

Title	The Discrepancy of Marlow's Narration : Romanticism and Utilitarianism in Lord Jim
Author(s)	Ise, Yoshio
Citation	Osaka Literary Review. 26 P.89-P.101
Issue Date	1987-12-20
Text Version	publisher
URL	<a href="https://doi.org/10.18910/25549">https://doi.org/10.18910/25549</a>
DOI	10.18910/25549
rights	
Note	

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## The Discrepancy of Marlow's Narration: Romanticism and Utilitarianism in *Lord Jim*

Yoshio Ise

### I

Charlie Marlow, above all the captain of a merchant ship, is the narrator of the latter half of wandering Jim's short life in *Lord Jim*. Marlow narrates what he has known about Jim to a small audience who seems to consist of some members of the upper merchant marine class while they sit smoking relaxed in bulk cane chairs after dinner in *Lord Jim*.<sup>1)</sup> It is worth noting that Marlow does not function as an obedient spokesman whom the author of the novel manipulates, like a ventriloquist's dummy to express his own recollections and thoughts like the Marlow in 'Youth' (the first story that Marlow narrates). The Marlow in *Lord Jim* is quite an independent storyteller and has freedom in arranging the narrative, and in this narration he composes another part of Jim's story that is different from the omniscient narrator's, who initiates the story prior to Marlow's.<sup>2)</sup>

Even if a novel is narrated from more than one person, these plural points of view may not amaze a twentieth-century reader at all. And even if the plural points of view are not fused into a coherent story, the novel may not necessarily irritate its reader. But when it comes to *Lord Jim*, the plurality is not so digestible, even for a keen critic, for after he succeeds the omniscient narrator, Marlow narrates Jim's story in two obviously very different ways, as if he juxtaposed two separate stories — the first half dealing with the *Patna* incident and the second half the Patusan case — in the frame of *Lord Jim*.

Since the publication of *Lord Jim*, this discontinuity in the structure of Marlow's narrative has especially been a very controversial point.<sup>3)</sup> The reader who has finished reading chapter 22 feels suspicious of reading a completely different story when he proceeds to chapter 23. To him in the second half of *Lord Jim* Marlow does not seem to represent realities that

can be compared with the first half. Conrad himself refers to this problem in the 'Author's Note' about *Lord Jim* and remarks that 'some reviewers maintained that the work starting as a short story had got beyond the writer's control'.<sup>4)</sup> In addition to the discrepancy in question, as a remarkable tendency of his works, such discrepancies have been pointed out by many critics. For example, Marvin Mudrick criticizes the inconsistencies in the point of view of the narration in *The Nigger of the 'Narcissus'*. Iwan Watt defends Mudrick's charge by arguing: '... *The Nigger of the "Narcissus"* is just a story; and Conrad is surely at liberty to turn his pretended narrator into a veritable Pooh-Bah of perscrutation if it will serve his turn'.<sup>5)</sup> Even with that generosity, in case of the discontinuity of Marlow's narrative, one can not defend it, but it must crucially influence the value of *Lord Jim*, because the second half may confuse, or ruin, the constructed fictional world of the first half, and the second half seems to be looked down upon by the reader in comparison to the seriousness of the first half. That crucial problem exists where the discontinuity seems to be caused not merely by the simple shift of points of view, but the different artistic quality between the first and second parts of Marlow's narrative.

