

**Tone in Joseph Conrad's
Under Western Eyes**

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Tone, according to Cuddon's *A Dictionary of Literary Terms* is " the reflection of a writer's attitude (especially towards his readers), manner, mood and moral outlook in his work; even perhaps, the way his personality pervades the work, Cuddon defines tone also as "counterpart of tone voice in speech, which may be friendly, detached, pompous, officious, intimate, bantering and so forth. (1)

In his article "Tone in Fiction" Walter F. Wright points out the importance of such an aspect of novel:

What great fiction does is to suggest an attitude towards the multiform varicolored incidents and phenomena of which we are or can be aware. Its validity in reference to truth is not in the truth it presents, but in the perspective it suggests (2)

Attitude and perspective are stressed in Walter Wright's evaluation of tone in fiction.

Walter Allen is illuminating where he says: "Tone, I suggest, is the verbal equivalent, the verbal embodiment, of the novel's point of view or narrative stance" (3).

As for the role played by tone in fiction, Walter Allen remarks that

The control the novelist exercises on his reader depends ultimately on the stance, the point of view, the distance from action, that the novelist adopts; and on his tone, which is the verbal embodiment of stance, point of view, distance. (4)

Critics in the quotations above are in agreement on the importance of the tone in fiction. It determines the novelist's attitude both towards his work and his readers. The other aspects of a novel are often controlled by the tone of its writer. Tone is implicit in the choice of characters, the treatment of them, the development of the plot as well as the narrative technique a novelist follows in a fictional work. Tone, therefore, stamps the whole work and has its impact on all its aspects.

Of Joseph Conrad's novels *Under Western Eyes* (1911) poses as the one where tone is most deeply felt as it determines Conrad's approach to the various aspects of his novel. Applied studies on tone in Conrad's novels do not figure prominently in critical books. The aim of this paper is to conduct a critical analysis of the impact of tone in *Under Western Eyes* (5) hoping to show that Conrad's attitude to theme, characters and plot is basically controlled by his tone.

In his introduction to the Penguin edition of *Under Western Eyes* Boris Ford remarks that:

If the central theme of the novel is Razumov's tormenting journey towards self-knowledge, its dominating preoccupation is Russia and Russian revolutionist. Thus the novel gives the impression of beginning and ending with Razumov in Russia (6).

The theme of the novel thus tackles both the private life of its hero, Razumov as well as the Russian character closely connected with his personal drama.

Conrad's tone towards the part of the theme concerned with Razumov, his life, thoughts and values is one of sympathy. He admits it in his Author's Note written in 1920, nine years after the publication of the novel. "Razumov is treated sympathetically". Why should he not be? He is an ordinary young man, with a healthy capacity for work and some ambitions. He has an average conscience (7).

Conrad's sympathy is felt in the way Razumov's thoughts concerning Russia and its conditions are unravelled. Leaving Haldin in his rooms, evoking a hope of help to him by going to prepare for a sort of escape, Razumov returns without fulfilling his errand. On his return home Razumov meditates on the Russian question initiated by the incident of assassination committed by Haldin who is now hiding in his own rooms. Razumov feels respect for the sacred inertia, he notices about Russia. He supports duration and safety. He is opposed to revolutions with their passionate levity of action and their shifting impulses (p.74) What Russia needs, according to Razumov's philosophy, "is not the conflicting aspirations of a people, but a will strong and one: It wanted not the babble of many voices, but a man, strong and one!" (pp.78-79). It is note worthy that Conrad points out Razumov's detachment from the political field especially that of activism. Unlike Haldin he is introduced as. "One of those men who, living in a period of mental and political unrest, keep an instructive hold on normal, political, everyday life." (p. 60).

Conrad, however, qualifies Razumov's detached attitude to public life in his country at such a time of unrest. Tone figures in the authorial voice stating that

He was aware of the emotional tension; he even responded to it in an indefinite way. But his main concern was with his work, his studies, and with his own future (pp. 60-61).

What Conrad cares to pinpoint is Razumov's awareness of the political conflict and his "indefinite" way of responding to it. In contrast to this "indefinite" response, Razumov's own future is his main concern - the personal in his life comes prior to the public or the national. Razumov's long train of thoughts, while returning home, reflects the beginning of his political initiation. Triggered by Haldin's resort to his rooms, Razumov expresses his contrasting political attitude:

Haldin means disruption" he thought to himself, beginning to walk again "what is he with his indignation, with his talk of bondage - with his talk of God's justice? All that means disruption (p.79).

