Lord Jim Study Guide

Lord Jim by Joseph Conrad

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Introduction

Joseph Conrad's *Lord Jim*, first published in Eng-land in 1900, has long been acknowledged as a very difficult book for readers to understand, especially on the first read. 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, grew into a novel that is widely recognized for its modernism—its tendency to buck the conventional narrative trends of its day. The most obvious technique that Conrad used was a shifting form of narration, in which the reader hears a tale first from one narrator, then another, and finally from several disparate accounts.

Like many Conrad novels, this book features autobiographical elements from Conrad's own naval past. The story concerns a young man named Jim, who undertakes the training to become a naval officer, but his certificate is revoked when he deserts his ship during a crisis, leaving eight hundred Moslem pilgrims to what he thinks is a certain death—although the pilgrims live to tell the tale of his cowardice. Jim continually runs from this past, eventually to Patusan, a remote island in the Far East. Here, Jim starts fresh, earning the respect of the natives, who call him Lord Jim and attribute his many successes to supernatural powers. Jim must face the fears from his old life, however, and his ability to finally do this leads to the novel's tragic and ambiguous ending. Conrad's tale is so complex and open to individual interpretation that many critics have noted that the book has no one meaning and that it is all based on a paradox. However, this ambiguity has captivated readers for over a hundred years, and since its publication, many have regarded the book as Conrad's best.

Author Biography

Conrad was born Teodor Józef Konrad Nalecz Korzeniowski on December 3, 1857, in the Polish Ukraine. He was an only child to his parents. His father, Apollo Nalecz, was mainly a poet and translator throughout his life. His mother, Ewa Bobrowska Korzeniowski, was a frail woman, who had come from a good family. Throughout his life, Conrad experienced loss, alienation, and rejection. This trend began with the loss of his parents during childhood. His father allegedly took part in anti-Russian activities and was sent into exile in northern Russia. Together the family endured exile in a harsh land of scarcity and illness, until Conrad's mother died of tuberculosis, sending his father into deep depression. Conrad was sent to his uncle's, and his father died four years later, a profound event in the young Conrad's life.

After receiving his education in Poland, Conrad took a trip through Europe and decided not to return to his homeland. Instead, in 1874, he moved to Marseilles, France, so that he could follow his dream of going to sea. He gained experience as a seaman, and in 1878, at the age of twenty-one, he saw England for the first time and began to sail on English vessels, where he also started to learn the English language; in 1886, Conrad became an English citizen. Conrad's experiences during his twenty years on the sea—during which time he rose through the ranks of the British Merchant Service—gave him the basis for many of his novels, starting with his first novel, *Almayer's Folly*, published in English in 1895. Conrad had started writing this novel while aboard a river steamer in the Congo. By the time the novel was published, Conrad was done with his life at sea, and he settled into the writing life. Conrad followed up his first novel with a number of other novels based on his maritime experiences, including *Heart of Darkness* (1899), one of Conrad's most famous works, and *Lord Jim* (1900), considered by many to be his greatest novel.

In any case, *Lord Jim* belongs to Conrad's early period as a writer, when Conrad was experimenting with modern narrative techniques, which most critics regard as the high point of his literary artistry. Following *Lord Jim*, Conrad wrote quickly and prolifically, publishing three more novels over the following five years: *Typhoon* (1902), *Nostromo* (1904), and *The Secret Agent* (1907).

At the outbreak of World War I, Conrad and his family barely escaped being imprisoned in Poland while on vacation. In England, Conrad was offered a knighthood by the British government, which he turned down. Conrad died of a heart attack on August 3, 1924, in Kent, England.

Plot Summary

Chapters 1-12

Lord Jim starts out with a capsule description of Jim—a tall, powerful man—by a third-person narrator, who gives both Jim's background and briefly mentions events that take place far in Jim's future. This jumping around in time is a common technique in the book. As a child, Jim is drawn to the sea and goes into training to be an officer, hoping to be a hero someday. His first attempts at heroism fail, and, in fact, the narrator starts to talk about a mysterious incident that happens to Jim on the *Patna* but does not explain exactly what happens. At this point, the story shifts to a first-person nar-

After receiving his education in Poland, Conrad took a trip through Europe and decided not to ration by Marlow, a man Jim meets at his yet unexplained trial. Marlow's language reveals that he is telling Jim's story to a group of people, and the reader is merely listening in. Eventually, the reader learns that Jim was one of the officers aboard the *Patna* who deserted the ship when they thought it was going to sink, leaving their eight hundred Moslem pilgrims to die. However, the ship is saved, and Jim stands trial for his dishonorable actions.

Chapters 13-21

The night before Jim's sentencing, Marlow offers him money to flee from punishment. Jim refuses to run, and faces his sentencing, which involves the revoking of his naval certificate. Marlow gives Jim a second chance by referring him to a job with Mr. Denver, the owner of a rice mill. However, when one of the *Patna* crew shows up and threatens to blackmail Jim for a fulltime job, Jim leaves the position. He does this several more times, earning a reputation as a transient individual. When Jim throws a drunken navy officer off a verandah and into a river after the officer makes a remark about the *Patna*, Marlow realizes that Jim will never get over his guilt unless something is done. Marlow goes to see Mr. Stein, a merchant and butterfly collector, who says that Jim is a romantic and that a romantic cannot be cured, people can only tell them how to live. Marlow then describes the island of Patusan, introducing it to his audience and talking briefly about a visiting the island two years later, when he finds Jim is a changed man.

Chapters 22-27

At this point, Marlow jumps back to the time when he told Jim about Patusan. Although Jim is nervous at first, he warms to the idea of escape there, and Marlow helps him pack, giving him a silver ring that Stein received from Doramin, one of the island's leaders. Jim and Marlow say their emotional goodbyes, and Jim says that he never wants to come back. The narrative agains shifts and Marlow relates the details of his visit to Patusan two years later, when he goes to see Jim and to deliver a business message from Stein about setting up a proper trading post there. Marlow finds that the

natives, especially the Bugis Malays, treat Jim with the utmost respect, revering him as "Tuan" Jim, or Lord Jim. Jim sits with Marlow and talks about his first experiences—how he was captured by Rajah Allang, one of the leaders on the island, and how he escaped and went to Doramin—showing him Stein's ring.

Jim learns of the three warring factions: Allang, who wants to have exclusive trading rights; Doramin, a native who opposes Allang and leads the Bugis Malays; and Sherif Ali, a half-Arab who believes in guerilla warfare and who watches over the area from a mountainous stockade, causing problems for the other two factions. Jim introduces Marlow to the monumentally fat leader, Doramin, and his son, Dain Waris. Jim recalls the past, telling Marlow of his great plan to bring peace to the island by dragging cannons up to the top of one mountain to blow up Sherif Ali's stockade, which is on the other mountaintop. The plan works, Dain and another native, Tamb' Itam, pledge themselves to Jim, and he is looked upon as someone with supernatural powers. From this point on, the villagers look to him for truth and justice in all matters.

Chapters 28-35

Following Jim's victory, Allang willingly submits, and the island is peaceful. Everybody assumes that Jim, like other white men, will leave some day, and Doramin hopes that when this day comes, his son, Dain, will rule in Jim's place. Marlow is unable to assure Doramin that Jim will go back home. Marlow talks about Jewel, the mulatto native whom Jim falls in love with and marries. Her stepfather, Cornelius, Jim's predecessor, does not like Jim. Jim tells Marlow about the night he got the inspiration for the attack on Sherif Ali's stockade and how Jewel supported him in everything, even rescuing him one night by waking him up so that he could defend himself against assassins. While Marlow is staying in Patusan, Jewel expresses her concern that Jim will leave her. When he is pressed, Marlow finally explains that Jim is not good enough for the outside world, but she does not believe it. In a distraught state, Marlow is accosted by Cornelius, who is distressed to learn from him that Jim does not plan on leaving. Marlow leaves Patusan the next morning.

Chapters 36-45

Marlow finishes his part of the story, and his confused audience does not know what to make of this incomplete ending. Two years later, one of the men in the audience gets a package from Marlow, containing the conclusion to the story and more information about Jim, which is spread out over many accounts, including a letter from Marlow, some frantic notes from Jim, a letter from Jim's father dated before Jim's ill-fated voyage on the *Patna*, a second letter from Marlow, which pieces together the story of Jim's death, and a final sheet of Marlow's notes. Marlow writes about the so-called Gentleman Brown, a dirty pirate who plays the largest role in Jim's death and who considers Jim a coward for not fighting. The narrative jumps back to the previous year, when Marlow visits Stein, and Tamb' Itam is also confused over Jim's unwillingness to fight. Marlow talks to Jewel, who says she can never forgive Jim for leaving her.

The story shifts back to Brown, who has evaded capture by fleeing to Patusan, where he is stopping for supplies on his way to Madagascar. Jim is away from the fort and has left Dain Waris in charge. Both Dain and Jewel want to kill Brown and his men, but the Bugis Malays, afraid that Dain might die if he tries to kill the white men, want to wait for Jim to tell them what to do. When rumors of Brown's reinforcements circulate, Doramin sends Dain and his men downriver to head them off. A native from Allang's party, Kassim, arranges for Cornelius to meet Brown, to encourage an overthrow of Jim. Jim comes back, and Brown confronts him, guessing correctly that Jim, like him, has come to Patusan because he is running away from something. Jim's past haunts him once more, and he appeals to the Bugis to let Brown go, pledging his life against the lives of any Bugis who may be harmed by this decision. He also sends word to Dain not to fire on Brown. However, Cornelius betrays Jim, telling Brown where Dain's men are stationed and how to ambush them. Led by Cornelius, Brown's party kills Dain. Tamb' Itam catches Cornelius and kills him and then goes to talk to Jewel and Jim. Itam and Jewel urge Jim to flee or fight, but Jim feels compelled to adhere to his code of honor and goes to answer for Dain's death. Doramin shoots Jim, who dies with a proud look on his face. Although Jewel and Itam think Jim and his actions are a mystery, Marlow thinks he understands why Jim sacrificed himself and says that Jim took control of his destiny for the first time ever.

Chapter 1

Chapter 1 Summary

Conceived at the turn of the century, *Lord Jim* is regarded as being one of Joseph Conrad's greatest works. Jim, the opening chapter reveals, is a water-clerk, and a popular person in the Eastern ports where he earns his wage. As a water-clerk, racing against those of rival ship-chandlers, it's Jim's job to sail out to meet any ship about to anchor, introduce himself and the ship-chandler for whom he works and from that moment on to serve the ship's captain in whatever capacity he may be needed.

Jim, one of five sons, spent his childhood in a parsonage until, when his predilection for the sea became evident, was sent to a training ship for officers of the mercantile marine. There, he learnt the various skills that would be required of him at sea and dreamt of the endless adventure he had read about. On one particular winter's day aboard the training ship, amidst a terrible storm, a coaster crashes into an anchored schooner and a cutter of boys is launched from the training vessel to aid the crew of the stricken vessels. Jim, however, is not among them.

Later that evening, he broods apart as the bowman of the cutter regales the others with the story of that day's rescue. Jim feels that he was better served remaining behind, having, to his mind, enlarged his knowledge more than those involved in the actual rescue and certain that from now on, he alone would know how to deal with the fractious wind and sea.

Chapter 1 Analysis

Lord Jim is, among other things, a tale of lost honor. For all his laudable traits, a single act of cowardice will become the defining characteristic of Jim's existence and subsequently haunt him throughout his days. Ultimately, it is his feelings of inadequacy and inability to protect those around him that bring about his downfall. Jim is, above all, a dreamer and a romantic, a quality that first inspired him to take up a life upon the ocean, dreaming as he often did of high adventure and heroic deeds.

For all his fantasy and lust for excitement, when he must Jim's fear prevents him from acting. He rationalizes this to himself and feels that he will be better prepared next time.

This first chapter, written in the third-person by an as yet unknown narrator, foreshadows the defining incident of the novel; the desertion of the ship *Patna.* Exactly what part Jim plays in this we do not as yet know but from the narrator's tone and inference, however, it is clearly something of which he is not proud. So too, it portends of his self-imposed exile, his migratory nature caused as a result of his trying to escape his own past and of the reverence in which he would come to be held… he would be called Lord Jim.

Chapter 2

Chapter 2 Summary

Two years later, his training now complete, Jim at last goes to sea where he takes part in a number of voyages, but remains unsatisfied, his dreams of adventure and excitement having gone, thus far, largely unfulfilled. In all this time he had only once encountered a modicum of danger – a falling spar rendered him unable to work and when the ship docked in an Eastern port, he was taken to hospital. A gunboat's purser and a railway contractor were the only two men in the white men's ward other than Jim and they spent their days languidly, talking of their lives, playing cards and lounging about in their pyjamas. When at last he was sufficiently healed to walk unaided by a stick, Jim spent his time searching for a way to go home.

During his time at the port, he encounters men who no longer wish to return to the West, preferring to spend their days doing shorter, easier assignments, and avoiding the harder working conditions found back home. In time Jim's disdain for their unsubstantial lives softens and he too gives up the idea of going home, instead taking a job as the chief mate of a ship called the *Patna; o*wned by a Chinaman, chartered by an Arab and skippered by a German named Gustav. With its cargo of eight-hundred-odd pilgrims, the *Patna*, a steamer, sets sail one evening at dusk.

Chapter 2 Analysis

Disappointment and betrayal are pervasive themes of the book, the first of which is quickly illustrated in this second chapter. Jim, having completed his two years of training, takes to the ocean where he engages in monotonous, unexciting work. His visions of heroic exploits go largely unfulfilled and a falling spar ignominiously incapacitates him before any of these dreams come to fruition.

The captain's comments, referring to the boarding pilgrims as 'cattle' reveals his feelings towards the people on board his ship – the lack of compassion and his total disregard for them as human beings – and portends his own actions in the fateful incident.

Chapter 3

Chapter 3 Summary

The days pass uneventfully, until one night, some days after the voyage began, Jim finds himself on watch on the bridge of the ship, marveling at the beauty of the ocean, content with life and dreaming of the adventures and valorous deeds he will someday undertake. The captain comes up from below deck and a drunken engineer begins to verbally abuse the captain. Suddenly, the ship runs across something – flotsam, a waterlogged wreck, *something* – in the night, pitching the hapless engineer and the others from their feet.

Chapter 3 Analysis

The languid, poetic prose of this chapter speaks to Jim's own sense of romance. Everything seems calm and peaceful and Jim feels safe and secure and even content. While on watch, he lapses once more into dreams of his valorous achievements, and even displays a modicum of disdain for those around him. Jim regards himself as being better than the rest of the crew. These feelings and notions are ephemeral, however, for the impending disaster will put them all in 'the same boat' both literally and figuratively and proving Jim, despite his protestations, to be a little too much like these men than he would like.

Chapter 4

Chapter 4 Summary

A month or so later, in a police court of an Eastern port, Jim finds himself answering questions and giving evidence at an official inquiry into the matter. Jim reveals that after the incident he was ordered not to alert any of the passengers so as, purportedly, not to incite panic, but in investigating the forepeak of the ship, discovers it almost half-full of water. He recalls the engineer panicking and that the captain had knocked him down, ordering him to go and stop the engines instead of bellowing about it on deck. In the court, Jim notices, among the varied natives and Europeans in attendance, a man he thinks he'd come across before.

Chapter 4 Analysis

Conrad's predilection for jumping around within the timeline of the narrative is by this point in the book becoming rather evident. Already we have been told of Jim's past as well as being given a glimpse of his future and here, with the incident having just occurred we are again brought a short time into the future. Oftentimes in the book, the aftermath is revealed before the actual events themselves.

Whether this is an indictment on Conrad's part the result is more important than the actual occurrence is not clear but this technique is used throughout the book. Although the exact details of the incident are as yet unknown, the fact that Jim is being questioned in a police court bodes poorly for a favorable outcome.

Chapter 5

Chapter 5 Summary

Speaking in hindsight, Marlow, the man with whom Jim had made eye contact during the trial, tells of his experiences during that time. He speaks of how the *Patna* incident was, for weeks, the most talked about subject in port and how one day, seemingly out of nowhere, the four members of the crew who had abandoned the ship, Jim included, arrived on shore.

The captain, by Marlow's telling, made his way to the harbor office in order to provide them with his account of the incident. There, he addressed first the principal shipping-master, Archie Ruthvel, who promptly directed him to the Master Attendant, Captain Elliot. After an excoriating exchange the captain of the *Patna* leaves and has a brief conversation with Marlow where it is revealed the captain's certificate had been revoked. The other three stand to one side. It is here that Marlow first takes note of Jim.

Jim's seemingly unconcerned demeanor at first angers Marlow, but he admits to liking his appearance, remarking that 'he was one of us.' Marlow, in his recollection, reveals that he, at a time, had trained young men for the service of the Red Rag, to the craft of the sea. He remarks to himself that Jim looked as genuine as a new sovereign but so too, there was an imperceptible flaw in him.

Seeing them at last, two of the crewmembers come over to speak with the captain. However, he marches off without a word, boards a gharry and is never seen by Marlow again. The second engineer, his broken arm in a sling, chases after the gharry for a few paces, shouting at the captain, trying to get his attention, before then giving up.