When the discontinuity of Marlow's narrative is to be scrutinized, one should be reminded that the omniscient narrator says no word about Jim after chapter Five. All that is said about him comes from only Marlow's mouth and pen. It is no wonder that it should occur to the reader that the appearance and disappearance of the omniscient narrator and his provisional involvement in Jim are skillfully intended by the author himself, and that there is some deep meaning behind the omniscient narrator's irregular appearance. That is a very important point, for, whatever F. R. Leavis accuses, the discontinuity should be regarded as a technical mistake made not by Conrad but by Marlow, who is a talkative captain, not a professional storyteller. Thus one can safely presume that Conrad intentionally contrived the occurrence of the discontinuity of the narrative in the structure of *Lord Jim* by appointing Captain Marlow as narrator. If such a postulate is the case, Conrad's intention of bringing discontinuity into the novel must be a good key to the true significance of *Lord Jim*. That is

why it is a useful strategy to discuss beforehand the omniscient narrator's parts (chapters 1–4) which may more directly reflect the artist Conrad's own thoughts and views than Marlow's do, and therefore, that may give some important clues for the analysis of Marlow's narrative.

## II

In chapters 1–4, the omniscient narrator, who can naturally see through Jim's inside, especially focusses his description on Jim's psychology which is openly being revealed to the reader as the events go. That is the most different aspect from Marlow's narrative. As the omniscient narrator chronologically states, Jim 'was sent at once to a "training-ship for officers of the mercantile marine"', 'after a course of light holiday literature' (p. 5).<sup>6)</sup> There he 'was generally liked' (p. 6) and everything went well with him. The omniscient narrator, however, has an ominous glimpse of Jim's character and describe:

On the lower deck in the babel of two hundred voices he would forget himself, and beforehand live in his mind the sea life of light literature. He saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; ... — always an example of devotion to duty, and as unflinching as a hero in a book.  
(p. 6)

His inexperience as a seaman taken into consideration, Jim's habit of imagination seems to be not so serious to the reader, but in fact it is prone to be a fatal defect for a seaman, for according to Conrad's sea novels the severe sea life will forbid seamen to have imagination. The ablest seamen are the least imaginative men who love only their ship and endure every severe duty silently.<sup>7)</sup> Thus, whether Jim becomes a competent seaman depends on his overcoming his habit of imagination. Yet it is not so easy as it seems to be, which is suggested by two succeeding episodes concerning the pattern of his conduct and the quality of his imagination.

The first episode is about rescuing a wrecked coaster which 'had crashed through a schooner at anchor' (p. 7) under the fierce gale when Jim was a boy on board the training-ship. When boys on the ship were

summoned to rescue the crew of the coaster, Jim stood petrified with awe and felt dizzy before the furious wind and sea. That imagination which would make him dream of the vision of his being a heroic seaman amplified the threatening menace of wind and sea on the urgent occasion to the extent that Jim could not stand it. He was surely conscious of his defeat brought by his cowardice, then. The captain of the ship had sympathy for him and advised: 'This will teach you to be smart' (p. 8). Yet immediately after the event the 'tumult and the menace of wind and sea now appeared very contemptible to Jim, increasing the regret of his awe at their inefficient menace' (p. 8): that precious experience would not teach him to be smart. Jim could not understand its true meaning owing to the interference of his imagination, but he felt 'exulted with fresh certitude in his avidity for adventure, and in a sense of many-aided courage' (p. 9) without noticing the ominous power of his own imagination.

The second episode concerning the circumstances of Jim's decision to get on board the *Patna* as the first mate begins by a happening of his being 'disabled by a falling spar' (p. 11). Jim was to taste for the second time the tumult and menace of wind and sea at a cruel storm. As he had been injured in the leg at the beginning of the terrible storm, Jim 'felt secretly glad he had not to go on deck' (p. 11), but nevertheless, or all the more for it, he suffered at the bottom of the ship from agony sufficiently to desire 'to escape at any cost' (p. 11). Afterwards, when the ship arrived in an Eastern port, Jim had to go to the hospital and remain there until after the ship left the port. Jim, at the Eastern port, was to have contacts with two kinds of contaminators for seamen. If he intended to return to a fine and disciplined English mercantile ship, he had to elude them. In this sense, that was another trial for Jim which showed whether he was truly qualified as model seaman or not.

