1. Preliminary

1.1 Conrad and His Features

Joseph Conrad (1857-1924), a Polish-born English novelist, is considered to be one of the great modern English writers. Spending more than twenty years as a navigator during the heyday of British imperialism, he could be able to capture life at sea and ships vividly. Conrad sailed to many parts of the world, including Australia, various parts of the Indian Ocean, Borneo the Malay States, South America and the South Pacific Island. The journey provided much material for his novels. *Lord Jim* (1900) is one of the best works of his travel narratives.

Conrad's *Lord Jim,* first published in England in 1900, has long been acknowledged as a challenging book for readers to understand, especially on the first reading. However, those who have taken the time to understand the book acknowledge that the effort is worth it. *Lord Jim*, which Conrad began as a short sketch as he acknowledges in his note "that my thought was of a short story, concerned only the pilgrim ship episode; nothing more" (*Lord Jim* iv), grew into a novel that is widely recognized for its distinct narrative trend. The most obvious narrative technique that Conrad employs is shifting form of narration in which the reader hears a tale form one narrator, then another, and finally from several disparate accounts.

Like many Conrad's novels, this book features autobiographical elements form Conrad's own past. The story concerns a young man Jim, who undertakes the training to become a navel officer, his certificate is stripped off when he deserts his ship, *Patna*, during a crisis, leaving eight hundred Malay Muslim pilgrims to what he thinks a certain death; although the pilgrims live to tell the tale of his cowardice. Jim continuously runs from his past, eventually to Patusan, a remote island of Malay

Archipelago. Here, Jim starts fresh, earning the respect of the natives, who call him Tuan Jim (Lord Jim) and attribute his many successes to supernatural powers. Jim must face fears from his cowardice jump, however, and his ability to do this leads to the novel's ambiguous ending. But Conrad's tale is complex and open to individual interpretations.

Lord Jim is partly based on true events; though Conrad never confirms this, there seems to be too much co-incidence for the assertion to be correct. On July 17, 1880 the *Jeddah* was sailed from Singapore to Mecca carrying 778 men, 147 women, and 67 children on board. The passengers were Muslims from the Malay states for the holy pilgrimage.

The *Jeddah,* sailed under the British flags, was crewed largely by British officers but was owned by the Singapore Steamship Company. After the terrible weather conditions in the week of passage, the ship's boilers started adrift from their seatings' and the *Jeddah* had been taking in water. The vessel sprang a large leak, the water rose rapidly and the captain and officers abandoned the ship. The crew were picked up by another vessel and taken to Aden where they told the story of violent passengers and a foundering ship. The pilgrims were left to their fate and apparently certain death.

However, to much astonishment, given reports of its loss on 8th August, a French steam ship towed the *Jeddah* to Aden –the pilgrims survived. They had been abandoned by those Europeans and an official inquiry followed into this great scandal. Particular blame was attached to A.P. Williams, the first mate who had organized the dissertation of the vessel. It is strongly suspected that this dishohourable tale inspired Conrad, who had landed in Singapore in 1883 and he wove the main theme of *Lord Jim* around it.

Conrad was writing at the very moment when the Victorian Age was disappearing and modern era was emerging. Victorian moral codes still influenced the plots of novels, but such principles were no longer absolute. Novelists and poets were beginning to experiment with form. The jumbled time sequence and elaborate narrative frames of *Lord Jim* are parts of this movement. *Lord Jim,* with its insistence on the frequent inability of language to communicate straightforwardly, opens itself of new way of using words. A term as elusive as "inscrutable" may contain within itself the immediately comprehensible essence the novel's protagonist, while as simple as "water" may fracture into a multiplicity of meanings, each one available to only a single individual.

The effect of Victorian Codes was at its zenith. While this is one of the set of issues surrounding colonialism, *Lord Jim* nevertheless, situates itself in a world where national differences are often reduced to the dichotomy of "us" and "them" where the term "us" can encompass a surprisingly heterogeneous group and "them" the homogeneous native "other". Both economic and racial versions of the colonial dynamic come into play in this novel.

The transitional era is not only the sole cause for Conrad to place him in the ambiguous position for the portrayal of his characters in *Lord Jim*. It is also partly his position of exile too - a Polish born novelist in the British imperial world. William Deresiewicz, supporting this fact, points out: "As a foreign born writer, Conrad would seem an unlikely candidate to inherit this sea of concerns, […], for those other authors, in an intimate experience of the English countryside" (74).

The novelist whose real name was Jozef Teodor Konrad Korzeniowski was born on December 3, 1857 at Berdichev, a city in Polish Russia that now belongs to the Soviet Union. Both his parents were committed revolutionaries in the Poles'

struggle for independence from Russia. His father's subversive activities led to his arrest in 1861 and family's exile to the remote Russian city of Vologda. Travelling there, four-year-old Jozef was stricken with pneumonia. Illness dogged his childhood, and as an adult he suffered from recurrent bouts of ill health.

Life was hard in Vologda - too hard for Conrad's mother. The family eventually received permission to move to a less severe climate, but she died of tuberculosis when her son was only seven years old. Conrad's father was broken in health and spirit. Once an original poet, he turned into translating to make a living. Conrad's first contact with English language occurred when he observed his father translating Shakespeare. Although the father was finally allowed to return to the Polish city of Cracov, he died after a year there in 1869, when Conrad was eleven.

Conrad's maternal grandmother overtook the job of bringing him up and a stern but devoted uncle, Tadeusz Bobroswki, oversaw his education. Conrad was not an easy charge. To make matters worse, the boy decided to become a sailor when he was fourteen- an unusual ambition in landlocked Poland. His uncle permitted him and in 1874 the 16-year-old youth journeyed to the French port of Marseilles to learn the rope as a sailor. We can find echoes of Conrad's youthful idealism and romantic outlook in *Lord Jim*.

Life at sea was challenging but full of thrills and adventurous and suited Conrad well. He visited many major parts of the world and worked on every kind of vessel possible. He was involved in gun smuggling and gambling too. When he could not repay his debts he attempted to commit suicide by shooting himself in his chest. He survived and his uncle paid off his debts but he lost his position with the French Merchants. So he joined the English ship *Mavis* in 1878. Two years later, he passed his third mate's exam and in 1888 earned his Master's certificate in the British

Merchant Service and became a naturalized British citizen. It was this time that he changed his name to Joseph Conrad to anglicize himself more. His next few years of service took him to various ports including the Malay Archipelago.

"Little did Conrad know he was on his way to becoming one of the great twentieth century novelists, known for his mastery of atmosphere and dramatic realism", Paul Kintzele demonstrates, "at times compared to Rudyard Kipling" (75). Having now retired from the sea, he settled in Kent County, England. *Almayer's Folly* (1895) was published to mixed reviews though mostly positive. In March of 1896, he married Jessie George (1873-1938) with whom he would have two sons namely Borys and John. Now that Conrad was earnestly writing, he had numerous works first serialized in such publications as Blackwood's, Munsey's and Harper's. Other works published around this time include *An Outcast of Island* (1896), *The Nigger of the Narcissus* (1897), *Tales of Unrest* (1898), *Lord Jim* (1900), *The Inheritors* (1901), *Romance* (1903), *Youth* (1902), *The End of the Tether* (1902), *Typhoon* (1903), *A Set of Six* (1908) and *Under Western Eyes* (1911).

Conrad produced thirteen novels, two volumes of memoirs and 28 short stories, although writing was not easy or painless for him. Conrad's work was crucial to the development of modern novels. Cushing Strout points out: " In his use of limited points of view - that is presenting a tale through a single consciousness (in case of *Lord Jim*, through Marlow) - he was literary heir of Henry James, the novelist he admired above all others" (210). But Conrad took the device farther than James had, limiting the point of view so strictly to one character and removing the impersonal narrator that he paved the way for such twentieth century writers as James Joyce and William Faulkner who delve directly into their character's minds through the device known as interior monologue. Conrad's use of fractured chronology - that

is, narrating events without time sequence, a later one before an earlier one - became a major technique in twentieth century fictions. His early novels, especially *Heart of Darkness* and *Lord Jim,* are more experimental in this direction than his later ones. In addition to Conrad's influence in the style and techniques of fiction writers, he employs a newly fashioned instrument that allowed narrator to be a distant observer of events he has witnessed. Conrad's highly charged and sometimes poetic language, combined with his use of light and darkness, highlights the author's power of observation. It evokes a range of emotions transferred from narrator to reader. "Conrad's language use not only gives a clear sense of physical place but also hints at the effect of exteriors settings upon the interior landscape of the soul" (*The Novel* 73).

Building upon the tradition of Victorian novel and the history of the British Empire, Conrad begins to develop the tales of adventure and travel set in exotic places. Though Conrad's novels are mostly indebted to human condition and his protagonists' romantic spirit and alienation, his protagonists manifest colonialist psychosis and extension of Western culture in a native social setting, and they can still be recognized as 'one of us'.

1.2 Critics on *Lord Jim*

Lord Jim was begun as a short story entitled "Tuan Jim- A Sketch" in early Summer 1888. The novel ran for fourteen installments in the Blackwood's Magazine from October 1899 to November 1900, with Conrad completing the text of serial version in July 1900. The editor's note further says "to his friend Edward Garnet, however, Conrad was pessimistic about the chances of success" (*Lord Jim* iv). It so happened that the book could not draw critics' attention for long. And it was only 1914, when he wrote *Chance*, he "won popular recognition" (Drew 157). Since then it has elicited a host of criticisms.

