Lord Jim as a Parodied Narrative of Heroism

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Introduction

Concerning the plot of Joseph Conrad's *Lord Jim*, it has been said that there are gaps between the early part and the latter part of the novel. The former part, which consists of Chapters 1-19, describes a trial about events on the steamer *Patna* and the affliction of a young sailor named Jim, who loses his seaman's certificate because of his desertion of the ship. The latter part depicts Jim's success and downfall in a Southeast Asian area named Patusan, and this comprises Chapters 20-45. Though the *Patna* part has been often regarded as highly literary because of its complex narrative technique, the Patusan part has been criticized for its adventure-story characteristics and straightforward plot. For example, though F. R. Leavis values "the first part of the book" as "good Conrad," he reproaches "the romance that follows" because he doesn't think at all that the Patusan part has "inevitability" (190). In addition, Albert J. Guerard, another prominent Conradian, criticizes the gaps, though his interpretation is more elaborate than Leavis's, because he divides the Patusan part into two sections: Chapters 22-35, which consist of Marlow's speech to his colleagues, and Chapters 36-45, which refer to Marlow's letters to one of his friends called "the privileged man."[1] Nevertheless, though Guerard comments that Chapters 36-45 are "adventurous" and "romantic"" but "very moving," he describes Chapters 22-35 as having "serious weakness" (166-68).

Yet this paper asserts that, owing to the apparent gaps in the

plot, the novel can reveal Jim's weakness because it detaches itself from his romanticism and heroism. In short, those seeming gaps parody Jim's heroic desire. In other words, since complex narrative methods and Jim's affliction in the *Patna* part contrast with his adventures and fame in Patusan, the absurdity of Jim's self-consciousness is made clear. Hence the Patusan part is not only inseparable from the *Patna* part but also important because of its adventure-story characteristics. In particular, in order to assert the continuity of the two parts of *Lord Jim*, this paper attaches importance to Chapter 36 of the novel, which has a metafictional structure and thereby puts Jim's character into perspective. Thus this thesis argues that *Lord Jim* has an organic structure throughout the story because it is the apparent gaps which make it clear that the novel has a parodic attitude toward Jim's heroism.

I. Jim's Heroism and his Desertion of the *Patna*

This section asserts that Jim's failure at the end of the novel is foreshadowed as early as in the *Patna* part of the story because he has not been able to act in accordance with his notion of heroism. The *Patna* part has a complex narrative structure and thus readers have difficulty even in following the plot. First of all, that part has three kinds of narrators the omniscient narrator, who describes Jim's early life in Chapters 1-4, a middle-aged captain named Marlow, who talks about his friendship with Jim in Chapters 5-45, and Marlow's audience, who frame the captain's narration. Moreover, as Ian Watt argues, Marlow's narrative embodies his "stream of consciousness" (288) and thereby his talk meanders. Because of these factors, the *Patna* part has been thought to be highly artistic, whereas the Patusan part, which has a straightforward narrative structure except in Chapter 36, has been regarded as lacking profound insights into humanity.

However, this paper claims that it is Jim's frustration in the early scenes of the novel that contrasts with his theatrical success and death in the latter part. In short, even in the *Patna* part *Lord Jim* has foundations on which the novel places Jim's romantic character lightly into perspective.

In the first place, it is essential to notice the relationship between Jim's two "jumps" and his taste for "light literature." He originally comes "from a parsonage," but he is affected by "light holiday literature" and become a sailor.[2] Jim dreams of being a "hero in a book" and "saving people from sinking ships" and so on (9; ch. 1). Nevertheless, when he works as a first mate on the *Patna* and finds the bulkhead damaged by a collision with something floating, the young sailor "jump[s]" from the ship and deserts its Muslim passengers, called "pilgrims" (13; ch. 2). Thus he betrays not only the seamen's moral code but also his own idea of heroism. Despite this betrayal, however, he still thinks that the accident was a "chance" to be a hero, even during the *Patna* trial (53; ch. 7). In addition to this, when Marlow mentions that "there were no dead" in the accident, Jim replies that it "did not matter" (82; ch. 12). In short, he doesn't pay any attention to the accident itself because his concern is only whether he could have acted in accordance with his heroic self-image or not.

