

CHAPTER- III

Lord Jim: The Redemption of the European Hero

“For Englishmen especially, of all the races of the earth, a task, any task, undertaken in an adventurous spirit acquires the spirit of romance.”

(Joseph Conrad: *A Personal Record*)

In his *A Personal Record* Conrad relates the idea of his protagonist Jim in his novel *Lord Jim*, published in 1900, and discusses him as a character, overtly imbued with some essentially British characteristics. That Jim is English is undeniable and hence his ideal of heroism is different from what we saw in the ‘inhumanity’ of Kurtz in *Heart of Darkness*. Empire as a quintessential idea nuances Conrad’s reading of the non- European, or for that matter Afro- Asian culture in the last half of the 19th century. But in *Lord Jim* alone he exclusively addresses the English question of racial and cultural supremacy among the other contesting imperial European nations. In fact, Conrad is seen in this novel more in doubts in sorting out the issues between reification and condemnation of the agenda of the empire. The representation of the ‘heroic code’ that Jim requires to live by and can even die for subtly helps to sustain the notion of empire. This code of honour is seen failing vigorously in the cases of Kurtz (in *Heart of Darkness*) or Brown (in *Lord Jim*). Terry Collits writes that in “promoting high ideals by enclosing them in pre- pubescent tales written for enthusiastic young men, [*Lord Jim*] repressed the ‘problem’ of sexual desire for native people by aestheticizing it as an adolescent romance” (2005: 127). The “colonial desire”, as seen by Collits, is thus held back temporarily, deferred for a while, to cushion the uneasiness of the author writing between empire and culture, and the “sanitized version of male psychology” is juxtaposed on the well accepted generic form of adventure- romance (127). The Victorian cultural habit of romance narration is exploited to its extreme and Conrad serves his guarded critical volley at the imperial desire of European nations negotiating with the superior notion of British

cultural sensitivity, traditionally but crucially set into motion by colonial narratives like *Robinson Crusoe*. What Conrad struggles to save in *Lord Jim* is termed by Collits as “nostalgia” as he observes: “[The]... colonial fictions I am discussing at length, *Lord Jim* is the only one whose focus is clearly British. It thus provides the best opportunity for re- examining the question of Conrad’s relationship to British imperialism” (127).

The colonial culture in which *Lord Jim* is written demands certain containment, a kind of justification to qualify it as a veritable narrative of the eastern ports to its English readers. Conrad’s liberal humanist stand does not allow him freely to give allowances for the empire and its cultural dynamic thus making the position of the author more precarious in an era of high imperialism. On the other hand, the Polish exile and almost a French dandy, Conrad, finally settles down in England after his lifelong exciting, though strenuous, sojourns on seas around the globe. The author finds himself in between two contesting authorial agenda – his destabilizing cultural realization of the empire and his material and pragmatic requirement, as a British citizen, to uphold the idea of an innate English moral code, sustaining the fable of Anglo- Saxon greatness. Colonial history is negotiated at the expense of the colonized, and Jim, the White Englishman, becomes the hero of the novel pushing the tale of the armed resistance of the native people in Patusan successfully to the backbenches. Collits discusses:

Lord Jim clearly exemplifies the fractured temporality that causes problems for the writing of colonial history. In Jim’s case, the sense of untimeliness is produced by the discrepancy between power and desire and the dream and its moment. Jim fails to achieve his desire because when he reacts to the defining events of his life the necessities of the moment elude him. (129)

If Conrad is sceptic of the culture codes of the empire in presenting the character of Brown, the imperial plunderer in *Lord Jim*, then he appropriates the same code at once in the final gesture of Jim to embrace a romantic death. Boehmer shows

this gesture on the part of the author as an act of expiation undoing the critique of the imperial culture in his previous narrative of empire *Heart of Darkness* and writes:

Lord Jim is revealing not only for underscoring the contradiction of the 'civilizing' mission exposed in '*Heart of Darkness*' (which too is a Marlow narrative). It is interesting also for its wary if admiring attitude to heroic adventure in a maturing Empire. Jim, who wishes always to be 'an example of devotion to duty, and as unflinching as a hero in a book', is in fact flawed. He is a colonial idealist who, unlike his many predecessors in adventure fiction, cannot act. In the drama of colonialist self-making, the European realized himself by imposing his rule on another culture. The experiment fails calamitiously in Jim's case.

Though a contemporary of Kipling, Conrad temperamentally belonged to a later historical moment – a moment in which colonial possession had become more problematic, raising spectres of European cultural failure. (2006: 59)

To study this ambivalent position of Conrad writing in between the empire and culture, his representative text *Lord Jim* can be read in close relation to Conrad's life and ideology. It may well be perceived, as the present thesis attempts to locate the novel, as a literary tract transacting between the cultural context of the novel and its content.

Lord Jim, as is often said by critics, is one of the best examples of Conrad's complex sources including autobiographical elements rooted in his Polish background and his life as a seaman. The novel also includes specific suggestions to actual people and events, and to the imperial world in which Conrad lived and the colonial setting, especially the Malay Archipelago where Conrad sailed as a British merchant seaman. This source study, which aims to define Conrad's *point de depart*, would be

threefold. Investigating the novel's references to biographical elements to discover the coherent underlying psychoanalytic narrative, the study aims to identify the novel's references to history. In *Lord Jim*, specific references to actual people and events will be investigated to locate the novel as a cultural phenomenon, deeply rooted in Conrad's personal experiences of the empire. Finally, to understand how a historical moment produces a particular literary work and the cultural forces that shape it initially will be attempted to be shown.

Lord Jim is intended to be a study on the problem of representation because Conrad belonged to a European history which was moving out of its more upbeat, affirmative phase, with its belief in the free, self-determining individual, as it was represented in the literary documents and the travel accounts of the time. This acute consciousness of the empire, shaped and maintained through its narratives, both literary and historical, buttresses a cultural position that marginalises the darker and more downbeat civilizations altogether, which had no place in these travel accounts. Conrad wrote *Lord Jim* at a time when imperialism brought two different phases of history together. The imperialist culture produced both swashbuckling individualists like Jim, and a sordid narrative of greed, conflict and exploitation which was under no individual's control. The world was beginning to be alien and inscrutable at the point of imperialism. Written in such a historical moment, *Lord Jim* presents a conflict between romance and idealism. The main character, Jim, is represented on the one hand as "one of us", as a representative of the British Empire, and, on the other, as a failure. He abandons his duty as a seaman and causes the destructions of his best friend and of himself and thus leads the Patusan village to a state of leaderlessness and deprivation. Imperialism in those days was represented as a Romantic idealism having a vision of a transformed earth in the travel and adventure accounts of the time. Among these narratives there are *The Malay Archipelago* (1894) written by Alfred Russel Wallace and *A Visit to the Indian Archipelago in H.M. Ship "Maeander" With Portions of Journal of Sir James Brooke, K.C.B.* (1846) by Henry Keppell. In both these travel and adventure accounts as also in *Lord Jim* there is an encounter between the European white man and the Malay community. Yet there are contradictions in these documents and Conrad's text. These travel and adventure accounts were mostly fed up with the liberal, humanistic values which had served the

West so splendidly; for this reason it can be said that imperialism was represented in them with a cultural relativism. But in *Lord Jim* this self-assured historical phase and its self-esteemed individuals are being called into question. Thus the novel threatens to subvert the imperialist individual's sense of supremacy while simultaneously singing in favour of it and adequately romanticizing the same in a glorious way.

Before contextualizing the novel against Conrad's own cultural experiences as evident in *Lord Jim*, the plot of the novel may be recalled. The novel contains the story of a young Englishman who disgraces himself as a sailor in the merchant navy but later compensates for his disgrace by becoming the effective benevolent ruler of a Malay community. The novel may be divided into two evenly knit segments: The first part, from the beginning to chapter XIX, is generally called the *Patna* episode, and the second part, from chapter XX onwards is called the Patusan episode.

The story of the *Patna* section may be summarized as follows: The young sailor, Jim, romantic and dreaming of heroic adventures, is suddenly confronted with the temptation of his life while serving as chief mate on board an old steamer, *Patna*. On her way across the Indian Ocean the ship has touched some floating derelict and when the engines are stopped, her condition seems so precarious that the disreputable gang serving as officers decide to clear out as quickly and noiselessly as possible under the cover of a dark night, leaving the eight hundred Mohammedan pilgrims on board to their fate. Jim does not mean to accompany four other white men of the crew – the German skipper and three engineers – but when one of the engineers dies of a heart attack brought on by fright, and as he felt urged by a voice in the darkness calling insistently, "Jump! Jump!" Jim deserts the *Patna* in the firm belief that she is already sinking under his feet. Eventually they are picked up by a ship. The abandoned vessel is, however, sighted and towed to Aden by a French gunboat. A court of inquiry is held. Jim is the only officer to give evidence at the Official Inquiry because the skipper has fled and the two surviving engineers are in hospital. The officers of the ship, Jim included, have their certificates cancelled. The narrator, Marlow, has his first sight of Jim when he attends the Official Inquiry. Marlow himself is a middle-aged merchant seaman, a seasoned, good-natured, mature man who is immediately attracted by Jim's appearance. Jim seems to be a gentleman, upright, good-looking, "one of us" (a phrase Marlow often uses about Jim), a man

who looks as though he should be loyal to the “solidarity of the craft” of the merchant seamen and yet has clearly betrayed that solidarity. After Jim has been sentenced to the loss of his certificate of seamanship which means the loss of his livelihood, Marlow befriends him. Since Jim is penniless and has no training other than that of an officer of the merchant marine, Marlow tries to help him by finding him jobs. Nevertheless, Jim finds it impossible to live it down in spite of the sympathetic support of friends. Jim’s extreme sensitivity over the *Patna* scandal makes him a difficult person to help, since whenever the fact that he was mate of the *Patna* becomes known, he throws up his current employment and moves on. Wandering from port to port, and chased everywhere by the echoes of a past which he does not dare to face, he is finally sent to Patusan by a friend of Marlow’s, Stein. Stein is an enterprising Bavarian trader and also a famous collector of insects. Patusan is a Malay settlement in Borneo where apart from the rascally Cornelius, whom Jim is to replace as Stein’s agent, there are no other white men and where there is no risk of the *Patna* story becoming known.