Lord Jim has drawn critics' attention in multiple ways. Some of them have aimed at his narrative methodology, while others are interested in Conrad's portrayal of the protagonist Jim. In the same token, this novel is also brought to light from existential as well as psychoanalytical points of view. Since my primary concern is on the portrayal of Jim's character, I want to quote those critics who have different views on Jim.

The fact that Conrad was primarily considered as the writer of sea stories shaped almost all reviewers' idea. And they could not go beyond it. Conrad himself has accepted this fact in his note to 1917 edition of *Lord Jim* (Conrad 1). But later on, Critics and reviewers started to conceive his moral and philosophical flavour which he himself has disclosed in the above mentioned note as to "colour the sentiment of existence" (2).

Paul Kintzele diagnoses Conrad's 'negative capability' in *Lord Jim*: "his capacity for creating characters and scenes that draw fundamental ethical categories (justice, right, duty, good) into question at one level while holding facts to them another, affiliates him with those critical philosophies that flourished later in the century that his provocative fiction inaugurated" (70). Kintzele further comments on the novel:

> The drama of *Lord Jim,* from Jim's point of view is one of misjudgment and atonement… Jim is the victim of fatal hesitation and [i]f judgment is the faculty of mind that links together theory and practice, Jim's imagination obstructs that link of excessive self-representation, by conjuring of either a soothing stasis or a paralyzing fear. (71)

In ‘Seeing the Animal: Colonial Space and Movement in Joseph Conrad’s *Lord Jim*’ Sanjay Krishnan has pointed out that suffering of Jim is because of his inferior animality: "Jim degrades himself to that state of an animal that, lacking interiority, can neither dissimulate nor exercise a consonant responsibity in the higher name of discreation. To be stripped of the interior is to cease being or to be made less than human" (338).

Examining J. Hillis Miller and Paul de Man, Paul Gordon, in his criticism ‘*Lord Jim*, Paul de Man, and the Debate between Deconstructive and Humanist Criticism’, stresses that Jim’s trouble is by virtue of his “romantic narcissism . . . Jim’s heroism in taking upon his own head the death of Dain Waris is clearly, whatever else it might be, a gesture of accountability which is meant to reverse his earlier lack of responsibility on the Patna" (68).

Similarly, another critic, D. M. Halperin, seeks similarity between Augustine’s book The Pear Tree Carper and Conrad’s *Lord Jim* in his criticism, ‘Lord Jim and the Pear Tree Carper’, and reveals the fall of Jim in this way:

> Jim’s crime thus reveals the existence of hidden depths within the personality where the decision to act is formed below the reach of conscious will or thought. It makes out the limit of self-knowledge beyond which a man is incapable of understanding himself or predicting his own behaviour. (115)

But another eminent critic, S. Krishnamoorthy Aithal, in his essay, ‘A Postscript to Criticism on Conrad’s *Lord Jim*’, asserts Jim a victim of an invisible force:

> If Jim had been master of his won soul and moulder of his own destiny, then there would not have been much difficulty in arriving at a

> judgment on him. But Conrad perceived that Jim was, after all the criticism of treachery and cowardice and egotism made against him, a helpless victim of unknown power. (430)

Thus the critic approves that Conrad's pacing of Jim in such position is to put him "far from calling into question of idealism of his conduct" (430).

Highlighting the novel's venture for establishing new community in the modern world, William Deresiewicz claims that "*Lord Jim* is a story of expulsions and willed exiles. But it is through the continuous effort to rediscover or reestablish community that the novel itself takes place" (76). He further asserts that "we follow Jim from the traditional community to the professional community of British merchant service to [finally] the Exotic Eastern locale in which he finds a final but all-too-temporary acceptance" (75-76). He seems to be arguing that through Jim Conrad wants to transform community of the exotic places for ideal purpose.

However, Daniel Brudney, passes out a judgment on Jim's activities in this way: "Certainly Jim wants to play the hero's role, but he wants to be, not merely to seem, a hero" (269). He contends Conrad's view that Jim constantly thinks himself as "a hero in a book" (6) which is analogous to a movie in which Jim is "always the star. He views his life always in terms of others viewing it… For Jim, other people are merely actors in and audience for the movie he projects around himself" (267). The argument is that Jim's activities are not for others. The critic concludes: "Despite all his [Jim's] good intentions he does not quite see it about others" (274).

Another critic, Cushing Strout, comments on the very novel in the light of romantic vein: "Jim is constantly seeking some redemption because of his failure to live up to conception of himself as a hero, when a sort of funk, he jumped off a ship

that he mistakenly thought was sinking, abandoning hundreds of sleeping Moslem passengers" (212).

Showing *Lord Jim*'s similarity with "The Secret Sharper", another eminent critic Norman Sherry writes: "There is a culpable action, discretion of adapted code by man who is 'one of us', which leads to the man becoming a wanderer, unable to free himself of guilt" (379). He has viewed Jim from an existential angle that men are responsible for their actions even if they lack free will for it.

In 1990, a noted critic J. Murawaski published an article in the *Explicator* focusing on Marlow's interest on Jim. He notes Marlow's emotional confusion of being interested in Jim thus:

> Marlow never arrives at a satisfactory understanding of the nature of his attraction to Jim, and because he is so adept at transforming Jim's cowardice into near-myth- crisscrossed with misleading indirections and half shaded suggestion- the darker side of his attraction remains safely put away behind an acceptable veneer of Quasi-philosophical mystifications. Nevertheless, Marlow's attraction reveals itself for what it is on several occasions… In one episode, however, Marlow's impulses overcome his propriety to such a degree that he attributes a motive to random events, an attribution that discovers his metaphysical solitude to be physical yearning. (226-27)

He emphasizes on Marlow's placing himself at crossroads to suggest us a "doubt that the sexual motive would consciously cross in his mind" (268). The motive he hints is homosexual desire that drives Marlow to get interested in Jim.

Adding emphasis upon the conflict between fate and responsibility in *Lord Jim* J. M. Kerzer asserts:

> Conrad's characters must continually create their lives and their world from personal values of work, love and honour, from social values of tradition and history, even though all these values are vulnerable. They must continually choose and act, even though free choice and responsible action are problematic… [Therefore] Jim finds Stein's advice difficult to follow because even dreams prove problematic. (315-16)

His point is that by creating obligatory situation Conrad makes life difficult for his characters.

Elizabeth Brody Tenenbaum, in her criticism "'And the Woman Is Dead Now': A Reconsideration of Conrad's Stein", contends that Conrad has perceived romantic egoism to portray his characters like Jim. She puts it:

> Jim's resemblance to Stein's own youthful self presumably plays a major role in the latter's decision to send him to Patusan. According to Marlow, furthermore, Stein regards his sponsorship of Jim as payment in kind for aid he had received from a British subject at the start of his career. But, in giving Jim a chance to fulfill his fondest dreams, Stein Perhaps succeeds all too well in vicariously reenacting his own past. (342)

Thus she has taken Conrad writing an eccentric kind of fiction. In a sense she has viewed *Lord Jim* in an individual's search for identity which is, in general, a shared concern of every twentieth century novels.

Aiming at Conrad's style in *Lord Jim*, Cushing Strut asserts that "the novel is a form of historiography in which historicity and place are reclaimed as a part of everyday lives of ordinary people caught up in the momentous task of holding

themselves and their works together… And it has an affinity with the historian" (209). He further enforces that "this story takes place in the age of imperialism, with its dream of fully civilizing the natives and reflection on the pursuit of truth suggests that it might have (as Nietzsche thought) its own 'will to power'" (209).

So far Conrad's *Lord Jim* is generally read as an innocent account of the search in a man's soul. This reading ignores Conrad's entry in imperialist complicity in terms of the portrayal of his characters in the novel. By following Edward W. Said's lead I will read the novel within a "contrapuntal" paradigm. I will try to make the issue of contrapuntal analysis clear in Chapter Two by taking the reference from Said's *Culture and Imperialism* (1993). I will particularly concern with the term 'imperialism' that Said employs in cultural context while aiming at grand narratives. Said contends modern imperialism is quite difficult to understand. He seems to be arguing that it is not spread through the military expansion but the flow of capital and delineation of idea of democracy which serves as useful tool and without one's notice; one is already in a position to come into it. Therefore modern imperialism is more pervasive and fatal in the so-called Third World countries than that of military expansion.

In Chapter Three I will apply the concept of contrapuntal analysis to analyze the character of Jim and try to show that despite Conrad's anti-imperialist attitude or his ambiguous position in British imperialism he essentially involves in imperialist venture due to his positive attitude to white characters in the novel. By reading *Lord Jim* with simultaneous awareness of metropolitan history and the peripheral history of colonized I will argue that Conrad highlights discrepancies and disparities. In this process I will pass out aesthetic and historical judgment on the text and try to come up with what Said calls "secular criticism".

In the conclusion I will prove that Conrad's *Lord Jim* involves in the imperialist venture not simply because Conrad intentionally tried to be hypocrite of imperialist philanthropy but also due to the influence of twentieth century political and cultural sensibility that Conrad inherits.

This dissertation will remain as an epitome of contrapuntal analysis. Both Conrad and Said have an experience of exile: the former as a Polish expatriate in the English world and the latter Arab expatriate in the American world. Both of them are foreign trained. On one hand both of them have the reminiscence of colonial childhood. On the other hand they are brought up in foreign surroundings in such a way that they happen to internalize the foreign value, norms, customs tradition and culture as an indispensable part of their life. It grants them double consciousness and the plurality of vision which is mixed and impure. It is Said's cleverness to examine the heightened awareness in his book *Culture and Imperialism.* Thus synthetic study of inclusion has been possible in this dissertation, therefore.

