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Illusion of Modernity in Joseph Conrad's Selected Short Stories

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Abstract

This research paper examines Joseph Conrad's selected short stories, with a special attention to their representation of modernity. For this, the paper uses concept of modernist philosophy regarding marriage, love and youth along with "The power of Myth" as methods to cave into the narrative of the stories through analytical methodology. Conrad's stories reflect the ambiguous conditions of people and male heroism due to rise of modernity. With regard to this fact, this study assumes that due to initiation of modernistic prospective people fall in the contradict mood they cannot completely get rid of traditional norms and values, nor can they adapt to the purely modern situation. Unclear path can lead to intolerable or uncontrollable problems without knowing its further results. This project hypothesizes that due to initiation of modernistic prospective people fall in the contradict mood they cannot completely get rid of traditional norms and values, nor can they adapt to the purely modern situation. Due to long lasting effects of modernity, they are unable to deal with such problems. So, to bring the issue of: marriage, love and youth of modern era into forefront, this paper highlights the isolated and ambiguous situations in the stories and then analyses them thoroughly. The stories are: "The Lagoon", "Youth", and "Amy foster". Similarly the later part of the paper explores the socio-political circumstances and the author's standpoint to depict the real condition of society. My entry point is concept about love, marriage and youth in modern era this took me to myth, male heroism along with colonial wave and it's far reaching consequences. Thus, my central research concern is to examine how modernistic prospective creates illusion regarding love, marriage and youth in modern society.

Key Words: Modernism, illusion, duality, myth, male heroism,

Illusion of Modernity in Joseph Conrad's Selected Short Stories

This research paper examines with Joseph Conrad's selected short stories and claims that people have illusion about love marriage, and youth because of the new modern life style. The focus of this research is on the central characters, who face obstacles and different turmoil in love, marriage, and youth that they experience in the pursuit of life passion in modern society. In these stories, the characters are presented as a reflection of modern society, in which the relationship is just an illusion. In the selected stories "The Lagoon", "Youth" and "Amy Foster" here characters have high illusions about their love, marriage and youth because they cannot completely get rid of the traditional norms and values of it nor can they adapt to the purely modern situation even though they are living in modern era and have to deal with ongoing trend . Polish-born writer Joseph Conrad is known as a senior stylist in English. Conrad wrote thirteen novels, two memoirs and twenty-eight short stories. Conrad's life at sea and foreign ports provided the background for most of his writing, giving the impression that he was mainly dedicated to solving foreign problems. In reality, however his main interest as a writer is the human situation. Conrad plays the influence of human psychology and modern life in his story. Human thinking is complicated, it is easy to be attracted by the shining light hidden in the world, and at the high level, only fantasy exists, and everyone falls into reality.

Conrad's stories raise question on human psychology regarding life style and prospective of life itself. He shows that human thought is complicated which invites isolation in them and ultimately people fall inside the circle of fantasy. Modernity strengthens the expectation in higher level but in reality same expectation turn into fallacy, from which downfall begins. Modernity refers to the historical period and the ensemble of particular socio-cultural norms, attitude and practices that arose in the

wake of the renaissance. It is related to the ethos of philosophical and aesthetic political and intellectual arena. It is associated with the idea of secularization, liberalization, modernization and post-industrial life. This project studies his stories and seeks to explore the false ascribing of modernity regarding the tendency of love, marriage and youth. Conrad's stories reflect the isolated condition of people during the rise of modernism. It also portrays the departure of human psychology from ongoing wave of the then period. Regarding this fact, this project hypothesizes that due to initiation of modernistic prospective people fall in the contradict mood consequently, they cannot completely get rid of traditional norms and values, nor can they adapt to the purely modern situation. Even in extreme condition also we should not forget our stand and should always get out of isolated position. It may be one of the significant options for human welfare.

This study does not only highlight the impact of modernity in the stories but also brings the ideas or some possible ways to relief from contradictory modes related to conversion of peoples attitude in modern society. It also shows how people are in a 'what to accept and what not to' mode. This research has thoroughly discussed about marriage, love, and modernist concepts, Conrad's attitude towards women in these stories is too contradictory and too complicated to be unified as women. It is also one of the drawbacks of modern world. It also uses the theoretical concept 'power of myth' as discussed Joseph Cambell. These selected three stories provide sufficient critical stance for the study.

Conrad wrote some short stories that set the post-colonial world as the background and its questions as the central theme. He showed people the transitional stage of life, at this stage people have been adhering to the traditional belief of adopting modern life. In some places, characters cannot distinguish between their true

self and identity. He once again broke the English literature that represents the voice of immigrants and their dilemma in modern society; they cannot leave their past identities, nor can they accept current positions from the bottom of their hearts.

Conrad's story *The Lagoon* shows that the central character Arsat, a Malayan man, tells his story to a white friend Tuan about how he and his brother were brave warriors. When he fell in love with Diamelen, he convinced his brother to help him run away with her. Diamelen works for a powerful chief Rajah, and he claims her as his permanent servant so he tries his best to prevent her from escaping. During the search, Diamelen, Arsat and his brother are noticed. However the two lovers can escape but the brother is captured. The men kill Arsat's brother but Arsat never looks back to save him. His brother sacrifices his life for him and his beloved. Arsat betrays his brother for the woman he loves, who is now dying. With her death Arsat has nothing because he lost his brother and wife. The story ends with Arsat's staring dejectedly into the sun and a world of illusion.