Rejecting Haldin's disrupting attitude, Razumov advocates a calm manner of reform so as to avoid the woes of the revolution:

Better that thousands should suffer than that a people should become a disintegrated mass, helpless like dust in the wind. Obscurantism is better than the light of incendiary torches. The seed germinates in the night. Out of the dark soil springs the perfect plant. But a volcanic eruption is sterile, the ruin of the fertile ground (p.79).

Bringing such general thoughts to a lower scale, Razumov in a series of declamatory questions comes to his private situation:

And am I, who love my country- who love nothing but that to love and put my faith in, am I to have my future, perhaps my usefulness, ruined by this sanguinary fanatic? (p.79).

Conrad's authorial comment on, or rather description of, Razumov's train of thoughts betrays his tone of sympathy towards the young man whose point of view is privileged:

He went on thus, heedless with extraordinary abundance and facility- generally his phrases came to him slowly, after a conscious and painstaking wooing., some superior power had inspired him with a flow of masterly argument as certain converted sinners become overwhelmingly loquacious. The narrator remarks that "Razumov, in conflict with himself, felt the touch of grace upon his forehead ". (pp. 79-80).

The word "grace" is once more repeated. "The grace entered into Razumov". (p.79) allied with the superior power that inspired the "masterly argument. (p.80), grace marks the whole discourse. The narrator is trying to give a touch of holiness and divinity to the argument Razumov holds with himself. This attitude on the narrator's part evokes identity of thought as well as sympathy between both the old professor of languages and Razumov.

The narrator explicitly takes Razumov's side. He strongly adopts the same policy proposed by him. Lest Razumov should be considered a reactionary, the narrator states it bluntly that the former was " far from being a moss-grown reactionary " (p. 80). " He believes in the vital role played by the great autocrat of the future " (p. 80). Nothing but a single will "would save the whole country without disintegrating it into factions "

The identity of political thought between the old English professor and Razumov is fully expressed in the latter's long and direct warning to Miss Haldin against the course of the revolution as a way of change:

The last thing I want to tell you is this: in a real revolution- not a simple dynastic change or a mere reform of institutions - in a real revolution the best characters do not come to the front. A violent revolution falls into the hands of narrow-minded fanatics and tyrannical hypocrites at first. Afterwards comes the turn of all the pretentious intellectual failures of the time. Such are the chiefs and the leaders. The scrupulous and the intelligent may begin a movement - but it passes away from them. They are not the leaders of a revolution, they are its victims... (p. 158)

His last warning to Miss Haldin is that he does not want her 'to be a victim' (p. 158).

Both Razumov and the old teacher of languages use similar words to describe revolutionists. To Razumov, Haldin is a "sanguinary fanatic" (p. 79). To the old teacher of languages the leaders of any revolution are "narrow minded fanatics" (p. 158). Revolution to both of them, even in case of success is destructive and bloody. It is noteworthy that the old narrator gives expression to the series of thought that went on in Razumov's mind concerning the futility of revolutions.

To prove the validity of his ideology, Razumov, or rather the narrator, resorts to the authority of history: the logic of history made him (the great autocrat) 'unavoidable, the state of people demanded him,' (p. 80). The need for a single strong will is thus recommended by Razumov, the narrator as well as Conrad himself as his tone evokes.

Razumov's decision to give Haldin up could be considered an act of betrayal, morally condemned and hateful to all people. Tone, however, reduces the moral impact of the act, through the argument Razumov holds with himself, Conrad tries to dilute the bitterness of the act:

Betray. A great word. What is betrayal? They talk of a man betraying his country, his friends, his sweetheart. There must be a moral bond first- all a man can betray is his conscience. And how is my conscience engaged here; by what bond of common faith, of common conviction, am I obliged to let that fanatical idiot drag me down with him? On the contrary- every obligation of true courage is the other way.(p. 82).