2. Theoretical Approach

2.1. Edward Said on *Culture and Imperialism*: A Contrapuntal Reading

Edward Said has outdone himself in his elegant and exceptionally brilliant work, *Culture and Imperialism* (1993). He ranks among the great figure of the humanist tradition. His towering scholarship is truly intimidating, so profoundly vast in scope and acute in his perception of that most inviolable subject Western Imperialism. Moving beyond his celebrated and groundbreaking classic, *Orientalism (*1978*),* Said advances, equally groundbreaking thesis in *Culture and Imperialism.* The basic point is surprisingly, and even shockingly simple: a text must be re-read and interpreted in its fullest context. To properly appreciate a novel, particularly a canonical classic whose origins are now foreign, it is imperative to examine the social, cultural and political environment that gave shape to that novel. A contextual reading, of the sort Said so convincingly proposes, unearths hitherto occluded insights, perspective and interpretation. This interpretive approach acknowledges indigenous struggles against colonial domination, anti-colonial resistance that brought about decolonization throughout the Third World in the 1960s. As he probes the nature of the colonial resistance, the critic introduces the concept of "contrapuntal reading", a form of "reading back" from the point of view of the colonized that brings to light the hidden colonial history that permeates nineteenth century European literary texts.

Orientalism examines the origin and development of a body of knowledge related to the Arab-Islamic world produced by Western scholars. The text reveals that this body of knowledge, much of it accumulated after Napoleon's invasion of Egypt in 1798, is voluminous, but contradictory. On the one hand, it incorporates scientific observation; on the other hand, it makes use of imaginative speculation to produce

erroneous stereotypes of the Orient its land and people. Examining the works of early Orientalist scholars such as Constantin de Volney and William Jones, the critic finds that their scholarship projects both a willingness to investigate a non-European part of the world with an open mind and scientific objectivity, and a legacy of mistrust of Muslims who had fought Christian Europe for centuries. As he continuous to chart the development of Orientalist studies through the work of Silvestre de Sacy and Ernest Renan in France, and Edward William Lane in Britain, he builds the case for linking Orientalism as a way of coming to terms with the Orient that is based on the latter's unique place in Western experience. Said considers the Orient to be the source of the West's deepest and most recurring images of the Other. It helps define Europe in terms of contrast; one culture is what the other is not.

If Said's *Orientalism* suggests to the reader that East-West encounters reflect native passivity, *Culture and Imperialism* offers a corrective. The starting point in *Culture and Imperialism* is a critique of culture perceived as controversially isolated from its worldly affiliation which, Said contends, leads to a disjunction of the cultural realm from its connection to power. He defines "worldliness" as the intellectual's engagement with contemporary political realities and commitment to connecting the text to the world. In his view texts are worldly in the sense that they are "part of the social world, human life, and of course the historical moments in which they are located and interpreted" (The World 4). He is of the opinion that the works, in particular the novels, that originated in the modern Western empires of the nineteenth and twentieth countries better illustrate the worldliness of culture. Said goes on to show that the worldly affiliation of metropolitan cultural productions can be fore grounded through an analysis of their "structure of attitude and reference" and through the practice of contrapuntal reading, which consists in looking at the cultural

archive "with a simultaneous awareness both of the metropolitan history that is narrated and of those other histories against which (and together with which) the dominating discourse acts" (51). The book illustrates the link between European literature and imperial ideology through a contrapuntal analysis of several Victorians and French novels as well as Verdi's *Aida* at first. The second half of the book is devoted to the discussion of anti imperial resistance discourses arising out of the peripheries. The text calls for inclusion, not destruction; it is a richer study of the cultural treasures of the West and its Others. And most of all, it depends upon the historical contest of the empire and its aftermaths.

Said's interpretive mode of a text is to produce what he terms as "secular criticism" and it is possible through the contrapuntal analysis. This reading does not take recourse to only re-reading of a text univocally; rather it must "take account of both processes, that of imperialism and that of resistance to it which can be done by extending our reading of the texts to include what was once forcibly excluded" (67). Thus he points out that the blending of metropolitan history of colonization and peripheral history of resistance leads one to come up with the secular criticism. And his too much emphasis on this mode of criticism is due to his view of the world from the different angle which highlights that "all cultures are involved in another; none is single and pure, all are hybrid, extraordinarily differentiated and unmonolithic" (xxv). Said seems to circulate in the relationship between the modern metropolitan West and its impact on Europeans and non-Europeans.

In this relationship he wants to aim at disjunctions and discrepancies. To completely examine a text, a critic's task, he contends, is to "emphasize and highlight the disjunctions, not to overlook and play them down" (146). In this contrapuntal

analysis there is the judgment of a text from both aesthetic and historical sense which balances view of a work uniquely.

In his analysis, Said lays more emphasis upon novels; that too the European novels. He puts that the lasting effect of imperialism emerged with them. Imperialism during nineteenth and twentieth centuries, he contends, was mere “thinking about, settling on , controlling land you do not possess, that is distant that lived on and owned by others”(7). However modern imperialism, for Said, means theories, practices and attitudes of a dominating metropolitan centre ruling in a distant territory which always bears colonialism as its consequence. Therefore he aims at the masternarritives. He further highlights this reason:

> [T]he novel as a cultural artifact of bourgeois society and imperialism are unthinkable without each other. Of all the literary forms, the novel is the most recent, its emergence the most datable, its occurrence the most Western, its normative pattern of social authority the most structured; imperialism and the novel fortified each other to such a degree that it is impossible to read one without in some way dealing with the other.(70-71)

He finds the novel an incorporative cultural form and an entire system of social references. His reason for taking maximum reference from the English novels is none other than the expansion of British Empire and its dominant effect among the intellectuals. The phase also emerged, he argues, that Britain also produced and sustained a novelistic institution with no real European competitor or equivalent.

He further argues that his attempts at a contrapuntal reading are eccentric and odd for he tends to see each individual work in terms of both its own past and of later interpretations. Secondly the West and its cultures, he believes, are not independent

and autonomous; they are hybrid therefore worldly in nature. That is precisely why his contrapuntal interpretation is "assimilable neither to the standard view of particular text nor more generally to prevailing views of the great masternarratives" (111). Thus Said's approach offers a synthesis.

At a certain level, Said's highbrow disposition excludes popular culture altogether and addresses only the canonical writers for his choice of text is canonically aesthetic; its understanding is historical. However, rather than Said for myopic vision, his work can be read as an invitation to postcolonial writers to extend and develop his analyses. His attempt seems to pinch none but to fascinate all. He further proposes:

> To rejoin experience and culture is of course to read texts from metropolitan center and from the peripheries contrapuntally, according neither the privilege of objectivity to "our side" nor the encumbrance subjective to "theirs". The question is a matter of how to read, […], and not detaching this from the issue of knowing what to read [for] texts are not finished subjects. They are notations and cultural practices. (259)

The concept of contrapuntal reading in *Culture and Imperialism* is the outcome of Said's enthusiasm for the pianist Glenn Gould's contrapuntal musical performances. Said, an accomplished pianist, found in music the way to formulate a contrapuntal relationship between imperial and postcolonial narratives. He clarifies:

> In the counterpoint of the Western classical music, various themes play off one another, with only a provisional privilege being given to any particular one, yet in resulting polyphony there is concert and order, an organized interplay that derives from the themes, not from a melodic

> formal principle outside the work In the same way, I believe, we can read and interpret English novels. (51)

He evokes such relationship in terms of the exile's heightened awareness of multiple dimensions. Most people, he believes, are aware of one culture, one setting and one home; exiles, however, are aware of at least two. And this plurality of vision gives rise to a contrapuntal awareness of simultaneous dimensions. The position of exile grants a critic and scholar a plural consciousness which he can express through the notion of contrapuntality and links it to the experience of exile.

As a matter of fact, Said was born in Palestine in 1935 during the British Mandate. He grew up in Arab speaking household that valued European Education. His father's commitment to European education taught him to value his European language schooling, continue his education abroad and eventually take his place among the educational elites. He completed his undergraduate degree at Princeton, and his doctorate at Harvard.

As a former colonial subject, he, the Eastern Arab, is well positioned to examine colonialism and its effects objectively and also through a subjective lens. Significantly, he has chosen to bring his private personal worlds particularly recollections of a colonial childhood in to public space. Said charts his education in Cairo through the British and American English language school system. Like many colonial subjects he was aware of the inappropriateness of curriculum to his own needs. Life in British school gave him both a sense of colonial authority and feeling of exclusion from the lives of the educational experiences in Egypt to be an ambiguous one.

Since he has memories of colonial childhood, he also experienced war and exile. Said, who was already teaching at Columbia University when the 1967 Arab-

Israeli war broke out, has said that political conflict changed his life. Surrounded by Americans supporting Israel in the conflict, he began to see himself as an outsider, a Palestine living and working in the United States. This political awakening proved crucial to his intellectual development. He no longer believed that he could –or should- keep his political and academic identities separate. The critic's struggle with a sense of exile as well as his commitment to link the text to the world became key elements to his life.