Marlow remembers how he paid a visit to a man in hospital the day before the inquiry, and that there he saw the two crewmen as well. The *Patna's* chief engineer, Marlow discovered, had taken refuge in a grog-shop run by a man named Mariani who, having owed the man a debt of some kind, supplied him with shelter and drink for three days, until at last, inebriated and hallucinating, he ran into the streets. The police later found him on a garbage heap. By this point he is delirious, raving about pink frogs.

Chapter 5 Analysis

Here, the narrator of the novel is revealed as Marlow, a merchant with mysterious but seemingly inextricable ties with Jim. This particular chapter is written completely in the first-person, as Marlow speaks of his own encounters and experiences at the time of the *Patna* incident. Upon first seeing him, Marlow perceives in Jim an almost imperceptible flaw. However small, it comes to light throughout the novel that it is this flaw that will guide Jim's actions for the rest of his days.

Chapter 6

Chapter 6 Summary

In this chapter, Marlow speaks of the inquiry, presided over by a police magistrate and two nautical assessors, one of who is 'Big' Brierly, captain of the sixteen-knot steel steamer *Ossa*. Despite his considerable achievements and the renown in which he is held, less than a week after the conclusion of the inquiry, Brierly had committed suicide by jumping overboard while at sea. Brierly's chief officer, a Mr. Jones, relates the story to Marlow some two years later, aboard the *Fire-Queen*, a ship of which he had been given charge. He tells Marlow of Brierly's considered, precise actions prior to his leaping to his death and says that he had left two letters – one to the company and the other to Jones – behind, in which, among other things, he asked Jones to look after the black Labrador that had been his faithful companion to the end.

Taking four iron belaying-pins from the mainmast to weigh himself down, Jones had flung himself from the aft of the ship, leaving only the gold chronometer, presented him by the underwriters of a ship and crew he had saved, behind. Marlow recalls his final encounter with Brierly, during the first adjournment of the inquiry. He confided in Marlow, wondering why it was that the boy Jim did not run away. He even offered to give Jim two hundred rupees should Marlow convince him to go away.

It is in court on the second day of the inquiry that Marlow and Jim's glances meet. Shortly thereafter, while leaving the court, a man with whom Marlow was walking trips over a yellow dog and cries, "look at that wretched cur," and just then the two of them become separated. Jim, thinking the comment was intended for him, turns and angrily confronts Marlow, who is at first baffled, not knowing what it is he has supposedly done. When he realizes Jim's mistake he manages to make Jim understand that it was the dog they had been referring to. Embarrassed, Jim leaves, but Marlow catches up to him outside the court and invites Jim to join him at the Malabar House, were he had been staying, for dinner.

Chapter 6 Analysis

Brierly is depicted as a singularly heroic man. He is, in many ways, the antithesis of Jim, for his exploits and adventures are well known and his mettle proven. Despite appearances to the contrary, like Jim, he too possesses an imperceptible flaw, one that causes him to commit the ultimate act of cowardice – suicide. Jim's case causes Brierly to reflect on his own past and for his part, he cannot understand why Jim does not flee.

He holds trust and decency in the highest regard, so much so that he would rather kill himself than be disgraced in the way Jim has been. Jim, however, refuses to run away from the inquiry. He has let himself down and in the process destroyed the illusions he held of himself. It is not for what he has done that he is sorry, but for what he did not do.

Given his chance to be a hero, he did not take it. His staying is an act of contrition (for himself moreso than for others) and one of defiance. Everyone expects him to run and are confounded that he doesn't.

Chapter 7

Chapter 7 Summary

That night at dinner and then afterwards while having a coffee and cigars in the front gallery, Jim reveals, or tries to, why it is that he, and he alone, has stayed to face the inquiry – the others being unwilling or unable to do so. For one, Jim says that he will never be able to go home, unable to face his father, reasoning that he just would not understand.

He also resolves to confide in Marlow, and begins to relate the tale. After abandoning the ship, the four crewmembers were picked up by a passing steamer, the *Avondale*, and though the captain of the *Patna* had furnished them with a story, it was obvious to all involved that there was more to it than what he had told. Ten days later they arrived in port. Jim is confounded by the fact that the bulkhead held when he had watched it bulge with his own eyes, expecting it to breach even as he stood watching it and for the water to come pouring in. At that moment, Jim thought only of the eight hundred people and the seven lifeboats aboard and that there was not enough time to rescue everyone. In his mind, the people were all as good as dead.

Chapter 7 Analysis

Marlow mentions, not for the first time, that Jim 'was of the right sort; he was one of us.' Superficially, this can be seen as Marlow's view that Jim was not of the same ilk as the captain and the rest of the crew, but deserving of a higher station in life such as that held by Marlow and Stein. On a more profound level, however, this can be viewed as Jim being the archetype of humanity; he is, in effect, an 'everyman' and through him, the inherent flaws and strengths that exist in every one of us are displayed.

It begs the question, who among us will be capable of doing the right thing when the time comes? Perhaps Brierly asked that question of him self, and found the answer not to his liking.

Chapter 8

Chapter 8 Summary

Jim, telling his story to Marlow, explains how he moved across the ship, intent on cutting the boats free from their moorings, in order to at least give some people a chance at survival. The passengers, unaware of the situation, continued to sleep. A beggar however, clung to Jim, asking him for water for his sick child. Jim, eventually understanding his intention, thrust his water bottle into the man's hands.

Jim catches the skipper and two others trying to free a boat, and is struck on the shoulder with a boat-stretcher by the chief engineer, who had mistaken him for one of the passengers. In their haste, however, they had gotten the sliding bolt of the foremost boat-chock jammed. Jim moves to the starboard side of the boat, as far away from the others as he can. He and the first engineer have a brief altercation, after which the latter begins to laugh almost maniacally.

Chapter 8 Analysis

It crops up in various guises throughout the novel and here but one facet of the theme of betrayal is illustrated. As the crew attempt to flee the listing vessel, they are in effect betraying the confidences of all onboard and their duties to those people. Jim, however, is betrayed by his own romantic ideas of heroism. He had thought of such incidents so often that he was supremely confident that he would be able to overcome anything that should come his way, but at the final asking, he is unable to lift a finger to help.

In confiding in Marlow, Jim attempts to find his absolution, but the simple truth is that it is Jim who must forgive himself, not others. Jim firmly believed, as he had done as a boy when not going out in the cutter, that he would be prepared for anything. His actions aboard the *Patna* have shattered those illusions and he finds it more than he can bear.

Chapter 9

Chapter 9 Summary

Jim watches as they struggle, almost comically, with the lifeboat and refuses to help even when the chief engineer points desperately into the distance and Jim sees an approaching squall; if the damage alone wasn't enough, the arrival of the storm would surely sink the boat. Instead, he continues slashing at the ropes, trying to cut the other lifeboats free from the ship. Finished, he returns to the same spot and watches as the men finally succeed in launching the lifeboat.

He resolves to meet his fate with his eyes shut, but he cannot and upon opening them for a second time, sees the third engineer, a man by the name of George, collapse, ostensibly from a heart attack. The three others call to George from the boat below, pleading for him to jump. The squall arrives, and at the first gust of wind and hiss of rain, before he even realizes what he is doing, Jim jumps.

Chapter 9 Analysis

The third mate, Jim says with ironic scorn, was fooled into death, just as he had been fooled into jumping from the ship. Jim admits to wishing that he too had a weak heart, but this is merely a lie. If Jim was prepared to die and had wanted to do so, he would not have jumped from the ship. Jim chastises himself for what he perceives as an unforgivable weakness, but he is in effect doing what most any man would have done under the circumstances.

It is easy for Jim to be scornful of the men as they struggle to free the lifeboat, but once they have successfully launched it, he too realizes that there is a chance for survival, one he had not seen before. This causes him to move from the spot in which he had been rooted until that point. He was until then paralyzed by fear.

Chapter 10

Chapter 10 Summary

Moving away in the lifeboat, veiled in darkness, the four men watch until they can see no light aboard the vessel, and assume it has sunk at last. Then, under the impression that Jim is, in fact, George, they begin to berate him for not having jumped sooner. When they discover it is Jim in the lifeboat with them, they are furious and the two engineers hurl insults at him and accuse him of having killed George. Jim stands to confront them, but they both back down.

Jim clutches the tiller until dawn – about six hours – in case they try to throw him overboard. They try to placate him, asking him to be sensible and to drop the wood. The captain wants him to come aft, to have a word with him in order to get their story straight, but he drops the tiller and turns his back upon them. They then spread the boat-sail over the gunwales and ask Jim to keep a lookout.

Chapter 10 Analysis

Jim's jumping from the ship to the lifeboat below is symbolic of his fall from grace. Just as he could not return to the ship once he had jumped, so too, he could never fully reclaim the honor he had lost in this act of cowardice. The glamour he had envisioned in his life would never be his now either. His remorse is almost immediate and for a time he felt as though he should swim back to the ship to die.

Even having saved him self, the overpowering sense of fear that categorizes Jim's existence grabs hold of him. He had not moved on the boat, and in the lifeboat, too, he was afraid to move lest in doing so he would feel compelled to go overboard. Jim hated the men in the lifeboat, for in saving their own lives they had given him the opportunity to do the same, and thus aided his cowardice.

Chapter 11

Chapter 11 Summary

Jim thanks Marlow for listening to him, and says that telling his story is cathartic. He had jumped but he insists that he meant not to save himself. Still, he is overcome with guilt and it for this reason, he says, that he must stay to face the consequences of the inquiry.

Chapter 11 Analysis

"There was not the thickness of a sheet of paper between the right and wrong of this affair." In saying this Jim illustrates that his actions are not quite as cut-and-dried, as black-and-white as they would first seem. As though the realization has dawned upon him that he did want to save his life (when up until now he had been quite insistent that he was prepared to die).

Had the boat sank, he would, by his own admission have grasped the first life-buoy to come along, but that he would have *meant* to do so, whereas he insists that he did not mean to jump. As the chapter ends, Jim admits that he had at first contemplated suicide, but he had not wanted to give the others in the boat the satisfaction. He knew the truth, and feels that regardless of what the others said or did, it was something he would have to live with. What the truth of the actual incident was did not matter; that Jim had jumped was all that mattered to him.

Chapter 12

Chapter 12 Summary

Jim continues with his story, resuming at the point where the *Avondale* picked them up, just before sunset. The crew tells their story, but Jim remains silent throughout. Marlow reveals to the reader that at nine o'clock the next morning, A French gunboat bound for home from Réunion discovered the *Patna*, listing dangerously, but having not yet sunk and sent two officers onboard. Marlow recalls how he came to hear of this particular part of the story from an elderly French lieutenant he had come across in Sydney, who was, it turns out, one of the boarding officers.

The Frenchmen did not understand enough English to ascertain exactly what had happened from those onboard but towed the *Patna* to safety nonetheless. The Frenchman admitted that throughout the journey, they had stationed two quartermasters on board the *Patna* in order to cut loose the hawsers should the *Patna's* bulkhead give way and the ship start to sink. The dead man aboard the ship baffled them.

Chapter 12 Analysis

His guilt causes Jim to believe that he heard the shouts of the dying passengers during the night, but he, of course, did not for the *Patna* never actually sank. Although it is alluded to numerous times, the fate of the *Patna* is at last revealed in this chapter. Had Jim and the rest of the crew abandoned the ship and the people died, their actions would have been imminently more reprehensible. That the boat did not sink and that they, in fleeing, demonstrated nothing more than their cowardice makes the story a humorous one and ensures that it will be told over and over again throughout the Eastern ports.

Because it is not tragic, but instead almost farcical, the story will haunt Jim for the rest of his days, and the reader, for the first time sees why it is that Jim moved from job to job: he wishes for nothing more than to escape his past.

Chapter 13

Chapter 13 Summary

Marlow, for his part, is compelled to relate Jim's story and is surprised and moderately amused that the Frenchman grasped at once the only thing concerning the matter of which Marlow cared about: Jim. The Frenchman also remarks that one doesn't die of being afraid.

When the Frenchman had left, Marlow thinks of Jim, who at that time, and as a result of a recommendation provided by Marlow himself, was working as an insurance canvasser for a man named De Jongh in Samarang; a job devoid of the glamour and adventure Jim so craved, yet one which he went about with 'stubborn serenity.' At the same time, Marlow thinks back to the night he and Jim spent talking at Malabar House. Marlow had relayed Brierly's offer to Jim, and said he would be more than willing to offer him a 'loan' and send a letter to a man in Rangoon to secure Jim work. Jim, however, refused the offer, intent on staying to face the consequences of his actions. He shook hands with Marlow and ran off into the night.

Chapter 13 Analysis

The French lieutenant says there is nothing wrong with being afraid and that all mean are equally fearful. He points to his heart to indicate as much. Jim, however, had in his dealings with Marlow always vehemently insisted that there was nothing wrong with his heart. Jim, despite his beliefs to the contrary, is more like other men than he likes to believe. He *wants* to be different, but his actions thus far have proven him only to be the equal of his peers. The Frenchman is representative of the feeling of a great majority of others that Jim will encounter. He is sympathetic, and feels no animosity towards Jim.

Chapter 14

Chapter 14 Summary

On the third and final day of the trial, the prevailing atmosphere, according to Marlow, was that of a death sentence. In the court ruling it was found that the ship was not fit and seaworthy, but that, until the time of the accident, had been navigated with 'proper and seamanlike care.' For their actions however, the certificates of the skipper and chief mate, Gustav and Jim, respectively, were cancelled. Outside, Marlow grabs Jim by the arm wanting to talk with him, but Jim jerks his arm free and continues on his way.

Just then, a West Australian named Chester who is also looking for Jim meets Marlow. He, along with a man referred to as Old Robinson, were attempting to establish an operation on a guano island in the Walpole Reefs and want Marlow to convince Jim to manage the island in their stead. Marlow assures Chester that he would not advise his worst enemy to accept the proposition. Chester is incredulous and he and Old Robinson move off in a huff.

Chapter 14 Analysis

Chester represents the class of person with whom, without Marlow's help, Jim would likely, out of necessity, consort with. Chester is a dreamer, but by no means a romantic, he believes in 'get rich quick' schemes and his interest in Jim is purely selfish. He purports to want to help the boy, but the truth is that he, in recognizing Jim's downtrodden state, sees an opportunity to use Jim for his own avaricious ends.

Chapter 15

Chapter 15 Summary

After a forgettable business meeting, Marlow finds Jim leaning over the parapet of the quay and takes him back to his room where Marlow at once begins writing letters to friends and acquaintances. For a time, Jim simply stands in silence until at last he steps out onto the veranda. During this time, Marlow reveals to the reader that he felt a responsibility for Jim and that he was all that stood between Jim and ruin, even death.

Chapter 15 Analysis

Again, it would seem, Jim contemplates suicide. He is leaning over the railing, ostensibly to look, when Marlow arrives. So, Marlow is Jim's savior in more than one sense. In his room, when Marlow hears Jim step out onto the veranda, he almost half expects to hear Jim jump to his death and even thinks for a moment, that death would be an 'easy kindness' for Jim. The tone of this passage is one of utter disillusion. There appears to be little hope for Jim and what little there is, is only as a result of Marlow.

Chapter 16

Chapter 16 Summary

Thinking back on that time, Marlow recalls that Chester and his expedition had, after visiting an Australian port, never been heard from again. A hurricane had, a month or so after Chester's last sighting, supposedly washed over Walpole shoals. Marlow then considers that night in his room once more and remembers a storm came up, and that Jim had stepped inside from the veranda. He asked for a cigarette and also thanked Marlow for the use of his room. After a brief dalliance, he opened the door and made to leave. Marlow entreated him to come back inside.

Chapter 16 Analysis

In this chapter Marlow speaks to the very heart of the matter. It is not the disgrace that matters, but the guilt. Jim is in time forgiven; many of the people he encounters do not care about his past, but because it haunts him so, his past always intrudes on his present and in a way also dictates his future. Whenever he is presented with a good opportunity, he throws it away at the first mention of the *Patna*. Put another way, Jim is not running from his past, but himself, and will thus never escape it. The storm, a common literary device, is a metaphor for the dark state in which Jim finds himself.

Chapter 17

Chapter 17 Summary

Marlow insists that Jim allow him to help him and makes Jim read the letter he had written and wanted Jim to take. Jim is at first derisive but then wholly appreciative, excited and extremely thankful, realizing that Marlow has given him what he wanted: a clean slate. And with this, he does at last depart.

Chapter 17 Analysis

Through Marlow, Jim receives the one thing he thinks he needs. Jim is under the illusion that all he needs is a clean start and in so doing deludes himself into believing that he can reclaim the glory and honor he has yearned for since childhood. He would like to believe that as long as the world does not know about his past, he could go on living, but what he has yet to realize (even though he has said almost as much previously) is that what matters is *his* opinion of himself and not what others think of him.

Chapter 18

Chapter 18 Summary

Six months later, Marlow receives a letter from the friend – an eccentric middle-aged bachelor who owns a rice-mill – to whom he had recommended Jim. In it he reveals his pleasure at having Jim for company and though he expresses reservations about Jim's past (which he does not know about) confesses that he is not yet ready to ask Jim about it.

