financier de Barral in *Chance*, contrasting them to the non-fictional scandals and financiers that are the probable sources which were used for the story. In a final section, we discuss *Chance* as a possible graded reader, outlining its value as part of the Marlow stories, and noting some of the challenges it would present to twenty-first century language learners.

要　約

ジョウゼフ・コンラッド『チャンス』における一貫性・結束性・社会的現実

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　本稿では，応用言語学におけるウィドウソンの一貫性（coherence）と結束性（cohesion）の概念およびサールの社会的現実（social reality）の理論を援用し，ジョウゼフ・コンラッドの小説『チャンス』を分析する。コンラッドの小説のうち，マーロウを語り手とする物語群は，その語りの複数性および重層性から，分析哲学，特に言語行為論や社会的現実を援用した解釈に適している。これまで著者たちはこれらの理論を援用し，マーロウを語り手とする物語を分析してきたが，本稿もその一連の論考の一つである。

　本稿は三部構成となっており，第一部では『チャンス』の複雑な構成を分析するため，一貫性と結束性の概念を使用し，本作における空間上および時間上の結束性について論じる。これと関連して本作の創作過程や，架空の登場人物マーロウの登場する他の三作品との結びつきに焦点を当てる。第二部では，サールによる制度的事実（institutional facts）と生の事実（brute facts）の区別を援用し，『チャンス』におけるお金の特異な性質と金融の役割を探る。この小説に登場する架空の銀行スキャンダルと，銀行家ド・バラールを，本作の創作の元となったと思われる実際のスキャンダルと銀行家と対照させつつ論じる。最後の第三部では，『チャンス』を多読教材（graded readers）化することの可能性を考察する。マーロウを語り手とする物語群における『チャンス』の価値を概観すると同時に，21世紀の言語学習者にとっての問題点を指摘する。