Youth shows the romanticized youth of Marlow (central character and narrator). In this story, he speaks of his first voyage to the East as the second mate on the board "Judea". He has represented the travelling heart and suffering during voyage. The Captain Beard, Marlow and others crew members face a lot of trouble like ramming, rat infestation and crew rebellion from the beginning. The burning and sinking ship is delayed for two months because it has lost its turn at loading. The story shows the explanation of youth in relation to life. It presents that youths are under illusion. During the plot progression, it shows the perceptions and thinking of the main character, Marlow, who is a young ship's officer fascinated by the air of adventure and romance of the exotic east. The main events describe some aspects of human life and behavior, some of which are based on idealism versus realism,

survival and the trials and tribulations that are encountered through life.

Amy Foster is a story about isolation and alienation in a new place. Yanko (central character) is a poor unwilling emigrant from central Europe sailing from Hamburg to America but never reaches destination due to the ship wreck, however he survives the shipwreck. The residents of nearby villages are afraid of him because of his strange foreign language. Nobody likes him. Yanko falls in love with Amy Foster, who has shown him some kindness. In spite of the community's disapproval, they marry and live in a cottage. The cottage and employment are given to him by an eccentric old man Mr. Swaffer because Yanko saves his grand daughter's life from drowning. Amy is a simple woman. She is troubled by her husband's behavior because he is trying to teach their son to pray with him in his disturbing language. So she leaves him when he is suffering from a fever and raving in his native language. At first they have happy married life but later it is filled with disinterestedness and she is continuously trying to go away from him.

Conrad has played with human psychology and the impact of modern life in his stories. The human mind is complex and easily attracted towards the glittering light of the world where everything is hidden, and at the upper level, only illusion remains, in which everyone falls down as a reality. He has shown the life in the transition phase where people are holding their traditional belief adopting modern life. At places, characters are unable to distinguish their true selves and identity. He has put one more break to the English literature representing the voice of emigrants and their dilemmatic life in modern society; they cannot leave their past identity, neither can they accept a current position from their heart. Conrad has raised the universal theme of identity clash in his stories.

Researchers have their own opinions regarding his stories and narrative form.

He is renowned for his artistic presentation in his stories. In “The Genius of Joseph Conrad”, James Huneker writes, “The figure of Joseph Conrad stands solitary among English novelists as the idea of a pure and disinterested artist” (270). Further, he examined his stories’ way of presentation in which Conrad has used “a difficult and elusive method, but it presents us with many facets of character and is swift and secular. The color is toned down, is more sober than the prose of the Eastern stories. Sometimes he employs the personal pronoun, and with what piquancy as well as poignancy may be noted in the volume *Youth*” (275). Huneker has analyzed Conrad’s stories from the angle of writing style and presentation of piquancy and poignancy in the volume of *Youth*. But, he has left the huge part of representation of modernity and its impact in his stories.

Harper Brothers have examined Conrad writing "As a general rule," in a review, “A Personal Record by Joseph Conrad”. According to them, Conrad’s writing has “friendly preface, we do not want much encouragement to talk about ourselves. In the field of thought, Joseph Conrad, great a master of style in his own kind as the other, writes of everything he sees and hears, but most casually and incidentally of himself” (569). Conrad has used grand setting to walkout through stories to show the grand lives of its characters. His writing is rich in symbols and style which is different from others. He has introduced an unexpected end staying away from the reader’s presumptions. On the contrary to them, J.M. Robertson has criticized Conrad’s view of the world. Robertson says, “Assumes that the books he extols are not likely to be appreciated in England and America, and at the same time expresses surprise at the welcome they have actually had” (430). To read Conrad, he says, “calls for exertion: and nowadays that is enough to damn anyone.” And again: “It is an odd thing that both in England and America deep originality is generally appreciated in the long run,

though it may not be much understood” With the regulation right of seniority to be contemptuous of the present, I demur both to the ‘nowadays’ and to the ‘odd thing’. Conrad had been before the public for only two and-twenty years; and already he has a high repute and a wide audience, as vogue goes among authors who do not write for the multitude”(439). Conrad is in his reader’s heart through the question raised by Robertson is still valid because most of them don’t understand the real concept of Conrad. His issues are verisimilitude to their life and unknowingly they appreciate it unknowingly. Hugh Clifford has presented his view on Conrad’s writing in his review entitled “The Genius of Mr. Joseph Conrad”. He writes:

They are peculiarly, arrestingly original. That is their key-note, their greatest distinction, alike in their thought and in their manner . . . yet has about them a certain exotic flavor, Mr. Conrad's style is one obviously born in its author, not fashioned painfully by his ingenuity, and so is felt to be free from all taint of affectation. (843)

As Clifford has analyzed Conrad’s writing as true and original in its nature, Eric, an editor of online blog writer has written the review upon Conrad's different stories entitled “Typhoon and Other Tales”. He has analyzed “Amy Foster” as the tale of his heart which has touched him. He opines:

Amy Foster was the short story that touched me greatly as it seems to embody all of Conrad’s greatest fears about being isolated in a foreign country that has become one’s home. The story of Yanko Goral lost on the shores of Kent, though it may be similar to other Eastern European narratives of the time, is deeply personal in Conrad’s retelling. I was heartbroken to read in the introduction that Conrad suffered a fever during his honeymoon during which he spoke in a ‘strange language’ which his wife couldn’t understand. He later

guessed he must have been speaking Polish. When I read this fragment I determined to get my hands on at least an excerpt of Conrad's letters. (202)

Eric has connected the story with Conrad's fears about being isolated in a foreign country connecting with Amy and Yanko. In a surface level, this story has shown the life of emigrants and their quest of identity but in the deeper level, it has presented the modern social values and norms. It has greatly shaken the post-colonial world and human social relations. Furthermore, he has also studied another story "Youth". For him, "It's a great story of adventure on the high seas that also manages to capture a more universal human experience that of passing through exultant but fleeting youth"(208).