Though Razumov attempts, before actually betraying Haldin, to exculpate himself of cowardice and treachery, he suffers a moral conflict at heart. He feels that he is betraying Haldin's confidence in him since he has accepted to help him- Reasoning with himself, Razumov, tries hard to absolve himself of the moral responsibility:

Have I provoked his confidence? No! Have I by a single word, look or gesture given him reason to suppose that I accepted his trust in me? No! It is true that I consented to go and see his Zemianitch. Well, I have been to see him, and I broke a stick on his back too, the brute (p. 82).

Consenting to go and see Zemianitch for the sake of helping Haldin to escape was in itself a moral bond on Razumov's part. Doing thus he gained Haldin's trust in him. To make himself free of moral responsibility, Razumov attempts to foreground his own vision. This is also the outcome of the sympathetic tone of the novelist in focalizing Razumov's judgement, supporting it and giving it privilege over the other points of view.

New voices are added to back Razumov's moral choice in giving Haldin up to authorities- Prince K-, in the presence of the general, says to Razumov: "Nobody doubts the moral soundness of your action- Be at ease in respect, " pray (p. 90). This is not, however an absolute judgement concerning the moral soundness of Razumov's action.

Commenting on the act of betrayal committed by Razumov, Jocelyn Baines remarks that

For although he certainly could not be blamed for his disapproval and had no obligation to help Haldin, he need not have given him up. His self-justification is a little specious, and there is the suspicion that cowardice, fear for the future, was at the bottom of his action. (8)

Jocelyn Baines suggests that:

The honorable course would have been to tell Haldin to go away immediately even at some risk to himself, although as this alternative never crops up, we must assume that it did not occur to Conrad or that he wished deliberately to exclude it from his consideration. (9)

It was mainly due to Conrad's sympathetic tone towards Razumov that the other alternatives have been excluded from consideration.

Tone is also felt in the aspect of the theme concerned with the spirit of Russia- Conrad, through the old professor of languages as well as Razumov, the hero of the novel, has a cynic tone towards the Russian state of affairs. The old professor of languages expresses his denunciation for the Russian's, spirit of cynicism and mysticism- Their fondness for words is also condemned. Acquainted with the Russian for a long time, the old professor however, 'has no comprehension of the Russian character'. (p.56). Nevertheless, he notices common features of their life: 'The illogicality of their attitude, the arbitrariness of their conclusions, the frequency of the exceptional, should present no difficulty to a student of many grammars'. (p.86).

The Russians' fondness for the use of words is also one of their common characteristics. The old professor feels that "there is generosity in their ardour of speech which removes it as far as possible from common loquacity; and it is ever too disconnected to be classed eloquence". (p.56)

Our chief narrator, perhaps Conrad's mouthpiece, remarks that the Russian spirit is one of cynicism. 'It informs the declarations of statesmen, the theories of her revolutionists, and the mystic vaticinations of prophets to the point of making freedom look like a form of debauch and the Christian virtues themselves appear actually indecent...' (p.105)

Mysticism provides a third aspect of the Russian spirit according to the old professor's view: "that propensity of lifting every problem from the plane of the understandable by means of some sort of mystic expression, is very Russian". (p.314)... 'mystic phrases clothe the view and hopeless cynicism. '(p.134) The differences between the Russian and the Western people is pointed out. The Russian detest life, the irremediable life of the earth as it is, whereas we Westerners cherish it with perhaps an equal exaggeration of its sentimental value. '(p.134)

The Western eyes of the old professor see nothing of merit or importance in the Russian spirit.: "To us Europeans of the West, all ideas of political plots and conspiracies are childish, crude inventions for the theatre or a novel. '(p.138) Indeed, the West is portrayed in tone superior to the Russians. The comparison between the two sides is always to the credit of the West. It is noticed that the old narrator is full of abstractions and generalization when he deals with the Russian spirit.

Boris Ford in his introduction to *Under Western Eyes* finds fault with the old professor of the languages as a narrator:

It is if the English professor has one seeing and one partially-sighted eye. Indeed, even when in possession of the facts he sees very poorly into the depth of the Russian story he is recounting.... As a result, his account of the Russian "mystery" often reads more like his own mystification. (p.10)

What the old English professor succeeds to accomplish is to evoke a tone of cynicism, mistrust and despair towards the Russian people.