In his writing Said encourages readers to re-examine Western perceptions- and misconceptions-of the Third World, explore colonial resistance to imperialism while tracing imperialist complicities in the works of modern European canonical writers and craft a sensitive memoir that depicts the complexities of trans-cultural identities. Placing emphasis upon the imbalance of power between Occident and Orient caused by the Western imperial dominance, the critic provides the reader with the concept of "imaginative geography", a term that expresses the dichotomy between "our land" and "their land". When viewed through the Orientalist lens, the home space that Western occupies is safe and secure; the rest is unknown and dangerous. Therefore Said explores the method of contrapuntal reading that allows him to read novels of empire with a simultaneous awareness of metropolitan history and the concealed history of the colonized and to engage postcolonial writers sharing his commitment and preoccupations: the continued struggle to unearth repressed or resistant history, the importance of worldliness, the experience of exile and the value of revisiting *Orientalism.*

3. Analysis

3.1 Conrad's Ambivalent Attitude in *Lord Jim*

When it comes to imperialism and colonialism they are supported and backed by impressive ideas: ideas of introducing democracy and rule of law, ideas of peace and prosperity, ideas of technological advancement. These ideas are supposed to be absent in the non-European so-called barbaric and lawless world. And Conrad is found on the threshold of imperialism and anti-imperialism for he criticizes Western imperialism and confrontation but there is continuation of imperial ethos. Rhetorical instances in *Lord Jim* show that he is retained by the contemporary ideas of racial superiority. In general Conrad seems to have ambivalent attitude in his portrayal of characters in *Lord Jim*.

On one hand he deprives Jim, the protagonist of novel, of fulfilling the criteria to be a hero: "he was an inch, perhaps two, under six feet" (1). On the other hand, he attributes the protagonist with the qualities of being benevolent ruler in Patusan, a remote island somewhere in the Malay Archipelago. One can witness several of such tropes in the Polish born novelist's narrative innovation. But the close reading of his novel reveals that *Lord Jim* is essentially concerned with the relationship between colonizers and colonized and threaded with such references that show up Conrad's complicities with imperialist venture.

Marlow, the chief narrator, never understands why he is so much interested on Jim, the protagonist and finds him "one of us". But once Marlow had found himself unable to "keep my hold on the redeeming facts of life" (75). In the first section of book in the narrative relating to the *Patna* incident, Jim is a victim. He is portrayed there as being trapped and imprisoned. While describing his feelings on the sinking to Marlow, he says "I was angry as though I had been trapped. I was trapped!" (76). In

Patusan Jim is not, however, a helpless victim. He masters his destiny there, in a way. My project right now is concentrated in the Patusan half of the novel since Conrad places Jim in Patusan to give free rein to Jim's romanticism. Patusan becomes a laboratory where Jim can impose his imagination freely upon his environment. This not only provides Conrad the opportunity to show how potentially destructive the unchecked romantic imagination can be, it also reveals the destructiveness and ultimate futility of the colonialist's imperial dream.

3.2 Colonialist Tropes in *Lord Jim*

. Jim and Jewel's romance is one of the several colonialist tropes in *Lord Jim.* Jewel, Jim's paramour, is always suspicious with Jim as she has already witnessed inconstant relation of a white man with a non-white woman from her preceders. All we know of Jewel's father is that he left Jewel's mother and that she was therefore forced to marry the unspeakable Cornelius. Marlow, the chief narrator, speculates that "convention might have caused the separation between Jewel's mother and father" (202), and this probably means that Jewel's father was white. The strongest indirect evidence of his whiteness, however, can be found in Jewel's unshakable belief that Jim, white man, will leave her just as Jewel's father, a white man left her mother, a non-white woman. And it is proved true later in the story too. Conrad's contemporary readers would have understood her situation and her fear immediately, for the instability of white/non-white romances is a very common trope of late nineteenth century colonialist fiction, though this information might be gleaned rather painstakingly today.

Dain Waris represents another trope in the colonialist fiction, the faithful "intermediate native" (190). He is lighter-skinned than his fellow countrymen, and he is superior to them in every way. His most characteristic act is to die fighting of his

white master and/or “war comrades” (191). He is the most impressive leader in Patusan, and as Doramin’s son Dain Waris has a background suitable to be the companion of the white protagonist. Marlow says of him that “his own people said with pride that he knows how to fight like a white man” (192) and Marlow confirms this judgment by adding that it was true. In colonialist fiction only judgment of this sort would need to be confirmed in this way by a white onlooker or by the native itself. Marlow elaborates on Dain’s many “white” qualities: “[H]e had that sort of courage-the courage in the open, I may say-but he had also European mind. You meet them sometimes like that, and are surprised to discover unexpectedly a familiar turn of thought, an unobscured vision a tenacity of purpose, a touch of altruism” (192). Physically too, Dain Waris matches the type, for he is “of small stature, but admirably well proportioned, [with] a proud carriage a polished, easy bearing, a temperament like a clear flame” (192).

He is the perfect second. After Sherif Ali is defeated, Dain helps Jim appoint new head men of the surrounding villages. If Jim were not such a thoroughly altruistic ruler in Patusan, we might suspect that Jim uses Dain’s knowledge and connections in this way to consolidate his own power. This is the way white men make use of faithful subordinates in colonialist fiction. When Gentleman Brown and his men first descend on Patusan, Dain is in charge and would like to attack them. It is an example of his unobscured European vision but resulting tragedy is therefore as much Dain’s failure as Jim’s. Had he shown more decisive leadership, the community would have been safe. Faithful intermediates, like him, one almost never shown in position of absolute authority, however, so it is no wonder that most readers place the blame for the resultant tragedy exclusively on Jim.

The cruel, corrupt and contemptible despot is another persistent trope in the Orientialist novels. Literary examples in Conrad's time include those who appear in stories and novels of such writers as Rudyard Kipling. Both the trope of faithful intermediate and the oriental despot were also represented in the non fiction of the time. Conrad would have encountered them regularly in his morning newspaper.

The Rajah Tanku Allang meets the qualification of Oriental despot as fully as Dain Waris meets those of the faithful intermediates. Instead, Conrad seems to have delighted in exaggerating the figure until the Rajah very nearly becomes a parody of the trope. Marlow introduces him as "a dirty, little used-up old man with evil eyes and weak mouth, who swallowed an opium pill every two hours, and in defiance of the common decency wore his hair uncovered and falling in wild stingy locks about his wizened grimy face" (167). The Rajah holds court in "a ruinous barn with a rotten bamboo floor, through the cracks of which you could see …the hips of refuge and garbage of all kinds lying under the house" (167-68). His soldiers have been waylaying and robbing people, so Jim makes a state visit to read him a lecture in public morality. After Jim mentions one incident of extortion, "a shaking fury seemed to enter [the Rajah's] old, frail body. He writhed weirdly on his mat, gesticulating with his hand and feet, tossing the tangled strings on his mop an impotent incarnation of rage" (183). Before he temporarily sets things right in Patusan, the Rajah's "cruelty and rapacity had no other bounds than his cowardice…He struck at [Doramin] through his subjects and through himself pathetically in the right" (189). Oriental rulers were often like this in turn-of-the-century stories in the popular press; they indulged in every vice rules incompetently and imposed extortionate taxes on their long suffering people.

Words like “inert”, “immobility”, “static” and “unchanging” always adhere to late-nineteenth century descriptions of Eastern and African nations and cultures. While the West moves with the great sweep of history, Africa and East remained apart from that movement, unable even to look forward. Only contact with the West will allow them to progress socially, economically, politically or spiritually. Conrad provides with the sense of going backward in time in his *Heart of Darkness.* In his Malay fiction, however, the impression is more stasis. In *Lord Jim,* when Marlow is about to leave Jim and Patusan for the last time, he tells us that he is leaving a world that will never change to join a world in motion. He was going back to England, he says, “to the world where events move, men change, light flickers, life flows in a clean stream… But as to what I was leaving behind I cannot imagine any alternation” (243).

Jim’s transferring influence in Patusan and his relationship with his people make him the heir of Mr. Kurtz. Unlike this fictional imperialist, however, Jim’s influence is entirely gentle. After he defeats Sherif Ali, he curtails the evil grasping of the Rajah, ends all the internal warfare that characterized Patusan before his arrival and even settles domestic disputes. His success, Jim tells Marlow, was “immense”, and the power he gained over the lives of “his” people was also immense:

> [T]he seal of success upon his words the conquered ground for the soles of his feet, the blind trust of men […], the solitude of his achievements. I can’t with mere words convey to you the impression of his total and alter isolation. I know, of course, he was in every sense alone of his kind there, but the unsuspected qualities of his nature had brought him in such close touch with his surrounding that this isolation

> seemed only the effect of his power. His loneliness added to his stature. There was nothing within sight to compose him with. (199)

Jim's ability to lead, to judge and to administrate came to him "like keen sent to a well bred hound" (182). Jim's splendid isolation in the East, the deep respect he gets from the people of Patusan, and his intuitive ability to impose order make him a recognizable type of the conquering European who, after settling and defeating their islands, becomes the lord of "their" people. Even his failure confirms this, for when he dies there, there is no power that can replace him, and Patusan presumably falls back into chaos.

By taking a job on the *Patna,* Jim involves in the imperialist complicities. He joins the men who have been corrupted, corrupted by the East, who have gone soft and who seek soft berths in ships with large native crews that will do all the hard work. The alcoholic chief engineer describes himself as "an old stager" (18), and this is the term used in colonialist discourse for men who have spent so much time in the East that they may know it well. Their racial identity has been affected by their contact. The engineer therefore represents what should have been a pointed example to him. But he is not the sort to discover in himself the infirmities of others. His jump from the *Patna*, in fact, might have saved him from becoming one of "them" instead of "one of us". The final stage in this kind of degeneration might lead to the white man taking a non-white wife, moving away from European settlements, becoming an alcoholic or opium addict and even changing his religion. There are the men who are said to have gone native.