The story is all about Marlow's nostalgic interpretation after the twenty years. As Eric examines Conrad, this story is filled by the details of twenty-two years earlier romantic feelings attached to the boy (Marlow), and his adventurous voyage. Furthermore, this story is not just about the romantic dream of youth but the American dream of youth, a combination of adventurous life with a romantic dream which is greatly affected by the modern social rules, values, norms, and beliefs.

Conrad grounds his humanism in universality; he inevitably encounters the risk of imposing Western ideology and thus Western power on the East in "Youth". As Edward Crankshaw says of Conrad's ideology; "It is primarily rooted in the humanist perception of cultural identity, a perception that tends to reinforce cultural distinctiveness, difference, and distance and in so doing provides the epistemic basis for the historical emergence of colonial expansion" (54). As claimed by Crankshaw, Conrad recognizes the prevailing limitations. He knows them well as he faces similar complications with his characters in "Youth". Westerner's desire to connect to a

fictitious geography may be overridden by Western power over the Orient. Here one is ready for voyage in the sparkling place by leaving all his responsibility aside.

Chinua Achebe is extremely critical of Conrad. Conrad is just a backdrop which eliminates the African as human factor. Conrad's nonwestern geography is a metaphysical battlefield devoid of all recognizable humanity, into which the European enters at his own peril. Chinua Achebe gives expression to the following view with regard to Joseph Conrad:

Conrad's early fiction becomes more pronounced. Conrad treats the local Indians and the ruling-class Arabs with something of the same pitying contempt and exoticism he reserves for African Blacks and South East Asian peasants. Conrad is even more drastic in depreciating hegemonic and racist concern. (65)

Conrad effectively silences the other. He reconstitutes difference as identity. It rules over and represents domains figured by occupying powers, not by inactive inhabitants. Both the implicit and explicit components stand side by side in most of the works of Conrad including "Youth".

Achebe claimed that Conrad was attached to racial subject in story because of the way that he portrayed Africans in the story. Others argued that Conrad's depictions of Africans were shaped by racial stereotypes but noted that Conrad's views and blind spots were typical of the time in which he lived. While the majority of Conrad critics today concur that Conrad is literal anti-imperialist, debates on Conrad's presentation of imperialism and of African characters continue to culminate in literary criticisms. Through characters he presents the undesirable intervention of modern style and culture. Partly he believes that this trends is of western but have

attracted all country and rest of the nation are following the trend which direct them towards ambiguous situation.

Conrad's stories basically deal with social relations that are filled from different golden dreams of life. But in-depth, his stories have moved around the identity clash and issues of the modern world. Human identity is constructed through the myth and the culture that they adore. In Conrad's stories, means of identity/ sources of identity are dismantled and that brokenness has a direct impact upon characters life. The central characters in the stories under consideration suffer illusion because of their inability to quit tradition and their failure to fully except modern values. Characters are trying to search their identity in a new land but move away from the modernization and thus lose their values, tradition, social norms and relations in stories.

This study is an intensive textual reading based on library research. It basically focuses on the modernist attitude found in the characters of Joseph Conrad's selected stories. It is discussed thoroughly on the concept of marriage and love. Other critic argue that the intervention of modernity bring prosperity in life. The industrial, economical and scientific development is possible only through modernity. But the point where the departure arrives is that only economic prosperity and other prosperity cannot make people happy. The psychology is disturbed, the essence of love and marriage is vanished, isolation is developed and the ambiguous mode is arrived due to modernity. How could isolated soul become happy is the main tension. In each of these selected tales one or more female characters are linked or identified with the obscure and ambiguous physical universe or with some particular object on which its obscure malevolence or indifference is focused where male characters are lost in their illusionary world of dream. It is also an effect of modernity.

Joseph Cambell talked about modern society in his article entitled "The Power of Myth", which is actually a series of interviews with Bill Moyers. He described that the power of myth in the modern world has disappeared, which creates the sense of loss we have experienced, especially in youth. This article discusses the universality and evolution of myths in human history and the status of myths in modern society. In modern society, the norms and values of marriage are abolished. As Campbell described, a true mythical marriage is a sacrifice made by a man for a union because they create a whole larger than its components. Here, you will not sacrifice for another person, but for marriage and co-created marriage. However, in the modern world, the traditional value of marriage has been lost, and it has become a medium for realizing one's wishes. We are so obsessed with external values: money, status, etc., that we forget internal value, internal development, anyway, this is all true value, which explains the many conflicts and feelings of loss we experience, especially young people.