The first type of contaminator is a group of adventurers or racketeers who 'appeared to live in a crazy maze of plans, hopes, dangers, enterprises, ahead of civilisation, in the dark places of the sea' (pp. 12-3), yet they were 'very few and seen there but seldom' (p. 12). On the other hand, the second type of contaminator is the majority who were like Jim:

... thrown there by some accident, had remained as officers of country ships. They had now a horror of the home service, with its harder conditions, severer view of duty, and the hazard of stormy oceans ... and in all they said — in their actions, in their looks, in their persons — could be detected the soft spot, the place of decay, the determination to lounge safely through existence. (p. 13)

As he came to associate with them, at first to Jim the second type of seamen seemed 'more unsubstantial than so many shadows', but 'at length he found a fascination in the sight of those men, in their appearance of doing so well on such a small allowance of danger and toil' (p. 13). That means that he began to be corrupted as a seaman. Finally he decided to get on board the *Patna*, a decaying ship in two ways, materially and mentally. The *Patna* bound for Mecca was rusted through, like 'brown paper' in the second engineer's terms. Her white crew consisted of the fleshy captain, 'a sort of renegade New South Wales German' (p. 14), the alcoholic chief engineer, the second engineer, 'a week-headed child of Wapping' (p. 24), the cardiac third engineer and the first mate Jim whose 'heart was full of generous impulses, and his thought was contemplating his own superiority' (p. 23) just by the time of that decisive event which lay in ambush for their peaceful *Patna*. Thus Jim, who was essentially under the strong control of imagination, was contaminated, as if he, who did not have the power of resistance to disease, were infected by germs. It is no wonder for the reader to expect that his corruption as a seaman would lead to his ruin as a seaman in the near future.

Generally speaking, as one critic says, it is obvious that the omniscient narrator represents Jim in an objective and a little cynical tone.<sup>8)</sup> Furthermore, as seen above, he openly reveals to the reader Jim's internal feelings and desires. Its effect is apt to make him appear a much less competent figure than the actual Jim to the reader, and therefore, the reader tends to make too little of him.

On the contrary, Jim's image formed from Marlow's narration is not as bad as the omniscient narrator's. Although Marlow's rather strong criticism of Jim's behavior at the *Patna* incident is naturally conveyed to the reader, he himself must feel a sympathy with Jim at the same

time, which he tries to refrain from being revealed directly. As a result, Marlow tends to euphemize what he comments on Jim.<sup>9)</sup> This tendency of his way of narration is especially foregrounded in chapters 5–9 about the *Patna* incident and makes there Marlow's view of Jim quite ambiguous to the reader as well as to Marlow himself, who often confesses how Jim seems inscrutable to him. Contrarily, after chapter 22, that ambiguity is fading, and Jim is clearly appearing on the stage of Marlow's narration as a romantic hero, as Frederick Karl points out.<sup>10)</sup> That is why Jim's personality seems to be inconsistent throughout *Lord Jim*. In other words, the reader wonders whether the defective man as seaman can truly change into a hero in the jungle. Yet, as to the apparent inconsistency of Jim's image, if the omniscient narrator's and Marlow's narration are compared in detail, it might be found in fact not so inconsistent as it seems.

According to the omniscient narrator, what makes Jim – who is very talented as far as the efficiency of work goes – jump from the *Patna* is his overwhelming imagination or fancy. At first Marlow does not recognize Jim's fatal imagination. It is not until Marlow hears Jim exclaim: 'Ah! what chance missed!' (p. 83) that Marlow discovers he is 'an imaginative begger!' Until then he regarded Jim as 'one of us' who are elite seamen, but he begins to understand his fatal defect as a seaman in Jim's narrating of what the *Patna* incident was like from his point of view. Only just after the *Patna*'s collision with a derelict does Jim discover for the first time the actual state of the bulkheads of the ship: "a flake of rust as big as the palm of my hand fell off the plate, all of itself" (p. 84). Jim is utterly responsible for the jump from the *Patna*, for he jumped of his own will, though he says: 'I knew nothing about it [the jump] till I looked up' (p. 111). And however desperately Jim asserts that there is nothing in common between him and the captain and the first and second engineers,<sup>11)</sup> it is not before but after the accident that Jim is to hate them. That shows he feels abominable to them because he can not help thinking them to be his caricatured double or the reminder of his own behavior at the *Patna* incident. Finally, as to Jim's competence as first mate, Marlow's knowledge comes to almost agree with that of the omniscient narrator's. He comes to understand well the imaginative, self-deceiving, naive and uncom-