Edward Said remarks that 'what the old teacher constantly reiterates is that the tendency in Russia to mystic expression is a kind of ontological flaw present to a much lesser degree in the Western languages.'(11). Similarly, J.M Kertezzer notices that "Razumov discovers that men commit themselves to illusions and phantoms simply by giving them exalted names and succumbing to their own rhetoric' (12).

Though a student of philosophy Razumov has his linguistic insights concerning the use of words without understanding their real meanings: "Liberty with a capital L - Liberty that means nothing precise". (p.92). Lack of precision, exactitude and accuracy is thus affirmed as a feature of Russian thinking. Both Razumov and the English professor have stressed that fondness for words is a demerit in Russians. Identity of tone is thus evoked by these views concerning the Russian spirit. The general tone running through the parts concerned with Russian character is one of cynicism and skepticism.

Allan Swingewood relevantly notices that 'in both *The Secret Agent* and *Under Western Eyes* Conrad's anti-revolutionary bias is clear' (13). It is this bias on Conrad's part that creates the tone of mistrust in all that is revolutionary in the novel either at the level of theme, characters or plot.

Conrad's characterization in *Under Western Eyes* illustrates his tone towards two contrasting groups of characters: the hero with his anti-revolutionary point of view and the revolutionists including Haldin and the other Russians living in Geneva. With Razumov as a character, Conrad's sympathy is unbounded. Razumov's portrait from the beginning till the end betrays no censure or even slight blame on the author's or narrator's parts.

Conrad's stance towards Razumov is one of defence and justification. As a young man, Razumov is portrayed in a very friendly tone. 'He is a hard working student, of a reputation of profundity' (p.57) and he is worthy of being trusted with forbidden opinions (p.57) Razumov is also amiable and ready to oblige his fellows even, if it were inconvenient to him. In his judgement and conduct, Razumov is led by reason and intellect. In this respect, Razumov is associated with 'frigid English manner'. (65). Haldin tells Razumov "Ah! you are a fellow! collected - cool as a cucumber. A regular Englishman' (p.59). Rationality is thus a basic feature of Razumov. He himself is aware of such traits of "the clear grasp of (his) intellect, and (his) cool superior reason (p.80)'.

In his Author's Note, Conrad defends Razumov's drawbacks:

If he is slightly abnormal it is only in his sensitiveness to his position. Being nobody's child he feels rather more keenly than other that he is a Russian- or he is nothing. He is perfectly right in looking on Russia as his heritage. (p.50)

Though very little is seen of Razumov's national concern and feelings before meeting Haldin, Conrad insists on Razumov's Russian heritage. He is involved, as Conrad cares to present him, in the national questions, but in his own way: "The sanguinary futility of the crimes and the sacrifices in that amorphous mass envelops and crushes him". (p.50-51)

Jocelyn Baines points out the boundless sympathy Conrad feels for Razumov:

Razumov himself is the most considerable character that Conrad created; his thoughts, words, and actions reveal depths of personality which show that Conrad succeeded in identifying himself imaginatively with him (14).

The identity of thought, words and actions between Conrad and the hero of the novel is a true manifestation of the author's sympathy towards his hero.

In Haldin's case Conrad's sympathy is almost absent. Haldin's ideology of revolutions does not receive any defence. His point of view is not justified- 'Haldin means disruption'. (p.79) Haldin's character is presented in a way that does not convey either admiration or sympathy:

Victor Haldin, a student older than most of his contemporaries at the university, was not one of the industrious set. He was hardly even seen at lectures; the authorities had marked him as "restless" and "unsound", very bad notes. But he had a great personal prestige with his comrades and influenced their thoughts. (p.64)

Such a portrait reflects the absence of sympathy or the anti- revolutionary bias on Conrad's part. The authorial comment on Haldin's conduct conveys unfriendly tone towards the young man. "very bad notes, sums up both the narrator's and Conrad's lack of sympathy.

Though Haldin, as Jocelyn Baines maintains ' was a high- minded idealist who had murdered a ruthless tyrant and could reasonably expect approval, Razumov was handing him over to a brutal autocracy'. (15) Haldin's tragic end is intended to condemn his ideology and his faith in the revolution-. By Haldin's execution, Conrad gives both privilege and supremacy to Razumov's ideology.