In this article, Campbell theorized his views on mythology and his departure from mythology, but in this article, researchers will use his concept of modernism, its impact on social life, and his modern concepts of love and marriage. Rad's character is connected in selected story. Campbell created different categories in his text, in which Conrad's role is in different situations. Campbell (Cambell) showed the delusions and deviations caused by modern society, and Conrad (Conrad) also raised the same question in his story. This work is centered in story analysis and connects them with Campbell's ideas on marriage, love, and modernism.

In Amy's Foster, female characters are trying to play an important role in modern society, but Conrad has failed to make her a respected and loved role. The society was in dual situation it is not ready to fully accept the modernist prospective

and also cannot forget their inherent culture. Regarding this situation what changes are there in women arena directs the study towards modernist values upon women of the then society. Feminism is recognized as an organized way of resisting patriarchal rule and domination, and is related to the feminist social movement, which requires women to enjoy equal rights, gives women the same status as men, and enjoys the freedom to determine occupations and lifestyles. Conrad's description of feminist illusions in his novels and modern and changeable social views have created modernist illusions, in which dualism is everywhere.

The women in "Amy Foster" and "The Lagoon" are vital to the expression of the theme of illusion through their female characters, while "youth" is about dreams and the illusion of realizing dreams. In these stories, female characters embody There are two types of hallucinations.

"Amy Foster" has the same basic theme of human epistemological struggle as the "mystic". The story forms a more interesting contrast between masculinity and femininity, because in this contrast, does not follow the juxtaposition of the traditions and expectations of male rationality and female irrationality and impulse. However, Conrad still pays attention to the central and peripheral female characters of the story, which also makes her difficult to understand, while Conrad pays attention to the nature of beliefs, as well as the insufficiency and instability of personal worldview or orientation, which is always in Conrad's eyes. There is no way to avoid disillusionment. The story is told by a country doctor named Kennedy and an unknown narrator, the "I" of the story in "Amy Foster". YankoGooral is the central figure, a young mountain farmer in the Eastern Carpathians, innocent, simple and childish. Along with many of his compatriots, he was put on the ship by scammers masquerading as immigration agents, who promised to make money easily in the

United States. The ship crashed in a torrential storm on the coast of Britain where the British doctor Kennedy was practicing. Only Yanko survived, was cruelly misunderstood, ridiculed by crazy people, distrusted and feared. The thinking and attitudes of these people were incompatible with Yanko's views, so that he initially believed that he was living among the dead.

In the last part of the story, Yanko fell ill with a lung disease and asked Amy for water during a fever, but did not realize that he was speaking his mother tongue, not English. Her silence and movement surprised him. She was taken aback by his straightforward demands in an exotic foreign language, and was shocked by Yanko's passionate temptation to react to her stupid gaze. A cruel panic engulfed her; she snatched the child and ran to her father's house.

The contrast between Yanko and the natives of Colebrook is just a racial conflict on the surface, a conflict between racial temperaments. Thematically speaking, the conflict occurs between the insight of imagination and the spiritual blindness of superficial and realistic realism, or more precisely, the conflict between realism and imagination. The offensive racial traits discovered by the citizens of Colebrook in Yanko are merely his reaction to the meaningful universe, and his memories continue to inspire the opening of the soul. Of course, British farmers do not have a meaningful experience in every part of the real world. They naturally deny the existence of reality, but Yanko's response to meaning is crazy, and they never realize it. It is like entering another world, a new world of illusions that is completely different from the old world of illusions. It shows that people have illusions about love, marriage and youth due to modern lifestyles. This story reflects the isolated condition of characters during the rise of modernism. It also portrays the departure of human psychology from ongoing wave of the then period. Regarding this, due to

initiation of modernistic prospective people fall in the contradict mood they cannot completely get rid of traditional norms and values, nor can they adapt to the purely modern situation.

In modern era the issues of female also arise rapidly. The norms set by traditional society get changes slowly. These are also inputs of modernism.

MaraiMies said: "Feminists are those who dare to break the silent conspiracy about oppressive and unequal relations between men and women, and hope to change this conspiracy" (6). She said she was in favor of women's autonomy and striving for autonomy. The efforts of feminists have maintained and reproduced the innermost subjective human nature of women.

Another critic M.H Abrams pointed out: "The criticism of feminist literacy in our time continues to be closely linked to the campaigns of political feminists for social, economic and cultural freedom and equality" (234) . Abrams's view of women's status is that as women fighting for freedom. This is an effort to seek equality in society, politics, education and culture. In short, feminism is women's pursuit of independent survival.

In modern era the issue of female is on air, they arrows defense mechanism towards the social construction. In modern society the debate of various issues occur due to which the relationship among man and women get intense. They become defensive with each other regarding their feeling, duty and responsibility. It creates the dispute in society and occurrence of isolated society where the sound relationship becomes false treaty. Although most feminists debate about women's equal rights is consequently good but most people believe that this is not enough. This is because the oppression of women under male rule not only includes but also extends to the

structure and cultural content of our society, and penetrates into our consciousness.

The feminist characteristics of Susan James are as follows:

Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression is in some way illegitimate or unjustified. Under the umbrella of this general characterization there are many interpretations of women and their oppression, so that it is a mistake to think of feminism as a single philosophical doctrine or as implying an agreed political program. (76)

Some people may prefer to define feminism in terms of normative claims alone.

Feminists are those who believe that women are entitled to equal rights or respect.

There is no need for people to believe that women are currently being treated unfairly.