After a trip to the north, Marlow returns to find a second letter from the friend, who is now disconsolate. He explains that Jim has left, leaving only a formal note of apology behind. Among the letters was one from Jim, who had found work with Egstrom and Blake, ship-chandlers, as a runner, having given them Marlow's name as reference. The job, he said, would become permanent were Marlow to write a word in his favor; which Marlow dutifully did.

Before the end of that same year, a charter in that direction allowed Marlow the opportunity to see Jim. Upon their meeting, Marlow questions Jim as to why he left his previous employ. Jim reveals that the man had found out about the *Patna* and though he never told anyone and did not hold it against Jim, would joke affectionately about the incident. Jim, however, desires the whole incident to be buried in his past and reasoning thus, left. Jim, having just then to race out to an incoming vessel, shakes hands with Marlow and leaves.

On his next trip to the region, Marlow discovers that Jim has once again run away as a result of his past. According to Egstrom, three weeks prior, as Jim was eating his lunch, a group of men were in the store and had begun discussing the *Patna*. One remarked that it was a disgrace of human nature and that he would despise being in the same room with one of those men.

Jim, on hearing this, immediately informs Egstrom of his resignation and leaves. Egstrom, for his part, reveals to Marlow how exceptional a worker Jim had been and that he hadn't found anyone as good since. Marlow explains that Jim was the chief mate of the *Patna* to which Egstrom replies, "And who the devil cares about that?"

Chapter 18 Analysis

Although the tone is initially more upbeat than that of previous chapters the behaviour that would categorize the next chapter of Jim's life is here displayed unequivocally. He is simply running away. He is well-liked by most all who encounter him, but whenever the story or news of the *Patna* crops up, he leaves everything behind in a vain attempt to, yet again, start anew, *with a clean slate*, as it were.

Chapter 19

Chapter 19 Summary

There were, according to Marlow, numerous such examples of Jim simply getting up and leaving when his past finally caught up with him. The worst incident, however, occurred in a hotel in Bangkok one night. Drunk, and after having lost a sixth game of billiards, a Dane, first lieutenant of the Royal Siamese Navy, made a scornful remark at Jim's expense. Jim, in turn, threw the man over the veranda and into the water below. That same night he appeared on board Marlow's boat, which was docked in the region at the time.

Jim was most dismayed at the fact that almost everyone in the room had known about his past for some time. Marlow allowed him passage on his ship, and eventually saw to it that he was placed with De Jongh. His meanderings appear to Marlow to have taken a toll on Jim. Not knowing how to help the boy, Marlow seeks out an old friend, a wealthy and respected merchant by the name of Stein, for advice.

Chapter 19 Analysis

While his behaviour has thus far been mostly benign (and futile), this incident reveals the extent of his delusion and how Jim's self-loathing will ultimately bring about his downfall. The irony is that Jim's story is known to almost everyone in the region and yet they like him regardless, but his uncouth behaviour when trying to protect this 'secret' is what draws the ire of people.

The theme of betrayal occurs consistently through the last few chapters, as Jim betrays time and time again the confidences people place in him, up and leaving a job with barely a moment's notice.

Chapter 20

Chapter 20 Summary

Born in Bavaria, Stein had, at the age of twenty-two taken an active part in the revolutionary movement of 1848, where after he escaped and found refuge with a watchmaker in Trieste. After that, he came upon a famous Dutch traveler, but after four years of traveling together, he returned home. Stein, however, remained behind in Celebes and there he struck up a friendship with an old Scottish trader who held a privileged position in the country at the time and upon his death, this was passed to Stein.

During the years his love of entomology saw him acquire an impressive collection of beetles and butterflies and it is in his study, late one evening, among glass cases housing innumerable such specimens, that Stein sees Marlow. Before listening to Marlow however, Stein relates the tale of how he came to acquire his most prized butterfly specimen.

Marlow says that he too has come to describe a specimen, but a man, rather than a butterfly. After listening to Jim's tale, Stein remarks that Jim is a romantic and that the question is not of a cure, but of how to live. But for all his exposition, neither he nor Marlow can come up with a practical solution. He insists that Marlow spend the night and that in the morning, they will devise a plan.

Chapter 20 Analysis

Jim and Stein are, in a way, kindred spirits. Although not quite the same, they share a number of similar propensities; for one, they are both romantics, dreamers. Both are tormented by their past, though in Stein's there is not the ignominy of Jim's, but instead a great sorrow – the death of his wife and child – that he wishes to forget. Furthermore, both are fixated upon a singular subject, for Jim it is his actions aboard the *Patna* and his subsequent quest for redemption and for Stein it is his obsession with butterflies.

Stein's eternal quest to capture the perfect specimen can be construed as a metaphor for Jim's elusive search for his lost honor. Stein, by pure chance, encounters and captures the butterfly, but it's unclear as to whether Jim will do the same. Stein, for his part, understands Jim, even moreso than Marlow.

Chapter 21

Chapter 21 Summary

The next morning, over breakfast, Stein suggests they send Jim to Patusan, a remote district of a native-ruled state. And so, thus decided, Stein arranges for Jim to go to Patusan, where he would relieve a man named Cornelius of his job as a manager of the trading post for Stein's company.

Chapter 21 Analysis

Cornelius, who will have a greater role to play in this saga yet, is only briefly introduced. Even here though, he is shown to be an offensive, poor specimen of a man. Stein only abided him as a favor to the man's now deceased wife, a Dutch-Malay woman. Although both men had merely wanted to get Jim 'out of the way', to offer him refuge of a sort, through Conrad's technique of shifting back and forward through the timeline of the narrative we see that Jim has gotten on rather well since his arrival in Patusan.

In simply trying to hide him from the world, Stein and Marlow had unwittingly unleashed in Jim, his most laudable qualities and he prospered as a result. Marlow also alludes to the fact that Jim would never again return home.

Chapter 22

Chapter 22 Summary

At the same time, Stein sketched for Marlow the tumultuous state Patusan found itself in at the time of Jim's arrival. Antagonistic forces existed in the region and the worst of the Sultan's uncles, Rajah Allang, was the one who did the extorting and stealing and who perpetrated genocide against the country-born Malays. It was to him that Jim and Marlow paid a visit of ceremony some two years after Jim first came to the region.

Marlow reminisces of the moment he told Jim of Patusan. Jim reacted in much the same manner as when he had first been given the chance to escape, to have a clean slate. Marlow revealed the danger of the undertaking to Jim and said that should he choose to go, there would be no way back. It would be, Marlow explained, as though he had never existed. This is exactly what Jim wanted. Excitedly, he took a gharry to receive his final instructions from Stein.

Chapter 22 Analysis

The pervading tone of this chapter is one of hope, because Jim, in spite of the very real dangers present in Patusan, is buoyed by the opportunity to disappear and where most men would hesitate – that it would be as though they had never existed – Jim is thrilled all the more. Patusan would, in effect, be Jim's last chance. There would be no reprieve should he fail this time.

Chapter 23

Chapter 23 Summary

Jim does not return to Marlow until the next morning, having been kept to dinner and then overnight by Stein's request. He returns, however, with a letter for Cornelius and a silver ring that is to be Jim's introduction to a native chief known as Doramin. Jim attaches the ring to a string and ties it around his neck, he is afraid he might otherwise lose it.

Jim is visibly elated at the prospect and resolves to Marlow never to come back. A brigantine set to sail at four that afternoon would be Jim's passage to Patusan, and for the journey Marlow insists he take a revolver. In his haste, Jim forgets the two boxes of cartridges behind. Marlow orders his gig manned, but they cannot catch up to Jim before he boards the vessel.

Marlow, however, reaches the ship before it sets sail and there speaks with the master, a middle-aged half-caste who explains that Jim will be taken to the mouth of the river at Batu Kring, but no further. Jim and Marlow exchange an awkward, if somewhat intimate, goodbye and as he watches the ship depart, Marlow hears Jim shout, "You shall hear of me!"

Chapter 23 Analysis

Jim, by this point, is flush with anticipatory excitement. He has not yet come to realize that he has to embrace his failings as a man, and instead wishes simply to bury them. To his mind, if it were to be as though he had never existed, then so too his flaws and past transgressions would not exist either. Jim's interminable quest for redemption has also removed his fear. So strong is his desire to escape that he barely heeds the warnings about his personal safety.

Jim's idealism and thirst for heroism is again revealed here, in his final words to Marlow. Whereas up to now he has done nothing but try to remain unnoticed, he now can see for himself grand adventures and wants to be famous instead of infamous.

Chapter 24

Chapter 24 Summary

Two years later, Marlow journeys to Patusan to visit Jim. En route, he encounters the elderly head-man of a village in Batu Kring who speaks of Jim reverentially and refers to him as Tuan Jim (Lord Jim). Jim tells Marlow of his experience upon first arriving in the region: Sitting on the tin box containing his luggage, and with the revolver in his lap, Jim made the last part of his journey in a small dugout canoe. Upon arriving at the bank, the boatmen run away, and Jim leaps out after them thinking they are stranding him. Just then a large group of people come out towards him and a boatful of armed men pull alongside the canoe. He reveals to Marlow that he was so nervous that if the pistol had been loaded he might have shot two or three people.

A man named Kassim comes out to meet Jim, telling him that the Rajah wants to see him. Interrupting his story, Jim remarks how peaceful it is and how he is trusted in everyone of the house before them. The main object of Marlow's visit, he reveals, is to tell Jim of Stein's intention to present him with the house and stock of trading goods so as to finally make the transaction perfectly regular and valid.

Chapter 24 Analysis

Conrad once more foreshadows Jim's destiny by moving forward in time. We do not as yet have a concrete idea as to how Jim has gotten on since coming to Patusan, but upon Marlow's arrival some two years later, it is clear from the reverence in which Jim is held and the fact that he is referred to as Tuan (Lord) Jim by the natives that things have worked out favorably. To Marlow, Jim remarks of how peaceful it is-- a similar feeling to the one Jim had on the *Patna* before it run afoul of floating debris.

That Stein wishes to convey to Jim a stock of trading goods and the house is significant, because initially he had been wary to do so, saying that it would be unnecessary expense should Jim not last in Patusan. Jim remarks that leaving would be harder than death. It speaks of the peace Jim has found at least and similarly, it portends the ultimate decision Jim must make: whether to leave or die.

Chapter 25

Chapter 25 Summary

On the visit to the Rajah Marlow alluded to earlier in the book, Jim explains to Marlow that this – Tunku Allang's courtyard – is the place where he was held prisoner for three days. They meet Tunku Allang, who Marlow is amazed to see is fearful of Jim. They are brought two cups of coffee and Jim tells Marlow that he needn't drink. When they take their leave, Marlow is confounded as to why Jim would risk drinking coffee that could easily be poisoned. He says that he does it at least once a month, and that the Rajah is probably afraid of him, because he is not afraid of their coffee.

As they leave in the boat, Jim points out to Marlow, the place on the north front of the stockade where he leapt over and made his escape as well as the second leap he made across the mouth of a muddy creek. During his incarceration, Jim had passed his days in the courtyard and slept in a small tumbledown shed. The Rajah and his advisers deliberated extensively, unsure of what to do with him. Now and then, someone would come from the council and ask Jim questions about the Dutch and why he had come to the region.

Jim is even, at one point, brought a nickel clock of New England make and asked to make it work. Out of boredom he tried to make it work, but while doing so the true nature of his predicament revealed itself to him and while walking outside, he resolves to escape and did so then and there.

He made his way to a nearby settlement and gasping the name of Doramin – a chief of the second power in Patusan – is half-carried to Doramin where Jim produces the ring. At that moment, Doramin's people were already barricading the gate and Doramin's wife and her helpers began to take care of him. Doramin and his people were the party opposed to the Rajah and their quarrels were for trade. A third-party, led by a wandering Arab half-breed named Sherif Ali had recently sprung up. This was the situation in the country when Jim first arrived.

Chapter 25 Analysis

The gravity of the situation in Patusan is made evident here, embroiled as the country was in a three-pronged struggle for power. That Jim would knowingly walk into the midst of such a predicament shows his desperation to escape from his past. The silver ring, the symbol that would first save him upon his arrival – for it is the ring and what it represents that ingratiates him to Doramin – will later also be his undoing.

Chapter 26

Chapter 26 Summary

Jim explains to Marlow the events that succeeded his escape. Of how he befriended Doramin's son, Dain Waris, a man in his mid-twenties and who was also the first person to believe in Jim. He spoke too of how they drove out Sherif Ali with an audacious attack on his camp. By Jim's idea, they had placed Doramin's ordnance – two rusty, iron, seven-pounders and a number of small brass cannons – on top of a hill overlooking Sheriff Ali's compound.

With considerable effort, teams of men had dragged the weapons up during the night, and Doramin had himself carried up in his chair to observe the proceedings. The chapter concludes as Marlow marvels at Jim and remembers, unbidden, the incident that brought Jim to where he was at that moment (the *Patna*).

Chapter 26 Analysis

Marlow becomes, in this chapter, cognizant of the fetters that bind Jim to the area. The love of the people, the land itself and the friendship afforded to Jim made him feel responsible for their well being, much as he had, in a way, been entrusted with the lives of the people aboard the *Patna*.

Chapter 27

Chapter 27 Summary

At sunrise the cannons were fired and Jim, Dain Waris and the storming part that had until then concealed themselves in the ravine below, burst into yells, war-cries and shouts and stormed the stockade. Jim broke through first, followed by Dain Waris and then by Tamb' Itam, Jim's personal servant who had come from up north, escaped the Rajah's clutches and since devoted himself to Jim. For five minutes they fought hand-to-hand inside the stockade, until someone set fire to the shelters of dry grass and all had to clear out.

In the years that would follow, Jim's feats had become the stuff of legend, and in the outlying villages they told of how Jim had carried the guns up the hill on his back, two at a time and how he had thrown down the gate to the stockade with only the touch of a finger. Furthermore, the defeat of Sherif Ali had seen to it that his word decided everything. One man, Jim told Marlow, had even come to him to ask whether or not he should divorce his wife.

Chapter 27 Analysis

Although the tone of these few chapters is of triumph and happiness, it is, as a result of Marlow's hindsight and in his telling, tinged with a melancholy that forebodes the tragedy to come. It is obvious that for all the fame and power, and the contented state Jim has at last found, something will take it all away. It is fated not to last.

Chapter 28

Chapter 28 Summary

Defeated, Sherif Ali fled the country in ignominy, and the Rajah remained in a state of constant fear for his own fate at the hands of Jim. Here, Marlow sketches for the reader, the story of Jim's wife, whom Jim called Jewel, and remembers a rumor he had encountered on his journey (and only later connected with the woman) about how the mysterious white man in Patusan had acquired a gem of enormous size that was altogether priceless. Jim, it would seem, is infatuated with the woman, and it is told to Marlow how she is treated with great respect and care and with whom Jim walked side-by-side, every day.

Chapter 28 Analysis

It is Marlow who, through a slip of the tongue, inadvertently sows the first doubt in Doramin's mind about Jim. Confronted with the question of whether Jim would not leave, as other white men had done before him, Marlow's insistent denials are at first met with pleasure, then silence as he is unable to convincingly explain what made Jim different from the others. Above everything though, Marlow believes that it is for the girl that Jim remains in Patusan. Marlow speaks of Jewel in almost reverential terms, of the fear and love that bound her inextricably to Jim.

Chapter 29

Chapter 29 Summary

Marlow continues to reminisce about the girl and her relationship with Jim, and speaks of her devotion towards him. Tamb' Itam, too, was devoted to Jim, and followed him everywhere, almost never speaking, lurking in the shadows, ready to lay down his life for Jim. Marlow then speaks of Cornelius, who is shown to be a singularly loathsome man.

Jim had, not long after his arrival, left Doramin's place and took up lodging with Cornelius. Though it was thought by others to be unwise and unsafe to do so, Jim felt motivated to do so by his duty to look after Stein's business. Cornelius, however, had no trade-goods, his house was falling apart and made out that Stein owed him money on past trades, but had no books to prove as much. And on top of all that, it was made known to Jim that the Rajah would have him killed before long. For Jim, by his own admission, it was a 'beastly' six weeks.

Chapter 29 Analysis

Marlow alludes to an event, in which Cornelius was involved, that could have lead to Jim's death but that instead redounded to his glory. It would seem that in Patusan, quite contrary to the outside world, Jim could do no wrong. This chapter also offers the first real insight into Cornelius, who is depicted as a sniveling, spineless wretch. He has neither the conviction nor bravery to kill Jim, but he is forever attempting to orchestrate Jim's death.

Though he finds himself, by Marlow's description, as neither in the foreground nor background of the story, Cornelius's actions (which have a significant bearing on Jim's fate) are here foreboded.

Chapter 30

Chapter 30 Summary

As time passed, it became clear to Jim that neither accounts nor money would result from his staying in the house, but he stayed nonetheless, if for no other reason than not to desert the girl who was treated most abysmally by Cornelius, her stepfather. Once, Jim had offered to end 'his game', saying that she need only ask, but the girl replied that she would kill Cornelius herself were he not such a wretched being.

All the time, news was brought to Jim of his impending assassination; he was to be stabbed, poisoned, shot from afar – the plots for his murder were numerous and varied. One night, Cornelius approaches Jim with an offer to secure him safe passage away from Patusan for a mere eighty dollars. Jim refuses the deal, but is unable to sleep and it is during that night that his plan to defeat Sherif Ali is hatched in his mind. He confides his idea in Jewel.