Another way that *Lord Jim* conforms to the conventions of traditional adventure fiction is in its treatment of women. Conrad seems to be overwhelmed by misogynistic attitude which treats women as childish, unreliable, and incompetent;

they need men to protect them. But sometimes men need protection from them, for they are often the source of all trouble in the story. In *Heart of Darkness,* one woman, Kurtz's Intended, drives Kurtz to seek riches in the Belgian Congo, where he meets another woman, his African mistress, who helps complete his mission, and, therefore, his doom. Even Marlow himself is sent out there nearly to his death by his excellent aunt, a foolishly idealistic woman who does not have the foggiest notion of the world into which she is sending her favourite nephew.

In *Lord Jim*, the misogyny is countable. Marlow excludes woman from his audience. As he tells the story of Jim's romance, he wonders "how the world can look to *them* (i.e., to woman)-whether it has the shape and substance we know, air we breathe!"(203). Like most of late-nineteenth-century adventure fiction, *Lord Jim* was written primarily about men for a male audience. In this world, women are either obstacle to adventure, objects to be won, or subtle opponents who do not abide by the rules. In all of the brief character sketches from the novel, men are made unhappy or even killed by women. Captain Elliot is obsessed by his inability to marry off his attractive daughters, and he makes them miserable because of his obsession. Bob Stanton gives up his life as a chief mate to marry. Then he is killed by a hysterical lady's maid, who takes him down wither when she cries in pain aboard the singing *Sephora*. Selvin, Marlow's chief mate, is driven into jealous rages by a woman whom Marlow describes an unattractive person.

In the same token, Jewel, Jim's paramour, loves him not in a very attractive way. Her love is jealous and possessive. Marlow tells us "the girl never went to sleep till we [Marlow and Jim] had separated for the night" (207). After Marlow fails to convince Jewel of Jim's faithfulness, he slinks away, defeated by her passionate ignorance.

At the end, Jewel believes that by committing a kind of honourable suicide Jim deserted her. We last see Jewel in Stein's house, poisoning Stein's final years. Jewel says once again that Jim was false, and Stein tries once again to appeal to her: "'No! no! no! My poor child! …' he patted her hand lying passively on his sleeve. 'No! no! Not false! True! true! True!' He tried to look her stony face. 'You don't understand. Ach! Why don't you understand? ... Terrible!'" (257-58). Jewel remains a disturbing and alien intruder at the end, a fitting symbol of the way most women are represented in the colonialist fiction.

Gentleman Brown, an Australian beau, appears in Patusan with his fellow men. Brown is very much selfish for he sees Patusan as loot, as the gratification of his monstrous ego. Brown represents the other side of Jim's character; his fierce egoism is a mirror of Jim's own. Jim sounds remarkably like Brown early after his arrival in Patusan when he cries that he will "make them all dance to his own tune yet […] in a menacing, boasting strain" (215). Later Brown becomes the sole cause of Jim's downfall from Tuan Jim to a criminal. Patusan episode is therefore an anti-romance that reveals the dark inside lurking in Jim's romanticism. Jim's efforts to impose his dreams on Patusan seem altruistic, but they could also be characterized as attempts to make them all dance in his own tune, and Jim's final double is Gentleman Brown.

But Conrad's Patusan tale is not only a naturalistic illustration of selfish destructiveness of all naively held ideals. It is also an implicit condemnation of even the most benign imperialist ventures, for most conquests are carried out in the name of high ideals. All are a form of cultural romanticism; efforts to impose the conquering nations' vision of an ideal world on people who do not necessarily share that perspective. Jim was fortunate in that he was able to impose much of his vision on Doramin, the greatest power in Patusan, through his son, Dain Waris. And Jim is

good man, despite his romantic egoism. The rule he imposes is thoroughly benign because his vision of the ideal world is one of harmony and justice. But in Conrad's world, even the ablest colonial administrators with the best motives failed, for no individual or culture can succeed in realizing its ideals, much less imposing those ideals on another individuals or culture. The former rulers of Patusan who did not share Jim's vision, such as Rajah and his followers, implicitly understood this, and they did not go away. They merely stayed in the new order waiting for Jim to go away. For they knew, and Doramin and his wife knew, and Jewel knew that, whatever the white rulers or lovers, they leave. When they do, the colonized people are often worse off than they were before. The colonizer's ideals may seem noble, but the ideal can never be achieved.

3.2.1 Conrad's Narrative Strategy as an Imperialist Complicity

Imperialism is not merely an act of placing the flag in a foreign territory and withdrawal of it puts an end to imperialism. Edward Said puts "imperialism is manifested in integrated culture that nurtured the settlement, rational, and above all the imagination of empire" (*Culture* 12). And Marlow, the main narrator in *Lord Jim*, cannot help justifying the underlying signification of Saidian concept. Surprisingly, Marlow seems not to understand the holds of this event on the minds of the people who are not seamen. Marlow's apparent incomprehension here is curious because the tale Marlow tells his listeners in *Lord Jim* is at least peripherally concerned with the relationship between the colonizer and the colonized. At various times, in fact, Jim's story provides the impetus for addressing the issue of race that underlies the *Patna* fiasco. But Marlow's narrative quickly becomes concerned with larger issues of epistemological and metaphysical doubt. His chief concern is with "the state of a

man's soul" (42) rather than with the material conditions created by imperialism that determine Jim's life.

Conrad uses several narrative voices in *Lord Jim*: the entry of Marlow into the narrative, the moment when his spoken narrative yields to his written one and the shift to romance and adventure in the Patusan section. This shows that his interest lies in not what happened but in the ways in which events strike the individual consciousness. In *Lord Jim* Marlow's narrative authority is repeatedly destabilized through the use of several narrative voices. Marlow's encounters with numeral characters who help him learn the details of Jim's life only emphasize its obscurity. These narrative filters are meant to suggest varied possibilities of seeing as well as the inherent limitations of each perspective. Marlow's method of telling a tale as described in the *Heart of Darkness* – to him "the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze" (*Heart* 30) also helps explain his technique of telling tale in *Lord Jim*. His interest in the glow, which brings out the haze, is of crucial importance to his rendition of Jim. This narrative method, often used to describe Conrad's narrative technique, has also been regarded as one of the chief features of modernism and amongst the finest features of the Conrad's artistry.

The novel's complex narrative structure serves to deflect attention away from the plot and towards the process whereby we do not comprehend meaning. The first three chapters, narrated by an omniscient narrator, bring us to the moment of crisis on the *Patna*. These chapters offer a swift survey of Jim's life: his youth at the parsonage; his life as a chief clerk; his brief account as first mate on the steamer, the Patna and his role as Tuan Jim. Chapter Four, which is centered around the trial, is a transitional chapter which introduces Marlow, suggest an empathy between Jim and

him, and ends with the reins of the narrative secure in Marlow's hands. The rest of the narrative is related by Marlow, first after dinner at the Charley's, and then by the letter to the "privileged man" (248). Marlow's spoken narrative is interrupted only occasionally by the omniscient narrator; the dominant impression created by the text is that Marlow tells Jim's story and that he is aided in his project by his encounters with major actors in Jim's life.

The first major shift in Chapter Four establishes Marlow's necessity as a narrator, for there is tension between the official insistences on facts the limited explanation facts can offer. In this chapter, the omniscient narrator offers us a glimpse in what Jim is ostensibly thinking: "They wanted facts. Facts. They demanded facts from him, as if facts could explain anything" (21). As Jim's frustration over the court's demand for yes-or-no answer increases, his wandering glance meets Marlow's, and he realizes "that speech was of use to him any longer" (24). He also believes that Marlow "seemed to be aware of his hopeless difficulty" (24). Asserting his instantaneous bond, the narrator points out that "Jim looked at him [Marlow], then he turned away resolutely, as after a final parting" (24). Although Jim seems to be biding Marlow a final goodbye, he is actually gaining a compulsive narrator and explicator of his story. The next paragraph informs the reader that "later on, many times, in distant parts of the world, Marlow showed himself willing to remember him at length, in detail and audibly" (24). Marlow's narrative begins with words which suggest that he has told the tale often: "'Oh yes. I attended the inquiry', he would say" (26). Such moments narrow down to specific instance, because the next thirty-one chapters, Marlow will narrate his tale at Charley's.

By highlighting the limits of the facts, Chapter Four establishes the need for another kind of exploration, an exploration which will help reveal "the true horror

behind the appalling faces of things" (23). Like Marlow, Jim also belongs to the community of white. Marlow's gaze suggests a bond between the two, a bond which recognizes their mutual understanding if the limitations of language. Marlow is the one who pursues Jim and his tale after the first day at the inquiry. Yet Jim has no desire to attempt another articulation. Given such a perspective, Marlow becomes essential to the narrative. Because of his awareness of the shortcomings of language, he is the appropriate tool for presenting Jim.

The omniscient narrator's presentation of the inquiry emerges a few facts. As soon as Marlow begins his narrative, the critical fact- Jim's Jump- is revealed. One way of understanding this decision is to believe that only Marlow can present the jump in its full complexity since the novel has clearly established the need for Marlow to steer the inquiry into Jim away from the "superficial how [to the] fundamental why" (42). But there is another way of this moment. The facts are developed by Marlow's struggle with interpreting Jim because that struggle allows Jim's jump and its possible commentary on imperialism. Ostensibly larger questions on the nature of heroism and duty come to the fore front.