promising Jim, and then, he changes his attitude toward Jim from of a supporter to that of a protector. To him now Jim is not the object he vindicates but that which he protects from being ruined.

Then, as to the Jim in Patusan who seems to attain his long-cherished desire, there is apparently a mystery, or rather, an untrustworthy trick of a hack writer's, as it were: doesn't the overwhelming imagination which made Jim fail to be a heroic sailor make him fail to be a charismatic hero of the jungle?<sup>12)</sup>

As already discussed, Jim is hardly interested in the merchant marine code of conduct which a seaman has to live up to in order to be a good seaman. Only fidelity and endurance can save a seaman from the hardship and crisis on a ship, if not always. But Jim does not have such fidelity, nor may he even understand it. He persists in his own 'romantic conscience' To him, the supreme principle is how to become a romantic hero. Then, as a romantic hero in the jungle, does he have fidelity to the society of the indigenous population in Patusan? According to Marlow, he seems to devote himself to the peace of Patusan. Yet, the result of the negotiation between Jim and the white leader of a gang of intruders into Patusan — Gentleman Brown who is to be the direct agent of Jim's ruin — suggests that his fidelity to the native society may not be ingenuous, as Gustav Morf analyzes.<sup>13)</sup> Jim betrays his indigenous people because of his private affairs (his past failure as a seaman). That is to say, though he is the most influential and authorized leader there, he can not make a decision in favour of them because he is bewildered by Brown's allusion to the cause of his retreat to Patusan. That shows that the Jim of Patusan can not act like a hero on an urgent occasion this time either, notwithstanding that he seems to have become a heroic and altruistic leader. In this sense, the negotiation of the protagonist and the antagonist against a kind of romantic background is the highlight in the second half of *Lord Jim*. It is the urgent occasion on which Jim has to stake his all, just like immediately after the collision of the *Patna*, though the latter is a crisis in an utterly physical sense while the former is psychologically an emergency. In other words, whereas it is first of all the strength of the bulkheads of the *Patna* that decided Jim's fate in the first half of the novel, in the second half the



very strength of Jim's mind is to decide his fate. The negotiation with Brown is therefore more serious to Jim than the jump from the *Patna*. And just as he missed the good opportunity to become a heroic seaman, this time Jim also fails to retain his position of a charismatic hero.

Thus, when Jim's character is analyzed in detail, its continuity is found kept throughout *Lord Jim* to the extent that his identity can be thought to be consistent in our modern sense. On the surface level, however, Jim seems to change into another man with a different personality in Patusan. That must be because there is a shift in the structure of Marlow's narrative somewhere. Then, the qualities of his narrative need to be considered so that a key to the shift might be discovered.

### III

Marlow is a professional captain more than an amateur storyteller. He is narrating the story of Jim to a small contemporary audience of the same class of the British Empire — namely, supporters of the merchant marine code of conduct — who are familiar with marine affairs and even the *Patna* incident, though none of them is a professional seaman.<sup>14)</sup> His audience share the same utilitarian values and ideas with him. That means the world which Marlow's narration is constructing is exclusively ruled by the merchant marine code. And therefore, his narration of the *Patna* incident is naturally invested with severe criticism. In this respect, he is to some extent similar to the objective and a little cynical omniscient narrator in describing Jim on board the *Patna*, though he feels a sympathy with Jim at the same time.