However, to find some interesting sources of disagreement with feminism and within feminism, the potential to unite people whose concerns and commitments go beyond their moral values and extend to their social interpretations and political connections will become more difficult. Feminists are not just those who are committed in principle to the realization of women's justice. They believe that they have reasons to implement social change on behalf of women.

On the one hand, Conrad proposed a post-colonial scenario, which shows a life of social and cultural collapse. Colonial politics follows various steps and methods to control the people. On the other hand, modern norms and values have replaced the old values and beliefs. In the old values and beliefs, the characters cannot fully adopt the new values and beliefs, nor can they discard the old ones.

Hallucinations spread all over the world.

Post-colonial studies respond to the cultural heritage of colonialism and imperialism. It responds to the man-made consequences of controlling a country and

establishing settlers for the economic development of indigenous peoples and their lands. Bill Ashcroft (Bill Ashcroft) put forward his own views on post-colonial theory, "Post-colonialism is a company that seeks to seek liberation from all types of slavery defined by gender, race, and class. Therefore, post-colonialism Colonialism did not bring about a new world without the disadvantages of colonialism. On the contrary, it implies continuity and change" (22). Culture as a survival strategy is both transnational and transformative. The reason why it is transnational is that contemporary postcolonial discourse is rooted in a specific history of cultural displacement. Culture is translational, because such a space displaces history. It is important to distinguish the similarities and similarities of symbols in various cultural experiences. The transnational level of cultural transformation, migration, diaspora, displacement and migration together make the process of cultural translation a complex symbolic form. The disturbing advantage of this position is that it makes readers more and more aware of cultural construction and traditional inventions. Postcolonial literature is a series of literary works that respond to colonial discourse.

Anthony Brewer points out some of the important clues as to how representation of culture takes place in a discourse and how the process of interpreting culture turns out to be problematical. Brewer works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. Brewer's ideas are reflected below:

As people who belong to same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language. In order to interpret them, we must have access to the two systems of representation: to a conceptual map which correlates the sheep in the field

with the concept of a sheep: and a language system which is visual language, bear some resemblance to the real thing of looks like it in some way. (72)

As Brewer said, meaning is made up of a system of representations. It is constructed and fixed by code, and it establishes the connection between our conceptual system and language system. One way to think about culture is based on these shared conceptual maps, shared language systems, and codes that control the translation relationship between them. This is not because this knowledge has been imprinted in their genes, but because they understand its conventions and gradually become cultural people. They unknowingly internalize the code so that they can express certain concepts and ideas through their representation system. However, in our society, culture and language conventions, meaning can never be finalized.

The mixture of the fantastic and the normal is an important aspect of diasporic realism. The protagonist is a wonderful example of blending the cultural and the real elements. In a diasporic text, readers find the conflict between the world of fantasy and the reality, and each world works for creating a fictional world from the other.

Concerning this sort of function of magic realism, Edward Said says:

Through the magical, the realistic creates its voice and makes it heard.

Rushdie has used magical realist elements by mixing the real and the fantastic, twisting time, and by including myth and folklore. His magic realism has its origin more in the inner and psychological worlds, inner conflicts, moment of uncertainty, the style of storytelling of the unreliable narrator, and less in the beliefs, rituals and illusions of people as a whole. (57)

These remarks allude to the fact that identity dislocation is a straightforward statement, not a straightforward statement. Through scattered and coherent identities, people can discuss reality without actually discussing reality, and what the author

cannot say directly can also be said by an unreliable narrator. The harshness of reality is questioned and challenged by the lightheartedness of magic and wonderful elements. Magic and fantasy elements, misplaced identities and broken selves show the illusion of modern society in the selected stories. These stories are compared with traditional beliefs on the basis of feminism, postcolonialism and modernism. .

Researchers analyzed the use of Conradian by hallucinations based on the concepts of modernism, postcolonialism, feminism, and the natural universe of the universe.

Regarding the temperament of metropolitan people in the essay “The Metropolis and Mental Life” George Simmel argues that:

The deepest problem of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life. The fight with nature which primitive man has to wage for his bodily existence attains in this modern form its latest transformation. The eighteenth century called upon man to free himself of all the historical bonds in the state and in religion, in morals and in economics.

(182-183)

This extract explore that people of metropolitan are guided by head instead of heart. In search of self-happiness and freedom people are overwhelmed by the ongoing social forces, their inherent culture and the mechanism of life. Simmel in this essay makes a critique upon enlightenment rationality. Because it cannot keep people happy. There is instrumental use of reason. Human relations can be successful only when he knows how to make your life meaningful for others. Only living for self is not living in totality. Furthermore he added that, humanity is not only the relationship with fellow human beings but it can be extended through your relationship with those

non-human beings even in animals, birds, and plants. According to him modern people are fascinated with money economy a result of a biased attitude, individualism, loss of self-control, anarchism and self-gain trend arrows. Simmel says that protection is only for the sake of self in metropolitan city. It is for personal gain. In this course people take advantage of ignorant mask. He also talks about modernity and the modern experience of women. Within essay Simmel talks about "a man of head" work by Conrad where the main character thinks mathematically, he sees the figures and money. He does not understand the feeling of his wife. The picture of dichotomy of head and heart is seen through Conrad work.