Chapter 30 Analysis

Jim's tender sensibilities that have made him unable to bear the scorn of men now make it unbearable for him to watch the manner in which Cornelius verbally abuses the girl. He could not, by his own admission, leave the house in good conscience while that went on. It is baffling that Jim is unable to endure life in the outside world where his greatest fear was of the words of other men, whereas here he flourishes and is faced with death at nearly every turn. It is not that Jim has grown as a person but more that his unique morals and belief system prevent him from leaving, at least initially. Thereafter, it is the girl's love that sustains him.

Chapter 31

Chapter 31 Summary

The next day, Jim traveled to Doramin's campong to convince the assembled men of the Bugis community of his plan and to tell them that decisive action was required. That night, the girl at Cornelius' house awakes Jim with a start. She gives him his revolver (which was by this time loaded) and as they walk outside she tells him that he was to be killed while he slept. At this he is angry, having had enough of these false alarms; he had thus far assumed the girl wanted him to do something for her.

Afraid for his safety, she wants him to flee to Doramin, but he refuses and means to confront his attackers. Together, they move to the storehouse at the other end of the courtyard. She thrusts the lit torch she had been carrying through the bars of the window, and calls to him to rush inside. Once inside, however, he sees nothing but a ragged heap of old mats and calls to her, telling her that there's no one there. Just then he sees the whites of a man's eyes and calls for him to come out, which he does and bounds toward Jim, kris in hand. Jim shoots and kills him. The remaining three give themselves up.

Chapter 31 Analysis

This is the first of Cornelius's betrayals. Once Jim had fallen asleep it was he who was to give the signal for the assassins to commence with their mission. The watchfulness of the girl, however, had foiled their plans. In her fears for his safety, Jim is overcome by a feeling of helplessness and, motivated by his own fear of losing her, and not by any measurable amount of courage, he sets himself to confront the attackers. In this we see that *Lord Jim* is also a love story. For all the emphasis on honor and redemption, it is the tale of two people, thrust together, and whose love strengthens one another.

Chapter 32

Chapter 32 Summary

Jim orders the men outside, tells them to link arms and to march towards the river. At the riverbank he orders them to jump, telling them to send his greetings to Sherif Ali. Having followed behind, the girl throws the torch into the river. And just then breaks down into tears. In relating this episode of his story to Marlow, Jim admits that he loves her dearly. And confesses that although he'd (at the time of his speaking with Marlow) only been in Patusan for two years, he could not imagine living anywhere else, one of the reasons being that he hadn't forgotten why he came there in the first place. The natives, Jim says, can never learn of his past, especially now that they all trust him so implicitly. Before leaving, the girl pulls Marlow aside to glean reassurance from him that Jim would never leave.

Chapter 32 Analysis

For all he has done, and for everything that has happened, Jim has still not forgiven himself for the *Patna*. That he would be mortified were the people of Patusan to find out about his past reveals the intense guilt and embarrassment he still holds for his actions. He prizes greatly the trust the natives have places in him. Jewel, like Jim, has her own demons. She is deathly afraid that he will leave her, and convinces herself that Jim will someday leave. Even Marlow's protestations to the contrary cannot allay her fears.

Chapter 33

Chapter 33 Summary

Marlow says to Jewel that for his part he had not come to take Jim away. She reveals that on the night after the attempted assassination, at the riverbank, she had insisted that Jim leave, but he had remained steadfast and refused to do so, saying that he could not; that it was impossible. He would not abandon her.

She confesses to Marlow that she does not want to 'die weeping' as her mother had done and tells him of how, at her mother's deathbed, she had braced herself against the door to prevent Cornelius from getting in; he had been drumming on the door with both fists and shouting to be let in.

Despite Jim having sworn to her that he would never leave, she does not believe him, saying that other men (her father) had said the same thing. She knows there is something in Jim's past that haunts him and wants Marlow to tell her what it is. He says that the world outside is too big to miss Jim and upon her insistence he says the reason is because Jim is not good enough. This, she reveals, is the same thing Jim told her. She accuses them both of lying and bursts in tears.

Chapter 33 Analysis

Though it would appear that it had for a time disappeared, the specter of Jim's past looms over the present ominously, so much so that even Jewel can perceive it. Jewel unselfishly begs Jim to leave because she cares so greatly for his safety that she is willing to lose him, rather than see him killed. Jim is the embodiment of all the white men who had come and gone before.

Chapter 34

Chapter 34 Summary

Just then, Jim arrives back and seeing the girl, greets her. He calls out to Marlow, but he has already begun to slip away in the dark, not wishing to speak with either. While going for a walk, Marlow encounters Cornelius who, among other things, asks Marlow to have a word with Jim on his behalf, feeling that he deserves some recompense for the girl – someone else's child – whom he had brought up and should a suitable present be offered he would be willing to undertake charge of the girl when the time came for Jim to leave.

Marlow tells Cornelius that Jim will never leave, and Cornelius is incredulous. On hearing this, he utters weak disparagements and ramblings against Jim. Marlow, not wishing to watch the wretched man's behaviour any longer, walks away.

Chapter 34 Analysis

Marlow reiterates the disdain in which many hold Cornelius, but they underestimate him, to all their detriment. Marlow even remarks to himself about Cornelius that "he could not possibly matter." Cornelius, for his part, despises Jim, blaming him all of his recent misfortune. The theme of fear, in Jim's case, the defining emotion of his life, is woven throughout the text and illustrated in Cornelius as well. He is afraid of Jim.

Chapter 35

Chapter 35 Summary

The next morning, with Jim accompanying him on the first stage of the journey, Marlow sets off back to the 'real world'. They disembark on a small stretch of white beach, and two men – the old head-man and his son-in-law – from the small nearby fishing village tell Jim of a problem between themselves and the Rajah's men over some turtle eggs. First, however, Jim sees Marlow off. They will never meet again unless Jim is to leave Patusan and return to the outside world. They shake hands and Marlow is taken back to the schooner in a small boat.

Chapter 35 Analysis

Jim's mood is gloomy. He has gotten his good name back, but he wishes for more. He then admonishes himself, saying that he will hold what he has. The weight of his responsibility to keep the people safe rests heavily on Jim. Marlow's closing words, that he had lost Jim in the encroaching twilight is a portent of Jim's own fate. Marlow would never see him again, but so too, he admits throughout the novel that he had never really *seen* Jim, at least not all of him. The mood is somber and melancholy. For all he has, Jim yearns for more, a symptom of his idealism.

Chapter 36

Chapter 36 Summary

With that, Marlow finishes relating his tale to the assembled audience. Two years later, only one of their number would ever hear the end of it. He received a thick packet from Marlow in which there was placed a bundle of pages pinned together, a loose square sheet of grayish paper, and an explanatory letter from Marlow. A yellowed, frayed letter fell from the last.

Marlow, through his letter, goes on to explain that Jim received the old, yellow letter a few days prior to the *Patna* voyage and that it was probably the last he had ever received from home. From the letter it is clear that Jim's father was rather fond of him. He relates to Jim, the stories of various family members and other incidents concerning their family (a pony, of which they boys had ostensibly been fond, had gone blind from old age and had to be shot).

In his letter, Marlow also explains that he has enclosed within the package, the last events of Jim's story, assembled as they were from fragments of information he had, over the years pieced together.

Chapter 36 Analysis

The tone of Marlow's letter is ominous, and suffused with sadness. The outcome, he says, is as romantic as it is unavoidable. Something has happened to Jim, but we do not know what. Marlow laments how he will never see nor hear from Jim again, and in doing so portends a great tragedy. He also, not for the first time, refers to Jim appearing as though 'under a cloud' speaking of the specter of his past that eternally haunts him and that darkens his days.

The letter from Jim's father is significant because in it he professes how proud he is of Jim, and it is partly because of this that Jim feels unable to return home, not wanting to disappoint his family.

Chapter 37

Chapter 37 Summary

Marlow tells of how he gleaned the remnants of the story from a man named Gentleman Brown, whom he had found, close to death, in Bangkok being looked after by white man living among the natives with a Siamese woman. Eight months prior to this meeting, he paid a visit to Stein. At the house, however, he met a Bugis trader, Tamb' Itam and the girl, who had come to Stein two days previously.

Her first words to him were to say that Jim has left her and then she told him the story, which he does not yet reveal to the reader. He asks her to forgive Jim, but she refuses and claims that Jim was false. Stein says that, no, Jim was true and that some day she would understand. Marlow returned to town that same afternoon, taking Tamb' Itam and the Malay trader with him.

Chapter 37 Analysis

That Cornelius, who has thus far been portrayed as an abject if rather benign character still has a significant role to play in this story, is foreshadowed in this chapter. More importantly, however, Marlow's encounter with Jewel and Tamb' Itam reveals that Jim has once again left behind those who care for him. For all his affirmations to the contrary, Jim appears to have once more up and left, leaving disappointment and pain in his wake.

Chapter 38

Chapter 38 Summary

Having finished Marlow's letter, the man turns to the story, in which Marlow begins by talking of the man called Brown. A latter-day buccaneer, he enters the tale as a result of having stolen a Spanish schooner out of a small bay near Zamboanga. Brown and his crew had been captured by a Spanish patrol cutter and forced to dock in Zamboanga. There, he bribed an official to secure his freedom and have the cutter sent away. Then, while the crew of an anchored schooner was ashore, him and his crew – sixteen in all – stole aboard the vessel, killed the two shipkeepers left behind and made off with the ship.

However, in their haste they had not transferred enough provisions to the ship and shortly into their trip were left short of food and water. They plundered what they could from passing ships and then, in dire straits somehow happened upon Patusan (Marlow doesn't know how exactly). They anchored off the Batu Kring mouth, and fourteen of the crew set off in a longboat to the shore in the hopes of catching the natives unawares.

News of their arrival had reached Doramin, however, and two of the little brass six-pounders fired upon the invaders, as did the men stationed near the shore. Brown's men returned fire. Just then, six boats full of men pushed off from Tunku Allang's stockade blocking off their escape route. Brown escaped to shore through a narrow creek and he and his men established themselves on a little knoll – cutting down the few trees there to make themselves a blockade – roughly nine hundred yards from the stockade. They remained there through the night.

Chapter 38 Analysis

Brown, it is revealed, has lived a life of high adventure as Jim had often fantasized about, filled as it was with excitement and dangerous tales. It is, however, a life in stark contrast with the one Jim had envisioned-- an amoral existence and not one of virtue. He readily admits his fears and failings (especially when doing so will serve his own ends as it does in the negotiations with Jim) whereas Jim does not.

The concept of an idyllic existence shattered by some outside force is one of the many sub-themes of the book. Here, it is demonstrated clearly by the imagery of a murderous band of thieves invading and attacking an island paradise (though as a result of its own civil strife, it must be noted, is not quite so idyllic), but the theme exists in other less obvious forms as well. Jim's dreams and imagination, for example, are shattered as a result of the *Patna* incident; the intrusion of real-life upon the fantasies in which he had often escaped.

Chapter 39

Chapter 39 Summary

Jim, meanwhile, had been away in the interior for more than a week and during his absence it was Dain Waris who had ordered the attack on the invaders. They had wounded two of Brown's men and in turn had six wounded of their own number. In Jim's absence, the chief men of the town had assembled in Jim's house (his 'fort') and deliberated upon the situation.

Eventually, it was decided that the houses nearest the creek would be strongly occupied so as to be able to kill the men should they try to make for their boat and under the order of Doramin, Dain Waris had been seen ten miles down river of Patusan to form a camp on shore and establish a blockade. Kassim, the Rajah's representative at the talks said little, but when they adjourned, he took into his boat Cornelius, for he had a plan of his own and needed an interpreter.

Through Cornelius, Brown learns of the situation in Patusan and is thus heartened (believing he can yet orchestrate something to his own gain). Before considering Cornelius's proposals, however, he demands that food be sent up for him and his men. Throughout the morning he holds talks with Kassim and Cornelius, during which it is revealed that they believe him to have an armed ship full of men and in exchange for his aid in overthrowing Doramin and the Bugis people, they will provide him with supplies.

Chapter 39 Analysis

Themes of treachery and betrayal come once more to the fore as all involved withhold information from one another in an attempt to mislead others for their own devious ends. Jim feels himself unworthy because of his cowardice, but he is the superior of many other men, for he is honest and trustworthy where they are not.

Chapter 40

Chapter 40 Summary

Brown's true intention is to strike a deal with Jim, and in the interim is merely playing along with Kassim in order to maintain the supply of food and as a backup plan should anything go awry. On Brown's order, a villager, assuming himself a safe distance away from the knoll, is sniped and killed. Meanwhile, Kassim's machinations continue; sending word to Dain Waris about the impending arrival of Brown's ship, hoping to keep the Bugis forces divided and occupied while he carries out the rest of his plan unnoticed.

Brown had earlier sent one of his men, the Solomon Islander who killed the ship keepers who stole the schooner, to the boat in order to see what sort of ambush lay in wait. Heartened by the fact that he had not been fired upon, one of the other men attempts to steal to the boat under the cover of darkness to retrieve tobacco. In trying to do so, he is shot and badly wounded (three shots in the stomach) by a relation of the man killed earlier in the day. To the dejection of his comrades, he dies slowly and in pain during the night. The next morning, as dawn draws near, Jim returns.

Chapter 40 Analysis

Bloodshed seems inevitable, the lesser people had already begun to flee and the mood is one of fear and uncertainty. However, Jim's return heralds both joy and hope; such is the power he has come to represent.

Chapter 41

Chapter 41 Summary

Jim and Brown meet at the creek, and upon seeing him and realizing that he is not a man with whom he could bargain, Brown's hopes of striking a deal are immediately dashed. He is initially defiant, and curses Jim, telling him what a fight he and his men will give the village before they eventually succumb. He also says that he wishes to be shot quickly or else kicked out and allowed to go free and starve of his own.

Chapter 41 Analysis

In this chapter Brown does most of the talking and manages to inadvertently 'push Jim's buttons' as it were. Brown displays the extent of his deceit, assuming a morally superior tone and telling Jim that they had come only for food when his true motives were considerably more sinister.

Chapter 42

Chapter 42 Summary

Brown manages, through a web of lies and pleas and questions (asking Jim whether he had nothing fishy in his own life that he could be so hard on a man trying to save himself by any means necessary?), to elicit pity from Jim. Jim allows Brown to leave, saying that he will have a clear road or a clear fight, whichever he chooses.

Afterwards, Jim returns to the fort to tell Doramin of the deal struck with Brown and later that night explains as much to the chiefs as well. He entreats them to trust in him and his decision and believes it best to allow the invaders to go and leave them all in peace. And finally, Jim declares that Dain Waris should be summoned, for in this business he would not lead.

Chapter 42 Analysis

Brown reveals himself a shrewd, devious man, and by playing on Jim's sensibilities manages to save his life and that of his crew. Unlike Jim, he does not have a misguided sense of pride or justice or an idealized view of humanity and the world. He is more than willing to do whatever it takes – even grovel – in order to save his own life.

Chapter 43

Chapter 43 Summary

This announcement causes consternation among the assembled leaders but they declare that they believe in Tuan Jim and it is thus decided to allow Brown and his men to go free. After the meeting concludes, Jim, accompanied by Tamb' Itam, sets about giving his orders and visiting the scattered parties of guards along the river. Last of all, he, Tamb' Itam and about ten of Jim's men station themselves in the Rajah's stockade at the mouth of the creek where Jim means to remain until Brown has passed in the morning.

After some time, Jim orders Tamb' Itam to take a message to Dain Waris (preceding Brown's boat by only an hour or so) to tell him to allow Brown to pass unharmed. And as a token, Tamb' Itam is given Stein's silver ring. Jim also sends a message, delivered by Cornelius, to Brown that he may leave on the morning tide. Cornelius, however, betrays Jim and tells Brown of another way out of the river that will lead him past the Bugis camp.

Two hours before dawn, the boat passes the stockade. Jim shouts to Brown that should he see fit to wait a day outside, he would see to it that they receive some food. Brown and his crew, towing Cornelius's canoe behind, make their way through the low, early morning fog.

Chapter 43 Analysis

Jim's romanticism, the trait that has seen him, since the *Patna* incident, in self-imposed exile, here sews the seed for his own downfall. Because of the inherent failings he perceives in himself and his desire for redemption, he extends to Brown the mercy that he himself was not shown when taking the fall for the entire crew of the *Patna*. "Men act badly sometimes without being much worse than others." In this quote we see that Jim allows himself, because of his past transgressions, to relate to Brown, when it is clear that his failings are quite incomparable to those of Brown who is an avaricious, selfish, murderous criminal. Cornelius at last plays his role in Jim's downfall but in doing so, is lead to down the path towards his own destruction.

Chapter 44

Chapter 44 Summary

Cornelius guides the boat into a small narrow by-channel and presently they land on the other side of the island opposite Dain Waris's camp. Under duress, Cornelius (wanting to slink away just then) is forced to show the way for Brown and his men. At the edge of the camp, they crouch and wait under cover. When the time is right, Brown gives the order to fire.

Dain Waris, on hearing the shots jumps up from his couch and runs to the shore, just in time to receive a bullet in the forehead. Brown and his men disappear without being seen but do not untie Cornelius's canoe from their own boat and so Cornelius is left stranded. In the aftermath, Tamb' Itam twice strikes and then kills Cornelius. After this, Tamb' Itam hastens back to Jim, to relate the news of this final treachery.