As even Marlow criticizes Jim, it is no wonder Big Brierly, a seaman in his bones, can not endure even the presence of such seamen as Jim. To Captain Brierly, the merchant marine code of conduct is the absolute authority that is equal to the Bible to a pious priest, as it were. He is a very arrogant man, for he is one of the ablest seamen according to the code. Then, the arrogant and puritanical Brierly is surely very shocked by the presence of Jim who is testifying with indifference (or boldly) at the inquiry of the *Patna* incident while he attends it as one of the two nautical assessors. He can not understand why Jim will not escape or become dumb

in his presence. Maybe it is the first experience in his life that crucially shakes his conviction of the supremacy of the code. And it can be one of the main causes that lead Brierly to drown himself in the sea. That is very meaningful, for the most faithful seaman's suicide should induce the reader to doubt the supremacy of the code. In other words, the predominant principle in the first part of Marlow's narrative is shadowed or negated for a moment by the impact of his suicide. Perhaps the reader goes so far as to notice the true meaning of the code, and even its historical limits.

To Marlow, Jim is more complicated and inscrutable than he to Captain Brierly. But, as a matter of fact, Captain Marlow is a much more ambiguous figure than Jim. As to his sympathy with Jim, at the beginning it seems to have been aroused by Jim's noble and splendid appearance, as he himself explains to his audience.<sup>15)</sup> And Marlow as sympathizer with Jim must have persuaded the other Marlow as follower of the code to reexamine his conduct on board the *Patna* in his own eye and ear. Marlow as sympathizer wanted to be supported and confirmed by the other Marlow as follower of the code, for Marlow feared to be thought by himself as well as his audience — corrupted for his sympathy with Jim unless he has some authentic reason to feel it.<sup>16)</sup>

To Marlow's strong disappointment, Jim is found not to be such a person as can be rehabilitated in the Western domain. Marlow as sympathizer fails to validate his involvement in Jim, and he is surely very frustrated as a result. Then, he, as the last measures that he can choose, is going to consult Stein — who is a different kind of figure from the characters appearing in the first half of Marlow's narrative — about how to handle him.

#### IV

Stein, a merchant and amateur entomologist — Benita Parry regards him as 'the *deus ex machina* in Jim's fate'<sup>17)</sup> — functions as a refractive lens not only for Jim's fate but also for Marlow's narration.

Whether or not Stein plays the role of the *deus ex machina*, what type of figure he is becomes an issue here. In other words, what kind of pre-

scription does he write to cure Jim's fatal psychoneurosis? In this respect, Stein can be defined at once in two ways. In the first place, he is represented as a serious scientist or doctor — '..... and indeed our conference resembled so much a medical consultation — Stein, or learned aspect, sitting an arm-chair before his desk' (p. 212). After he hears Marlow remark his aim in consulting him, he diagnoses Jim's case as "He is romantic" (p. 212) and gives a psychoanalytic advice to Marlow. Stein proposes a solution that Jim shall go to Patusan and be one of his agents there. It is a kind of psychodrama, which by acting out his problem in an improvised dramatic condition makes Jim obtain emotional release. That is, Jim shall have another chance to become a hero in a relatively easier condition and restore his confidence. Although Patusan is a dangerous place, it is not impossible to occupy the position of a hero there.<sup>18)</sup>

In the second place, Stein is an exiled romantist, who 'had been born in Bavaria, and when a youth of twenty-two had taken an active part in the revolutionary movement of 1848' (p. 205). To Stein, romantic idealism is the absolute principle that he lives up to. His idealism-oriented nature is psychologically endorsed to some extent by his inclinations toward impracticalness. Stein and Marlow become impractical during their conversation about Jim's rehabilitation like this:

There we were sitting and talking like two boys, instead of putting our heads together to find something practical — a practical remedy — ..... For all that, our talk did not grow more practical. We avoided pronouncing Jim's name as though we had tried to keep flesh and blood out of our discussion, or he were nothing but an erring spirit, a suffering and nameless shade. (p. 215)

It is worthwhile to note that for the first time in his narrative Marlow can be found strongly assimilated to his partner in conversation. Till then he has been unmoved and cool toward his partners and kept them at a distance. Yet, he is obviously influenced by Stein who tends to fall into impracticalness or romantic idealism very easily.