The story of the Patusan section can be outlined briefly: In that forlorn corner of the East, Jim’s arrival means the beginning of a new era because Patusan is the place, where Jim transforms his hitherto somewhat passive and failed life into a romantic and heroic success, and where Jim soon exercises a great authority over the natives. With the help of Jewel, a half-caste girl with whom he falls in love, he subjugates Cornelius (Jewel’s step-father); and then with the aid of Doramin, a prominent trader, and his son Dain Waris, who becomes Jim’s closest friend, he defeats and controls both the nominal ruler of Patusan, the Rajah Allang, and a piratical Arab trader, Sherif Ali, who has hitherto been exploiting the place. Thus, Jim lives for some time in the illusion of having mastered his fate, of having forgotten his past. After two years, Marlow visits Jim in Patusan and sees the success he has made of his life and his happiness with Jewel. After another two years, Marlow learns that everything has gone wrong: Gentleman Brown, an English adventurer turned pirate, has arrived with his half-starved followers looking for plunder in Patusan. Jim’s illusions are shattered by the arrival of this white outcast. One of Brown’s men needlessly kills a Patusan man. It would be easy for Jim to disarm him and send him away, or, in case of resistance, to let him die of starvation. But Jim does nothing.

Despite Brown's obvious viciousness, Jim makes the fatal mistake of allowing him and his companions to go free. Overcome by a curious weakness, a sort of identification of himself with this despicable British, Jim remains passive. When they move down the river, Brown and his followers are enabled, by the vindictive Cornelius, to make a cowardly attack on a group of Jim's Malays. Brown shoots some volleys into them. Dain Waris is killed. In the end, Doramin, Dain's father, shoots Jim in the mistaken belief that Jim has betrayed his adopted people and is directly responsible for his son's death; and since Jim has already felt that his attitude is responsible for the tragedy, he delivers himself up to the relatives of the victims, who kill him.

Conrad's own life as a seaman, a life filled with adventure and excitement provided him personally with the experiences he required for his fiction. Sherry even argues that a man "who had not been to sea would not have been the same writer at all" (1966: 3). Conrad's biographers also maintain that *Lord Jim* is one of those books which remained nearest to his heart, and we can hardly undervalue its autobiographical character. Conrad resembles Jim as an imaginative boy, who, much against his guardian's will went in search for adventures on the high seas. Conrad, in a way, projected his own life in the following passage from *Lord Jim*:

On the lower deck in the babel of two hundred voices he would forget himself, and beforehand live in his mind the sea-life of light literature. He saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; or as a lonely castaway [...] He confronted savages on the tropical shores, quelled mutinies on the high seas, and in a small boat upon the ocean kept up the hearts of despairing men – always an example of devotion to duty, and as unflinching as a hero in a book. (Conrad, 1985: 11)

Jim's first voyage to the East takes place in very much the same circumstances as surrounded Conrad's early voyages. Jim was "not yet four-and-

twenty” and Conrad’s age was respectively twenty-one and twenty-three when he made his first two voyages to Australia. It is said: “Like Conrad, Jim is a sailor with his eye on advancement in the hierarchy of command” (Meyer, 1967: 61). Upon attaining the position of chief mate, Jim, like his creator, “was disabled by a falling spar” and “spent many days stretched on his back, dazed, battered, hopeless, and tormented as if at the bottom of an abyss of unrest” and had to lie for weeks in an Eastern hospital (Conrad, 1985: 14-15). It is the same as Conrad’s accident on board the *Highland Forest*, of which Conrad was chief mate (Jean-Aubry, vol. I, 1927: 93). Having been hit in the back by a flying spar, Conrad suffered inexplicable periods of listlessness and sudden spurts of mysterious pain. His lameness, like Jim’s, persisted. When the ship arrived in Semarang on June 20, Conrad was ordered to remain quiet for three months and signed off the *Highland Forest*. He left Semarang aboard the steamship *Celestial* on July 2, reached Singapore four days later, “went straight into the great airy ward of the European hospital and surrendered himself to the sensual ease of the Orient” (Meyers, 1991: 76). Jim is bewitched by the eternal serenity of the East, by the temptation of infinite repose when he is in a hospital in an “Eastern port”. He enjoys “the bewitching breath of the Eastern waters” because “there were perfumes in it, suggestions of infinite repose, the gift of endless dreams” (Conrad, 1985: 15).

There are some other parallels between Jim and Conrad. Jim’s library, like that of Conrad, consists mainly of a green one-volume set of Shakespeare’s works (181). Similar to Conrad, Jim is reckless, without fear, and sometimes “a regular devil for sailing a boat”. It is known that Conrad himself had some smuggling adventures and dangerous manoeuvres as a seaman (Conrad, 1923: 18-21). Meyer makes a correspondence between Jim’s jump and Conrad’s act of quitting the steamship *Vidar*, on which Conrad sailed in 1887-88 (1967: 63). The natives of Patusan call Jim “Tuan Jim: as one might say – Lord Jim” (Conrad, 1985: 10). This parallels the young Conrad’s being called “Pan Jozef” by the Polish peasants and servants. “Pan Jozef” is an expression meaning “Lord Joseph” in English (Morf, 1930: 162). Jim uses only his Christian name and drops his surname. Morf notes that the same was true of Joseph Conrad Korzeniowski because Conrad was extremely shy when he

mentioned his real name (162). He used his full name only in his Polish letters, in which he appears distinctly as a Pole, not as an Englishman (163).

Conrad's creation of the German captain of the deserting crew in *Lord Jim* is an outcome of Conrad's dislike of Germany. Shamelessness is attributed to the German commander, because he is the first to leave the ship which is loaded with pilgrims, and it is his evil counsel Jim yields to and jumps into a life boat, leaving his ship. Spittles claims that Conrad, through his personal, Polish dislike of Germany, might well have included villainous Germans in his fiction (1992: 110), and Fleishman claims that Conrad's hostility to Prussianism emerges in his fiction in repeated caricatures of Germanic selfishness and "bullying" (1967: 43). Finally, when Jim asks himself so anxiously whether public opinion will back him up, whether the sanction of his foreign friends would be absolute enough to absolve and reinstate him in his own eyes, we again recognize in Jim Conrad himself. Morf states, "Jim's authority over the natives stands really for Conrad's success in the English-speaking world" (1930: 163).

Lord Jim also has roots in Conrad's psychology. Therefore, to provide the accounts of the real-life sources of *Lord Jim* we can trace the unconscious forces guiding Conrad in the choice of his subject and in the development of its theme because it is these unconscious elements, as Morf argues, which constitute so many forces guiding the author in the choice of his/her subject, in the invention of the plots, in the treatment of his/her characters, and in a hundred small details, thus leading him/her to treat those problems which s/he cannot solve in his/her conscious life: "Whatever repressed conflicts, fears, wishes, hopes or joys there happen to be in the author's soul will be exteriorized in his/her work" (150). It may be asserted that *Lord Jim* is eminently autobiographical in that it was built up of unconscious elements, and the exteriorization of Conrad's conflicts can be seen in the novel. It can be said that mentally or morally Jim is the projection of Conrad's repressed feelings. Morf says: "The circumstances leading up to Jim's jump" can be thought to have modelled on "those leading to Conrad's naturalization as a British subject" (161-162).

The general assumption about Jim's jump from the *Patna* is that Jim's desertion of the ship parallels Conrad's desertion of his native land Poland. It can be

claimed that Conrad himself saw a parallelism between his quitting Poland and Jim's jump. In *A Personal Record* he wrote answering the accusations circled around the fact of Conrad's own abrupt departure from Poland and made against him at the time of writing: "I verily believe mine was the only case of a boy of my nationality and antecedents taking a, so to speak, standing jump out of his racial surroundings and associations" (Conrad, 1985: 121). Thomas Moser makes an interesting remark that Conrad uses the same word "jump" to describe his departure from his native land that he used to describe Jim's desertion of his pilgrim ship *Patna* (1957: 20). Morf also notes a further parallel between Conrad's and Jim's case with reference to Jim's jump and Conrad's becoming a British subject (1930: 163-164). These two actions, one fictional and the other factual, can be regarded as the denials of duty and responsibility that result in the feeling of betrayal in both Jim and his creator, Conrad. There are some speculations as to why the motifs of guilt and betrayal are persistently evident in Conrad's fiction. One of these suggestions is that Conrad, orphaned at an early age, would have somehow been betrayed by the loss of his parents. The second suggestion is that Conrad may have experienced pervasive guilt at having left Poland, having, so to speak, turned his back on the cause for which his father had given his life (Ryf, 1970: 11). An eminent Polish woman of letters, Madame Marie Dombrowska, came to notice this parallelism and thus the secret source of *Lord Jim*. She wrote two years after Conrad's death:

The feeling of responsibility is the rigorous principle that his heroes, and Conrad himself, obey [...] The feeling of responsibility became the very atmosphere of his life; its breath pervaded his whole work. Even unconsciously Conrad puts the imprint of its sovereign force upon all his creations [...] Something in his life posed a lasting contradiction to his instinct of fidelity and loyalty: he had abandoned his fatherland at the time of its greatest misfortunes. No doubt, Conrad's ethical morality predisposed him to fidelity to rationally accepted causes rather than those bequeathed him by tradition [...] Just like Lord Jim, Conrad could

not bring to an end the dramatic episode of his youth. Nothing can end a conflict on such a plane. Poland seemed to Conrad a responsibility denied, a duty repudiated. (Quoted in Jean-Aubry, 1957: 240)