Chapter 44 Analysis

Here, in the penultimate chapter, the final, most brutal betrayal (of the many illustrated in the book) is perpetrated. Brown's act of unmitigated vengeance, borne of wounded pride and seething with hate for the lot dealt him, seals Jim's fate. It is a senseless act and Brown will gain nothing from it but the petty satisfaction that he has 'got one back' on Jim.

Chapter 45

Chapter 45 Summary

Upon Tamb' Itam's arrival, the girl is the first to hear the news and she orders the gates to the fort closed. Tamb' Itam makes his way to Jim's chambers where he had been sleeping. Jim orders a fleet of boats assembled to pursue Brown and his men, but Tamb' Itam is reluctant, saying that it is dangerous to be out amongst their own people.

Towards the evening of that day, Tamb' Itam tells Jim that there is much anger and weeping. Rumors circulated that the robbers were coming back and bringing with them more men and a great ship. Dain Waris's body is brought to Doramin, who, upon seeing the silver ring lets out a great cry.

Jewel wants Jim to defend himself or else flee, but he tells her that there is no escape. She tries to hold him back, clutching at him to prevent him from leaving, but he wriggles free and runs to the shore where he jumps into a canoe and heads for Doramin's campong. There, he looks at the body of Dain Waris and then returns to stand before Doramin. Struggling to his feet, and then supported manfully under one arm, Doramin shoots Jim in the chest. With his hand over his lips, he falls forward, dead.

Chapter 45 Analysis

Jim is presented with two decisions: he may flee or he may fight. He chooses to do neither. Instead, he assumes responsibility for his earlier decision to allow Brown to leave and the consequences that it has wrought upon them all. He displays the bravery that has thus far eluded him in his life and presents himself before Doramin who promptly kills him. His final expression is one of pride, no doubt at his having committed, in his eyes, a noble act.

His sacrifice can most certainly be construed as heroic, because in offering himself to Doramin he has saved many other lives by avoiding the bloodshed that most certainly would've resulted as Doramin sought revenge for his son's death. In death, Jim finds a measure of redemption for his earlier cowardice. This is a truly romantic ending to a life lived in search of dreams of honor and virtue, a noble sacrifice.

However, the idea that this was Jim's final act of escape cannot be wholly dismissed. For having disappointed yet another people, in effect, having failed once again, Jim could not bear the guilt and in accepting death, is once again running away from his failings.

Characters

Sherif Ali

Sherif Ali is the corrupt head of one of the factions that opposes Jim and the Bugis Malays. After Jim has been with the Bugis for a while, Jewel alerts him to an attack by Ali's assassins. Jim kills one and sends the other three back to Ali as a message. Later, Jim sends a stronger message when he blows up Ali's mountaintop fort using Doramin's cannons.

Rajah Allang

Rajah Allang is the head of the faction that captures Jim when he first arrives at the island. Up until Jim arrives, Allang tries to maintain a monopoly on trade off the island by using force and intimidation. When Jim escapes Allang to Doramin, one of Allang's rivals, Allang chases him, but Doramin protects him. After Jim's successful destruction of Sherif Ali's fortress, Allang does not give him any more trouble and, in fact, becomes very docile around Jim, fearing Jim's charismatic power over the natives.

Blake

Blake is one of the two partners of Egström & Blake, a ship-chandler where Jim works for a while as a water-clerk. Blake is the more abusive of the two partners and insists on yelling at everybody who works at the ship-supplies store.

Brierly

Brierly is the accomplished naval judge at Jim's trial, who commits suicide by jumping into the sea—after realizing that he is a lot like Jim and could easily find himself in Jim's shoes one day.

Gentleman Brown

Gentleman Brown is an unscrupulous pirate who ambushes and kills Dain, setting off the chain of events that leads to Jim's death. Brown calls himself "Gentleman" because he comes from a good family. However, his piracy on the seas has earned him an evil reputation. In the process of fleeing from authorities, he stops in Patusan for supplies on the way to Madagascar. The natives stop him, and he realizes he is outnumbered. While the Bugis await Jim's return so they can receive his input on whether or not to kill Brown and his pirates, most people are anxious to kill them. When Brown meets the famous Lord Jim, he guesses luckily that Jim is hiding in Patusan from a shadowed past, just as he is. This knowledge helps to sway Jim to let Brown go. Once Brown is

free, and with the help of Cornelius, he launches his attack on Dain. Interviewing Brown on his deathbed years later, Marlow tries to account for the circumstances of Jim's puzzlingly submissive death in order to understand Jim's enigmatic actions.

The captain of the steamer *Patna* is Jim's commanding officer on the fateful voyage that leads to Jim's trial. Jim is not impressed by the New South Wales German captain when he sees him, since the man is coarse, tends to scream vulgarities at his crew, and is not too concerned with his appearance. When Jim, the captain, and the two crewman in the lifeboat are picked up by the *Avondale*, the captain repeats the lie that he and the two crewmen have fabricated about the *Patna*'s demise. This lie is exposed and useless when they reach shore and find out the ship did not sink. Although Jim stands trial for his actions, the captain disappears.

Cornelius

Cornelius is the person who used to hold Jim's job in Patusan and the one who betrays Jim. When Mr. Stein hires Jim to take Cornelius's place, Cornelius is jealous of Jim and immediately dislikes him. Cornelius is verbally abusive to his stepdaughter Jewel, and Jim offers to kill him, but Jewel says that Cornelius is miserable enough as it is. After Jewel and Jim are married, Cornelius seeks a payment in exchange for the loss of his stepdaughter, urging Marlow to persuade Jim to pay. When Cornelius finds out that Jim is not leaving, he searches for a way to get rid of him. He finds his chance in Brown, whom he helps to ambush Dain—an act that leads to Jim's sacrificial death.

Mr. Denver

Marlow gets Jim a job at Mr. Denver's rice mill, which goes well until somebody threatens to blackmail Jim using the *Patna* affair, and Jim quits. Mr. Denver, who does not understand why, writes an angry letter to Marlow.

Doramin

Doramin is the enormously fat chief of the Bugis Malays tribe, who kills Jim after Jim's actions lead to the death of Doramin's son, Dain. Doramin has befriended Stein in the past, and when Doramin gives Stein a silver ring denoting their friendship, Stein gives Doramin some cannons in exchange. When Jim escapes from Rajah Allang and comes to Doramin for help, he shows the chief Stein's ring, and Doramin takes him in. Using Doramin's cannons, Jim and the Bugis Malays are able to destroy the mountain fortress of Sherif Ali. In the process, Jim becomes great friends with Dain, Doramin's son. Although Doramin is the chief of the tribe, even he often waits for Lord Jim to give his opinion before making a decision, as when he wants to kill Brown but waits for Jim's advice. Unfortunately, when Jim lets Brown go—offering his own life as compensation for any potential deaths—Brown ambushes and kills Dain. Jim presents himself before Doramin, who shoots Jim.

Egström

Egström is one of the two partners of Egström & Blake, a ship-chandler where Jim works for a while. Egström ignores the caustic behavior of his partner and tends to the actual management of the ship supplies store. He is very impressed with Jim's performance and does not understand why guilt over the *Patna* incident makes Jim leave.

The French Lieutenant

The French Lieutenant helps the *Patna*, after Jim jumps ship, by towing the crippled ship to land. The lieutenant stays on board the *Patna* for thirty hours. He is willing to let the damaged *Patna* sink if it starts to even though that means going down with it, if it starts to threaten his own ship. His biggest concern is that the Moslem pilgrims have no wine to drink with dinner.

Tamb' Itam

Tamb' Itam is Jim's friend and bodyguard. He does not understand why Jim chooses to die. When Jim and Dain lead the attack on Sherif Ali's fortress, Tamb' Itam is right behind them. Along with being Jim's bodyguard and confidant, Tamb' Itam serves as Jim's messenger. When Jim lets Brown go, he dispatches Tamb' Itam to tell Dain not to harm Brown as he passes. While still in Dain's camp, Tamb' Itam witnesses Brown's attack and Dain's death. Tamb' Itam realizes Cornelius has led Brown to the camp and kills Cornelius as a result. Tamb' Itam is the first to reach Jim with the news of Dain's death. He, like Jewel, does not understand why Jim will not either fight or flee Doramin, but he respects Jim enough to obey his wishes.

Jewel

Jewel is Jim's wife, who never forgives him after he willingly chooses to sacrifice his life. When Jim arrives in Patusan, he and Jewel, a mulatto native of the island, fall madly in love. She is worried about Jim leaving Patusan some day, even when both Jim and Marlow tell her that this is not an option, since the outside world does not want Jim. She is fiercely protective of Jim and warns him of assassins that try to kill him. She is also receptive to his ideas. However, when he says he is not going to fight or flee Doramin, who will surely try to kill him for Dain's death, Jewel accuses him of lying and abandoning her. Later, after Jim's death, Jewel speaks with Marlow at Stein's place and is still bitter and confused over her husband's choice to die.

Lord Jim

Lord Jim is the title character who redeems a life haunted by shame when he offers his life as payment for the life of his dead friend. Jim is an idealistic young man who dreams of being a hero and tries to achieve this dream by becoming a naval officer. His first attempts at glory are failures, yet he waits for his chance. When he deserts his ship, the *Patna*, leaving eight hundred Moslem pilgrims to what he thinks will be a horrible death, Jim feels he has betrayed himself. When the ship does not sink and the public trial of Jim reveals his actions, he loses his commission and can no longer serve as an officer. Through the help of Marlow, an older naval captain, Jim tries to reestablish himself by working in a job that Marlow gets for him. However, when somebody mentions the *Patna* incident, he leaves the job and goes to a different town. After doing this several times, his reputation becomes synonymous with the *Patna* incident. In an attempt to help him get away from all of this and start fresh, Marlow arranges for Jim to go to Patusan, a remote island in the Far East.

In Patusan, Jim finds a new life and a people who do not know of his past. Through a number of heroic deeds, including the overthrow of one of the two factions that war with the Bugis Malays—Jim's chosen tribe—Jim gains the respect of the Malays, who call him "Tuan," or "Lord," Jim and who believe he has supernatural powers. From this point on, they look to Jim to solve their disputes and tell them what to do. Jim marries Jewel, a mulatto woman who was born in Patusan, and his life is starting to fall into place, as Marlow sees when he visits Jim. However, at the arrival of a pirate who calls himself Gentleman Brown, the tide turns. When Jim's friend Dain is ambushed and killed by Brown on his way out of Patusan, Jim's wife and friends encourage him to fight or flee. However, Jim refuses to run again and presents himself to Dain's father, holding himself accountable for Dain's death. Jim seems happy as he dies, realizing that, for once, he has stayed true to his beliefs.

Marlow

Marlow is the person who serves as narrator for most of the tale. Marlow first speaks in the fifth chapter of the book, when the narration switches from third-person omniscient to first-person narration. Marlow, an old sea captain who features prominently in other Conrad tales, narrates the tale from this point for most of the book, presumably telling Jim's tale as an after-dinner story. When Marlow first meets Jim at the formal inquiry for the *Patna* incident, he is ready to dislike Jim, thinking that Jim is remorseless for his actions, as his cool demeanor seems to indicate. However, as Marlow gets to know the young man, he realizes that Jim is ashamed of his actions and tormented by guilt. The night before Jim is to be sentenced, Marlow offers Jim money and the chance to run away before his sentencing. Jim declines, not wishing to run. After Jim's commission is revoked, Marlow gives him a second chance by recommending him for a job. Marlow is glad to hear from Jim's employer that Jim is working out well, but he is distressed when he finds out shortly thereafter that Jim has left the job. When Marlow inquires into the particulars, he realizes that Jim left because somebody had brought up the *Patna*

incident. This happens several more times, at which point Marlow seeks out the services of Mr. Stein, a merchant and butterfly collector. Malays, helps Jim to win favor early on. Marlow visits Jim two years later and is impressed to see how Jim has been transformed from a guilt-ridden young man into a confident leader. Everybody assumes that Jim, a white man, will not stay for long in Patusan, since most whites leave the island after awhile. Jim's wife, Jewel, thinks Jim will leave her and asks Marlow about why Jim cannot go back to the white world. Although Marlow tries to indicate that Jim is not wanted, she does not believe him. Marlow leaves the island shortly thereafter and never sees Jim again. At this point, Marlow ends his yet incomplete tale. However, for the next two years, Marlow seeks out information about Jim, including the events surrounding his death. He travels around the world interviewing witnesses, including the pirate Brown. At one point, he compiles all of these accounts, along with other items written by and to Jim, and sends them to one of his guests from the dinner party where he started telling the tale. Although Jim is the main protagonist in the tale, Marlow also undergoes changes as he tries to come to grips with why Jim acted the way he did on Patusan.

Mr. Stein

Mr. Stein is Marlow's friend, a merchant who offers Jim the chance to go to Patusan. Mr. Stein is a wealthy man, having made his fortune in business. However, he is a romantic and a naturalist and loves nothing more than collecting butterflies and beetles. He recounts to Marlow one day the story of when he found a particularly rare butterfly. He says that he felt at that point that his life was fulfilled and he could die. However, he lives for many years and is distraught over Jim's death, which he does not understand. When Marlow comes to see him after Jim's death, he finds Jewel and Tamb' Itam staying with Stein.

Dain Waris

Dain is Jim's friend and Doramin's only son, who is killed in an ambush by Brown. Dain is a strong warrior, who eagerly leads battles, as when he and Jim lead the attack on the fort of Sherif Ali. Dain and Jim become best friends, and Dain trusts Jim's opinion, even when he does not agree with him. Dain wants to kill Brown and his men but holds off when Jim instructs him to. As a result, he is at ease and not prepared for Brown's ambush, which takes his life.

The novel is saturated with the idea of betrayal and the consequences that result from it. The defining incident in the book, the *Patna* incident, is horrible in many people's eyes because of the betrayal involved. When Jim decides to jump into a lifeboat, leaving the passengers to what he thinks is a certain death, he betrays both his code as an officer and his personal code of heroism. When he first starts on his path to be an officer, he has visions of his "saving people from sinking ships, cutting away masts in a hurricane," and other heroic deeds. When he betrays that by abandoning the *Patna*'s passengers, the effect on his psyche is immediate, as he equates the physical jump

from the ship with a fall from the heroism he so adored: "He had tumbled from a height he could never scale again." Jim is not the only one who either betrays or feels the effects of betrayal. At the end of the novel, Jim is betrayed by Cornelius, who, unbeknownst to him, dislikes him. Jim sends Cornelius as a messenger to the pirate, Brown, but Cornelius uses the opportunity to let Brown know that he "is acquainted with a backwater broad enough to take Brown's boat past Dain's camp." This information leads to an ambush of Dain, who dies in the process. Dain's death, in turn, leads to Jim presenting himself to Dain's father, holding himself accountable for his friend's death. When he does this, Jim's wife, Jewel, thinks he is betraying her: " 'You are false!' she screamed out after Jim." Although Jim asks for her forgiveness, she is stung by what she sees as his betrayal of her, and she never forgives him for his death.

Themes

Heroism

Heroism is another major theme in the book. In addition to Jim's early heroic daydreams, Marlow also notes some "heroism" in Patusan's past, when the demand for pepper was such that men would "cut each other's throats without hesitation. . . . the bizarre obstinacy of that desire made them defy death in a thousand shapes.... it made them heroic." Of course, these are not the heroes of legend, or even of Jim's daydreams, who put their lives on the line for good deeds. For these men, the motivation is "mere greed," not altruism. However, Jim himself does exhibit the true kind of heroism that he aspires to do. After he has been staying with the Bugis Malays in Patusan for a while, he gets a vision one night of how he can conquer the other warring tribes and thus bring peace to the island. Although "he had to drive it into reluctant minds," his idea finally takes hold, and Jim coordinates the massive effort of moving Doramin's heavy cannons up onto the mountaintop that faces Sherif Ali's "impregnable camp." After their successful attack on Ali, which destroys their rival's camp, Jim is made into a supernatural hero, and stories get around that he "had carried the guns up the hill on his back□two at a time." Jim becomes a superior being in the eyes of the natives, and he finally achieves the heroism that he craves.

Beliefs

Although many themes can be determined from Conrad's complex novel, the majority of them can be based on one larger theme that permeates the others: beliefs. What the characters believe is extremely important to understanding them. At the beginning, although young Jim dreams that he wants to be a hero, when he is put to the test on the *Patna*, his actions show that he believes first and foremost in his survival. Jim is not the only one. When Marlow talks to the French lieutenant whose ship rescues the *Patna* and tows it to shore, he notes that, even though he willingly stayed with the debilitated steamer, "all the time of towing we had two quartermasters stationed with axes by the hawsers, to cut us clear of our tow in case she ...." The man does not finish the sentence, but his meaning is clear: his ship's survival comes before the *Patna*'s.