When he discovers a romantic factor in Jim, Stein is more or less delighted and he intends to make Jim his successor. And therefore, Stein's prescription for Jim's case is surely tinged with his inclinations toward

romanticism. Romanticism is apparently opposed to the merchant marine code of conduct, one of the standards for workers who are serving under the utilitarian system of the material world. That utilitarianism excludes romanticism as inefficiency from the modern life. On the contrary, romanticism recognizes the value of altruism as well as individualism, though in a sense altruism seems to be opposed to individualism. The blending of altruism and individualism can be found in the Western history of romanticism. (In this respect, the life of the individualistic Byron, who devoted himself to the insurgent Greeks' fight for liberty against the Turks, may probably give good support.) In Marlow's narrative, even colonialism can be romantic. It — which is far from romanticism in our modern view — can be romantic to Stein and Marlow, for, as Marlow explains, it is not interests but adventures that were important for early colonists, though now colonialism was corrupted by modernization. Stein and Marlow believe that the progressive West has a kind of a priori duty to spread their culture (decency) all over the world at the risk of their lives and expel barbarism and ignorance from the uncivilized world. The enlightenment of non-white races is the only validity that supports the invasion of coloured countries by white adventures.<sup>19)</sup> Thus, as Jacques Darras points out, Jim 'intrudes on the isolation of Patusan. On the mysterious island, on the kind of Treasure Island where two ageing adolescents, Marlow and Stein, have intended, through Jim, to restore their faith in their own devalued dreams',<sup>20)</sup> though lastly their faith was frustrated by Jim's fall from the position of a hero.<sup>21)</sup>

When Marlow becomes capable of realizing Stein's prescription for Jim's case, it is not strange that his sympathy with Jim should tune itself to Stein's vindication of a dreamy person. Then, finally he can obtain a strong authority to feel a sympathy with Jim, and he is utterly released from the restraint of his profession in dealing with an attractive but incompetent seaman, for there is no marine affairs in Patusan (Patusan is completely shut off from the sea). He now finds himself out of the control of the marine regime. In other words, because he has accepted Stein's dogma of romanticism, he can boldly declare his approval of the imaginative Jim almost without that shame which an adult is apt to feel in

uttering 'the romantic schoolboy adventures'.<sup>22</sup>) Sympathy can take the place of the merchant marine code of conduct as the dominant principle of his narration in the name of romanticism. That is the most crucial reason the tone of Marlow's narration suddenly changes after chapter 22.