Lord Jim is a novel in which Conrad took as his starting point the theme of remorse from his own feelings. Jean-Aubry argues that “it is natural to see in his literary obsession with remorse a projection, an echo, of a personal worry, of an anxiety, a regret, or some secret failing” (238). Conrad’s dealing with the theme of betrayal and atonement in *Lord Jim* raises the question why Jim, as a young merchant navy officer, fails in his duty in contrast with his creator’s success. It is known that never throughout his maritime career either as an ordinary seaman or as an officer did Conrad fail in his duty. This is the conclusion which Jean-Aubry reached through the examination of all sea papers relating to Conrad. The answer to the question why Jim is a failure leaving his leaking ship may be thought to be associated with Conrad’s own fear of “being found unequal to his task” because he was “a foreigner among French and English crews” (239). So, it is not wrong to say that the motifs of betrayal, desertion, failing one’s duty and the resulting guilt or shame employed in the novel as the central moral themes are all reflections of Conrad’s own feelings. Conrad had many difficulties in his spiritual life therefore, as Said argues, “the problems in his fiction can be associated with the problems in his spiritual life” (1966: 5). In short, Conrad’s spiritual history was written by himself in his fiction. Generally, it is assumed that Conrad felt guilty of betrayal because he had left his home country and had been writing in a foreign language. This feeling of guilt is supposed to have been awakened by the accusations against Conrad at the time he was working on the novel (Najder, 1997: 11-12). The second part of the novel may also be considered as the expression of Conrad’s fear that his desertion of his native land might ultimately prove a fault by which Conrad would forfeit his honour. Morf observes: “The final destruction of Jim consecrates the author’s triumph over the guilt complex. Tuan Jim’s defeat is Joseph Conrad’s victory” (1930: 165). Ryf also states that Conrad’s concentration on certain motifs, for example, isolation can be traced to “central events and traumas in his own life” (1970: 10). From his biographical data it can be seen that the theme of isolation which is prominent in *Lord Jim*, had

antecedents in his early life. It is evident that in *Lord Jim* Conrad wrote about the darker sides of his personality and exteriorized the deepest conflicts that arose from mostly his Polish heritage.

Between the years 1883-88, Conrad sailed for a time in Eastern waters as a British merchant seaman, and when he began to write, it was to the East that he turned for inspiration. Although Conrad's contact with the East was limited (Conrad made three visits to the East and spent a few months in Eastern lands), the East not only provided Conrad with the initial creative impetus but also remained a constant source for him. Having been preoccupied with commercial matters, interviewing charterers, getting together a cargo, taking in the complement of the crew and having been limited to sea-going society and mariners' talk both on the sea and ashore, Conrad observed what a seaman could observe in port and what a seaman could hear while staying on board the ship or at a Sailors' Home. For this reason, it should be kept in mind that "Conrad's knowing the East as a seaman posits a special relationship between himself and the Eastern world which provided his source material" (Sherry, 1966: 6); and it would not be wrong to say that *Lord Jim* is a novel which derives largely from Conrad's experiences as a merchant seaman in those Eastern seas. Conrad's own experiences in the *Palestine* and the *Jeddah* scandal form the sources of the first part of the novel. On 19 September 1881, when he was twenty-four years old, Conrad found a berth as second mate in the vessel *Palestine* commanded by Captain Beard and bound for Bangkok. The *Palestine* was an old ship and on her voyage to Bangkok she met with nothing but trouble. On 24 December 1881, the ship, getting into a gale, was forced to put back to Falmouth, where she had to take on several changes of crew. It was not until 17 September 1882 that the *Palestine* began what was to be her last voyage, carrying a cargo of coal. Her journey was both slow and disastrous, and she burnt at sea. After this incident a Court of Inquiry was held in Singapore to explore the facts about the incident (16). Conrad probably recalled the Inquiry and his impressions of Singapore when he dealt with the Court of Inquiry into the desertion of the pilgrim ship *Patna* in *Lord Jim*. It is also based on a sea disaster involving a pilgrim ship that was abandoned at sea by her captain and officers. The *Patna* episode appropriates from the pages of the news of the *Jeddah* incident of 1880, which was widely discussed in the British press in terms

of issues of conduct and Western ideals (Henricksen, 1992: 85). The case of the pilgrim ship *Jeddah* was one of the most notorious scandals in the East of the 1880s. It was believed that Conrad must have read the reports of the *Jeddah* incident in the London newspapers in 1880 as the desertion of the *Jeddah* by her European master and officers was a scandal discussed in London as well as in Singapore. The event was fully reported in *The Times*, and Conrad, who was in London at the time, probably read about the scandal; and later he must have heard it discussed in nautical circles, especially when he was in Singapore in 1883 (Watt, 1979: 265). In his "Author's Note" Conrad refers to the pilgrim ship episode. Here it is clear that the *Jeddah* case appealed to Conrad and became the inspiration for *Lord Jim*:

[My] first thought was of a short story, concerned only with the pilgrim ship episode; nothing more. And that was a legitimate conception. After writing a few pages, however, I became for some reason discontented and I laid it aside for a time [...] It was only then that I perceived that the pilgrim ship episode was a good starting-point for a free and wandering tale; that it was an event, too, which could conceivably colour the whole 'sentiment of existence' in a simple and sensitive character. (Conrad, 1921b: 31)

To reconstruct the parallels between the story of the *Patna* and the *Jeddah* case, the *Jeddah*'s story should be recalled: The *Jeddah* was employed in carrying almost a thousand Muslim pilgrims from Singapore to Jeddah, the seaport for Mecca. She left Singapore on 17 July 1880, on one of these trips, and after a stormy passage, during which her boilers gave trouble and she began to leak, she was abandoned off Cape Guardafui at 2 a.m. on 8 August 1880 by her captain and her European officers. They were later picked up by the steamship *Scindia* and taken to Aden where they reported their false story that the *Jeddah* was lost with all her passengers. But the *Jeddah* appeared at Aden a day later with the pilgrims on board and was towed in by the S.S. *Antenor*. This caused a great scandal both in London and Singapore, and the incident was the subject of an inquiry at Aden, an action for salvage at Singapore, a debate in the Singapore Legislative Assembly, and a question in the British House of

Commons (Sherry, 1968: 309-310). On August 10 the *Globe*, London, reported the loss with these headlines: "DREADFUL DISASTER AT SEA. LOSS OF NEARLY 1000 LIVES" (310). Sherry provided some other important documents concerning the *Jeddah* incident. One of such documents is the news from the *London Times* of August 11, 1880:

ADEN, AUG. 11, 7.50. P.M.

The *Jeddah* which was abandoned at sea with 953 pilgrims on board, did not founder, as reported by the master. She has just arrived here, all safe, in tow of the steamer *Antenor*. (310)

There were vivid accounts in the newspapers published in those days. The following is an example of editorial comments in the London based newspaper *Daily Chronicle*, concerning the *Jeddah* incident from its August 12, 1880 issue:

That she should thus have been abandoned and her living freight left to their fate is one of the most dastardly circumstances we have ever heard of in connection with the perils of the deep [...] It is to be feared that pilgrim ships are officered by unprincipled and cowardly men who disgrace the traditions of seamanship. We sincerely trust that no Englishman was amongst the boatload of cowards who left the *Jeddah* and her thousand passengers to shift for themselves. (*Daily Chronicle*). (311-312)

Two important circumstances, inherent in the actual incident, were that the captain and the officers deserted the ship when the *Jeddah*'s sinking became an imminent danger, and that the ship did not sink. One of the complications in the *Jeddah* case was the inadequacy of the ship's boats to take off the 900 pilgrims. Only a small number of those on board the *Jeddah* could hope to be saved. Such a situation demanded that the captain should go down with his ship. But in the *Jeddah* case this first code of the sea is dishonoured. The strains inherent in the position of the captain

and the officers are projected in *Lord Jim* and it is this crucial involvement that bothers Jim later and causes him to ask Marlow: “What would you have done? You are sure of yourself – aren’t you? What would you do if you felt now – this minute – the house here move, just move a little under your chair? Leap! By heavens! You would take one spring from where you sit and land in that clump of bushes yonder” (Conrad, 1985: 85). Consequently, the *Jeddah* and *Patna* stories run parallel as is shown and Conrad seems to be consciously using the *Jeddah* story incorporating also some of his experiences on the *Palestine* into the *Patna* story.

The consensus on the primary source material for the second part of *Lord Jim* is that the whole Eastern world Conrad knew as a seaman in the East of the 1880s is the context for the second part of the novel. Conrad had brief voyages through the Malay Archipelago during the last half of 1887 and these voyages “gave Conrad the richest literary material from an unknown part of the world and provided the inspiration for *Lord Jim*” (Meyers, 1991: 76-77). For example, the setting for the second part of the novel has roots in the actual places Conrad knew in the East. An Eastern River suggests the Berau River, and Patusan, a native settlement and a European trading post is a reference to the actual trading post on the bank of the Berau River. Conrad called Patusan an area as “one of the lost, forgotten, unknown places of the earth” (1985: 243) and “Berau was, and still is, this” (Sherry, 1966: 119). Conrad’s fictional account of the area is “compatible with the sight of the actual settlement” (120). Marlow describes the coast of Patusan thus:

[It] is straight and sombre, and faces a misty ocean
 [...] Swampy plains open out at the mouth of rivers,
 with a view of jagged blue peaks beyond the vast
 forests. In the offing a chain of islands, dark,
 crumbling shapes, stand out in the everlasting sunlit
 haze like the remnants of a wall breached by the sea.
 (Conrad, 1985: 184)

It may be suggested that the real condition of Berau was utilized for the fictional account of the area. A report in the *Straits Times Overland Journal*, March

26, 1883, provides an account of conditions at Breau only a few years before Conrad visited Berau. Several details in the report seem to be echoed in Conrad's text:

Gunong Thabor and Sambailung, formerly forming together the State of Berouw [Berau] are situated right and left on the Berouw river [...] There is very little trade, though the soil is very rich and fruitful. Rattans, gutta percha, and coals are the principal products. The inhabitants are lazy and unenterprising. Labour is for women and slaves only. Slaves are met with in almost every house. On the lower river, there is even a large village wholly inhabited by slaves. The authorities allow this in spite of Art. 115 of the Government reg. whereby slavery in Netherlands India has been abolished. (quoted in Sherry, 1966: 129-130)

The "large village wholly inhabited by slaves" is introduced in *Lord Jim* and the very first reference to it appears on page 184: "There is a village of fisher-folk at the mouth of the Batu Kring branch of the estuary" (Conrad, 1985: 184). Later in the novel, the village is described thus: "This bunch of miserable hovels was a fishing village that boasted of the white lord's especial protection, and the two men crossing over were the old head-man and his son-in-law [...] The Rajah's people would not leave them alone; there had been some trouble about a lot of turtles' eggs his people had collected on the islets there" (250). Jim tells Marlow: "The trouble is [...] that for generations these beggars of fishermen in that village there had been considered as the Rajah's personal slaves" (251).