In Patusan, after Jim has become a hero and a leader of the people, he meets Brown, a despicable sort, whom most of Jim's people advocate killing. However, Jim believes "that it would be best to let these whites and their followers go with their lives. It would be a small gift." Since Jim is a nice person, who believes in his heart that all people will be good if given a chance, he advocates letting Brown and his men go. ("It is evident that he didn't mistrust Brown.") Even though this move backfires on Jim, he is true to his beliefs in the end when he adheres to his romantic and idealized notion of honor by presenting himself before Dain's father and making himself accountable for Dain's death. At this point, unlike in the beginning, holding true to a code of ethics is more important to Jim than survival. "He hath taken it upon his own head," one of the

members of the crowd around Dain's body says. For once, Jim chooses his destiny and dies knowing he has done the right thing by adhering to his beliefs.

Style

Narration

Narration is the most obvious technique that Conrad uses in *Lord Jim*. In the first line of the first chapter, the reader is introduced to the title character in the following way: "He was an inch, perhaps two, under six feet, powerfully built, and he. . . made you think of a charging bull." For the first four chapters, narration continues in this way, in the third person, with an unseen, omniscient narrator, who introduces Jim and gives details about his background. Then, starting in the fifth chapter, Conrad introduces a first-person narrator, Marlow—a character from some of Conrad's earlier stories—who continues to tell Jim's story to the reader: "And it's easy enough to talk of Master Jim." Marlow talks of Jim for the remainder of the book, sometimes giving his own view of experiences he had with Jim. The first of these recollections describes how he met Jim at the inquiry into the *Patna* disaster: "My eyes met his for the first time at that inquiry." At other times, when Marlow is talking about parts of Jim's life when he was not present, Marlow gives the perspective of somebody else who was there: "I am sorry that I can't give you this part of the story, which of course I have mainly from Brown, in Brown's own words." These many accounts of the one story underscore the many ambiguities in the novel.

Bildungsroman

Lord Jim is a good example of a bildungsro-man, a coming-of-age story in which a young protagonist must face painful challenges on his or her road to adulthood. Bildungsromans are educational novels that show how other young people have weathered the necessary initiation into adult society, with its mature values. In his case, Jim is plagued by his act of betrayal, when he forsook his duty and left the Moslem passengers to die on the *Patna* without trying to save them. This shameful episode haunts him wherever he goes and affects the course of his life; Jim ends up leaving several jobs where he is happy, when anything even close to the *Patna* incident is mentioned. When Jim's boss at Egström & Blake, a firm that sells provisions for ships, tells him, "This business ain't going to sink," even the unintentional reference to sinking is enough to speed Jim's departure. However, Jim eventually finds peace and happiness in Patusan, and when the past is mentioned again, he does not run from it. Instead, in the end, he faces up to his past, and when he is forced to be sacrificed out of honorable duty to his slain friend, he accepts his fate with "a proud and unflinching glance." As Marlow notes at the very end of the story, "Not in the wildest days of his boyish visions could he have seen the alluring shape of such an extraordinary success." Jim's mature, adult life is only "a short moment," much shorter than most protagonists who weather the storms of youth to become adults and who usually live to tell the tale themselves.

Modernism

Lord Jim is regarded by many as one of the best examples of literary modernism, a type of narrative writing that distinguished itself from most other late-nineteenth-century novels. Modern novels are often harder to read, requiring more work on the part of the author's audience. However, the payoff is also larger for the reader. Rather than use one narrator to tell his story straightforward, in chronological order—or at least in a simple order that is easily understandable to the reader—Conrad tries techniques that were relatively new at that time. As mentioned above, he employs more than one narrator. Also, Conrad keeps the reader in suspense by manipulating time in confusing ways. The author describes in chronological order the events that lead up to the *Patna* incident, but he only alludes to what is actually happening: "What had happened? The wheezy thump of the engines went on. Had the earth been checked in her course? They could not understand."

And neither can the reader, especially when at the start of the next chapter, Conrad has jumped ahead in time to the inquiry at which Jim is explaining his actions: "the official inquiry was being held in the police court of an Eastern port. He stood elevated in the witness-box." The reader knows that something bad has happened, and as the chapter goes on, suspects that the something is horrible: "They wanted facts. Facts! They demanded facts from him, as if facts could explain anything!" However, the horrible something is not revealed in full until many chapters later, when readers learn that Jim has deserted the Moslem passengers, but that against all odds the ship did not sink: "And still she floated!" In fact, where Jim and his crew failed, "two Malays had meantime remained holding to the wheel," thereby making Jim's embarrassment even deeper. Conrad uses this technique of delaying crucial background information many times in the novel. Using complex narrative techniques like multiple narrators and chronological ambiguity is a hallmark of the modern novel, which Conrad helped to develop through works like *Lord Jim*.

Historical Context

Conrad wrote his novel at the dawn of the twentieth century, when the world was rapidly changing in many ways. One of the biggest changes was the massive and widespread colonization of islands and other remote lands by European countries and by the United States—in many cases to establish trade or military posts. These colonization efforts, which in many places had begun centuries earlier, came to a head in several conflicts and events at the end of the nineteenth century and beginning of the twentieth century.

In 1892, France, eager to gain more control over West Africa's interior, where it already had many holdings, launched a campaign against Dahomey—a country that provided much-needed access to the south coast of West Africa. The bitter conflict, in which the Dahomeyan army launched themselves at French forces several times, ended with a victory for France, although both sides suffered many losses.

In 1893, the United States, foreseeing the need for a military base in the Pacific Ocean near the rising power of Japan, annexed the Hawaiian islands—of which Pearl Harber on the island of Oahu had already been ceded to the United States six years earlier. Although the United States came prepared to wage war if necessary, landing scores of marines who surrounded the Hawaiian capital, it was an easy annexation, as the islanders did not fight back. Queen Liliuokalani, who had been concerned about the increasing American influence, was deposed.

In 1894, England, wishing to strengthen the hold it maintained on South Africa, launched a war against the Matabele warriors who inhabited Matabeleland, modernday Zimbabwe. Dr. Jameson, the administrator of Mashonaland, one of the neighboring English colonies, declared the war after Matabele warriors raided some Mashona natives working for the English. It was a very quick battle, as the English carried guns, whereas the Matabele warriors brandished spears.

In 1896, following the direction of an Italian government that sought the success of foreign conquest as a mask for troubles at home, General Baratieri and his army of sixteen thousand occupied northern Tigre. Ethiopa, angered by this affront, launched an army of one hundred thousand (many of whom carried Italian rifles) against the Baratieri, leaving almost half of the Italian force dead and sending a shockwave throughout Europe, which had been used to winning its battles.

In 1898, when Cuban rebels began to fight for their independence from Spain, a number of American newspapers created sensationalistic stories about the brutality that the Spanish were supposedly visiting upon the Cubans. The American public, and indeed Congress, spurred on by this hype, encouraged President McKinley to declare war on Spain, although McKinley was reluctant to do so at first. After the mysterious sinking of the USS *Maine* in a Havana harbor, which was sent to protect United States citizens resident in Cuba, war was inevitable. Within a couple of months, America had won. In the peace treaty drawn up later that year, Spain ceded Cuba, Puerto Rico, Guam, and the Phillippines to the United States for twenty million dollars.

Critical Overview

In the 1992 article *Lord Jim: After the Truth*, Ross C. Murfin notes that the book "was generally well received" on its first publication in 1900. Murfin says that reviewers were fond of "the novel's romance, the faraway feelings it evoked, and the original poetry of Conrad's language." However, they "decidedly did not like.... Conrad's way of telling his story, the odd narrative method that gives structure to the novel." The anonymous reviewer in the *New York Tribune* notes that even though the book "is a long narrative . . . it should be read, if possible, at a sitting.... because Mr. Conrad's mode of composition demands it." However, this reviewer was ultimately able to look past what could be an inconvenience and declared *Lord Jim* "a book of great originality, and it exerts a spell such as is rarely encountered in modern fiction." Another anonymous reviewer, for the *Spectator*, called the book "a strange narrative" and named it "Mr. Conrad's latest and greatest work."

Reviewers throughout the twentieth century had various reactions to the work, which was in retrospect identified as a modernist creation for its tendency to break the narrative conventions of the day. Although many early critics were confused by Conrad's ambiguous narrative structure, later critics, such as Paul B. Armstrong in the 1950s, note that Marlow "paradoxically feels at times that he knows less about Jim the more he acquires opinions about him. Each interpretation seems 'true,' at least to some extent." Another critic from the 1950s, Albert J. Guerard, notes the ambiguity of the novel but talks about the "psychomoral" implications, which have "no easy solution."

In 1979, Ian Watt, in *Conrad in the Nineteenth Century*, drew attention to the sources that Conrad used in his composition, following the progression of the novel from its first appearance as a small sketch. Watt believes that understanding this path is important "because it provides some initial clues both to the narrative form and the thematic development of the novel." In Daphna Erdinast-Vulcan's 1991 book, *Joseph Conrad and the Modern Temper*, the author notes that "A somewhat crude but useful distinction can be made between 'first generation' and 'second generation' critics of the novel." Erdinast-Vulcan identifies this first generation as focusing on creating "a stable ethical code by which Jim's story is to be judged," while she sees the second-generation critics regarding the novel as an unsolvable, "modernist expression." For her part, Erdinast-Vulcan sees the novel as an attempt to defeat the modern temper "by a regression to a mythical mode of discourse," using the term " 'identifiction' to denote a literary text or genre on which a fictional character construes his or her identity." In other words, Conrad relies on traditional forms to tell Jim's story, which is romanticized to fit the genre.

Questions of Jim's authenticity and what, in fact, Conrad intended the novel to mean have plagued the book throughout its existence, although, as with the early critics, most modern critics acknowledge Conrad's literary artistry. The book has so captivated critical and public minds that in 2000, on the book's one hundredth anniversary, leading Conrad scholars were called together for a special publication, *Lord Jim: Centennial Essays*. As

Allan H. Simmons, one of the editors of the book, notes in his essay, " 'He Was Misleading': Frustrated Gestures in *Lord Jim*":

Ultimately, the novel is based on a paradox that invites us to admire commitment to an ideal that can never be justified: the quest for an underlying moral truth that will somehow explain Jim implies the belief that such a truth exists; yet the belief itself is unsustainable.

Criticism

- Critical Essay #1
- Critical Essay #2
- Critical Essay #3

Critical Essay #1

Poquette holds a bachelor's degree in English and specializes in writing about literature. In the following essay, Poquette discusses the religious qualities of Conrad's novel, Lord Jim*.*

In his 1982 book, *Fiction and Repetition: Seven English Novels*, J. Hillis Miller echoes the same belief that many critics have held since the first publication of *Lord Jim* in 1900. Says Miller, the book "reveals itself to be a work which raises questions rather than answering them. The fact that it contains its own interpretations does not make it easier to understand." The enigmatic quality of Conrad's difficult book, found both in its complex narrative structure and in its capacity for yielding several conflicting interpretations, is inevitably part of any discussion about the work. Conrad was an acknowledged master at his art, and *Lord Jim* was written when the author was in the strongest, most experimental phase of his career, so the reader can surmise that this enigma was intentional. In fact, by examining *Lord Jim* in light of its religious references and themes, Jim's spiritual journey, and his ambiguous, messiah-like death, one realizes that Conrad is ultimately encouraging readers to examine their own beliefs.

A reader might be struck by the overwhelming number of religious references that Conrad includes. The book is positively saturated with religious words, which manifest themselves in a number of ways, from a number of people. When Jim is first introduced, the omniscient narrator says that Jim has "the patience of Job," a biblical character from the Old Testament whose faith was tried by God through a number of brutal trials. God is also mentioned directly many times in the novel. Even those who are not particularly devout, such as Chester, the slimy opportunist who tries to get Marlow to have Jim work for him on one of his colonial projects, invoke the name of God. This is true even when telling stories that are morally suspect: "the Lord God knows the right and the wrong of that story." Devils are also mentioned several times, such as when Conrad talks about the depths the lazy seamen will go to when trying to find easy work: "They . . . would have served the devil himself had he made it easy enough." Marlow says to his audience at one point, "I am willing to believe each of us has a guardian angel." Even descriptions of the coarse German captain of the *Patna* occasionally reference the divine: "The German lifted two heavy fists to heaven and shook them a little without a word."

These are but a handful of the religious references that are scattered throughout the book, underscoring the book's theme of beliefs. These references are particularly apparent during the descriptions of the ill-fated *Patna*. The steamer is carrying a large group of Moslem pilgrims, "Eight hundred men and women with faith and hopes," who "at the call of an idea . . . had left their forests, their clearings, the protection of their rulers." Indeed, through his language, Conrad depicts a war between good and evil, believers and non-believers. When he describes the lighthouse that the *Patna* passes, he notes that it was "planted by unbelievers on a treacherous shoal" and that it "seemed to wink at her its eye of flame, as in derision of her errand of faith." However, derision is not enough to stop the *Patna* and its devout passengers from reaching their destination,

and Conrad gives an early indication that the ship is being protected by a higher power: "The nights descended on her like a benediction." The word *benediction* is a religious term used to denote a blessing. This is an odd way to describe a nightfall at sea, so it becomes one of the obvious cues that Conrad uses to underscore the religious tone of the story.

Later on, the reference is more direct. When Jim sees that the ship has beaten the odds and is still floating, he notes that the "sleeping pilgrims were destined to accomplish their whole pilgrimage" and remarks that it "was as if the Omnipotence whose mercy they confessed . . . had looked down to make a sign, 'Thou shalt not!' to the ocean."

The figure of Jim is juxtaposed next to this highly religious, almost miraculous incident. Jim has become a naval officer because he hopes to be a real hero someday, putting his life at risk for the benefit of somebody else. However, Jim is human, which means he is flawed. When the moment comes when he can prove his heroism, he panics, and, for whatever reason—Conrad makes it unclear in the end as to why Jim acts the way he does—deserts the ship, taking a symbolic fall from heroism to shame as he jumps into one of the lifeboats, leaving the eight hundred passengers in his care to go under on the partially sunken ship. Jim feels the effects of his actions right away: "There was no going back. It was as if I had jumped into a well—into an everlasting deep hole." The use of the word *everlasting* is particularly telling. In the Christian sense, Jim has "fallen" from grace, and fallen souls, if not redeemed, will be cast into an eternity of hell, another everlasting deep hole. From this point on in the story, Jim embarks on a spiritual journey, which Conrad paints in biblical terms at times. When Marlow is discussing the stormy night following Jim's trial and subsequent expulsion from officer service, Marlow uses some curious terms: "The downpour fell with the heavy uninterrupted rush of a sweeping flood, with a sound of unchecked overwhelming fury." For Marlow, these sounds call "to one's mind the images of collapsing bridges, of uprooted trees, or undermined mountains." This type of description evokes images of the flood that God calls forth in the Old Testament to wipe the earth clean of sinners.

Of course, the analogy is not a perfect one. Jim is not Noah, the one virtuous man whom God spared from the flood. Also in the Hebrew Bible, the Flood occurs long after the Genesis of Man, whereas in *Lord Jim*, Jim does not experience his genesis into his new life until he reaches Patusan, where "he left his earthly failings behind him." This reliance on certain biblical events in an unconventional order prevents the story from becoming a true allegory, a type of story in which many characters, settings, and events have a symbolic quality within the context of one greater theme. Jim is not Christ and attempting to label him as the Christian messiah while labeling the other aspects of the story as Christian symbols is a futile enterprise.

So if Jim is not Noah or Christ, who is he? At one point, after his near-death in the marshy Patusan creek, he becomes Adam, as Daphna Erdinast-Vulcan notes in her book *Joseph Conrad and the Modern Temper*: "He wakes up, covered with mud and 'alone of his kind' as Adam was when he was created." Just as Adam was pure and seems alien to modern, "fallen" humans, so does Jim appear to the natives of Patusan, although for different reasons: "He pelted straight on in his socks, beplastered with filth

out of all semblance to a human being." This view of Jim as something other than a normal human is perpetuated as he begins to live among the Bugis Malays and leads the battle to destroy the camp of their rival, Sherif Ali. After this, the natives "called him Tuan Jim: as one might say—Lord Jim." The villagers create a legend around Jim, which, by the time Marlow visits him, "had gifted him with supernatural powers." The natives think that Jim has performed miracles, perhaps Christ-like to the reader, such as carrying heavy cannons "up the hill on his back—two at a time." In fact, the natives view Jim with "a strange mixture of familiarity and awe."

Once Conrad establishes the religious undertone of the book and then paints Jim as a religious messiah, he stays true to the fate of most messiahs and has Jim die at the ending of the book. However, even the way that Jim dies points to the religious theme. The last part of the book, which details the events that lead up to Jim's death, deviates from the rest of the narrative. For the majority of the book, Marlow narrates Jim's tale to a group of friends, based on what he has heard from Jim or experienced himself. But when Marlow ends his portion of the tale, Conrad finishes the story by using several, sometimes disparate accounts from various narrators. As Paul B. Armstrong notes in his article, "Monism and Pluralism in *Lord Jim*" for the *Centennial Review*: "considered as a group, the readings do not fit together. And because they are finally irreconcilable, they frustrate Marlow's attempt to develop a coherent, comprehensive view of Jim as much as they aid it." This narrative method evokes an image of the Bible, which was also written by several authors, who sometimes contradict each other in their telling of certain events. The events surrounding the death of Christ in the New Testament have been particularly scrutinized, since there is no one account that tells the events in chronological order, from beginning to end.