Moreover, as Fredric Jameson points out, a more important point is that Jim also fails at his first chance of a "jump" (262-63). Jim is on a "training ship for officers of the merchant marine" in Chapter 1 (8) and he and his shipmates encounter a wrecked ship. Though Jim tries to get on the cutter in order to rescue the crew, he fails to do so. Despite this fact, Jim thinks that "a lower achievement" served in its turn and he goes to the length of exulting "with fresh certitude in his avidity for adventure" (10-11; ch. 1). In a word, Jim's incapacity to face harsh

realities is made clear, and his egoistic sense of heroism is consequently put into perspective as soon as in the first chapter. Thus the novel more emphasizes the parodic aspects of the *Patna* accident through the failure of Jim's first chance to "jump," than if Jim frustrates his romantic desire only in the *Patna* incident.

Yet it is difficult for readers to find that Jim's heroic ambition is parodied, because from Chapter 5 his story is narrated by Marlow, who likes the young sailor's appearance and starts regarding him as "one of us" as soon as they meet. Marlow refers to Jim as "a youngster of the sort you [Marlow's listeners] like to see about you; of the sort you like to imagine yourself to have been" (79; ch. 11). As a result, the captain clearly expresses his sympathy with the young sailor to his audience. Jim therefore appears to readers as an attractive character, and consequently he is described as a more multi-sided person than when only the omniscient narrator talks about him.

However, an essential point is that Marlow's narrative also contains factors which cast doubts on Jim's character, because Captain Marlow thinks much of fidelity among seamen. In the first place, as soon as they meet, Marlow is also shocked by the fact that a young person with such a good appearance is involved in the *Patna* trial, where bad rumors about the sailors' desertion of the steamer, against the seaman's work ethic, spread among seamen. Then Marlow feels that there is "some infernal alloy in his [Jim's] metal" (32; ch. 5) and additionally he intuits "the doubt of the sovereign power enthroned in a fixed standard of conduct" (35; ch. 5). This unrest of Marlow's prevents him from completely sympathizing with Jim. Hence he also goes so far as to depict the youngster as "an imaginative beggar!" when he hears Jim refer to the *Patna* accident as "a chance" (53; ch. 7).[3] Since Marlow's irritation is contrasted with his supportive

attitude towards the young sailor, the captain's uneasiness is clear.

Besides, Marlow also talks about events which show that people have great difficulty in retaining imagination and acting in accordance with fidelity at the same time. In consequence, such stories also parody Jim's intense heroism. For example, while discoursing on Jim's frustration, Marlow recalls that after the *Patna* trial he met a French lieutenant, who was on a French gunboat which came across the deserted *Patna* and rescued the steamer. The lieutenant's action therefore symbolizes the sailors' work ethic. However, when he talks with Marlow about Jim's desertion, the French lieutenant declares that he himself knows "nothing of" a time "when the honour is gone" (91; ch. 13). Hence, as Suresh Raval points out, the lieutenant can't imagine his own failures and therefore imagination and fidelity do not coexist in him (82). In a word, though he acts like "a hero in a book" whom Jim imagines that he should be, the lieutenant's rescue of the *Patna* is not based on any kinds of imagination. Thus this episode clarifies the impracticability of Jim's romantic desire, founded on his imagination.