Many of the details of the characters in *Lord Jim* are based on actual people whom Conrad met or heard of in various times. Jim's character seems to be derived from at least four people. As is already stated Conrad himself is a major source for Jim. However, the parallel between Jim and Conrad would mainly apply to the first part of the novel. The chief mate of the *Jeddah*, Augustine Padmore Williams is believed to be one of the sources of Jim's character. Having discovered a good deal about Williams, Sherry writes that "it would seem more logical, given Conrad's

reliance on fact, to consider Jim's counterpart, the first mate of the *Jeddah*, as the possible inspiration for Lord Jim" (1966: 65-66). Like Jim, Williams was the son of a parson, he was often dressed in white and had blue eyes. Williams' height, powerful build, and neat dress echo in Jim's appearance (78). Apart from this, Williams went to a training ship for officers of the mercantile marine as did Jim. He was indeed the last of the officers to leave the *Jeddah* and he figured prominently in the subsequent Inquiry; he is known to have returned to Singapore to face the trial and the stigma. In 1884, Williams served, like Jim, as a ship-chandler's water-clerk (65-66). When Williams was taken on at Singapore as first mate of the *Jeddah*, he was very young, only twenty-three and this is close to the age of Lord Jim – "not yet four-and-twenty" (68). Just as Jim lived with his Jewel so Williams married in the East (82). So Williams' background was identical with that of Lord Jim. Williams came from a parsonage and was one of five sons. In *Lord Jim* Conrad writes: "Originally he [Jim] came from a parsonage [...] Jim was one of five sons, and when after a course of light holiday literature his vocation for the sea had declared itself, he was sent at once to a 'training -ship for officers of the mercantile marine'" (1985: 10-11).

As for the question how Conrad knew about Williams, we have different arguments about it. Henricksen argues that in 1883 Conrad and Williams were both in Singapore and they could have met there (1992: 85). Sherry argues that Conrad could have met or seen him when he was in Singapore in the autumn of 1885, or later, in 1887, while he was serving on the *Vidar* (1966: 80-81) and when Williams was working as a ship-chandler's water-clerk in Singapore during Conrad's periodic visits there (85). Finally we can say that the close parallels between Williams and Lord Jim suggest that Conrad had spoken to Williams and heard his story from the man himself.

Some other hints for Jim's character are believed to have come from Jim Lingard, William Lingard's son, who, from the age of eighteen onwards lived at the settlement on the Berau River. Watt states that Conrad probably met him there when he was about twenty-five and was probably known as Tuan Jim. Jim Lingard lived with a Sea Dyak woman, and had a devoted servant called Lias (Sherry, 1966: 130-136). These two might have supplied the basis for Jewel and Tamb' Itam in *Lord Jim*. The romantic love Jim has for Jewel had its origin in the love Jim Lingard had for his

Sea Dyak, and also Lord Jim has a trusted servant Tamb' Itam, whose function in the story is as a body-guard. This can be seen in the following passage in the novel:

The very Tamb' Itam, marching on our journeys upon the hills of his white lord, with his head thrown back, truculent and be-weaponed like a janissary, with kris, chopper, and lance (besides carrying Jim's gun); even Tamb' Itam allowed himself to put on the airs of uncompromising guardianship, like a surly devoted jailer ready to lay down his life for his captive [...] Tamb' Itam was still on the prowl. Though he had [...] a house in the compound, had 'taken wife', and had lately been blessed with a child, I believe that, during my stay at all events, he slept on the veranda every night. (Conrad, 1985: 214-215)

Lias always went with Jim Lingard when Lingard went up the river into the dangerous interior, and Lias, like Tamb' Itam, always slept on the veranda of Lingard (Sherry, 1966: 136). So it can be said that Tamb' Itam in *Lord Jim* may have had his origin in Lias. Sherry also surmises that Jim Lingard's Malay title provided Conrad with the title of his novel and that Conrad must have been impressed by "the general inexplicableness of his being at Berau at all" (80). Besides, like Lord Jim, Lingard was a person of some strength and influence in the area of Berau and Bulungan (137).

The fourth main source for Lord Jim is Sir James Brooke (1803-1868) who was a British Empire builder and the first white ruler of Sarawak, Borneo. Brooke lived among Malaysians during the first half of the nineteenth century and gained fame as a benevolent lawgiver. He is accounted to be a model for Lord Jim in that both ruled groups of people in the Malay Archipelago, being white rulers of the native states (Sherry, 1966: 137; Henricksen, 1992: 84). Remembering a boyhood ideal of his, Conrad, in a letter he wrote on June 15, 1920 in reply to a communication from Margaret Brooke, the wife of Brooke's nephew and successor, says:

I am immensely gratified and touched by the letter you have been good enough to write me. The first Rajah

Brooke has been one of my boyish admirations, a feeling I have kept to this day strengthened by the better understanding of the greatness of his character and the unstained rectitude of his purpose. The book which has found favour in your eyes has been inspired in great measure by the history of the first Rajah's enterprise and even by the lecture of his journals as partly reproduced by Captain Mundy and others....
(quoted in Payne, 1960: 247-248)

The letter is explicit enough about the relevance of Brooke to Conrad's Lord Jim. In short, it can be said that Jim was modelled on both Conrad himself and on such historical figures as James Brooke, who lived among the Malays during the first half of the 19th century and gained fame as a benevolent lawgiver, and Augustine Padmore Williams, who was the chief mate of the *Jeddah* and Jim Lingard, who lived at the settlement on the Berau River and had trading interests in the area. Some other people are accounted to be the inspiration for Conrad's characters other than Jim. For example, Captain William Lingard, who had business connections with a company in Singapore and had many voyages to Berau and Bulungan, can be taken as a model for Stein. Both Lingard and Stein are old traders who have established trading-posts on an Eastern river, which are run by their agents. A man called Charles Olmeijer was Lingard's protégé and Cornelius is Stein's. Conrad can be thought to reflect in his text the true situation and facts of the trading post at Berau, to some extent, because of the fact that a second protégé was sent to Berau by Lingard and Jim is sent to Stein's trading post as a second protégé. It is observed in the novel that Jim arouses the antagonism of the older man, Cornelius, who is already at the post. Cornelius plots to bring about Jim's downfall. When Conrad visited Berau, there were two men there, Olmijer and Jim Lingard. A cause for jealousy possibly existed because Olmeijer had been ten years at his trading outpost when Captain Lingard settled his son, Jim Lingard, at Berau. Olmeijer might have well seen Jim Lingard as a dangerous rival. Sherry argues that this may well be the origin of Jim/Cornelius antagonism in *Lord Jim* (1966: 131-133). Captain William Lingard's trading interests in these places and his discovery of a channel for ships in the Berau River brought

him popularity and his title of 'Rajah Laut'. Conrad probably met William Lingard at Berau. Regarding Lingard's trading interests in the East, we can find the connection between Lingard and Stein a strong probability. In *Lord Jim* Conrad writes: "This Stein was a healthy and respected merchant. His "house" (because it was a house, Stein & Co...) had a large inter-island business, with a lot of trading posts established in the most out-of-the-way places for collecting the produce" (Conrad, 1985: 154). Then, he states further:

Stein [...] remained with an old trader he had come across in his journeys in the interior of Celebes – if Celebes may be said to have an interior. This old Scotsman, the only white man allowed to reside in the country at the time, was a privileged friend of the chief ruler of Wajo States [...] I often heard Stein relate how that chap, who was slightly paralysed on one side, had introduced him to the native court a short time before another stroke carried him off [...] 'Look, queen, and you rajahs, this is my son [...] I have traded with your fathers, and when I die he shall trade with you and your sons' [...] By means of this simple formality Stein inherited the Scotsman's privileged position and all his stock-in-trade. (157)

It is generally accepted that Alfred Wallace, who had made a collection of animals and insects in the Malay Archipelago, was also a model for Stein (Saveson, 1972: 17-18). Wallace was a naturalist whose account of the discovery of a certain butterfly is written into Stein's story. Marlow tells us about Stein:

He was also a naturalist of some distinction, or perhaps I should say a learned collector. Entomology was his special study. His collection of *Buprestidae* and *Longicorns* – beetles all – horrible miniature monsters, looking malevolent in death and immobility, and his cabinet of butterflies, beautiful and hovering under the

glass cases of lifeless wings, had spread his fame far over the earth. (Conrad, 1985: 155)

This description fits Wallace in reference to the collections. Like Wallace, Stein catches a rare butterfly. Thus, we can say that Conrad made use of Wallace's emotions on catching a rare butterfly, providing Stein with similar emotions. In a general sense, Wallace himself, his nature, background and activities as a naturalist, were used by Conrad in his creation of the character of Stein. Yet Wallace provides only one element in Stein's character. One Dr Bernstein, a German naturalist, to whom Wallace makes one brief reference in his *Malay Archipelago*, and who stayed many months in the island with a large staff of hunters collecting insects for the Leyden Museum seems to be the source of the name and nationality of Conrad's Stein (Wallace, 1894: 259).