Conrad mimics this style, especially at the end, turning the events surrounding Jim's death into legend, as he paints Jim as a Christ-like figure. When he is faced with imminent death, as Christ was, Jim does not flinch from his destiny and instead chooses to conquer by submitting: "There was nothing to fight for. He was going to prove his power in another way and conquer the fatal destiny itself." As Ross C. Murfin notes in his book, *Lord Jim: After the Truth*, "Christ's 'new' law of self-sacrifice" is "at the heart of the Judeo-Christian faith." Like Christ, Jim ultimately dies for somebody else's sins. Christ died for the sins of all humanity, including his enemies', as Jim dies for the actions of Cornelius and Brown, the enemies who seal Jim's fate when they kill Dain and force Jim to make good on his promise to be accountable for the death. "I am come ready and unarmed," Jim says, when he presents himself to Dain's father, who immediately kills Jim. Says Erdinast-Vulcan of Jim, "He perishes, like a true biblical or mythical hero, by his own word."

In the end, many readers, like Marlow, walk away confused, feeling, as Marlow felt at one point, that Jim stands "at the heart of a vast enigma." It appears that Conrad has deliberately structured his story so that it negates a decisive interpretation. Even in this essay, where an abundance of religious references, Jim's spiritual journey, and the narrative method surrounding Jim's ambiguous death have been used as support to show Conrad's religious undertone, one cannot pin Conrad down to an overall guiding thematic structure—which is exactly how Conrad wanted it. Jim's life and death will hold

different meanings for different readers, just as Marlow, Jewel, and Tamb' Itam all elicit widely different interpretations. Whether one views Jim as a redeemed human, a religious messiah, or a foolish romantic, in the end it is only relevant to the individual reader. The meaning of Jim's life, like the meaning of life in general, is ultimately beyond human explanation. The important thing is to be true to one's individual beliefs, religious or otherwise, as Jim is true to his beliefs in the end and so dies a fulfilled man—even if most of those left behind do not agree with or understand his actions.

Source: Ryan D. Poquette, Critical Essay on *Lord Jim*, in *Novels for Students*, The Gale Group, 2003.

Critical Essay #2

In the following essay, Hewitt discusses Lord Jim *in contrast with* Heart of Darkness*.*

Lord Jim was begun immediately after Conrad had finished writing 'Youth' in the summer of 1898, dropped for a time, taken up again after he had written *Heart of Darkness*, and finished in the summer of 1900. 'My first thought', he says in the 'Author's Note' to the Collected Edition, 'was of a short story, concerned only with the pilgrim ship episode; nothing more'. But later he perceived that

which could conceivably colour the whole 'sentiment of existence' in a simple and sensitive character.

Signs of this change in conception may be discerned, though not where we might expect to find them—in a thinness of material or an untidy linking of an illogical second part. Rather are they apparent in a certain muddlement throughout, an uncertainty of the final impression intended by Conrad.

In terms of plot there are undoubtedly two parts to the story: the defection of Jim and the disaster after he seems to have rehabilitated himself; certainly the second part has been added. But, as we have seen, and as I hope to show here in more detail, they are intimately connected. It is, indeed, difficult to imagine the first part alone as a satisfactory story—certainly as a story by Conrad; the account of a cowardly leap for safety alone could hardly be enough; it demands development.

The general lines of the story are given in miniature in the first chapter. Jim, having developed a romantic view of himself as one who will meet crises with calmness and determination, is not shaken in this faith by his failure to reach the cutter of his training ship when it puts out to effect a rescue. In the main crisis of the first part of the novel the failure is repeated under circumstances where he offends most unequivocally against 'the obscure body of men held together by a community of inglorious toil and by fidelity to a certain standard of conduct'. His crime is described in terms which are reminiscent of some passages of 'Heart of Darkness'—in terms of what, in that story, is called 'sordid farce'.

It was part of the burlesque meanness pervading that particular disaster at sea that they did not come to blows. It was all threats, all a terribly effective feint, a sham from beginning to end....

the pilgrim ship episode was a good starting-point for a free and wandering tale; that it was an event, too,

There is a flavour of shameless farce about all the weaknesses and crimes of which Conrad writes at this time; his mean characters are all horribly comic.

Jim's offence is one upon which the Court of Enquiry can have no mercy. But he insists on what, to many of the spectators, seems like trying to brazen it out. Brierly's question: 'Why eat all that dirt?' sums up the feeling of most of them. His hope, however, is that he can rehabilitate himself; as in his first failure in the training ship, he is still sure that at bottom he is ready for any emergency, that he has only been betrayed by circumstances. He will not accept his weakness and stay in a place where men know his story, and so he is driven farther and farther eastwards in the search for a refuge where he can start with a clean sheet and establish himself as a trustworthy man.

Finally, in the jungle settlement of Patusan, he rises to be 'Lord Jim', one whose authority and honour are never questioned and on whom all the natives are dependent. It seems that he has successfully isolated himself from his past, in a place where

The stream of civilization, as if divided on a headland a hundred miles north of Patusan, branches east and south-west, leaving its plains and valleys, its old trees and its old mankind, neglected and isolated.

But, despite the fact that he has achieved 'the conquest of love, honour, men's confidence', his past comes in search of him. Gentleman Brown and his crew of cut-throats penetrate the 'wall of forests' which shuts Jim in his isolation. Physically the people of Patusan are more than a match for Brown, but mentally Jim is helpless before this man who combines with his ferocity 'a vehement scorn for mankind at large and for his victims in particular' and who 'would rob a man as if only to demonstrate his poor opinion of the creature'. Everything that Brown says recalls Jim's past weakness, undermines his certainty that he has put behind him a cowardice that was only momentary.

He asked Jim whether he had nothing fishy in his life to remember that he was so damnedly hard upon a man trying to get out of a deadly hole by the first means that came to hand—and so on and so on. And there ran through the rough talk a vein of subtle reference to their common blood, an assumption of common experience; a sickening suggestion of common guilt, of secret knowledge that was like a bond of their minds and of their hearts.

Jim finds that 'his fate, revolted, was forcing his hand'. We remember the 'unforeseen partnership' with Kurtz which Marlow accepts in 'Heart of Darkness'; but here there is an explicit weakness in Jim to which the partner appeals, and he confronts this appeal under circumstances which make his actions of vital importance for all the inhabitants of Patusan. He speaks no more than the truth when he says: 'I am responsible for every life in the land'. Unable to disown Brown, he brings disaster on the village, takes the death of the chief's son on his own head, and is killed as punishment.

In enlarging the simple story of the pilgrim ship episode, however, Conrad makes a more significant addition than the second half of the story; he introduces Marlow, who, although he does not appear as storyteller until the fifth chapter, is the person to whom we naturally look for commentary and judgment. Judgment we find in plenty—but, far

from clarifying the moral issues, Marlow's reflections only succeed in making them more confused.

We remain at the end, I believe, uncertain as to what our verdict on Jim is meant to be. Many views are put before us. The elderly French lieutenant's is clear:

But the honour—the honour, monsieur! . . . The honour . . . that is real—that is! And what life may be worth when . . . when the honour is gone—*ah ça ! par exemple*—I can offer no opinion.

This discourages Marlow; he feels that the lieutenant has 'pricked the bubble'. Yet at times he seems to see Jim as expiating his fault by taking on himself the punishment for the disaster to the village, finally re-establishing his honour. At other times a totally different verdict seems to be presented, as in the conclusion:

But we can see him, an obscure conqueror of fame, tearing himself out of the arms of a jealous love at the sign, at the call of his exalted egoism. He goes away from a living woman to celebrate his pitiless wedding with a shadowy ideal of conduct.

We remain uncertain whether Jim's moment of panic is one which can be expiated or whether, in the judgment of Marlow the seaman, it has placed him for ever beyond the possibility of forgiveness, uncertain, indeed, whether he is to be blamed for hoping that his weakness can be forgotten or for being so morbidly conscious of it.

The reason for this uncertainty is clear; it is because Marlow, Conrad's mouthpiece, is himself bewildered. As in 'Heart of Darkness', which Conrad wrote while recasting the novel, Marlow plays a greater part than might at first be thought. We may reasonably wonder whether the feelings which brought 'Heart of Darkness' to birth may not be the chief cause why *Lord Jim* developed from a simple short story into a complex novel, for there are many resemblances between the relationship of Marlow and Kurtz and that of Marlow and Jim.

There is an 'unforeseen partnership' not only between Jim and Gentleman Brown but also between Jim and Marlow. 'Why I longed to go grubbing into the deplorable details . . . I can't explain' Marlow says, and wonders:

Was it for my own sake that I wished to find some shadow of an excuse for that young fellow whom I had never seen before?

A relationship is quickly established between them. When Jim explains his hopes of regaining the respect that he has lost, Marlow says:

. . . it was I . . . who a moment ago had been so sure of the power of words, and now was afraid to speak, in the same way one dares not move for fear of losing a slippery hold.... It was the fear of losing him that kept me silent, for it was borne upon me that should I let him slip away into the darkness I would never forgive myself.

Just as in 'Heart of Darkness' Marlow feels the power of nightmares which his previous experience and standards have not made him ready to understand, so here he is appealed to by Jim in ways for which he is not prepared.

I was made to look at the convention that lurks in all truth [Marlow says] and on the essential sincerity of falsehood. He appealed to all sides at once—to the side turned perpetually to the light of day, and to that side of us which, like the other hemisphere of the moon, exists stealthily in perpetual darkness, with only a fearful ashy light falling at times on the edge. He swayed me. I own to it, I own up.

It is his own security for which Marlow fears; when he goes for information to one of Jim's fellow officers, it is because he hopes to learn of a redeeming motive for his offence.

I see well enough now [he says of this incident] that I hoped for the impossible—for the laying of what is the most obstinate ghost of man's creation, of the uneasy doubt uprising like a mist, secret and gnawing like a worm, and more chilling than the certitude of death—the doubt of the sovereign power enthroned in a fixed standard of conduct.

It is obvious enough that Marlow is disturbed because Jim, a fellow English seaman, has not been true to the standards by which they all live.

I was aggrieved against him [he says], as though he had cheated me—me!—of a splendid opportunity to keep up the illusion of my beginnings, as though he had robbed our common life of the last spark of its glamour.

But this alone is not sufficient to account for the disturbance of mind in which he is plunged. Jim has also raised doubts of the finality of the very standards themselves; he has suggested the possibility that there are hidden depths of feeling against which they are powerless. Marlow—and, as we shall see in a minute, Brierly—cannot cast Jim out as an offender and forget him, and this is not merely because he is a fellow Englishman, but because he seems to cast doubt on the values by which they could condemn him. Marlow speaks thus of the courage which Jim so signally fails to display:

. . . an unthinking and blessed stiffness before the outward and inward terrors, before the might of nature, and the seductive corruption of men—backed by a faith invulnerable to the strength of facts, to the contagion of examples, to the solicitation of ideas. Hang ideas! They are tramps, vagabonds, knocking at the back-door of your mind, each taking a little of your substance, each carrying away some crumb of that belief in a few simple notions you must cling to if you want to live decently and would like to die easy.

Marlow would seem here to be at one with Winnie Verloc of *The Secret Agent* in her belief that life does not bear looking into very closely, and he continues with the direct implication that such courage is only possible for fools:

This has nothing to do with Jim, directly; only he was outwardly so typical of that good, stupid kind we like to feel marching right and left of us in life, of the kind that is not disturbed by the vagaries of intelligence and the perversions of—of nerves, let us say.

He goes on to reminisce about 'that good, stupid kind' and about how moved he is when a boy whom he has taken to sea for his first voyage greets him after many years, now grown into one 'fit to live or die as the sea may decree', just as, in the voyage into the heart of darkness, the Marlow of that story clings for a moment to the manual of seamanship as the relief of something tangible in the midst of nightmare. The nostalgia for the normal, for the reliance on simple duties and uncomplicated virtues, is the same, and in both cases the relief can only be temporary.

The feeling of insecurity is deepened by the story of Brierly's suicide. That impeccable captain has felt the same apprehension as Marlow: '. . . the only thing that holds us together', he says, 'is just the name for that kind of decency. Such an affair destroys one's confidence'. We might feel the conclusion to be extreme, for in any group of men there will be some who will betray the faith reposed in them, but we know that, all the time he is enquiring into Jim's case, he is also sitting in judgment on himself and finding a verdict of 'unmitigated guilt'. Marlow speculates that, in his case too, it is the awakening of some idea:

. . . the matter was no doubt of the gravest import [he says] one of those trifles that awaken ideas—start into life some thought with which a man unused to such a companionship finds it impossible to live.

We are given no hint of what the 'idea' is, except that it is not a commonplace worry about drink, or money, or women, but the effect of what we are told about Brierly is to reinforce Marlow's own obliquely expressed conviction that the virtues of seamanship—all of which Brierly possesses in superabundant measure—are still vulnerable to 'ideas'—that they are not enough in themselves and can easily be imperilled.

For all those issues with which Brierly's virtues can deal, the judgment on Jim is certain, but, in Marlow's words, Jim's attempt to explain his deed gives the impression that

he was only speaking before me, in a dispute with an invisible personality, an antagonistic and inseparable partner of his existence—another possessor of his soul. These were issues beyond the competency of a court of enquiry.

The effect of muddlement which is so commonly found in *Lord Jim* comes, in short, from this—that Marlow is himself muddled. We look to him for a definite comment, explicit or implicit, on Jim's conduct and he is not able to give it. We are inevitably reminded of the bewilderment with which the Marlow of 'Heart of Darkness' faces Kurtz. By appealing to 'that side of us which, like the other hemisphere of the moon, exists stealthily in perpetual darkness' he confronts Marlow with 'issues beyond the competency of a court of enquiry' and thus shakes the standards by which he would normally be judged.

Here, as in the short story, the experience of Marlow goes far beyond that of the man whom he cannot disown. Kurtz is only a 'hollow man', Jim himself is, by comparison with Marlow, naïve, a romantic thinking in the terms of a boy's adventure story.

But the muddlement goes farther than this. I have so far begged the question by saying 'Marlow, Conrad's mouthpiece'. In fact the confusion seems to extend to Conrad's conception of the story, and this reveals itself in some of the rhetoric given to Marlow. A good deal of this is imprecise and some is little more than a vague and rather pretentious playing with abstractions. It is in these terms that he speaks of the approaching catastrophe:

Magna est veritas et . . . Yes, when it gets a chance. There is a law, no doubt—and likewise a law regulates your luck in the throwing of dice. It is not Justice, the servant of men, but accident, hazard, Fortune—the ally of patient Time—that holds an even and scrupulous balance. . . . Well, let's leave it to chance, whose ally is Time, that cannot be hurried, and whose enemy is Death, that will not wait.

There are many such passages, and they give the impression rather of a man who is ruminating to obscure the issue than of one thinking to clarify it. But they are not 'placed'—Conrad, that is, does not so present them that we see them as deliberate, part of the portrayal of a man who is bewildered. They come rather from his own uncertainty as to the effect at which he is aiming. There is, very clearly, a conflict in his own mind; he raises the issue of the sufficiency of the 'few simple notions you must cling to if you want to live decently', but he does not, throughout the book, face it consistently.

Lord Jim is, at bottom, concerned with the same preoccupations as 'Heart of Darkness' and other works of this period, but Conrad has chosen to treat them in such a way that he inevitably feels more directly concerned. As he says in the concluding words of the 'Author's Note': 'He was "one of us".' The uncertainty which remains even at the end of the book as to what judgment we should pass on Jim and the passages of imprecise rhetoric are, I believe, an indication that his feelings are too deeply and too personally involved for him to stand above the bewilderment in which he places Marlow. The fixed standards of the simple sailor are those which, above all others, Conrad finds it difficult to treat with detachment. He was too aware of the depths of treachery and cowardice of which men are capable not to cherish whatever seems to provide a defence against them, and at times we have the impression that, just as much as Marlow, he is himself fighting to retain a faith in the efficacy and total goodness of the 'few simple notions'.

Source: Douglas Hewitt, "Chapter III: *Lord Jim*," in *Conrad: A Reassessment*, Rowman and Littlefield, 1975, pp. 31-39.

Critical Essay #3

In the following essay, Bass discusses Conrad's difficulties with presenting speech, idiom, and dialect in his writing.

One does not have to read far in *Lord Jim* to observe Conrad's difficulties in making speech idiom read true. A Yankee deserter who is the crack marksman of Brown's derelict pirates, keeping his eye on a human target, says unconvincingly, "This there coon's health would never be a source of anxiety to his friends any more"; and later, when there are no further victims to shoot at, he pronounces the calm of Patusan to be "onnatural." The difficulty of rendering Jim's British idiom, however, Conrad seems to have turned into an asset rather than a liability. Jim is sometimes limited to a mere inept stutter, the mixture of pretense and modesty that is after all pretty much the base of his character. When Marlow proposes the Patusan venture to him, the young man speaks his gratitude in as embarrassingly stilted (and unauthentic) a manner as that of the Yankee deserter's phrases: " 'Jove!' he gasped out. 'It is noble of you! . . . What a bally ass I've been,' he said very slow in an awed tone. . . . . 'You are a brick,' he cried next in a muffled voice. . . . 'I would be a brute now if I. . .' " The halting is more extreme here than elsewhere because Jim is deeply moved at being given a second chance in life, but hardly ever is he eloquent.