II. Stein and Jim-Myths in Patusan

After losing his seaman's certificate in the *Patna* trial, Jim starts working as a water-clerk in Southeast Asia. However, whenever he hears of rumors about the *Patna* accident, he quits his job and moves around in a diameter of no less than "three hundred miles" (119; ch. 19) because he does not want to face the fact of his desertion and the resulting gossip. Marlow is anxious about the youngster and in Chapters 20-22 the captain talks about Jim with a German trader named Stein, who is one of Marlow's friends and "diagnose[s]" the young sailor as "romantic" (128; ch. 20). Then Stein suggests that Jim should go to a place

in Southeast Asia called Patusan, as his agent. Jim accepts the German merchant's proposal and leaves for there in Chapter 23. Afterwards, the youngster wins fame there by repelling Sherif Ali, who is a raider in that land. As a result, the young mariner is called "Tuan Jim," or Lord Jim, and is respected by its residents.

Though Jim apparently achieves his heroic ambition in Patusan, his way of becoming "a hero in a book" is so theatrical that his fame is unstable. This artificiality of both Patusan and Jim's success there contrasts with the harsh realities around him in the *Patna* part of the novel. Hence it is not until readers recognize the instability of the youngster's success in Patusan that they notice that the *Patna* part of the novel serves as a preparation for a parody of heroism. The Patusan part, which only seems to have a straightforward narrative structure and the plot, thus parodies the youngster's notion of heroism.

To begin with, the theatrical character of the latter part of the novel is clear because Patusan appears as such a suitable place for Jim, whose intense imagination has been referred to in the *Patna* part. His success is dubious from the first. In addition, it is important to pay attention to a scene in which Stein, who comes up with Patusan, makes an ambiguous comment on "a dream." By means of this, Jim's fame in Patusan and his heroism are put into perspective:

> A man that is born falls into a dream like a man who falls into the sea. If he tries to climb out into the air as inexperienced people endeavour to do, he drowns — *nicht wahr* ["Isn't it true?" in German]? . . . No! I [Stein] tell you [Marlow]! The way is to the destructive element submit yourself, and with the exertions of your hands and feet in the water make the deep, deep sea keep you up [sic]. So if you ask me—how to be? (129; ch. 20)

Ian Watt asserts that this remark can be interpreted in many ways and that this ambiguity is important (325-30). For example, one way is that however painful it is to deal with a dream, a person has to manage to live with it. Another way is that, though dreams are so destructive that they "drown" human beings, people cannot resist their attraction. The former interpretation is somewhat optimistic and the latter is pessimistic. Yet, as Watt points out, it is essential to take into account that both of these interpretations consider human beings' tendency to confirm their identities on the basis of their struggle with romanticism. Hence Stein's above remark following his evaluation of Jim makes it clear that Jim's obsession with heroism maybe destroys him as well as relieves him. Since Jim's honor is depicted in the course of story, his success is invested with both a theatrical and a superficial character.

The dramatic character of Jim's renown appears as soon as he arrives in Patusan. When he gets there, he is confined by Tunku Allang, who is "the worst of the Sultan's uncles" (138; ch. 22). However, Jim jumps over the stockade "like a bird" (152; ch. 25) and manages to go to Doramin, a friend of Stein's. As Yoshida Tetsuo points out (15), this escape is important because Marlow previously regarded the youngster, frustrated by the *Patna* incident, as "a bird with a broken wing" (112; ch. 17). The metaphor of "a bird" indicates that Jim, who lost his "wing" at the trial, later retrieves it. In other words, these tropes show that Jim starts regaining his confidence. Furthermore, it is important to notice that this is the third scene involving Jim in a "jump," and thereby it adds theatrical characteristics to this situation. Though the youngster acted against his heroic self-image on the first two chances of his "jumps", he succeeds in acting in accordance with his desire this third time. Hence this "jump" dramatically shows that Jim can regain his self-respect, which is

based on his romantic desire.