As the narrative details change once Marlow begins to speak, so does narrative voice. Chapter Four blends the two very different narrative voices of the omniscient narrator and Marlow. The voice of the omniscient narrator is relatively ironic; this narrator's description of Jim emphasizes his schoolboy's yearning glory. His first 'jump', the incident on the cutter, has a distinct ironic edge. The material reality of Jim's readiness falls far short of what circumstances demand, in spite of his conviction of being a daring like any storybook hero. The omniscient narrator sums up this episode by pointing out that Jim withdrew from the other boys and "exulted with fresh certitude in his avidity for adventure, and in a sense of many sided

courage" (7). For the omniscient narrator, this episode does not require much analysis. Instead the emphasis is on Jim's well improved ability to forget reality through his vision of grandeur.

The presentation of this episode is representative of the first three chapters. In the fourth chapter, though, with the exchange of looks between Jim and Marlow at the trial, another quality enters the narrative. Based on a brief gaze, Jim and Marlow forge into a strong male bond. This is the first series of the moments laden with an apparent significance which is difficult to understand. Such moments usually suggest the connection between human beings, connections to which Marlow claims to be sensitive. After all he has "a confounded democratic quality of vision" (69) which makes him see, in all the stories he has heard, "merely the human being" (69). Perhaps this quality enables him to see Jim as "my very young brother" (164), "my Jim" (144), "the youngest human being now in existence" (157), and, of course 'one of us'. These assertions of identification are so numerous and so much part of Marlow's narrative method that they hardly need enunciation. With brief but significant connection established between Jim and Marlow through the gaze at the trial, Marlow's perception begins to structure the narrative. Increasingly, a version of Jim as a representative of human emerges.

When Marlow's spoken narrative ends in Chapter 36, the listener drifts off "without offering a remark" (248).Only one man of this group ever hears the end of Jim's story. This "privileged man" was apparently the only one of the listeners who expressed an interest in Jim "that survived the telling of his story" (249). Curiously, Marlow conducts more of a dialogue with this man than he does with his listeners. When Marlow is speaking to the guests at Charley's, he neither demands nor offers

much response. With the privileged man, Marlow begins his letter with the reminder of an old connection and its applicability to the end of Jim's story:

> [Y]ou said also…that "giving your life to them" (*them* meaning all of the mankind with skins brown, yellow, or black in colour) was like selling your soul to a brute". You contended that "that kind of thing" was only endurable and enduring when based on a firm conviction in the truth of ideas racially our own, in whose name are established the order, the morality of ethical progress… In other words, you maintain that we must fight in the ranks or lives don't count. (249)

The debate between the privileged man and Marlow can be summarized thus: the former contends that Jim's "self appointed task" (249) in Patusan will lead to disgust and Marlow claims the contradictory. No further discussion is possible, since the privileged man's position is summarized contained by Marlow in his choice of the written medium. The last words on Jim are Marlow's, whose narrative successfully circumscribes the view of the privileged man.

After the discussion with the privileged man, Marlow deflects attention away from him by asserting that Jim had dealings only with himself. This claim is not new, for Marlow has told us earlier that in Patusan Jim conveyed an impression of total and utter isolation and that "his loneliness added to his stature" (199). The people of Patusan are denied an existence that requires acknowledgement, despite Jim's surrogate Malay family. Thus, Jim, even as he consolidates his power in Patusan, is perceived as separate and alone. The isolation Marlow insists on helps shift emphasis away from Jim's position as a white man who negotiates the tensions between the native factions in order to carve a comfortable and secure niche for himself. In fact, we conclude that Marlow does not see Jim as a colonizer at all, since

he give up his life to "them" without any supporting idea of "progress" and morality, but what he does not seems to be aware is of Jim's specific role as Stein's agent in Patusan.

Jim can be seen as a younger version of Stein despite Marlow's suggestion of difference between them. Both Jim and Stein are motivated by dreams of discovery and adventure and also the privileged man. Like Stein, the other great romantic adventurer in the novel, the privileged man has rushed into unknown places single handed. Unlike Jim, they have been lucky in the pursuit of their romantic adventures. Jim's roles is made non-specific, but the alliance between his own romantic project and more material projects in which the two older men have been engaged indicates that Jim's yearnings are analogous to dreams of empire.

In Patusan, Jim's life begins to emerge as a version of Stein's. Stein, too, had been established in regions where white men rarely step, he had married a Malay princess, as his best friend was Malay, and the world he created for himself was apparently one of mutual caring with the natives. Thus Jim is to Stein; Jim is the likely heir to Stein's trading empire.

It is significant that only people in this novel who share an affinity with an understanding Jim are all described in terms of the imperialist urge to further boundaries and discover what lies beyond Stein and the privileged man are the only ones from whom Marlow desires a response and only they are chosen to know Jim's complete story. When Marlow realizes Jim needs an opportunity, Stein is the only man who can turn to far help. Stein immediately diagnoses Jim's problem: "He is romantic" (158). According to him, the only way for a romantic is to "follow the dream, and again to follow the dream" (157). Stein diagnoses Jim as romantic; the cure for that condition requires the imperialist to find expression. It seems that for

Jim to express his nature, a region such as Patusan needs to be available. His urge for heroic fulfillment can only be satisfied once he becomes Stein's agent in Patusan. None of the opportunities that Marlow has created earlier appease Jim's desires. To fulfill one's romantic nature, then, the colonial world appears to be necessary. Dreams such as Jim's can only be fulfilled in a given material setting.

How can one separate romantic urges from imperialist ones in this novel? Jim's romantic urge to follow his dream, for example, is reminiscent of the privileged man's yearnings for new spaces to discover. This man who has an acknowledged past in a colonial structure is described by the narrator who orchestrates the transition from Marlow's spoken narrative to written narrative. In *Lord Jim* the metaphysical urge to the follow dream can only be expressed in the language of imperialist expansionism and adventuring.

Marlow's narrative presupposes a hierarchy and an absolute gulf that separates Europeans from native consciousness in the novel. Even the least sympathetic or thoughtful Europeans, such as the German Captain or the second engineer of the *Patna*, possess the capacity to evaluate and judge. The same cannot be said of the Malay helmsmen. Asked why he stayed at the helm of a sinking ship that could no longer be steered, the old Malay's answer as reported by Marlow is as follows: "There had been no order…why should he leave the helm?" (60). It would seem that the Malay can make choices but is not altogether capable of rational deliberation. The Malay is unable to foresee or imagine such a prospect. It is the peculiar portrayal of the native who possesses consciousness but not reason. It makes sense if seen in terms of the connection Marlow makes between the senseless "immobility" (60) of the steersmen on the *Patna* and the historical "immobility" (151) of the inhabitants of Patusan in the latter part of the novel. Immobility in the first case refers to incapacity

for autonomous reflection and in the second absence of progressive temporal development. Stein, the European revolutionary turned middleman, hints at why Jim's life in Patusan is more valuable than that of the natives: "Evident! What it that by inward pain makes him know himself? What is that for you and me makes him exist?" (132). It is Jim's inward pain that makes his life narratable and, conversely, the natives are not narratable in Marlow's eyes. Still Marlow is, in no obvious sense, an advocate of British expansion in the Malay Archipelago but his view that the natives lack full access to reason strikes a chord with prevalent official view.

The imperialist register in this novel determines that the Malays are not even offered Jim's complete story. Of Jewel, for instance, Marlow says: "It was impossible to make her understand" (232) when she asks for some information of Jim's past. Even after Jim's death, neither Marlow nor Stein offers her the detail of Jim's background. While in Patusan, Marlow sums up his notion of the Malay's capacity for understanding Jim: "My dear chap…you shall always remain for them an insoluble mystery" (224). Only Stein, the privileged man and Marlow, the three mercantilists and imperialists in the novel, are granted full access to Jim's story and whatever limited understanding it allows.

Marlow's presentation of the Malays serves as the raw material against or upon which the human condition may be illuminated. His narrative is ostensibly concerned with ethical responsibility. It is ironic that the value added to human being is enabled by the exploitation of native as animal. Jim earns unprecedented wealth by taking advantages of the natives' poverty. The same point cannot be made with another example; the case for Jim's exceptional status would be impossible to sustain, had it been eight hundred European passengers on board the *Patna*. The ethical dilemma emerged simply because Marlow is not to entertain the hopes and

fears of the European's but the Malay natives. Hence Marlow portrays the sinking of the *Patna* "as devoid of importance as the flooding of an ant-heap" (53). In *Lord Jim* the exclusion of natives as animal enables us to appreciate the exalted locus of human and ethical possibility.

It would be a mistake to think of Jim's life in Patusan as that of a white man goes native. Jim's vulnerability puts him outside the pale of the racial hierarchies subscribed by the official and unofficial minds of imperialism. It is worth noting that he is first imprisoned and almost executed by the Malays, and then he seeks the protection among the Bugis. At the time of Jim's arrival, Patusan is also overrun by anarchy and inhabited by racially diverse merchants, laborers, and slaves. Although Patusan has not been annexed by the Europeans, it is articulated into the networks of trade and domination of a nineteenth century global economy. In this connection Marlow notes how the European search for the commodities has triggered violent struggles between the local groups and cause social upheavals across the region: "of course the quarrels were for trade" (166). Patusan is shaped by the flow of European capital and Asian labours, and Jim's arrival is part of a broader European Empire.