Charles Allen, Wallace's assistant, can also be thought to be the origin for Conrad's Stein because he was similar to Stein in three ways: He was an assistant to a famous naturalist; he remained out in the East while the famous naturalist returned home, and he prospered in the East (Sherry, 1968: 350-352). Describing how Stein became both an amateur naturalist and a trader of note, Conrad writes in *Lord Jim*:

It was there he came upon a Dutch traveller – a rather famous man, I believe, but I don't remember his name. It was that naturalist who, engaging him as a sort of assistant, took him to the East. They travelled in the Archipelago together and separately, collecting insects and birds, for four years or more. Then the naturalist went home, and Stein, having no home to go to, remained [...] in the interior of Celebes. (Conrad, 1985: 156-157)

To conclude, it can be said that in composing the character of Stein, Conrad did not draw solely upon one person but drew upon such various people as Captain William Lingard, Alfred Russell Wallace, Dr Bernstein and Charles Allen.

It should also be noted in brief that Brooke's native friend Budrudeen is the model for Jim's friend Dain Waris (Saveson, 1972: 41). Dain Waris is also Jim's "war comrade", as Stein might have called him (Conrad, 1985: 198). The natives say that he fights like a European. Marlow says that he has a European mind: "You meet them sometimes like that, and are surprised to discover unexpectedly a familiar train of thought, an obscured vision, a tenacity of purpose, a touch of altruism" (198-199). Marlow observes that Budrudeen, "fights like a European" (Keppel, 1847: 181); he is "a very clever figure for a native, and far more clever than many better educated and more experienced Europeans" (Templar, 1853: 269); he "combines decisions and abilities quite astonishing in a native prince, and a directness of purpose seldom found in an Asiatic" (292). Therefore, *Lord Jim* has roots in not only the actual people, incidents and places but also travel books and historical accounts of adventurers who had become rulers of native states. It is known that Conrad created his character, Jim, partly with reference to James Brooke. Therefore, it can be said that the journals, letters and memoirs of Brooke and the historical documents about his affair in the East, in short *Brookiana*, as Baines calls the collection found its way to *Lord Jim* (Baines, 1960: 254). But Conrad also had recourse to other books than *Brookiana*. Alfred Russel Wallace's *Malay Archipelago* seems to be one of Conrad's favourite books and Conrad seems to be mainly indebted to it. Richard Curle, referring to Wallace's *Malay Archipelago*, remarks that it was Conrad's favourite bedside book. He says that Conrad read this,

[O]ver and over again ... He had an intense admiration for those pioneers of explorers – 'profoundly inspired men' as he has called them – who have left us a record of their work; and of Wallace, above all, he never ceased to speak in terms of enthusiasm. Even in conversation he would amplify some remark by observing, 'Wallace says so-and-so,' and *The Malay Archipelago* had been his intimate friend for many years. (Curle, 1928: 120-121)

Wallace's book provided Conrad with a great range of source material including not only characters but also incidents, attitudes and backgrounds. In *Lord Jim*, Jim's

account of his imprisonment on his first arrival at Patusan indicates the similarities between Wallace and Jim's imprisonment: "This is where I was prisoner for three days,' [...] we were making our way slowly through a kind of awestruck riot of dependants across Tunku Allang's courtyard. 'Filthy place, isn't it? And I couldn't get anything to eat either, unless I made a row about it, and then it was only a small plate of rice and fried fish'" (Conrad, 1985: 189).

The unexpectedness of his coming was the only thing:

[T]hat saved him from being at once dispatched with krisses [...] They had him, but it was like getting hold of an apparition [...] What did it mean? What to do with it? Was it too late to conciliate him? Hadn't he better be killed without more delay? But what would happen then? [...] Several times the council was broken up [...] the deliberations upon Jim's fate went on night and day [...] Now and again 'some fussy ass' deputed from the council-room would come out running to him, and [...] administer amazing interrogatories: 'Were the Dutch coming to take the country? Would the white man like to go back down the river? What was the object of coming to such a miserable country?' (191-192)

Both Wallace and Jim have been confined in a courtyard and forced to wait about for a long time while the Rajah holds conferences about them. In each case, these conferences suffer interruptions. Both men are asked questions about their purpose in coming there and reference is made in each instance to the Dutch. In both situations, there is a difficulty in getting food, the food provided is similar, and the accommodation is limited to a shed in the courtyard. The reference to "the effluvia of filth and rotten matter" comes from a later passage in which Wallace describes an attap house: "Close to my house was an inclosed mudhold where three buffaloes were shut up every night, and the effluvia from which freely entered through the open

bamboo floor” (2000: 170). And lastly both Wallace and Jim put an end to the situation by suddenly deciding to leave.

Major Frederick McNair’s *Perak and the Malays* (1878) is another source material, which supplied Conrad with a number of details for *Lord Jim*. Conrad “took the names of Doramin, Tamb’ Itam and Tunku Allang from this book” (Baines, 1960: 254). It can be observed that the names appear in McNair’s account of a Malay boat which was attacked by pirates in 1873 on the Jugra River, Selangor, Malaya. The sole survivor of the attack stated,

[T]here were three Chinese passengers [...] and six Malays belonging to the boat, named Hadjee Doraman, who was the nacodah (skipper), Ah Kim, Tamb’ Itam, Meman, Mambi, and myself [...] We left Bandar Langat about six o’clock A.M.; we arrived here (the stockade at the mouth) about one o’clock, [...] We anchored about three o’clock [...] They [pirates] talked to Doraman. About six o’clock Doraman told us to bring the rice. When he was about to begin eating, shots were fired from both boats. Doraman fell to the shots [...] Three of our people jumped into the water and were stabbed, and all the others in my boat were also stabbed and killed. I jumped into the water, hung on the rudder, and after dark floated away to the shore. (McNair, 1878: 283-284)

The pirates who slaughtered Doraman and his crew were at last captured and tried at the place where the piracy had taken place. McNair was one of the British Commissioners who watched the proceedings of the court: “The sitting of the court took place at a stockade, and seven of the eight pirates were executed by the Sultan’s kris” (283). Before the trial and the eventual execution a British Admiral had an interview with the Sultan who,

[W]as surrounded by his chiefs and people [...] The Admiral, in referring to the barbarity of the Jugra

piracy, advised and urged upon the Sultan to caution his people against being guilty of such acts in future, pointing out how it was impossible that they could be left unpunished [...] The Sultan listened very attentively, and then turning quickly round to his people, he exclaimed: [...] ‘Hear now, my people! Don’t let us have any more of this little game!’ (289)

Finally, it can be said that travel and adventure books provided Conrad, for his novel *Lord Jim*, with information about the East and the incidents there which could not have been obtained either from observation and hearsay during the period when he was at Berau and Bulungan. Conrad was able to take not only Malay names but also suggestions for Malay characters and their histories and backgrounds from these writings. He obtained information about the attitude of these towards each other and each race and especially towards the white man. So far, what has been demonstrated can be summarized as such: Conrad drew upon “his seaman’s experiences for intellectual capital – for curious facts, human types, and innumerable impressions of individuals and places”; besides, “his Polish background supplied him with a deep emotional and moral power” (Megroz, 1964: 85).

As it was done in *Heart of Darkness*, Conrad used incidents in *Lord Jim* also from the real life to illustrate the environment in which the characters he created could perform and react. By means of this source study we have observed that the novel is partly based on true events. Conrad combined references from real life with the theme of betrayal through his character Jim who is haunted by the guilt of cowardice and forced to face his own past tragically. Conrad, once again, presents us the tension between individual self-interest and the demands of the prevailing social organization. Perhaps one difference between the uses of the allusions from the real world in *Heart of Darkness* and in *Lord Jim* is that Conrad used many more materials provided by his own experience – his sojourn in Africa up the Congo River – in *Heart of Darkness* than he used in *Lord Jim*. We have observed that he made more use of the other’s experiences than his own in *Lord Jim*. It can be argued that Conrad, through time, became so sensitive a writer toward others’ experiences that he could draw upon them very skilfully in his novel. Thus, we can conclude that his fiction is a

reflection of his intellectual development. The general conclusion we can draw from this source study of *Lord Jim* is that the dominant thematic veins of the novel agree with either Conrad's own life – as both a Pole and an English seaman – or the incidents that took place in the colonial history of the empire and the lives of its human agents.