On the other hand, the instability of Jim's success is also reinforced by three factors. First of all, people in Patusan worship him so much that they create "Jim-myth[s]" (168; ch. 28), which do not accord with the harsh realities of his involvement in the *Patna* incident. Hence even Jim's possible failure, which shakes the "myths," can make his renown unstable. For example, when Jim sails on the river in order to land on Patusan, the tide turns two hours beforehand. The residents there believe that this change of tide is caused by Jim in order that he can easily arrive at that area (146; ch. 24). People additionally go the length of making up a more absurd story in which his "supernatural powers" allow him to carry "two [guns] at a time" up the hill on his back and thereby easily repel Sherif Ali (159; ch. 27). As Robert Hampson points out, people in Patusan create "mutually supportive narratives" in which the residents' view of Jim's reputation set off a chain reaction and consequently he is regarded as a supernatural being ("Speech and Writing" 142). This situation is contrasted with "the competing narratives" in the *Patna* part (133), in which people have different ideas about the accident and these views collide. For example, Jim's lack of courage and his comments on the deserted *Patna* are different from the French lieutenant's brave actions and his own ideas about the incident. This contrast between the two parts of the novel accordingly means that Jim's fame, which exhibits no narrative nuance, will be easily damaged when he fails at something.

Second, Jim and Marlow themselves depict Patusan with such fantastic vocabularies that the artificiality of that land is clear. Before going to Patusan, Jim accepts Stein's ring, which was originally Doramin's, as his identification in Patusan. The young mariner refers to it as "something you [Marlow] read of in books" (141; ch. 23). As Meg Samuelson points out (346), these

words correspond with his depiction of the inhabitants in Patusan as "people in a book" when the young sailor introduces Doramin and his people to Marlow (156; ch. 26). Moreover, even Marlow, who has seen through Jim's intense imagination and detached himself from it, says that the residents in Patusan "exist under an enchanter's wand," while Jim is "one of us" (196; ch. 35). These estimations of Patusan by the two persons add unnatural features to that area, whereas those words fit that place in fact. In consequence, Jim's fame there remains unstable.

Finally, there are also some scenes in which not only Marlow but also Jim himself indicates the instability of his reputation. As soon as the captain meets Jim in Patusan, Marlow thought that "all his [Jim's] conquests, the trust, the fame, the friendship, the love, —all these things that made him master had made him a captive, too" (149; ch. 24). This comment makes clear the fragility of Jim's status from the beginning of the Patusan part, as well as his adherence to fame. More importantly, Jim himself is conscious that it is owing to the characteristics of Patusan that he has been able to win great acclaim. When the captain says before leaving Patusan that the youngster has had his "opportunity," the latter hesitatingly answers, "I [Jim] have got back my confidence in myself — a good name — yet sometimes I wish . . . No! I shall hold what I've got. Can't expect anything more." Then Jim adds that this condition applies "Not out there [the world outside Patusan]" and this is "my [Jim's] limit" (198; ch. 35). First of all, Jim has a self-conscious character: as soon as Marlow describes the young mariner's desertion of the *Patna* as having "cleared out," Jim incisively "correct[s]" the captain and says "Jumped," a word with a connotation less against the seaman's code (81; ch. 11). Jim is accordingly aware of his "limit" and his self-consciousness casts doubts on his success.

All of the above three factors are made clear through the

contrast between the two parts of the novel. The three points consequently contribute to parody Jim's heroism. Hence, despite Guerard's opinion, the early scenes of the Patusan part are also essential to the parodic structure of *Lord Jim*.

III. Metafictional Functions in Chapter 36 and Brown's Hybridity

After finishing his talk, Marlow sends letters about Jim's death to one of his friends called "the privileged man" in Chapter 36, because he was the only person who listened to the captain to the last. Marlow writes in his letters that at Stein's house he met two persons: Jim's servant named Tamb' Itam, and a young girl called Jewel, who was Jim's sweetheart. The captain heard from them that a ruffian named Gentleman Brown, who invaded Patusan, killed Doramin's son, called Dain Waris, in his escape from that land because the youngster permitted him to leave Patusan. Then Jim decided on being killed by Doramin, despite Jewel's appeal to him to "fight" (244; ch. 45).