## NOTES

- 1) In fact, Marlow's audience are unidentified for the reader, except that none of them is a seaman. Yet, there are some hints in *Lord Jim* that show they are very familiar with marine affairs and even the *Patna* incident, and that they belong to the same class as Captain Marlow.
- 2) It goes without saying that there are some critics who oppose this postulate. For example, M.C. Bradbrook argues: 'Marlow's function is to comment. Although a complete character and not a puppet, he shares Conrad's fundamental outlook, and so can speak for him', in her *Joseph Conrad: Poland's English Genius* (New York: Russell & Russell, 1965), p. 21.
- 3) See F.R. Leavis, *The Great Tradition* (London: Chatto and Windus, 1948), pp. 182-191; Gustav Morf, *The Polish Heritage of Joseph Conrad* (London: Sampson, Low, Marston, 1930), pp. 149-66; Albert Guerard, *Conrad the Novelist* (Cambridge, Mass.: Harvard University Press, 1958), pp. 166-71; or Iwan Watt, *Conrad in the Nineteenth Century* (Berkeley: University of California Press, 1979), pp. 307-310.
- 4) The 'Author's Note' was for the first time published with the second English edition of *Lord Jim* by J.M. Dent and Sons Ltd., London and Toronto, 1917.
- 5) Iwan Watt, 'Conrad Criticism and *The Nigger of the "Narcissus"*' *Joseph Conrad: The Nigger of the 'Narcissus'*, ed. Robert Kimbrough (New York: W.W. Norton & Company, 1979), p. 241.
- 6) With regard to the text of *Lord Jim*, the page references are to *The Collected Edition of the Works of Joseph Conrad* (London: J.M. Dent and Sons Ltd., 1946), unless otherwise specified.
- 7) See Joseph Conrad, *The Nigger of the 'Narcissus' and Typhoon & Other Stories* (London: J.M. Dent & Ltd., 1946), p. 90.
- 8) See Eloise Knapp Hay, 'Lord Jim: From Sketch to Novel' *Joseph Conrad: Lord Jim*, ed. Thomas C. Moser (New York: W.W. Norton & Company, 1968), pp. 418-37.
- 9) This is one of Conrad's techniques: the interposition of Marlow's hesitation, shame, reflection or lack of confidence betrays his ambivalent feeling to the reader.
- 10) Frederick R. Karl, *A Reader's Guide to Joseph Conrad* (New York: Farrar, Straus & Giroux (Noonday Press), 1960; revised edition, 1969), pp. 127-8.
- 11) To make Marlow believe this point is Jim's principal motive for confessing to him.
- 12) See Guerard, *op. cit.*, p. 168.
- 13) Morf, *op. cit.*, pp. 149-66.

- 14) The fact that none of his audience is a professional seaman must also influence delicately Marlow's narrative.
- 15) For example, Marlow says: 'He was the kind of fellow you would, on the strength of his looks, leave in charge of the deck – figuratively and professionally speaking' (p. 44). Thus, his concern or sympathy with Jim is set off by misunderstanding him – he thought Jim 'one of us', one of elite seamen – owing to his noble, splendid and youthful appearance, but after he knows the fact that Jim is by no means one of elite seamen, he is still feeling a sympathy with Jim. Then, it can be said that his sympathy takes root into a deep dimension of the mind and has something to do with any other than marine affairs.
- 16) For example, Marlow excuses his sympathy with Jim by saying: 'My weakness consists in not having a discriminating eye for the incidental – for the externals – no eye for the hod of the ragpicker or the fine linen of the next man. Next man – that's it. I have met so many men, .....; like this fellow, for instance – and each case all I could see was merely the human being. A confounded democratic quality of vision .....' (p. 94).
- 17) Benita Parry, *Conrad and Imperialism: Ideological Boundaries and Visionary Frontiers* (London and Basingstoke: The Macmillan Press Ltd., 1983), p. 91.
- 18) See Jacques Darras, *Conrad and the West: Signs of Empire*, trans. Anne Luyat and Jacques Darras (London and Basingstoke: The Macmillan Press Ltd., 1982), p. 27.
- 19) See Joseph Conrad, *Youth, Heart of Darkness and The End of the Tether* (London: J.M. Dent & Sons Ltd., 1946), pp. 50-1.
- 20) Darras, *op. cit.*, pp. 25-6.
- 21) In my master's thesis submitted to Osaka University, this point is further and profoundly analyzed, and it is argued that *Lord Jim* must reflect Conrad's suspicion of Marlow and Stein's validity of colonialism. That is to say, Conrad took more or less a skeptical view of colonialism as well as the merchant marine code of conduct, and therefore, he hesitated to give Marlow a perfect ability in narration. As a result, in *Lord Jim* Marlow is drawn as a figure with only limited perspective upon Jim and the world.
- 22) Watt, *op. cit.*, p. 308.