With this attempt of documenting the cultural history of non- literary adventure narration during the later Victorian phase of the British Empire, the connections between the novel and Conrad's experiences both as a man having a Polish background and as a seaman, between the novel and the actual people and incidents, which Conrad either saw or heard about, between the novel and the places he visited, and between the novel and the travel and adventure accounts, are hoped to be established ideologically as well as culturally. Now it would be appropriate to put Conrad's text in its colonial context to explore its place in the imperial culture and thus to accomplish this postcolonial reading of the text that aims to investigate how far Conrad reflected the imperial culture in which he produced his text and how he subverted that culture in his text. To this end we can investigate how Conrad presents his characters and his main themes in the novel. To start with, we can take a brief look at Conrad's views about fiction and history. He wrote in his *Notes on Life and Letters*:

Fiction is history, human history, or it is nothing. But it is also more than this; it stands on firmer ground, being based on the reality of forms and the observation of social phenomena, whereas history is based on documents, and the reading of print and handwriting – on a second-hand impression. Thus fiction is nearer truth. But let that pass. A historian may be an artist too, and a novelist is a historian, the preserver, the keeper, the expounder, of human experience. (Conrad, 1921a: 17)

It is obvious that in these lines Conrad suggests that the novel presents us a more truthful reality than history does. In our attempt to judge *Lord Jim* in the context

of the above quoted viewpoint of Conrad, we can say that Jim is shown to be sharing the very British idea of 'pure romantic heroism' when he is described as "one of us" by Marlow, the narrator- participant, in the novel. Marlow uses the phrase "one of us" a minimum of nine times in the novel (Conrad, 1985: 38, 64, 75, 85, 101, 241, 249, 272, 313). The phrase deserves a special examination because it indicates "Jim is a member of a group, the seamen, and that he is a gentleman" (Goonetilleke, 1991: 23). Its broader inclusion takes in such concepts generally found in romantic merchant-adventurers and the ethically strong seamanship of average imperial British citizens. Moreover, the phrase is used in relation to "the man of "idea", the colonial man" (Lee, 1969: 35). The characteristics of "us" can be rather well established by reference to the situations in which the phrase appears. For example, the nationality of "us" is established in a passage following a long tirade by the rascally captain of the *Patna* against the Englishmen, in which he works himself up to "shpit" in a gesture against his English "verflucte certificate" which has been taken away from him for ignoble conduct as a sea captain (Conrad, 1985: 37). Marlow, in contrast, shifts his view from the "patriotic Flensburg" to Jim (37). He says: "I watched the youngster there. I liked his appearance; I knew his appearance; he came from the right place; he was one of us" (38). We know that Jim comes from England. In the following passage, Marlow presents Jim with the qualities of the British:

He stood there for all the parentage of his kind, for men and women by no means clever or amusing, but whose very existence is based upon honest faith, and upon the instinct of courage. I don't mean the military courage, or civil courage, or any special kind of courage. I mean just that inborn ability to look temptations straight in the face – a readiness unintellectual enough, goodness knows, but without pose – a power of resistance, don't you see, ungracious if you like, but priceless – an unthinking and blessed stiffness before the outward and inward terrors, before the might of nature, and the seductive corruption of men – backed by a faith invulnerable to the strength of

facts, to the contagion of example, to the solicitation of ideas. (38)

The phrase “one of us” has been discussed by most of Conrad’s critics. For example, Tony Tanner relates “one of us” with the image of “a western seaman” (1964: 13). For Moser, the group behind “us” is the solid folk of England and “the ranks Jim belongs to, or should belong to” are essentially the whole community of Western man (Moser, 1957: 20). Parry argues that Marlow is drawn to Jim’s familiar and congenial features, and thus comes to value those qualities in Jim seen in his outward image as the very model of colonial manhood and that Jim seems to have all the requirements of colonial manhood (Parry, 1987: 80). The idea is that the “us” as honest and dedicated is given in Jim’s “frank aspect, [...] artless smile, [...] youthful seriousness” (Conrad, 1985: 64). Marlow goes on: “He was of the right sort; he was one of us” (64). The “us” is highly aware of honour and proud in the best sense as Jim indicates when he is dying: “the white man sent right and left at all those faces a proud and unflinching glance” (312). Marlow says that Jim “fell forward, dead [...] to go away from a living woman to celebrate his pitiless wedding with a shadowy ideal of conduct [...] he was one of us” (312-313). Thus, we can say that the concept of “us” is defined as a set of dedicated, honourable, humanistic, courageous British merchant adventurers who bear the burden. At the beginning of the novel, through the anonymous narrator’s presentation of Jim, we can see that Jim’s qualities are associated with the codes of such social classes as seamanship and the clergy:

He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull. His voice was deep, loud, and his manner displayed a kind of dogged self-assertion which had nothing aggressive in it. It seemed a necessity, [...] He was spotlessly neat, apparelled in immaculate white from shoes to hat.... (9)

Jim is drawn here as one belonging to a certain class. Immediately after being given his physical appearance, we are given the information that “in the various Eastern ports where he got his living as the ship-chandler’s water-clerk he was very popular” (9). Jim is also presented as one deserving to belong to seamanship for he comes from a parsonage. Conrad writes: “Many commanders of fine merchant-ships come from those abodes of piety and peace” (10). Here the narrator speaks about the clergy as the officially appointed custodians of morality whose function is to manipulate piety and faith as a means of social control, and he looks on Jim’s personality and situation “from the standpoint of one who consents to the impositions of regulations that will ensure the uniformity, cohesion and equilibrium of existing social arrangements” (Parry, 1987: 78). Jim seems to be a qualified member of the society to accomplish many achievements in his sea life. Outwardly, Jim seems the ideal representative of certain virtues that Marlow most admires: “An unthinking and blessed stiffness before the outward and inward terrors, before the might of nature, and the seductive corruption of man – backed by a faith invulnerable to the strength of facts, to the contagion of example, to the solicitation of ideas” (Conrad, 1985: 38).

Jim draws himself as a hero in his imagination. His inner existence was largely compounded of dreams. In his training days he,

[S]aw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; or as lonely castaway, barefooted and half-naked, walking on uncovered reefs in search of shell-fish to stave off starvation. He confronted savages on tropical shores, quelled mutinies on the high seas, and in a small boat upon the ocean kept up the hearts of despairing man – always an example of devotion to duty, and as unflinching as a hero in a book. (11)

So far, we have seen that Jim looks like a reliable British sailor and a confident member of the English society. Then he should exemplify honesty, loyalty and instinctive courage. But Jim is also drawn as a character between whose ideals

and acts there is an incongruity because he has a weak point: it is his powerful imagination which causes him to exaggerate things. For this reason Jim can be described, as Tanner states, as a man

[W]hose will is valiant but whose behaviour is craven, who is bravely active in his intentions and disastrously passive in his deeds, whose ideal aspirations are courageous and whose real conduct in a crisis is ignoble. He is a man who pursues a glamorous dream at the same time as he flees from an ugly fact. In him, the best and the basest of human motives are ominously interwoven. In imagination he is a hero; in actuality he is a coward. (1964: 11)

In spite of conforming to the high moral code of the Anglo- Saxon race, Jim's failure as a character cannot be hidden in the novel. Jim is a character through whose characterization Conrad subverts the imperial discourse of the age and examines the cultural codes of the empire and an individual's attempts to live up to that code. This subversion is provided with the obvious separation between a Jim as an individual person and the other Jim as an embodiment of the British "idea". Jim's actions at the first part of the novel do not agree with fidelity which is the code of the British Merchant Marine, or, as Marlow puts it in the novel, "the service of the Red Rag", "the craft of the sea" (Conrad, 1985: 39). Several instances for the incongruity between his self-ideal and his actions are apparent in the first part of the novel. For example, during his training days, two men are thrown in the water in an accident. Jim stands irresolute, paralyzed by what seems to be fear, and only moves when it is too late. His imagination is horrified by the brutal violence of the gale, and "he stood still – as if confounded" (11). The other boys see less than Jim, but as a result, can act decisively (12). Thus in a moment of indecision, he missed being in the rescue boat. But Jim still felt that "he alone would know how to deal with the spurious menace of wind and seas" (13). Another failure of Jim lies in a soft spot in his attraction to the less demanding service in Eastern waters and ports (Henricksen, 1992: 99). As the omniscient narrator tells us, due to the bad weather, Jim "was secretly glad he had not to go on deck" (Conrad, 1985: 14) and was filled "with a despairing desire to escape

at any cost,” when he was disabled by a falling spar” (15) and therefore was lying in his cabin. But when the good weather returned, “he thought no more about it” (15).

The incongruity between Jim’s self and his action is given immediately after he dreams of himself as a hero on the sea. The accident in the *Patna* which was to alter the whole course of his career happens just after he had such dreams. The *Patna* incident is an important failure through which Jim turns out to be an anti-hero or a “vulnerable hero” (Moser, 1957: 16). If we recall the incident, we can see how Jim acts during the accident. When the accident takes place, Jim rushes to investigate. What he sees is that the vessel has evidently been badly holed and the forepeak is half-full of water. He feels the iron bulkhead bulge under his hand and as he looks at it, a large flake of rust falls off. And now, with the swiftness of tropical weather-changes, and an opaque cloud boding a storm things start to worsen rapidly. The seven lifeboats on board would not hold more than a third of the passengers. It is true that Jim does not give way to panic, he raises no alarm but he sets to work by cutting the lifeboats clear of the ship, while the other officers, in a frenzy of terror, are desperately trying to launch one of the boats in order to escape before the ship sinks. Jim, at first, does not help them. But when the boat is at last launched and the officers are safely in it and the ship begins to plunge in the rising sea and Jim hears, standing alone on the bridge, the captain utter a shout of warning, he jumps into the boat without thinking. Though Jim, at the very second, notices what he has done, it is too late to go back. Jim once again fails as a result of his lack of courage. Jim, as Marlow already knows, has shown his vulnerability in the *Patna* accident. He betrays his seaman’s trust, jumping impulsively from the stricken ship. Marlow’s interpretation of Jim’s desertion of the steamship *Patna* and eight hundred pilgrims would help us evaluate Jim’s action: “Nothing more awful than to watch a man who has been found out, not in a crime but in a more than criminal weakness” (Conrad, 1985: 38). Jim’s weakness is more than criminal because he has broken the fundamental, elevated, trust of all the British Empire in its cultural and ethical superiority. Conrad subverts the conventional, mythical hero of the nineteenth-century travel and adventure accounts through the characterization of Lord Jim in the *Patna* episode, and then redeems the same in the Patusan segment.