As is said in the introduction, Guerard praises the latter scenes of the Patusan part. Yet the factors which detach the novel from Jim's heroism are connected in those scenes, all of which appear before Chapter 36. Thus *Lord Jim* ends in parodying Jim's intense heroism, and consequently it has a coherent structure. The novel, therefore, has no thematic gap between the *Patna* part and the Patusan part of the novel.

In particular, it is essential to notice that Chapter 36, which appears just before Marlow's letter depicts Jim's death, has three metafictional characteristics which make the superficiality of Jim's success clear. First of all, that chapter has a self-reflective structure in which three kinds of narrators gather: the omniscient narrator, Marlow, and Marlow's audience, including "the privileged man." This complex structure results in putting into perspective the narrative offered by Marlow, who cannot help

sympathizing with Jim and who looks for a way to justify the youngster by talking about him. Hence, by means of the contrast between Marlow and the other two kinds of narrators, who distance themselves from the captain's narrative, Jim's over-romantic character is more clearly represented. Moreover, Marlow's letter itself is unnaturally long because it extends over no less than 10 chapters: Chapters 36-45. This artificial structure confuses readers so much that they are led to interpret by themselves what the youngster did in Patusan.

Second, Chapter 36 emphasizes the inclination of the novel towards causality, despite the complicated narrative structure of the novel. This tendency toward causality is the foundation of *Lord Jim* and has appeared in some scenes beforehand: for example, after implying to Jewel that Jim did something bad in the past and he is "not good enough", Marlow feels that there is "a law [which] regulates your [Marlow's audience's] luck" and "Fortune" (190; ch. 34). Yet a crucial point, as this trend shows particularly in Chapter 36, is that Jim's downfall is incorporated into the story and his too-imaginative character is consequently criticized. At the beginning of Marlow's letter, he says that "the privileged man" will have to admit that the last event in Jim's life is "romantic beyond the wildest dreams of his [Jim's] boyhood." The captain confesses at the same time, however, that he also perceives "a sort of profound and terrifying logic in it [the last event], as if it were our imagination alone that could set loose upon us the might of an overwhelming destiny" (203; ch. 36). These words of Marlow's sum up the logic of the novel concerning Jim; the youngster is destined to fail to gain honor despite his struggle because he has turned a blind eye to his imaginative character and his violation of the seaman's code. In a word, Jim's personality has not changed since his failure on the training ship, and thus it is natural for him to lose his fame.

Third, Chapter 36 emphasizes Jim's adherence to being white and in consequence it is made clear that it is because of the unrealistic features of Patusan that Jim was able to succeed. At the beginning of his letter, Marlow recalls that "the privileged man" criticized the youngster's fame: "You ["the privileged man"] said also — I [Marlow] call to mind — that 'giving your life up to them' (*them* meaning all of mankind with skins brown, yellow, or black in colour) 'was like selling your soul to a brute.'" The receiver of the letter also asserted that it is important for "us" to fight "in the ranks" (201; ch. 36)." *Lord Jim* makes much of Jim's being white in some scenes: for example, when Marlow talks about his stay at Patusan, he says that Dain Waris has "a European mind" and knows "how to fight like a white man" (157; ch. 26). Nevertheless, when the captain depicts Dain Waris's repulse of Brown, he argues that Doramin's son needed the help of Jim, who was "one of us," because Dain Waris was "still one of *them* [sic]" and thus he was not as charismatic as the youngster (214; ch. 39). This tendency of the novel to favor white skin indicates that at least to some degree *Lord Jim* exemplifies its contemporary discourse concerning racism. Yet it is essential to recall that Patusan, which is located in Southeast Asia and where its inhabitants are accordingly not white, has such artificial characteristics that even "an imaginative beggar" like Jim can win fame. Moreover, Jim's unhealthy dependence on his racial aspect appears as soon as in Chapter 2. At that time the young mariner is "disabled by a falling spar" and goes to the hospital at an Eastern port (11-12; ch. 2). There he sees sailors who are "like himself [Jim], thrown there by some accident" (12; ch. 2). More importantly, they have "now a horror of the home service" and hence love "short passages, [. . .] large native crew, and the distinction of being white" (13; ch. 2). As a result, Jim is influenced by their attitudes. It is therefore by

means of his being white that the young sailor manages to retain his pride, which has already been hurt by both the training ship episode and his work as a sailor that was "strangely barren of adventure" (11; ch. 2). In short, the racism of "the privileged man," which seems to appear all of a sudden just before the scenes about Jim's death, consequently sums up this motif in the novel about human races. Hence readers are caused to reconsider the plot of the novel by paying attention to its emphasis on whiteness.