Critiques of modernity Anthony Giddens in the essay "Modernism and Post-modernism" argues:

In art as in the social sciences one can readily discern a split between an essentially Romantic conservatism and a progressivism that puts its weight behind science and technology. I would interpret "modernism" in art (insofar as the term has a clear designation at all) as a break with both of these types of standpoint. Modernism is neither only a protest against lost traditions, nor an endorsement of their dissolution, but in some degree an accurate expression of the "emptying" of time-space. These considerations lead me to take more positive attitude towards certain developments in art which Habermas treats rather dismissively. (16)

This extract argues that, modernism is not only the measurement relying upon romantic conservatism and dynamism in platform of science and technology.

Modernism is the expression of the 'emptying' of time space. It is more about art in social science. In modern society commodities of time has become long side of human experiences where capitalism play vital role. Giddens in his essay talks about

Hebermas idea regarding modernism in art. Which suggest the idea of transformation in time-experience upon so-called modernism. Modernism, in one way direct to the self-destructiveness. He believes upon 'commodity' in capitalism which Karl Marx make the clear form. Modern people are fascinated with power-machinery and transformation themselves as commoditized beings. As a result he indicate towards surrealism and exploration of substance along with its form. Which outlet the people believes towards object-world, world of commodity rather than world of emancipation.

In an essay 'Modernism, Post-modernism and the End of Art' Thomas McEvielly argue that, "The Romantic soul, with its worship of the impulse toward pure freedom, adored the idea of dissolving itself into color, but the linear boundaries of shapes threatened to block its rush toward dissolution. The shapes turned out to be like prisons that kept the spirit from filling up entirely with the intoxication of color presence (131). This extract directs that the emancipated soul accept the idea of mixing itself into color, which fixed the certain shapes. Shapes indicate the art of living and running life mechanism. Due to the rise of modernist prospective and the ambiguous modes of peoples, those shapes turn into the prisons which create the thin line relying upon color. Indeed, line rise as the residue of the banished figure and the battle of color brings the cosmic night of nothingness.

According to Henry James, Andre Gide and other writers of equal renkown. Edward Wagenkneckc, rather boldly and comprehendingly proclaims, ". . . there can be little question that he was the greatest novelist of his time. His work was remarkable in itself, and when one considers the conditions under which he wrought one bows his head in the presence of a miracle" (3). No man ever wrote with greater difficulty than Conrad; it is hardly an exaggeration to say that every word he got on

paper cost him a drop of his blood. He was cursed by long periods of sterility, during which his heroic attempts to force himself only made matters worse. Instead, as Paul Wiley discerns, "The task remaining is that of a deeper comprehension of the exact nature of this achievement and of all the values that it lies to yield" (4).

The structure of "youth" is based on a contrast, which leads to a dual perspective, and this dual perspective can be achieved through perspective. The initial setup itself has features that help define the theme. By an unnamed narrator, but allegedly a friend of the sailor and Marlowe, the narrator narrowed the focus: "This may happen in England, where people and the sea penetrate each other, and it can be said that the sea entered into most people. Life, and people know everything about the sea through entertainment, travel or to support their families. The focus is narrowed to five people sitting on a mahogany table, whose faces reflect their faces. Company directors, accountants, lawyers, horses Luo and the narrator are both men. They lead a good life and both have begun to engage in merchant services. They have a "firm maritime bond" and a "life itself" craft fellowship (Youth, 3).

Marlowe's comment immediately pointed to this contrast: "Between those two old guys, I feel like a little boy between two grandfathers" (Youth, 3). This old ship attracted his youth: "The motto is 'Do or Die'. I remember that was my fantasy. It is full of romance, which makes me fall in love with old things, which attracts my youth." (Youth, 5 years old). The directly perceptible contrast between youth and age makes people realize that the Jew's experience of difficult journeys has its own relative importance, and the significance lies in the consciousness of Charlie Marlow, who can look back with nostalgia. Past experience. The degree of irony. The young Marlow hopes to have the opportunity to gain independence and achievement, while the mature Marlow uses adjectives of stupidity, "fascinating" and "beautiful". Then,

when Marlowe and the crew of his two-part company came from another ship, the captain warned him to be careful. This view provided a double vision and expressed great affection and tenderness for Marlowe's seniors. Opportunity, sincerity and restraint.

Therefore, in Marlowe's intuitive inquiry, we can find its meaning, because a voyage is an experience. In "youth", "seems to be determined by the icon of life, and may represent a symbol of existence" (Youth 3-4). Despite the words of the narrator, "before the low tide started, we knew that we were destined to hear one of Marlowe's uncertain experiences" (Youth, age 5), but then we found the same narrator and listened intently , "Attention to Conrad's clever use of ideas in "Youth" has caused disgust and fantasies.

Not only that, "Amy Foster" is the first story discussed here. The story explores the contrast between imagination and realism, and believes that immobility of the body is a symbol of spiritual emptiness and death, as well as The result of disillusionment, this is the result of discovering that there is no existence at all. Meaning in the universe. By the way, compared to Conrad, it has a higher negative evaluation of the ocean. In dealing with the contrast between imagination and realism, it raises a large-scale Conradian "dream" problem, which is related to the "lagoon" in his other stories and in his attention to movement. Yanko caught a glimpse of bare, neutral reality, completely lacking meaning. This conflict and the subsequent disappearance of the illusion are still more important in "The Lagoon."