In the Patusan section of the novel, Jim is again, at first, presented as a man of courage and invariable success. At Patusan, Jim, having a great energy and a sense of fairness, seems to be a good leader. He gains the Malayan people's faith. The untutored Bugis regarded him almost as a god, "for never once had he failed them, never once had the mysterious white man ceased to exercise his beneficent powers on their behalf" (Curle, 1957: 41). We know that Patusan people "had trusted him [...] Him alone! His bare word" (Conrad, 1985: 203) and we also know Tamb Itam's "devotion to his 'white lord'" (205). Marlow's last sight of Jim, just before Marlow's ship leaves Patusan, seems to support the idea that the Patusan people have accepted Jim as a benevolent lawgiver:

Two half-naked fishermen [...] pouring the plaint of their trifling, miserable, oppressed lives into the ears of the white lord, and no doubt he was listening to it, making it his own [...] Their dark-skinned bodies vanished on the dark background long before I had lost sight of their protector. He was white from head to foot, and remained persistently visible with the stronghold of the night at his back, the sea at his feet, the opportunity by his side – still veiled. (253)

We also know that at Patusan, Jim, as a man of great courage, overcomes dangers to reach Doramin; calmly risks being poisoned as Marlow witnessed; confronts four murderers, killing one and disarming the others; defeats his enemy, Sherif Ali, and, with an "untroubled bearing", speaks to the desperado, Gentleman Brown. Jim seems to be accomplishing his dreams as a leader of the people there till he encounters the horrible Brown. Jim's failure is the result of his inability to act decisively. He allows Brown and his followers to leave the country unharmed on condition that they take no life. But Brown breaks the pact and kills Dain Waris and his men. Jim, feeling responsible for this, does not try to escape with Jewel, but allows himself to be killed.

In the context of the plot Jim's death cannot be seen as a heroic act although he finally faces his death with the courage he lacked on the *Patna*. His death is a

failure because Jim, in his colonial exile, by his submission to death, leaves the Patusan people without a leader, and Jewel without a lover. He once again betrays people who trusted him just as he betrayed the pilgrims on the *Patna*, who “surrendered to the wisdom of white men and to their courage” (19). In the Patusan section of the novel, we once again see that Jim’s appearance and acts are totally in contrast: On the one hand, we see Jim, who is “clean-limbed, clean-faced, firm on his feet, as promising a boy as the sun ever shone on” (36), as Marlow says; on the other, we see his acts: “the destruction of his best friend, the destruction of himself, the abandonment of the Patusan village to leaderlessness and depredation” (Ghent, 1953: 230). But in the context of the theme, carefully weaving out an idea of imperial European hegemony with regard to individual ethical aspiration and ideals, Jim’s final act is a great glorification of the apotheosis of the empire’s ‘civilizing mission’.

If we put Jim in the cultural context in which the British traditions of duty, obedience, faithfulness and unostentatious courage were of great importance, Jim’s desertion of his ship and the helpless pilgrims it carries seems deplorable. So there is a discrepancy between what Jim looks like and what he is. Creating such a discrepancy in his character Conrad subverts, as Hillis Miller observes, “the seaman’s code of fidelity, obedience, and obscure courage on which the British Empire was built” (1987: 103). By presenting Jim as a failure whose ability to act decisively is paralyzed during the time of danger, Conrad questions the power installed behind this standard and within it. He shows us that, if there is no sovereign power enthroned in the fixed standard of conduct, the standard is without validity. Then it is an arbitrary code of behaviour, as Marlow says, “this precious notion of a convention, only one of the rules of the game, nothing more” (Conrad, 1985: 66). Hillis Miller comments on this matter in the same vein: “Nothing matters, and anything is possible, as in that condition of spiritual anarchy which takes over on the ship’s boat after Jim and the other officers have deserted the *Patna* and left her to sink with eight hundred men, women, and children” (1987: 104).

But in the second part, Conrad draws Jim as a benevolent lawgiver. Jim is presented as a white ruler having the ethical qualities such as assumption of responsibility, courage and trust: “He is the symbol of British superiority in the East” (Lee, 1969: 90). His imagination is redeemed and the colonial discourse is saved in

Jim's attempts to appropriate the English legacy of romanticism. As Tanner points out, Jim is so imaginative that, "when a sudden call to real action shatters his reveries, he is paralyzed, unable to make the transition from the world of fancy to the world of fact" (1964: 19). His imagination was the cause of his desertion of the *Patna*, for it made unbearable the threat of the storm and the scurrying of the captain and the engineers; because of his vivid consciousness of what might happen Jim could not endure the flaked, rotting bulkhead that hardly separated him from death. When he deserted the ship, he was fleeing from his own thought. Again, imagination is seen as the cause of Jim's death in the Patusan section. He was unable to see Brown simply as a ruthless criminal, and, more importantly, "his imaginative conception of previous dishonour had become so intense that only death would satisfy it" (Guetti, 1970: 30). In the novel, we see that Marlow, at dinner with Jim, realizes that the desertion was caused by Jim's incredibly active imagination, his vivid awareness of what might happen (Conrad, 1985: 76-77). Stein, a respectable old acquaintance of Marlow's diagnoses: "I understand very well. He is romantic" (162). Stein implies that Jim is labouring under a distorted illusion very far from reality and immediately following his diagnosis, he states: "A man that is born falls into a dream like a man who falls into the sea. If he tries to climb out into the air as inexperienced people endeavour to do, he drowns" (163). To return to Moser's "invulnerable hero", he describes such kind of a hero as "the man with the plague spot; the man who, confronted with isolation with a crisis, necessarily fails" (1957: 16). At the moment of crisis, Jim is cursed by an excess of imagination, crippling him from attaining his height of heroism. But in Patusan, he realizes his ideal and saves the grace of his imaginative faculty by unflinchingly living up to the moment. Boehmer reads this incapacity and desperation of Jim in maintaining his imaginative worth in tension with his cultural background, and writes:

As comparison with other colonialist fictions demonstrates, Jim's predicament is the extreme example that tests a rule. Like any displaced European's, his life-narrative is split: his personal ideals remain centred in Europe but his experience is set on the colonial periphery. On the one hand, there is

the authority defined in relationship with the native population; on the other, there is the self-consciously superior white man, in search of European approval, believing himself disconnected from native life. Significantly, when a group of unscrupulous Europeans comes to seek Jim out, he responds to them as of his own kind, with fatal consequences. The cooperation, even if superficial, loses him the trust of the island community. (2006: 61)

The failure of Jim, then, is not a failure of his personal heroism, which he attains successfully in the end by sacrificing his life for his words. But the failure is in his imagination, which is the product of the meta-romance of the empire and its false sacrosanct image that precludes his vision to see the ultimate threat in the atrocious Gentleman Brown. Brown is a white man and Jim takes him on his face value disregarding the corrosive effect of the empire that it often has on its exponents. Jim can be described as “a rather adolescent dreamer and ‘romantic’ with a strong ego-ideal, who prefers solitary reveries of heroism to the shock and bustle of active life”, and as one having “a strong visual imagination and vividly foresees the worst” (Guerard, 1958: 140). He can also be taken as a romantic egoist, a dreamer who “idealizes his self-deception, and distorts reality in his obsession with the fixed idea of his own greatness” (Moser, 1957: 30-33). Jim is also “unfit for reality” because he has “exchanged his real self with an ideal self” and he jumps from the *Patna* because of his “prolonged habit of self-deception” (Berthoud, 1978: 72-73) caused by his self-indulgent dreams. Jim’s sensitivity can psychoanalytically be seen at the moments of crises as his desperate attempt to save his reputation as well as identity. It is his sensitivity again which makes Jim flee from port to port after the *Patna* incident. At the beginning of the novel, Conrad’s frame narrator tells us: “His incognito, which had as many holes as a sieve, was not meant to hide a personality but a fact. When the fact broke through the incognito he would leave suddenly the seaport where he happened to be at the time and go to another – generally farther east” (Conrad, 1985: 10).

An exploration of the imperial impacts on the construction of Jim's self will reveal that Jim's self was shaped by the adventure narratives. In the opening depiction of Jim, we are told that his self-concept is derived from "sea life of light literature" (Conrad, 1985: 11). As Henricksen puts it, here the anonymous narrator, "...explicitly thematizes the shaping influence of societal discourses as they come to the individual already aesthetically encoded in entertaining narratives" (1992: 87). Jim's internalization of adventure narratives in his fictional world is the reason for his self-delusion. It is evident that in his inner world Jim creates a hero and believes that he himself is a hero, and he sees himself "as a hero in a book" (Conrad, 1985: 11). Leading a fictional life and constructing his identity in a literary context, Jim views himself as a protagonist in an imaginary story. Throughout the novel, Jim is reflected as having been influenced by ideals absorbed from the literature of heroic adventure, and even his decision to become a seaman was occasioned by the adventure stories and his image of himself as a seaman is nurtured on them (Saveson 1972: 34). The travel and adventure accounts of the 19th century are known to have emerged with the effects of imperialism. In other words, imperialism created its own culture which was embellished with colonial discourses, the exotic versions of the merchant-adventurers and the white rajahs. In these colonial discourses, these adventures were aestheticized; and finally imperialism created such characters as Jim, who is so romantic and imaginative that he cannot see his real self, and therefore, is in a self-delusion. Conrad's creating such a vulnerable hero is, of course, not aimless. His aim is to criticize "the romantic imperialist of adventure literature's collusion with imperialism" (Henricksen, 1992: 87). Conrad's critique of imperialism is achieved, in *Lord Jim*, through a series of subversions of the standard accepted values of imperialism.