It is owing to Chapter 36, where metafictional features put Jim's heroism into perspective, that Brown's presence can be so much contrasted with "Jim-myths" and that *Lord Jim* can end in parodying Jim's heroism. Brown's character is described clearly in terms of contrast with that of Jim: for example, Marlow emphasizes that they first meet near the spot of "the second desperate leap of his [Jim's] life—the leap that landed him into the life of Patusan, into the trust, the love, the confidence of the people." The captain says at the same time that Jim was in "all white" while Brown was "in a checked flannel shirt with sleeves cut off at the elbows" (225; ch. 41). However, it is their similarity which makes Brown's hybrid character worth paying attention to. In the first place, the pirate has difficulty in entering Patusan because the "turn of the tide at high water comes on very quickly in that river" (213; ch. 38), and also because he is resisted by the inhabitants there. Brown's trouble is contrasted with the case of Jim, who easily arrived at Patusan because the tide had turned just before his visit and who afterwards won fame. Brown's reality is therefore made noticeable by Jim's fantastic means of success.

In particular, concerning the contrasts between Jim and Brown, it is important to notice that Brown attaches importance to solidarity with his comrades. Though he is violent, Brown makes

much of fidelity to his colleagues, something which Jim significantly failed to manage on the *Patna*. When Brown and his party are surrounded by the people of Patusan, he insists to Jim that he is "not the sort to jump out of trouble and leave them [Brown's party] in a d—d lurch" (227; ch. 41).

Furthermore, like Brown, the pirate's colleagues consist of hybrid people, for example, "a deserter from a Yankee man-of-war" or "a mulatto of sorts" and so on (211; ch. 38). It is crucial that this hybridity of Brown's should accord with that of the *Patna*: the steamer, whose passengers were eight hundred Muslims, called "pilgrims," was "owned by a Chinaman, chartered by an Arab, and commanded by a sort of renegade New South Wales German" (13; ch. 2). Hence Brown's hybridity offers the same menace to Jim's monotonously pure notion of heroism as the *Patna* accident did, and the youngster is consequently frustrated again. Thus, owing to his complex character, Brown threateningly makes Jim notice both his failures in the past and his current unstable status in Patusan.

At the same time, Brown's other words result in jolting the "Jim-myths" because of two factors. First, the ruffian argues that Jim is "too white" among people in Patusan (226; ch. 41). Second, Brown also criticizes the young sailor because it seems to the ruffian as if Jim were "one of those people that should have wings so as to go about without touching the dirty earth," though Brown himself admits that he hasn't "got any wings" (227; ch. 41). In short, Brown's earthy reality, based both on his hybridity and on his fidelity, casts doubts on Jim's fame, based as it is on the artificial characteristics of Patusan.

Moreover, these doubts about Jim are further strengthened by the scene of his death, which theatrically describes his unchangeable form of heroism. Just before Jim is killed by Doramin's pistol, Stein's ring, which worked as his identification in Patusan,

dramatically rolls in front of Jim. In fact, Doramin and Stein exchanged the pistol and ring for the sake of their friendship (158; ch. 26). Jim has consequently not only gone to Patusan but also is about to be killed there by means of the symbols of the two old men's comradeship. This heavy irony adds such a dramatic aspect to Jim's death that its artificiality is clear. As Robert Hampson says ("The Brotherhood of the Sea" 135), it is difficult to judge whether Jim died in order to accept his responsibility for Dain Waris's death or to assert his heroic self-image. Thus the meaning of Jim's death is ambiguous. Yet it is certain that this ambiguity makes readers reconsider Jim's desire to be "a hero in a book" and observe that this desire does not alter at all throughout the novel. In consequence, this novel parodies his intense imagination all the more.