Marlow's urge to understand Jim is similar to the desire to follow dreams that we find in Steins and the privileged man. Despite Marlow's assertion regarding his unromantic nature: "I suppose you think that I, too, am romantic, but it is a mistake" (207) his endless pursuit of Jim recalls Stein's definition of the romantic: "to follow the dream and again to follow the dream" (157). The journey is also over, for Marlow tells the story often. Through his story, variously repeated, Marlow is able to reintegrate Jim into the community of white men from which he was exiled by his

“jump”. By critiquing the very nature of heroism, Marlow has surely found a convincing shadow of an excuse for Jim.

Marlow thus becomes something of an artist of imperial myth. By virtue of granting Marlow the task of telling the tale, Conrad makes Marlow an artist. And guides us through Jim’s story in order to contain the obvious threat Jim’s action poses to the community of merchant sailors. In his letter to the privileged man, Marlow says of Jim’s romantic end:

> You must not admit that it is romantic beyond the wildest dream of his boyhood and get there is to my mind a sort of profound and terrifying logic in it, as if it is our imagination alone that could let loose upon us the might of an overwhelming destiny. The imprudence of our thoughts recoils upon our heads; who toys with the sword shall perish by the swords. (252)

Jim becomes heroic self he dreamt precisely because he dreams. Moreover, in Marlow’s understanding there is no logic to his structure which applies beyond Jim. By making a connection between Jim’s romantic dreams and the force of human imagination, Marlow again casts Jim in the mould of the universal dreamer. But by re-creating Jim in terms of a universal human condition, as in the quotation above, Marlow replaces the historical specificity of colonial domination and mercantile trading in Patusan by the rhetoric of more universal concerns. In fact, the very scope and nature of Jim’s destiny is dependent upon a global imperialist sense of male possibility.

Marlow is instrumental in finding Jim a role to play in Patusan. The world of romance and the fulfillment it offers Jim reveals the irony of the first three chapters of *Lord Jim* to have been completely misleading. In the first three chapters, Jim’s

schoolboy notions of heroism are modified by his misadventure on the cutter. In addition, his tendency to separate himself from his immediate surroundings, through his schoolboy imagination, inscribes more than adequate warnings that his dreams will remain just dreams. He decides he wants to make a living on the sea. He is sent to a ship for training, where he proves that he is calm and clever. On the boat, Jim feels himself to be an outstanding sailor and is confident about dealing with storms and winds in the high sea. He dreams of rescuing people from sinking ships and becoming a hero. One day while on board ship, a schooner collides with a coaster nearby. The other boys immediately jump overboard to help in the rescue effort. Jim, however, hesitates. When he finally gains enough courage to go and help, he is stopped by the captain who tells him he is too late. When the other boys return from their rescue efforts as heroes, Jim is forced to think about his hesitation, his failure. He promises himself that next time he will act faster.

Yet the narrative goes on to create for Jim the very arena where “his imaginary achievements can become real” (19). To accept Jim as a mere dreamy hero, as the opening asks us to, is to misread him. Once Marlow enters the narrative, Jim’s limitations are made small errors in an imperialist venture, necessary to the fulfillment of a hero who triumphs, finally, over himself. In spite of the pleas of Jewel and Tamb'Itam, he does not jump away again; he cannot flee. On Patusan, he has conquered fear and shame; he refuses to live in guilt again. He stands up to his principles and faces death bravely. By dying according to a heroic code, Jim removes himself from his specific role as a colonial agent and becomes isolated in part by his immense capacity for dreams. For Jim colonial world is not only a region to escape to, but also a convenient space in which to achieve the heroic stature only possible in romance.

3.2.2 Conrad's *Lord Jim* within Contrapuntal Paradigm

So far I have examined how *Lord Jim* is threaded with such references that show up Conrad's imperialist venture. My contrapuntal analysis in Saidian line, however, demands to take into account of both processes, that of imperialism and that of resistance to it which was once forcibly excluded. Therefore I go on to show how the resistance to imperialism pervades in the novel. And in doing so, I want to have a quick glance to the background of Conrad's personal career which provides him an impetus for his travel narratives of the ship and the sea. And it is, I think, the fundamental part of a contrapuntal analysis too.

Conrad was born on 3 December 1857 of a Polish parents at Berdiczew in Podolia one of the Ukrainian provinces of Poland which had long been under Russian imperial rule. He was christened Jozef Teodor Konrad Nelecz Korzonioski. His father was a poet and a translator, and was arrested for an alleged Polish nationalist conspiracy in 1861. The family was exiled to Russia in 1862. After the death of his mother in 1865 and his father in 1869, he came under the protection of his maternal uncle Tadeusz Bobroski. Then he left for France to become a trainee seaman in French merchant navy. In 1878, he even attempted to commit suicide as a consequence of money troubles. Then Conrad went to Britain and became a naturalized British citizen in 1886, passed the examinations to attend a Master Mariner Certificate. He gained first hand knowledge of Malay Archipelago as an officer on the *Vidar* during 1887/88. This experience of exile could grant him to become a critic of British imperialism but the hangover of latent racial superiority could not escape from his grip.

Conrad's *Lord Jim* demonstrates the practice of building model villages, discovering the intimacy of native life, and instituting new modes of behavior in an

ostensibly British colony not only reconfirmed European power but also produced the added pleasure of surveying and rulling the place. That bond between power and pleasure in imperial rule is marvelously demonstrated by Stein, Marlow, and Jim. The novel also confirms Patusan (the far-East) as an essentially exotic, distant, and antique place in which Europe can mount certain shows of force. Said puts it in *Culture and Imperialism* in this way:

> For the Europeans of the nineteenth century, an interesting range of options are offers, all promised upon the subordination and victimization of the native. One is a self forgetting delight in the use of power the power to observe, rule, hold, and profit from distant territories and people. From then come voyages of discovery, lucrative trade, and administration and a new class of colonial rulers and experts. (131)

Thus Malays remain as creatures of European's will. Therefore Conrad's natives, namely the Bugis and Tanku Allang's men, in *Lord Jim* conflict no more, not because Jim cannot face it, but because for Conrad there was no conflict and his purpose is, in fact, to show the absence of conflict once Jim works in Patusan as Stein's agent.

Marlow finds Patusan difficult; it is so strange and unidentifiable. To the Westerners, the Bugis and the Rajah Allang's people are a nuisance. Moreover, Jewel, Jim's paramour, is the greatest resistance to Conrad's imperialist philanthropy. At first, she appears to be the trouble of her half father, Cornelius, the cruel former agent of Stein whom Jim replaces later. As she is inclined to Jim after he is Tuan Jim, Lord Jim, she appears a threat to him. She is rejected the detail of Jim's past no matter how much she insists. Though Jim has accepted the native girl as his paramour Jim

cultivates a kind of distrust in her. Jim is always afraid of his cowardice jump of the *Patna* which keeps Jim always a mystery to Jewel. So Jewel murmurs in determination that "they [whites] always leave us" (227). Even Marlow cannot face her questions and slinks away admitting "it was impossible to make her understand" (232). This really proves true later in the story; Jim leaves her by committing a kind of honorable suicide to Doramin's. In the closing days Jewel is found in Stein's house polluting his final days. His attempts of silencing her, too, remain unfulfilled. Being tired of failing to persuade her about Jim, he remarks: "Some day she *shall* understand" (258).

In the same token, the Rajah Tanku Allang who meets the qualifications of oriental despot, his followers, and even Doramin , the impressive leader of Patusan also know that Jim leaves. But same thing cannot be said in the case of the imperial intruders like Marlow and Stein. They have sent him in Patusan to permanently "dispose him of him" (162). Even Dain Waris, the faithful intermediate native, cannot support Jim's imperial ethos and gets martyrdom while facing another intruder, Gentleman Brown, the other side of Jim's character. The symbolic implication of this event can be analyzed with the decolonization of British Empire during the 1960s. But Conrad seems unable to realize this implication in *Lord Jim.*

Once we turn back to the *Patna* episode, it becomes evident that Conrad remains silent about Malay natives' capacity. The episode in *Lord Jim* is based on the actual desertion in 1881of the pilgrim-ship, *Jeddah,* by its European captain and officers. *The Straits Times Overland Journal*, 22 October 1881 reports that the chief officer of the *Antenor,* which towed the *Jeddah* to Aden after the desertion by its officers, steered the *Jeddah* himself until he had taught two of the crew of the *Jeddah* to steer. Conrad was familiar to the *Jeddah* affair in which there is no mention of two

helmsmen, and it is clear that the ship could be steered. But a bizarre thing happens: a leak is discovered in the *Patna* and the ship seems certain to sink at any moment, carrying to their deaths the eight hundred Malay- Muslim pilgrims sleeping on board. On deck, the suspense is heightened by the contrasting reactions of the other European officers who unhesitatingly prepare to escape. Two Malays remain motionless at the helms of the ship. As the European struggle with quiet frenzy to prepare a life-boat for escape, the two Malays stare blankly: "The Malays had meantime remained holding the wheel" (71). They do not try to stop or join the Europeans in their escape. When they are asked at the trial why they do not leave, Marlow reports that "there had been no order… why should [they] leave the helm?" (72). Do human behave in this way? If the two Malays possess the technical skill and practical judgment needed to steer a ship, why do they not react to the fact that the ship can no longer be steered? In the real incident of the *Jeddah,* Conrad's inclusion of the two Malays in the scene on the *Patna* and attributing incapacity and lack of judgment curiously valorizes his fissure in the portrayal of the natives.