As has been demonstrated in an earlier part of this chapter, among the colonial discourses the *Brookiana* had a special role in Conrad's creating his character, Lord Jim. It is known that for many years Brooke was recognized as the symbol of the White Rajah for the British public. Fleishman suggests: "Brooke's fantastic success was a contemporary folk myth that Conrad interpreted and refined in his art" (1967: 99). Lord Jim is drawn as a benevolent colonist in the second part of the novel. The idea of benevolent colonization vividly described in Brooke's writings

is also represented in the character, Lord Jim. Jim becomes a significant and positive political force within his new community. He commits himself to spending his life among the Malay natives and allies himself with them. Marlow reports that Jim “seemed to love the land and the people” (Conrad, 1985: 189). The working of the Brooke regime was glowingly celebrated throughout the 19th century (Fleishman, 1967: 102). But Conrad, unlike both Brooke and the writers and hired biographers of Brooke, who created the “Brooke myth” celebrating Brooke’s deeds in the Eastern Archipelago, represents the myth from a different perspective. It has been pointed out that Conrad made use of the writings of and about Rajah Brooke. But Conrad’s interest in Brooke, as marked by Fleishman, “is not simply a matter of colourful details of his career, on which was modelled Jim’s jump into a ditch during his escape from the natives” (101). It is true that the glory reflected in the writings about Brooke is partially reflected in Jim’s accomplishments at Patusan; but Conrad, while making Jim partially successful in becoming a colonist, makes his character fail to realize completely his “idea”. Jim’s career of benevolent lawgiver and arbitrator at Patusan is presented as a political failure. Conrad does this by making Jim’s egoism, which gives the impetus to his idealism, come ultimately to determine his failure. Marlow, while saying that Jim loved the land and the people there, adds the qualification that he loved them “with a sort of fierce egoism, with a contemptuous tenderness” (Conrad, 1985: 189). We also know that Jim goes to Patusan to realize his dreams, which he could not realize in the Western society. Conrad’s creation of a character like Jim, in whose personality benevolence and egoism skilfully coincided, gives us the idea that Conrad was aware of the dangers of personal imperialism. Idealism and disinterestedness like Brooke’s were considered the essence of the colonist, and devotion to his impulse is the mark of Brooke himself. Nevertheless, “when these selfless virtues are associated with egoistic sentimentality, they make the colonist a danger to those whose betterment he seeks” as in the case of Jim (Fleishman, 1967: 105). There seems to be something fatal in the very merits that colour the virtues of the best colonists. Through Jim, Conrad shows us the possibility of ordering a society almost completely along the lines of an individual’s imagination, and the danger when an individual’s imagination is at work. The result is, in Jim’s case, the destruction of himself and the people who trusted him.

Then, for Conrad, there is no such successful adventurer. What Jim, as a colonist, has left behind himself is nothing more than such rumours as: "Some white men had gotten in there and turned things upside down" (Conrad, 1985: 290). Through Jim's failures Conrad criticizes imperialism. Conrad's portrayal of imperialism in the novel can be associated with Conrad's portrayal of Jim. Jim is known to be a failure in Western society; he could not maintain the codes of seamanship. The English imperialist discourses, as Pennycook has it, are the cultural products mapping out the relationship between "self" and "other" (1998: 47). These discourses include a series of dichotomous pairs such as primitive and civilized, savage and enlightened, educated and uneducated, dividing colonizers from the colonized. In these discourses, "the other" has become a requirement to define the self. So it is hard to separate the constructs of self and "the other" in these discourses. Pennycook states: "Juxtaposing every primitive savage there must be a civilized gentleman, for every despotic regime there must be a model of democratic government" (47). As Metcalf puts the matter,

[A]s Europeans constructed a sense of self for themselves apart from the old order of old Christendom, they had of necessity to create a notion of an 'other' beyond the seas. To describe oneself as 'enlightened' meant that someone else had to be shown as 'savage' or 'vicious'. To describe oneself as 'modern', or as 'progressive' meant that those who were not included in that definition had to be described as 'primitive' or 'backward'. Such alterity, what one might call the creation of doubleness, was an integral part of the Enlightenment project. (1995: 6)

Thus, Conrad narrates in between the culture and empire, and puts Jim's progressive essential heroism vis- a- vis Brown's regressive blatant imperialism, creating the scope of an ethical 'otherness' within the folds of the 'enlightened' imperialist culture. In *Lord Jim* it is seen that defining the self becomes a major problem for Marlow, the principal narrator and also an interpreter of Jim's actions. Conrad also puts the reader into a scrutiny of Jim's self. Though ambivalent, Jim's

self is recognized through his other self. In the novel Jim's "other" cannot be found in the Eastern people, but in Jim's own self in the first instance, and in another Westerner, Gentleman Brown in the second instance. While "the other" became a device to define the 'self' in English colonial discourse, in the novel the 'self' is defined through the materials taken from the Western world. To exemplify the first instance, it can be said that Jim encounters himself at the moment of his jump from the *Patna*. Ghent takes this event as "a paradigm of the encounters of the conscious personality with the stranger within, the stranger who is the very self of the self" (1953: 229). Though, before the *Patna* incident, as the frame narrator tells us, Jim sees the other seamen as "the other" and despises the bowman of the cutter when he rescues the drowning men during a gale (Conrad, 1985: 13). He finds his "other" not in those seamen but in himself when the *Patna* accident happens. Jim's attitude toward his jump from the *Patna* proves that he does not know himself. He seems not to have witnessed the jump though it is he who performs it. He tells Marlow: "I had jumped [...] It seems" (88). In his speech with Marlow, we can observe that Jim always repudiates the other-self that has been revealed to him. It is this denial of the very 'self of the self' that makes Jim struggle to be what he is not.

Surrendering himself to an impossible ideal of the self, Jim goes to Patusan. He thinks that he can realize himself at Patusan. He needs "the other" to define himself. The dichotomy of "self" and "other" occurs in Conrad's text as it occurred in the other texts written in the period of imperialism. But this time it is not used as a way of defining the "self". In other words, although the European encounter with the natives occurs in the Patusan episode, in contrast to the other discourses, in Conrad's text the European does not go there to civilize them but to rehabilitate himself. But Jim cannot realize his dreams there because he faces once more his unacknowledged identity with Brown's arrival at Patusan. It can be maintained that Jim identified himself with Brown, which has led to the ruin of both Jim and the Malayan people. The reason for Jim's identification himself with Brown deserves particular attention because it is this identification that leads Jim to the failure. Jim can be seen as the one who "simply cannot resist the evil because the evil is within himself" (Morf, 1930: 157-158). Ghent argues that "the appearance of Brown is, in effect, the externalization of the complex of Jim's guilt and his excuses for his guilt, for he

judges Brown as he judged himself”, and that Jim’s letting Brown escape is really a “compact with his own unacknowledged guilt” (1953: 235). Jim’s error at Patusan can be taken as an outcome of an “immobilizing bond brought about by his unconscious identification with Brown” (Guerard, 1958: 150). It is claimed that Jim’s consciousness of his own failure may well have strengthened his wish to spare Brown’s life,” and Jim identified himself with Brown “to the extent that he thought that, like himself, Brown ought to be given another chance” (Watt, 1987: 61). Jim, seeing himself in Brown, who has reminded Jim of his past, lets Brown and his men go.

Conrad’s employment of Marlow as a narrator is another authorial strategy to put the latter’s ‘betweenness’ into action while narrating the exploits of the empire. In simple terms, Marlow brings in a required distance from the author, who is caught in a dilemma between his responsibilities towards his adopted national identity and his life- long experience of the empire and its many faults. This phenomenon also provides multiple perspectives to the tale of Jim. Marlow attends the Inquiry as a spectator, curious to learn what defence can be put up by any ship’s officer who has broken such a moral tradition as the one which forbids an officer to leave a sinking ship unless all of the passengers have first been safely removed. Marlow takes over the story when Jim is placed before us and the processes of judgement begin. As Jim’s case is not an absolute but a relative one, “*Marlow has to exist*” (Ghent, 1953: 237). Marlow both observes and interprets Jim’s case. But Marlow’s narrative is an ambiguous one because there is a contradiction at the heart of his narrative. At one point Marlow seems to assert one thing, soon he asserts another. As Tanner points out, it is the apparent discrepancy between appearance and fact in Jim that arouses Marlow’s interest. “This is a major theme of the novel and it determines the line of Marlow’s inquiries – is Jim gold or ‘nothing more rare than brass’” (1964: 23). The contradiction is an outcome of Marlow’s seeing Jim as “one of us” and this suggests that Marlow desires to find an excuse for Jim’s desertion of the sinking ship. If Jim, who looks like “one of us” has betrayed those standards which bind the community together, then what is the implication for the man who believes in those standards? For this reason, “the deep inward truth of Jim, for Marlow, is the only truth worth knowing” (24). It is therefore evident that Marlow has a moral response to Jim’s

unfaithfulness. Marlow's failure to find a way out for Jim ends in his shadowy, dark romantic images. He leaves Jim at Patusan in the enveloping darkness. Thus, Marlow's oral narrative ends. The remaining part of the action in the novel is rendered through the privileged reader, who receives a packet of letters written by Marlow two years later. Through the letters, we learn of Jim's fate, and the Brown affair; and the novel ends with Marlow's elegy to Jim. In fact, the reification of Jim's personal code is approved and sympathetically narrated by the clear partiality that Conrad employs to emphasize the role of Marlow as a narrator in the novel.

What Conrad does through his narrative technique in *Lord Jim* is firstly the employment of the characters in the novel as narrators in it making a connection between narrator and character; secondly, he makes the reader a character, though not a literary one; and thirdly, he puts the reader into a particular time and a particular place, and thus he makes his readers historically situated. As is known, the texts of the adventure narratives of the 19th century adopted the authorial vision to reflect the imperialist creed of the colonial man. Conrad deliberately subverts the process, puts Marlow within and re-examines the relation of the idea of the empire with its practice. He is not tempted to solve the tension, inherent in the discourse of the empire, and places Browns besides Jims in his narratives of the colonial culture. Therefore, despite an abundance of perspectives in the novel, at the end of the novel Jim remains enigmatic. There is no one single truth about him; instead, there is uncertainty, ambivalence about his character. Conrad implies that there is no single truth to be reached. There are rather many subjective truths which are caught between the consciousness of the empire and that of the culture of the text in which it is being produced. *Lord Jim* at once "exposes the tautology of the colonial hero ideal" and yet remains a glorifying treaty upon the proud heroic culture of the superior British individuality, who is, indeed, "one of us" (Boehmer, 2006: 62).