With Natalia Haldin Conrad's tone is of restricted or qualified sympathy- He is sympathetic to her person as a young Russian woman of "idealistic faith" of "great heart" and of simple emotions. as he states in his Author's Note (p.50). Her ideas of the necessity of the revolution are, however, refuted by the fluent professor of English. Natalia Haldin has trustful eyes and a trustful heart as well. To her, young Haldin's character is 'without a flaw'. (p.136) She hardly doubts the motives of the people she deals with.

Jocelyn Baines notices that ' Natalia Haldin is Conrad's most effective portrait of a woman. She is noble, intensely idealisticshe has a mystical belief in the superior destiny of Russia. '(16) Though she remains warm-hearted, helpful and charitable till the end of the novel, even after Razumov's confession, Natalia Haldin's vision is not upheld by Conrad.

Conrad's tone towards the other revolutionists is absolutely hostile. In his Author's Note he admits that they are apes of a sinister jungle and are treated as their grimaces deserve. '(p.51) Peter Ivanovitch, the leader of the Russian expatriates in Geneva is portrayed in very hateful terms: He is a man of fluency but meanwhile of extreme hypocrisy. He pretends to be a great feminist while privately he maltreats the kind-hearted and devoted secretary, Tekla. His professed high ideals mask petty conduct full of tyranny and cruelty towards a simple woman like Tekla. He sponges on a very avaricious lady, Madame, de S. He is later married to a young country girl for her beauty despite a great difference in age. Principles and values have very little impact on Peter's private life. Briefly, he is a man of words.

Swingewood points out this discrepancy in Peter's life : ' In public the champion of women, in private a petty and spiteful man full of deception and vanity. '(17).

The other characters in the revolutionary group are grotesquely portrayed. They are only puppets, talking all the time but doing nothing of importance. They look like nocturnal insects that are active only at night, or in the dark. Indeed, Conrad's tone towards the revolutionists is extremely hostile. The picture painted for them is 'merciless, formidable in its indictment of the revolutionist's claims. '(18)

Perhaps the exceptions to this gloomy picture of revolutionists are 'the simple-minded Tekla and the wrong-headed Sophia Antonovna.' (p.51) as Conrad points out in his Author's Note. The simple-minded Tekla, with her long story, embodies the tyranny of Peter Ivanovitch as well as his false pretences as a feminist. She proves to be truly kindly and helpful to the injured Razumov.

Sophia Antonovna as a revolutionary woman is enthusiastic, zealous and active. Her belief and trust in Peter Ivanovitch are boundless. She is completely uncritical of the cause of the revolution. In answer to Razumov's doubts about success with Peter' Sophia says: "I don't think, young man. I just simply believe it. '(p.244)

Belief is prior to thinking for Sophia : " For twenty years I have been coming and going, looking neither to the left more to the right ". (p.244). She does not lose faith in Peter Ivanovitch even after he gets married to a young country girl: "Peter is an inspired man.'(p.349), Sophia affirms to the old professor of languages. Though wrong-minded, Sophia is not a target for Conrad's ridicule.

In portraying both Nikita and Laspara Conrad resorts to physical description to ridicule both of them. Nikita's body and voice evoke Conrad's hostile tone towards him. Neville H Newhouse remarks that "with his flabby body and squeaky voice he (Nikita) is anything but the silent and ruthless revolutionary. He is almost a caricature.'(19). Conrad conceived of him as 'the perfect flower of the terroristic wilderness.' (p.31). Newhouse maintains that the fact that "Nikita turns to be a spy himself and a traitor only ' heightens our horror' (20)

With Laspara, the editor of *The Living Word*, caricature is the method of portrayal. Laspara's size, features, and temperament are aspects of his ridiculous character. He is 'a

polyglot of unknown parentage, of indefinite nationality, anarchist, with a pedantic and ferocious temperament and an amazingly inflammatory capacity for invective. (pp. 275-76). Conrad portrays Laspara in a setting that reflects both squalor and lack of vision: "Laspara lived in the old ~~town~~ in a sombre, narrow house...." (p.276). The rooms were dark and Laspara himself was 'rarely seen walking in broad daylight.' (p.276). Darkness stands for the dim vision that marks the revolutionists.