Moreover, it is surprising that Marlow seems not to understand the hold of the event of the *Patna* affair on the minds of the people who are not seamen as I have already mentioned above. While narrating the abandonment of the eight hundred Muslim pilgrims on the *Patna* by a white crew he says: "Indeed this affair, I may notice in passing, had an extraordinary power of defying the shortness of memories and length of time… And I am only the seaman here. I am the only one to whom it is a memory" (101). Marlow's apparent incomprehension is curious here because it provides the impetus for addressing the role of the white man in the colonial milieu. Yet rather than addressing the issues of race that underlie the *Patna* fiasco, Marlow's tale draws into question the relationship between duty and character. The event on

the *Patna* leads to a contrapuntal analysis of the disjunction between an individual's heroic sense of himself and his private affair

Another disjunction that seems relevant to highlight is language that *Lord Jim* employs. Marlow's difficulties with language are referred to at various moments in the text. He distrusts his listeners' capacity to understand words: "All this may seem to you sheer sentimentalism; and indeed very few of us have the will or capacity to look consciously under the surface of familiar emotion" (163). He also questions whether words can convey felt experience. When narrating his conversion with Jewel, he makes perhaps his most damning comment on language: "[W]ords also belong to the sheltering conception of light and order which is our refuse" (230). Here he seems to align himself with his listeners in his need for the "saving dullness" (202). Marlow's response brings to mind Conrad's own struggle with language as a Polish expatriate in English empire.

Like most of his other tales, therefore, *Lord Jim* cannot just be a straightforward recital of Jim's adventures: it is also a dramatization of Marlow himself, the wanderer in colonial regions, telling story to a group of British listeners at a particular time in a specific place. By this Conrad emphasizes the fact that during the 1890s, the business of empire, once an adventurous and often individualistic enterprises, had become an empire of business. Yet Marlow doesn't give us a full view what is outside the world-conquering attitude embodied by Jim, Marlow, Stein, Gentleman Brown and Conrad. By that I mean that *Lord Jim* works so effectively because its politics and aesthetic is imperialist, which in the closing years of the nineteenth century seemed to be at the same time aesthetics, politics and even epistemology inevitable and unavoidable. Had there been a distinct view to see of the non-European, Conrad could not have probably had an imperialist world view

because as Edward Said puts "Conrad also had an extraordinary persistent residual sense of his own exilic marginality" (24). Conrad was certainly not a great imperialist entrepreneur. Therefore he preserved an ironic distance in each of his work. But Conrad does not give us the sense that he could imagine a fully realized alternative to imperialism: the natives he wrote about in Patusan are incapable of independence.

Patusan is a world of romance; its historical specificity is denied precisely because it is only a stage upon which Jim's heroism can be played out. The encounter between the white man and the native "other" suggests the necessity for fearlessness serves him well; he quickly becomes Lord Jim by regulating the internal strife of the region in such a way that he manages the tensions between the warring factions of Domarin and the Rajah. Jim's dream, to play the schoolboy hero, the fearless rescuer, is realized for a time. Patusan is waiting to be rescued from his own pettiness and, in fact, is presented as needing Jim more than he needs it. Admittedly, when Marlow visits Jim at Patusan, Jim at least briefly expresses the cost at which his peace has been brought. Jim has been exiled by an aspect of the code of white men and by his own understanding the code. Nevertheless, he is living out another aspect of that code which allows him a space where he can follow his dream, and follow I so truly that his death is the last, most glorious act of his life. His death suggests the fulfillment of romance.

4. Conclusion

Lord Jim appears to be a powerful book of travel narrative during Conrad's twenty year career at sea. As a naval officer, first in the French navy and the in British, he gains first hand experience of the life at sea and ship and weaves and dramatizes the mythos and the ethos of the life carefully in his writings. As Conrad's one of the best novels, *Lord Jim* explores personal guilt and honour through the actions and emotions of Jim, the white protagonist, who spends his life trying to atone for an act of cowardice he commits as a young officer during a shipwreck of the *Patna* in the East. The bulk of the novel is told in the form of a story recited by the character Marlow to a group of British listeners, and conclusion is presented in the form of a letter from Marlow. Within Marlow's narration, other characters often tell their own stories in nested dialogue. Thus the events in the novels are described from many points of view, and in many cases, out of chronological order. The novel embarks upon multifaceted of vision, and it is the novel written during the heyday of British Empire. To achieve its aesthetic value and its political implications, therefore, requires contrapuntal analysis, for even the novel acknowledges that mere facts are inadequate to explain the human condition. The analysis not only helps to appreciate Conrad's artistry in the formulation of Jim's interior psychological state but also to understand the massive system which could provide him to acquire the status of a visual act of nature.

The novel takes its name from a character, Jim, whose project is to be a great and distinguished hero. Marlow, the chief narrator, too, finds Jim an incessant dreamer to be a hero and assists Jim with all the possible ways. But Conrad, through Marlow's story, places Jim in ambivalent position, for he neither condemns nor defends Jim's activities in the exotic places. But the positive image of whites and the

negative image of the native can hardly isolate Conrad from his racist imaginings of white superiority.

The novel works in two main parts, firstly Jim's lapse aboard the *Patna* and his consequent fall, and secondly an adventurous story about Jim's rise amongst the natives of Patusan, a remote island somewhere in the Malay Archipelago. The Patusan half of the novel witnesses several colonialist tropes for Conrad places Jim there to give free rein to Jim's romanticism and, also, it serves as a laboratory where Jim can impose his imagination freely upon his environment. To assist in Jim's project, there are two such white mercantilists and colonizers as Marlow and Stein, and some such intermediate natives as Doramin, Dain Waris, Jewel and Tamb 'Itam who believe that Patusan should be ruled by the white. With their assistance, Jim establishes himself as a benevolent as well as spiritual leader in Patusan and dramatically brings the warring factions, the Bugis, the Rajah Tanku Allang's men, and Sherif Ali, under his control. In the mean time Gentleman Brown, white Australian intruder, with his armed fellowmen, shows up in Patusan who challenges Jim's project and sees Patusan as a loot. Despite natives' disapproval, Jim allows Brown to enter Patusan not only because Brown promises to be good but also he, as Jim believes, shares Jim's past. Jim's mistaken belief on Gentleman Brown, finally, compels Jim to suffer bullet in the heart, fired by his bosom friend, Dain Waris's father as a savage retribution for the death of his son. Thus Marlow's tale is peripherally concerned with the relationship between the colonizer and the colonized.

Besides this, Marlow's tale telling technique, as Conrad employs in *Lord Jim,* itself involves in imperialist mission. Conrad uses three chief narrative techniques. The first three chapters are narrated by the omniscient narrator which posits Jim's schoolboy yearnings fully developed for glory. As soon as Marlow begins his

narrative in Chapter Four, there not only changes the narrative voice but also establishes Marlow as an indispensable character to fully control Jim's situation. When Marlow's narrative ends in Chapter 36, Marlow's written narrative to the privileged man serves Marlow's purpose. In addition to this, Marlow's tale is difficult to understand for those who are other than seamen. Similarly Marlow excludes women remarkably from his audience. Let alone other Malays, even Jewel, Jim's paramour, is refused Jim's past. Only Stein, the privileged man and Marlow, the three mercantilists and imperialists in the novel, are granted full access to Jim's story. In fact, Marlow does not show Jim as a colonizer at all but he does not seem to be aware about Jim's specific role as a Stein's agent in Patusan.

As such, Marlow's tale endeavours to establish Jim as a worldly figure who can be flexible when it seems reasonable. On one hand Jim extracts different such British devices as golden ring, greed for money, walking together with girl friend, drinking habit, dependency on gun and rational use of it etc. These devices draw the reader's attention time and again not to forget the mythos of British Empire. On the other hand Jim, as an outcast from the white's world, shows sympathy to natives, accepts native codes by marrying a Malay girl and befriends with them. Stein, the father figure, has also acted in the same way. Even the tale treats Jim as a universal dreamer and grants Jim the ability to extend equal relationship with the other native characters in the novel. To be able to see from the vantage point of controlled observation and holding Jim at the centre of the novel, Conrad can enjoy Patusan tale in a way that even imperialism has never dreamt of.

Still, there are some tropes in the novel which serve as resistance to Conrad's imperialist mission. Jewel's unquenchable thirst to know Jim's past, and strong belief of some such natives as Doramin, his wife, the Rajah Tanku Allang, Cornelius,and

even some Bugis that Jim leaves them away one day, pave the way toward colonial resistance. Jim himself is mysterious and suspicious to the natives.

Of course Conrad is a novelist, not a political officer or theorist or prophet. And *Lord Jim* is a work of great aesthetic merit. It cannot be dismissed as simply as the racist imaginings of one disturbed and ultra-reactionary imperialist. It is right to comment Conrad's unique power in Orwell's phrase- the Whiteman's Burden- and right also to say that Conrad's concerns are both vulgar and permanent. Yet he finds the mechanism of the novel to elaborate on the already existing "structure of attitude and reference" without changing it. This structure permits him to feel affection for and even intimacy with Malays and Patusan but he made one see Patusan politics as the charge of British and culturally refused a privilege to Patusan nationalism. The novel's helplessness neither goes all the way and condemns British colonialism nor condemns (or defends) Patusan nationalism.

However, Jim's brief career in Patusan has broad political implications. Although he witnesses several of such situations where his domination is disturbed by the natives' resistance, his temporary success reveals the brightly optimistic side of cultural romantic imperialism. Only the imperialists in the novel understand Jim. And dreams of human striving and endeavor are only conceived of in terms of new regions to master. To read the novel as an innocent account of the search into a man's soul is to ignore how Conrad is ideologically complicit with European imperialism.

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