Conrad connects the imagination and immobility or realism and immobility in "Amy Foster". Yanko's sea is obviously a symbol of blankness, a part of a completely meaningless reality. In this story, the first description of the ocean implies a boundless, eternal blankness, apart from that, everything else is temporary, short-

lived, and illusory. The doctor pointed with a whip, and on the top of the descending hill seen from the billowing tree in the park by the road, a flat sea surface far below us appeared, like the floor of a huge building studded with bands. Dark ripples, as well as traces of flashes, ended in a glass water strip at the foot of the sky. Amy emerged from the typical sleepiness of Colebrook farmers, and she later transformed from imagination and love to dullness and fear, which is still a mystery. To explain the latter as a decrease in interest in her foreign husband after satisfying her sexual desires is to completely ignore the theme of epistemological uncertainty, in which Conrad is expressed from work to get off work and outside of the novel. Out of a lasting interest. Although there is no explanation of Amy's dual character, it is based on her behavior towards the mistress's parrot at the beginning of the story. Her dual nature produced hallucinations in her true perception of the character and changed throughout the story. The characters in the story represent the dualistic mode due to modern lifestyles; people have illusions about love, marriage and youth. Conrad's story reflects the isolation of people during the rise of modernism. It also portrays the departure of human psychology from the trend of continuous development at that time. On this point, due to the expectations of modernism, people are caught in ambivalence. They cannot completely get rid of traditional norms and values, nor can they adapt to the purely modern situation.

In "The Lagoon," the strongest proof of the illusory nature of human meaning and value is that in the final scene, Asat's convincing and compassionate immobility. He stood still, falling into painful and restless sleepiness. His movements have nothing to do with sex. On the contrary, this is the basic characteristic of his disillusionment. Between the past of one illusion and the return of another illusion, his soul is helplessly empty. At the end of the story, the "illusion" that Asat thinks of is a

vision or explanation of life, which makes him full of understanding of the world. They are two: one is the purpose of guiding and directing his life before: his love for Diamelen, for which he betrayed his brother. Now, after the death of his lover, he returns or tries to return to his previous fantasy: loyalty to his brother, or now his memory of his brother, which requires revenge on his killer. It must be pointed out that according to this story, not only the love for Diana in these two directions is illusory. The love for Dimeran and the loyalty to the overthrown brother are just illusions. Arsat gazes into the darkness of a fantasy world, ignoring the "great light of a cloudless day", which includes not only love for the now dead woman, but also loyalty to the betrayed brother.

There is no indication in the story that Arsat's relationship with Diamelen has been disappointing or disappointing from the moment they first came to live by the lagoon until she was dying. However, due to Arsat's subjectivity and shortness after death, love for her is an illusion. It has lost its function as the central theme surrounding human life. However, it has no inner inner relationships, such as romantic or sexual relationships that give it this illusory quality. It turns out that Arsat's loyalty to his brother was equally short-lived. His love for Diamelen is more or less than any other human feelings or activities, and he has no illusions. There are many parallel stories in this short-lived human meaning and objective, natural wonder. All of this does not indicate that love itself is illusory, but that the meaning of all human beings is illusory. Arsat's love for Diamelen was as powerful and effective as her loyalty to her brother, which lasted until her death, until the ancient illusion naturally came into play. Arsat is the epitome of mankind, and must tolerately succumb to the pitiful limitations of mankind, that is, to recognize and follow the same strong, effective and sometimes contradictory life only once. Moreover, he must

not only accept the pain of contradictory illusions, but also the emptiness and motionlessness, the vacuum of motivation, the hollowness of his heart caused by the complete loss of the illusion he suffered, and this illusion is between the death of one illusion and the rebirth of another illusion.

Arsat's pitiful discomfort is the most outstanding achievement of "The Lagoon". This completely convinces the reader and is full of sympathy; this is a picture of human beings miserably aware of the universe, which often fascinates Conrad. Arsat proposed blindness as an example of human dependence on "fantasy" such as love and loyalty. He also learned that the meaning of man is illusory, because they are sometimes contradictory and opposite: his love for Diamelen is so strong that it seems to promise to take him to a place that is not dead. The country led him to betray his brother, a son as Part of his own mother. The dramatic performance in Arsat's exotic adventure is the tragic and arbitrary transformation from one illusion to another in the human soul.

Arsat was incredibly able to see the enemy hunting down his brother and scrambling to join his canoe and push him into the deep water. He later described the action to the audience as if it were someone else's behavior. The origin and past of the illusion, its authenticity and validity seem to be self-evident, inconceivable, incomprehensible and incomprehensible. At the beginning of the confession, Arsat said to the white man: "I always remember you, Tuan, until my eyes used to see nothing, because they looked at the dying man there. House" (page 195). It is this awareness of the transitory nature of his fantasy, and his vague understanding of the arbitrary change of one fantasy to another, that led to Arsat's immobility.

In addition, Alsat's perception of her in the early days of love and during the canoe flight with her is usually scattered, obstructed, vague and hazy, and its

ambiguity is carefully and clearly emphasized. When she ran to him to be taken away at night, she said nothing, but carrying her on his back, he felt her heart beating on his chest (page 197). In the canoe, she was sitting behind Arsat with her face covered, but he heard her breathing. In the long and hard game, the lovers only exchanged words once. When Arsat told Diamelen to sleep and save her energy, he only heard the "sweetness of her voice" and did not hear her response, nor did he look at her (page 198).