Conclusion

This thesis has showed that Jim is just a mediocre youngster who is adherent to his heroic fancy. The novel describes such a person's failure and superficial success by the use of theatrical scenes and vocabulary. Thus *Lord Jim* parodies Jim's intense idea of heroism.

With the above analysis, this paper asserts that Conrad had relaxed perspectives by which he could easily detach himself from his two important ideas: fidelity and romanticism.[4] Conrad has often been attached to austere images and valuations: for example, as Leavis argued, he can be seen as a writer belonging to "the Great Tradition" of British novels. In addition, Conrad was born in Poland and then left his native country and moved all over the world as a sailor. Edward Said therefore regards Conrad as an "exile," that is to say, someone who struggles to detach themselves from a certain ideology or nationality (23-25). However, as Takeda Chiaki points out, it was natural that Polish

young people, including Chopin and Marie Curie, should have left their country for France in order to realize their dreams when Poland was ruled by Czarist Russia (26-27). It was additionally Conrad himself who first "spoke [. . .] of my [Conrad's] desire to go to sea" (*A Personal Record* 50) despite his family's objection. Hence his days of exile were not necessarily filled with depressive and self-questioning aspects. Furthermore, Conrad depicts Patusan, which is set in Southeast Asia, as having a too artificial characteristic. His representation of that area exemplifies his detachment from his contemporary discourses about the non-European world. It is therefore *Lord Jim* itself, in addition to his life history, that proves Conrad's calm aspects caused by his days of exile. Thus readers do not have to stick to a grave valuation of Conrad.

First of all, it is clearly Conrad's will to present Jim as a common youngster because in his "Author's note" the writer represents the protagonist as "simple and sensitive" (5). Jim, who is often called "one of us," is therefore destined to fail to realize his heroic desire because of his ordinariness. Hence this thesis asserts that Conrad puts Jim's dramatic character into perspective from the first as well as sympathizing with the youngster; or, it is more correct that Conrad manages to distance himself from Jim's attractiveness, based on the youngster's heroism because the experience of exile makes Conrad notice both the attraction of Jim's intense imagination and its danger.

This thesis therefore concludes that Conrad succeeds in parodying Jim's romantic desire while the writer also takes a warm attitude to him. Conrad does this by depicting the youngster from the viewpoint of Marlow, a middle-aged captain who can refer to Jim as "a youngster of the sort you like to see about you; of the sort you like to imagine yourself to have been."

Notes

1 Guerard regards Chapters 18-21 as transitional: in Chapters 18-19 Jim loses his sailor's certificate and throws up various jobs. As this paper explains below, Stein appears and sends Jim to Southeast Asia in Chapters 20-21. Thus Gueard thinks that, strictly speaking, the youngster's success starts to be depicted from Chapter 22 (167).

2 Joseph Conrad, *Lord Jim*, ed. Thomas C. Moser, 2nd ed. (1900; New York: Norton, 1996) 8. All the references to the novel are to this edition, and the page numbers are shown in parentheses.

3 Conrad himself thinks highly of "fidelity," whose importance he noticed while working as a sailor, in accordance with seamen's codes. In particular, "A Familiar Preface" to *A Personal Record* shows his inclination to "fidelity" (*A Personal Record* 17).

4 In the "Author's Note" of *Within the Tides* Conrad says "the romantic feeling of reality was in me [Conrad] an inborn faculty." Then, he admits that that feeling "in itself may be a curse." However, Conrad also points out that "when disciplined by a sense of personal responsibility and a recognition of the hard facts of existence shared with the rest of mankind," that romantic feeling becomes "a point of view from which the very shadows of life appear endowed with an internal glow" (*Within the Tides* v-vi).

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