Conrad's mockery is at its height when he makes fun of Laspara's size: 'when he got down from his stool it was as though he had descended from the heights of Olympus' (p. 276). Amidst other people Laspara was 'dwarfed by his daughters, by furniture, by any caller of ordinary stature' (p. 276). The tone associated with Laspara's portrait is one of mockery and contempt.

Daphna Erdinast - Vulca is illuminating in describing Conrad's tone towards the revolutionist group:

Some of the revolutionaries, like Haldin and Sophia Antonovna, are indeed treated with compassion and respect, but others, like Peter Ivanovitch and Madame de S -, are grossly caricatured and derided (20).

Sympathy, however, is out of question in dealing with the revolutionists.

Shifting to the plot level it is noticed that Conrad's tone is of great impact on the development of action in the novel. As Jakob Lothe maintains 'the incidents form an absorbing drama of confidence, betrayal, remorse and confession.' (21). These phases are roughly the four stages of action. Haldin trusts Razumov and seeks both refuge and help at his rooms. Haldin never entertains doubts that Razumov would give him up.

Betrayal is thought of, justified, and defended even before it is actually committed. Razumov comes to a controversial conclusion that absolves him from moral reproach. Betrayal is not portrayed as a hateful crime. Razumov's interior monologue foregrounds and defends the deed. The rational attitude divests the crime of the sense of guilt as it does not condemn it.

Remorse follows shortly after Razumov commits betrayal as Vulca remarks:

Having betrayed Haldin in the name of his own individual free will and autonomy, Razumov paradoxically finds that his freedom and individuality begin to dissolve under the new role he has undertaken. He feels trapped, unable to pursue his former life or to start a new one. (22)

Razumov feels the profound change in his life, even before he is sent to Geneva to spy on the Russian revolutionaries there. Thinking that he can resume his former life, Razumov realizes that he is unable to do so:

But before he had got so far everything abandoned him - hope, courage, belief in himself, trust in men. His heart had, as it were, suddenly emptied itself, it was no use struggling on. Rest, work, solitude and frankness of intercourse with his kind were alike

forbidden to him. Everything was gone. His existence was a great cold blank...(pp. 188, 189).

Razumov's remorse is very effectively expressed in his own words to Miss Haldin concerning her brother's evil effect on him: 'He, this man who had robbed me of my hard work, purposeful existence (p. 331). Razumov feels bitter and sad. In giving Victor Haldin up, it was myself, after all, whom I have betrayed most basely' (p. 333).

Remorse leads to confession. Razumov's letter of confession to Natalia Haldin marks a climatic point in the plot. It puts an end to Razumov's agony and heightens his feeling of purification and redemption. Gail Frazer remarks that 'Razumov's confession letter to Natalia is strategically placed at the climax of the novel, where the correspondences with an earlier betrayal emphasize the theme of redemption.' (23)

Balanced with an act of betrayal, Razumov's letter strongly prepares for his feeling of relief and freedom. Significantly, rain is falling, Razumov is wet, but he feels "washed clean" (p. 330) of his feeling of sin and guilt.

Conrad, however, does not choose a happy ending like marriage, or at least complete forgiveness. Careful to cleanse Razumov of every taint of moral guilt, Conrad adds another confession scene marked with violence and horror. The confession made to the pack of revolutionists leads to Razumov's loss of his hearing in an act of butchery and horror. Brutality marks the whole scene.

Jeffrey Berman questions the violence of the scene and its reasons: "...for reasons that remain inexplicable Conrad refuses to kill off his protagonist as the novel draws to the end.' (24). I am of the opinion that the butchery of the scene, its violence and horror as well as the end chosen by Conrad could be explained in the light of redemption. Razumov is made to suffer in a horrifying way to be redeemed. Murder would have been easier but less effective in Razumov's case. The more Razumov suffers, the more readers sympathize with him. Tone in such a case is certainly one of profound and real sympathy. The end of the novel is in full harmony with the author's tone.