Contrary to other stories, "youth" is not only a story about personality changes that occur due to immediate experience, but also a story about personality changes experienced after experiencing a lot of life. The protagonist of the narrator is very suitable for this type of revelation, because he is most qualified to talk about his own experience. Besides, in "Youth", Marlowe is just something he should know. His comments are limited to his own experience, his views on these comments and what he learns directly from conversations with other characters. The narrator's point of view remains the same; the effect of the experience is enhanced. Marlowe's connection with events and comments gave them meaning: "He didn't trust my youth, my common sense, and my seaman ship in a hundred ways. I dare say he was right. In my opinion, at that time I hardly know, and I don't know much now; but to this day, I still harbor hatred for Jermyn" (Youth, 6). From Marlowe's point of view, Marlowe can evaluate his prosperity in his youth, but in doing so he emphasizes the contrast between the reality of the event and the inexperienced attitude of the young second partner. Therefore, from a perspective, due to Marlow's proficient dialogue, ship age can be used as a means to enhance the meaning of the story.

The opportunity to be ordered impressed the young man. But this older narrator sees youth from the perspective of age, and looks at youth in the context of

destructive time and consumed "impenetrable darkness". The perspective gives meaning and meaning to the paragraph.

The specific expression of the theme: all human desires, all human dreams, and all human meanings are all illusory and futile. The terrain of the "lagoon" is not completely free from movement; it is oppressed by the illusion of movement, and its silent and still appearance is subtly agitated by isolated traces of movement and sound such as the "vortex brown vortex" (187) "Water that foams with chaotic noises" (187), "Short disturbances" of a moving ship (187). Is the movement an illusory or a futile sound immaterial, immaterial phenomenon It is also considered exercise, this exercise is also strengthened, and this exercise is drowsy and accidental: "The repeated calls of some birds, a disharmonious and faint cry of crying, skip Lost in the smooth water surface, it can reach another shore of the world, in suffocating silence" (188). The only movement is something intangible and immaterial like sound, so it is Illusive, darkness seeps from between the trees, seeps from the tangled places. The maze of creepers, from the huge fantasy behind the abdominal wall without leaves; dark, mysterious and invincible; darkness permeates the dark forest, full of poisonous gas.

In addition, the "Lagoon" complicates the incomprehensible cosmic theme by combining the illusory nature of human meaning and value. The latter idea may be considered to be the focus of the theme of the incomprehensible universe, because as the universe becomes extraordinarily strange to ignorant people, the value of mankind seems to have nowhere to go, without objective testing, eventually disappears. . . In this sense, the "lagoon" transcends the previously discussed story of confronting humans with an ambiguous universe. It represents Conrad's more thorough and more complex treatment of the subject, which is one of the most important themes in world literature, and it is also a vital auxiliary theme in most of Conrad's novels.

Therefore, the analysis of Joseph Conrad's story shows that people have illusions about love, marriage and youth due to modern lifestyles. Conrad's stories reflect the isolated condition of people during the rise of modernism. It also portrays the departure of human psychology from ongoing wave of the then period. Regarding this, due to initiation of modernistic prospective people fall in the contradict mood they cannot completely get rid of traditional norms and values, nor can they adapt to the purely modern situation. Even in extreme condition also we should not forget our stand and should always get out of isolated position. It may be one of the significant options for human welfare. The tents of the illusion are served by the central characters, who have experienced the ups and downs of love, marriage and youth in the pursuit of the passion for life in modern society. The characters reflect the image of modern society, and the relationship among them is just an illusion. The stories "Lagoon", "Youth" and "Amy Foster" have high hallucination themes about love, marriage and youth, because the characters in these stories cannot completely get rid of traditional norms and values, nor can they adapt to pure modernity.

Similarly, regarding condition of women during intervention of modernism, these writings also reflects Conrad's attitude towards femininity that, his works are contradictory, complex, and connected with other themes, so they are considered misogyny. That is one of the features of modernism. His female characters are not only to please the public, their female characters are vital to the effect of each work, and are inseparable from the concept of imagination; the most obvious single characteristic of Conrad women is ambiguity or duality, which It is the ambiguity defined by Conrad's unorthodox concept of moral hallucinations. This duality can make a big difference in personality types and moral effects. Conrad's female role has important aesthetic function and philosophical significance relative to Conrad's

several main themes. Here, these stories fail to show the rich ambiguity of female characters in works such as *Amy Foster* and *The Lagoon*. Although in some stories, female characters are victims of the ambiguity of the universe, just like the male protagonist, female characters have become subtle or manifestations of the universe and share its mysteries. Male protagonists are usually combative, rational, and instructive people whose direct decisions are frustrated by the blurring and arbitrary movement of the universe or the part of its struggle.

The significant of this research is in the field of modernity. It also plays significant role to study the attitude of people regarding love, marriage and youth along with the circumstances of the then period from a different perspective. Furthermore, it attempts to depict the human psychology during intervention of modernism its effects isolation and victory over it. The meaning, passion and intense experience of a person's life are risking death with little consequence, or a person directly seeks life itself, only to find that this way is also affected by the power of death and disillusionment. Therefore, the attitude of the story is contradictory, not a pure hatred of peace, and it carries the contradictory value of love, peace, and fantasy as the theme. Conrad's story reflects the human psychology in the process of modernist intervention, and its influence is isolation and victory over it. The story is set in the post-colonial world and centered on problems. He showed people the transitional stage of life, during which people have been adhering to the traditional belief of adopting modern life.

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