Significantly, before exposing Razumov to the brutality of his tormentors, Conrad gives the last manifesto of his hero's freedom from remorse:

"I beg you to observe, he said, already on the landing, "that I had only to hold my tongue. Today, of all days since I came amongst you, I was made safe, and today I made myself free from falsehood, from remorse - independent of every single human being on this earth. (p. 335)

Razumov's tone is a martyr's ready to meet his noble end in full knowledge of his heroic sufferings. One has the impression that Razumov is Christ-like waiting to be crucified in meek submission showing no resistance: "Razumov did not struggle" (p. 339). He saw felt and suffered the violence of those who attacked him. 'At the end Razumov could struggle no longer. He was exhausted. He had to watch passively the heavy open hand of the brute descend again in a degrading blow over his ear' (p. 339).

Atonement is the final movement in Razumov's tormented life. He chooses to pay heavily, but passively and submissively and in a voluntary manner, for giving Haldin up. Deaf, cripple and weak, Razumov is seen at the end left to the care of the devoted and loyal Tekla. Sophia's final words of him are: 'He is intelligent. He has ideas..... He talks well too. '(p.347)

The fates of the other characters evoke Conrad's tone towards them. Natalia Haldin "lived in a town in the centre sharing her compassionate labours between the horrors of over-crowded jails and the heartrending misery of bereaved homes. She did not spare herself in good service. ' (p.346). Such noble activities express Natalia's noble character: "she has a faithful soul, an undaunted spirit, and an indefatigable body. '(p.346). Conrad's tone towards Natalia Haldin is one of idealization and respect. On the other hand, Conrad's tone towards Nikita, who turns to be a police - spy, is full of disgust and condemnation.

In conclusion this paper, I hope, has made it clear that the various aspects of the novel have been determined by the author's tone towards his theme, characters and the development of action. Conrad makes full use of the old professor of languages not only as a traditional narrator, but as a reflective observer. He is not as detached as he pretends. His comments on both characters and incidents convey his author's tone. The narrator's *Western Eyes* are the medium through which Conrad's tone is expressed. The old teacher is not a mute witness of things Russian, unrolling their eastern logic Under (his) *Western Eyes*"(p348). Besides his eyes he has got a pervasive point of view often expressed in his (digressions) as he calls his relevant comments. The identity of tone between Conrad and his narrator is indisputable. Both are against revolution as a mode of change. They are cynical in their approach to the Russian spirit. The hero of *Under Western Eyes* echoes his creator's tone both in thought and action

Notes:-

- 1- J A.Cuddon, A, *Dictionary of Literary Terms*, Penguin, 1977, (pp. 698-999).
- 2- Walter F. Wright, "Tone in Fiction" in John Halperin, ed. *The Theory of The Novel : New Essays*, Oxford University Press, p. 300.
- 3- Walter Allen, 'Narrative Distance, Tone and Character'. *Ibid*, p. 327.
- 4- *Ibid*, p. 329.
- 5- Joseph Conrad, *Under Western Eyes*, (1911)- All page numbers within the text refer to the Penguin edition of 1985. Introduced by Boris Ford.
- 6- Boris Ford, "Introduction to Under Western Eyes" Penguin edition, 1985, p. 24.
- 7- Joseph Conrad, "Author's Note", 1920, *Under Western Eyes*, Penguin, 1985, p. 50.
- 8- Jocelyn Baines, *Joseph Conrad: A Critical Biography*, Penguin Books, 1960, p. 439.
- 9- *Ibid*, Loc. Cit.
- 10- Boris Ford. " Introduction to *Under Western Eyes*. Penguin, edition, 1985, p. 33.
- 11- Edward Said. Conrad : " The Presentation of Narrative ". *Novel*, Vol. 7, No. 2, Winter 1974, p. 122.

- 12- Kertzer, "The Bitterness of Our Wisdom" Cynicism, Skepticism and Joseph Conrad", *Novel*, Vol. 16, No. 2, Winter 1983, p. 137.
- 13- Allan Swingewood, *The Novel & Revolution*, Macmillan Press, 1975, p. 134.
- 14- Jocelyn Baines, *Joseph Conrad: A Critical Biography*, op. cit, p. 435.
- 15- Ibid. p. 439.
- 16- Ibid. p. 435.
- 17- Swingewood, *The Novel & Revolution*, op. cit, p138.
- 18- Edward Garnett, unsigned Review, *Nation*, 21 October 1911,140-2, in *Conrad: The Critical Heritage*, ed Norman Sherry, Routledge, Kegan Paul, London and Boston, 1973, p. 238.
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