If his words sound unreal during times of strong emotion, so is Jim himself excessive as a romanticist. He does not speak so all the time, fortunately; in fact, he generally speaks rather little. Also informative are the verbal anomalies associated with Jim (these are sometimes auditory errors); they suggest an index to "the subtle unsoundness of the man" that so puzzles Marlow, who knows Jim best of all. Three incidents that come early in the novel show Jim as a victim of verbal confusion. Individually, they are errors that anyone might make, especially in the context of emotional tension in which they occur. Collectively, however, Jim's misunderstandings lead one to see them as symptomatic of a kind of inattention or failure on his part—almost, in a sense, as if language has come to mean something different to him from what it does to anyone else. Marlow's first encounter with Jim, on the steps of the courthouse where the *Patna* hearing is being conducted, is marked by a verbal-auditory error that dramatizes Jim's shame, as well as his belligerence, over his desertion from the ship. An acquaintance of Marlow's remarks of an ugly forlorn dog belonging to some Malay native, "Look at that wretched cur." Jim overhears the phrase and, already stinging from the shame of public disgrace, thinks this is a further insult directed toward him. Assuming Marlow to be his accuser, "He made a step forward and barred my way. We were alone; he glared at me with an air of stubborn resolution. I became aware I was being held up, so to speak, as if in a wood."

Marlow himself is highly articulate and persuasive, and once he wins Jim's confidence the troubled young man unburdens his problems to him. Significantly, however, most of the incidents Jim recounts are couched in Marlow's words. One exception, however, is the second instance of Jim's verbal misunderstanding. It takes place when Jim goes below deck to investigate the bulkhead of the disabled *Patna* which may at any moment

give way and flood the ship. Returning past some of the native passengers, Jim is stopped by one of them.

"The beggar clung to me like a drowning man," he said, impressively. "Water, water! What water did he mean? What did he know? As calmly as I could I ordered him to let go. He was stopping me, time was pressing, other men began to stir; I wanted time—time to cut the boats adrift. . . . He would not keep quiet: he tried to shout; I had half throttled him before I made out what he wanted. He wanted some water—water to drink; they were on strict allowance, you know, and he had with him a young boy I had noticed several times. His child was sick—and thirsty. He had caught sight of me as I passed by, and was begging for a little water. That's all."

Needless to say, the potential panic of this scene is explanation enough for Jim's mistake, just as the misunderstanding of the epithet "cur" is not unusual, given the circumstances in which it occurs. Yet these two errors, told in the same order in Marlow's narrative as they are given here, prepare for Jim's fatal mistake of the *Patna*, which significantly is in part a verbal (or auditory) one.

Once the German captain and his deserting crew ineptly launch their life boat, Jim becomes more intensely aware than ever of the danger of panic among the native passengers. The ugly irony that rouses Jim from his inaction (really his refusal to help the deserters with their boat) is the collapse of the third engineer, apparently from a heart attack, on deck; Jim stumbles over the man's legs. Inasmuch as it is the "dead" man (he in fact stands once more, then collapses for good) who rouses Jim back to life, Jim in some respect assumes the engineer's identity. This must be the explanation for his erroneous response to the deserting officers' calls to their compatriot. "With the first hiss of rain, and the first gust of wind, they screamed, 'Jump, George! We'll catch you! Jump!' The ship began a slow plunge; the rain swept over her like a broken sea; my cap flew off my head; my breath was driven back into my throat. I heard as if I had been on the top of a tower another wild screech, 'Geo-o-o-orge! Oh, jump!' She was going down, down, head first under me . . ." Jim again is the narrator, rather than Marlow, but he breaks off for a moment with the strain, and Marlow remarks his vague gesture of sweeping away cobwebs with his hand, before Jim concludes his account: "I had jumped." His instant of cowardice can thus be viewed partially as a verbal error, but it is not so easily explained away as the "cur" and "water" mistakes. The less serious, more believable ones, however, lead up to the fatal, less justifiable error. Jim's rigid non-participation in the act of desertion, i.e. the actual lowering of the lifeboat, is not enough to relieve him of moral responsibility. The dead man stirs Jim back to life, and for a moment Jim assumes the dead man's identity and makes his cowardly escape in George's name.

One further auditory error by Jim occurs while he is in the lifeboat; it may be taken to be the nightmare effect of an ill conscience, and in a milder sense is comparable to the pink toads which the hospitalized crewman, in his D.T.'s, imagines to be under his bed. Jim's apprehension of the deserted pilgrims is less fantastic: while on board the lifeboat he imagines he hears shouts from the "sinking" *Patna*, even though the other deserting officers say they hear nothing—regardless of the firm conviction of all the deserters that

the ship's passengers are indeed drowning. "I was relieved to learn that those shouts—did I tell you I had heard shouts? No? Well, I did. Shouts for help . . . blown along with the drizzle. Imagination I suppose. And yet I can hardly . . . How stupid . . . the others did not. I asked them afterwards. They all said No. No? And I was hearing them even then! I might have known—but I didn't think—I only listened. Very faint screams—day after day."

Jim's auditory errors are in keeping with his halting, boyish manner of speech. Marlow's comment on the young man's verbal mannerisms is informative: "He had confided so much in me that at times it seems as though he must come in presently and tell the story in his own words, in his careless yet feeling voice, with his offhand manner, a little puzzled, a little bothered, a little hurt, but now and then by a word or a phrase giving one of these glimpses of his very, own self that were never any good for purposes of orientation." Here we see the necessity of Marlow to "speak" for Jim: because Jim lacks a sense of verbal continuity and direction. More than once, Marlow notes Jim's lack of eloquence. Jim does not reveal, for example, what he said to Jewel once he did recover his voice after her heroic act of revealing the would-be assassins. "He did not tell me what it was he said when at last he recovered his voice. I don't suppose he could be very eloquent."

Marlow himself does not condemn this poverty of Jim's speech: "He was not eloquent, but there was a dignity in this constitutional reticence, there was a high seriousness in his stammerings." No doubt Conrad seriously tried to capture in Jim's heroic British slang the characteristic understatement that he admired in the national character of the man. That he largely failed in this attempt gives an interesting further dimension to the novel which Conrad must not have intended, but one which adds greatly to what Conrad in effect says about Jim's failure with language.

Jim is inarticulate when expressing gratitude, and his attempts are as painful for Marlow as they are for himself: "He couldn't think how he merited that I . . . He would be shot if he could see to what he owed . . . And it was Stein Stein the merchant, who . . . but of course it was me he had to . . . I cut him short. He was not articulate, and his gratitude caused me inexplicable pain." Jim's emotions are simply too extreme, whatever they happen to be, to admit verbal expression. Gratitude, humiliation, love, are among the feelings he is inept at conveying. "His lips pouted a little, trembling as though he had been on the point of bursting into tears. I perceived he was incapable of pronouncing a word from the excess of his humiliation. From disappointment too—who knows?"

When Jim leaves Patusan, Marlow puts him on board a ship whose captain employs a language symptomatic of the dilemma Jim will face. Though quite different from Jim's speech, the captain's is equally informative. The ship's master is a Westernized half-caste.

His flowing English seemed to be derived from a dictionary compiled by a lunatic. Had Mr. Stein desired him to "ascend," he would have "reverentially"—(I think he wanted to say respectfully—but devil only knows)—"reverentially made objects for the safety of properties." If disregarded, he would have presented "resignation to quit." Twelve

months ago he had made his last voyage there, and though Mr. Cornelius "propitiated many offertories" to Mr. Roger Allang and the "principal populations," on conditions which made the trade "a snare and ashes in the mouth," yet his ship had been fired upon from the woods by "irresponsive parties" all the way clown the river; which causing his crew "from exposure to limb to remain silent in hidings," the brigantine was nearly stranded on a sandbank at the bar, where she "would have been perishable beyond the act of man."

This verbal hodgepodge is in keeping with the social and political disorder Jim encounters in Patusan—and out of which he temporarily brings order and meaning. The disorder comes of a haphazard mixture of white and Malay culture. The half-caste shipmaster uses all the *cliches* of the "white man's burden" and distorts them: the net effect, via language, is to show the failure of the white mission in the Far East. That is the final judgment of *Lord Jim*, expressed by the unnamed recipient of Jim's papers and of Marlow's final statement about Jim. Thus the language of the half-caste is a proper index to conditions in Patusan: an ugly amalgam of western enlightenment and eastern ignorance. As Marlow observes when trusting Jim to safe passage on board the half-caste's ship, "My heart was freed from that dull resentment which had existed side by side with interest in his fate. The absurd chatter of the half-caste had given more reality to the miserable dangers of his path than Stein's careful statements."

With his departure to Patusan, Jim supposedly escapes from the white man's world and his own failure in it, an index to which is his failure with its language. Yet his parting cry to Marlow from the ship of the half-caste reiterates the verbal anomaly of Jim's good name, his repute, and his vain hope of recovering his lost honor. "I saw him aft detached upon the light of the westering sun, raising his cap high above his head. I heard an indistinct shout, 'You—shall—hear—of—me.' Of me, or from me, I don't know which. I think it must have been *of* me." The ambiguity in this case may only be Marlow's failure to hear. But the mere fact that Jim still hopes to achieve heroism precedes another dimension the stature he achieves as a folk hero among the Malays of Patusan.

Jim cannot really shut himself off from the white man's world. At the time of his final departure from Marlow, who has once visited him in his native kingdom, he says, "You shall never be troubled by a voice from there again." This bravado no man can live up to, and yet it is characteristic of Jim's error that he set up this sort of verbal responsibility for himself. Shortly after, Jim tempers it with a pathetic try at one more farewell to the white world. It is revealing for what it implies about the spirit of empire and the loyalty that spirit impressed on the men it sent to far nameless places.

" 'Will you be going home [to England] again soon?' asked Jim, just as I swung my leg over the gunwale. 'In a year or so if I live,' I said. The forefoot grated on the sand, the boat floated, the wet oars flashed and dipped once, twice. Jim, at the water's edge, raised his voice. 'Tell them . . .' he began. I signed to the men to cease rowing, and waited in wonder. Tell who? The half-submerged sun faced him; I could see its red gleam in his eyes that looked dumbly at me.... 'No—nothing,' he said, and with a slight wave of his hand motioned the boat away. I did not look again . . ."

The language Jim uses in Patusan is his own, as well as that of the natives, but he has a fresh chance to speak authoritatively, in the words of idealized romance and heroism. Yet verbal error still dogs him: in one instance, there is a curious misunderstanding of the name he gives Cornelius's step-daughter, the woman he loves. Jim calls her "Jewel," but the shrewd practical world or rumor applies a literal, rather than Jim's figurative, meaning to the name. "Such a jewel—it was explained to me by the old fellow from whom I heard most of this amazing Jimmyth—a sort of scribe to the wretched little Rajah of the place;—such a jewel, he said, cocking his poor purblind eyes up at me (he was sitting on the cabin floor out of respect), is best preserved by being concealed about the person of a woman. Yet it is not every woman that would do. She must be young—he sighed deeply—and insensible to the seductions of love." Jim of course sees Jewel's own merits as precious; contrary to rumor, she guards no fabulous great emerald.

In teaching the girl to speak his own language, Jim educates her in his own private system of values which the outside world has had trouble understanding and which Jim was inept at expressing because of his own verbal limitations. "Her mother had taught her to read and write; she had learned a good bit of English from Jim, and she spoke it most amusingly, with his own clipping, boyish intonation." But in the end she does not really understand Jim's values, and she believes him to be a traitor for giving her his word, and then leaving her.

Jim's few verbal successes take place at Patusan, when he acts upon his own concept of chivalry, courage, and honor. The chivalry is vocal in Jim's attack on the unspeakable Cornelius for his mistreatment of Jewel.

He let himself go—his nerves had been over-wrought for days—and called him many pretty names,—swindler, liar, sorry rascal: in fact, carried on in an extraordinary way. He admits he passed all bounds, that he was quite beside himself—defied all Patusan to scare him away—declared he would make them all dance to his own tune yet, and so on, in a menacing, boasting strain . . . He came to his senses, and ceasing suddenly, wondered greatly at himself. He watched for a while. Not a stir, not a sound. "Exactly as if the chap had died while I had been making all that noise," he said.

Jim's heroism is also successfully verbal on the occasion when he organizes one faction of the Patusan community against its own enemy. "Jim spent the day with the old *nakhoda*, preaching the necessity of vigorous action to the principal men of the Bugis community, who had been summoned for a big talk. He remembered with pleasure how very eloquent and persuasive he had been. 'I managed to put some backbone into them that time, and no mistake,' he said." In this event, as in the one in which he lashes out at Cornelius, Jim experiences deep satisfaction through his verbal success, and the action that results from it. But in neither case do we hear the actual words of these speeches, and it is characteristic of Conrad's uncertainty with Jim's speech idiom that he report only the manner and the effect.

The success of the white lord, in word and deed, is short-lived. Jim fails in the encounter with Brown and his fellow-pirate invaders of Patusan because of Brown's lucky verbal

hits: what began as a debate across the river ends with Jim, who had all the initial advantage, mutely accepting Brown's accusations of dishonor. "When he asked Jim, with a sort of brusque despairing frankness, whether be himself—straight now—didn't understand that when 'it came to saving one's life in the dark, one didn't care who else went—three, thirty, three hundred people'—it was as if a demon had been whispering advice in his ear. 'I made him wince,' boasted Brown to me. 'He very soon left off coming the righteous over me. He just stood there with nothing to say, and looking as black as thunder—not at me—on the ground.' " Thus ends Jim's brief success as an orator and leader among the Malays. His old inarticulate gloom comes upon him again.

The inarticulate message Jim writes on the day of his disaster confirms the return of his old speechessness. Addressed to no one in particular, it is his last attempt to make known the unspeakable within himself. " 'An awful thing has happened,' he wrote before he flung the pen down for the first time; look at the ink blot resembling the head of an arrow under these words. After a while he had tried again, scrawling heavily, as if with a hand of lead, another line. 'I must now at once . . .' The pen had spluttered, and that time he gave it up. There's nothing more; he had seen a broad gulf that neither eye nor voice could span."

Unlike Jim, Conrad optimistically estimates his own success in mastering the English language.

The truth of the matter is that my faculty to write in English is as natural as any other aptitude with which I might have been born. I have a strange and overpowering feeling that it had always been an inherent part of myself. English was for me neither a matter of choice nor adoption. The merest idea of choice had never entered my head. And as to adoption—well, yes, there was adoption; but it was I who was adopted by the genius of the language, which directly I came out of the stammering stage made me its own so completely that its very idioms I truly believe had a direct action on my temperament and fashioned my still plastic character.

Though Conrad achieved phenomenal success in a language he did not learn until he was twenty-one, his choice of a verbal dilemma as one aspect of Jim's failure as a man cannot be dissociated from Conrad's own sense of alienation in a foreign land. Before his recognition and success, the Polish-born novelist knew long, lonely years in England, and he spoke English with a heavy accent to the day of his death. In his short story "Amy Foster," he depicts a Carpathian immigrant shipwrecked on the English coast, a refugee who is assumed to be insane because the English farmers who take him in do not know his language. It is a curious irony that Conrad should have sought to depict a sense of verbal inadequacy in a young Englishman whose speech idiom Conrad himself had not perfectly mastered, just as it is ironic on another level that Jim understands so well the code of honor expressed in books and in the literary imagination (a linguistic repository) but that he should be so inept at speaking out his sense of honor in real life and acting upon it in a practical moment of crisis.

Source: Eban Bass, "The Verbal Failure of *Lord Jim*," in *College English*, Vol. 26, No. 6, 1965, pp. 438-44.

Adaptations

Lord Jim was adapted as a black and white, silent film in 1925 by Paramount Pictures. The film was directed by Victor Fleming and featured Percy Marmont as Jim.

Lord Jim was adapted as a film in 1965 by Columbia Pictures. The film was directed by Richard Brooks I and featured Peter O'Toole as Jim. It is available as a Columbia Classics video.

Lord Jim was adapted as an abridged audio book by HarperCollins Publishers in 1999. It is narrated by Joss Ackland.

Topics for Further Study

Research what life was like as a sailor in the 1890s. What did it take to get this kind of job? Put yourself in the place of a sailor from this time period and write a mock letter home to a family member who is considering a life at sea. Provide this family member with details about the daily life of a sailor, including duties, types of food available, and any pastimes or recreational activities.

In the story, the captain and Jim are taking Moslem pilgrims to the Holy Land. Research the history of such voyages from this time period. How does Conrad's account differ? How is it similar?

Create a world map that indicates, in numbered order, all of the places that Jim has been in the world, using the text as your guide. Connect these destinations using one line. Now, research Conrad's own history on the seas, and plot these destinations on the same map. After you have drawn a line connecting these, compare Conrad's real-life journeys with those taken by Jim in the book.

In the story, Jim befriends the Bugis Malays, who are long familiar with white faces, having been besieged by them when Patusan was regarded as a treasure trove for the pepper it held. Research actual colonization stories from around this time period, and discuss how the outside influence has affected the colonized area, the surrounding area, and the world in the past century.

Compare and Contrast

1890s: Horribly outnumbered, the British lose their battle with the Boers in South Africa's Cape Colony. However, since the Boers fail to place some of their men in strategically important places, they lose the opportunity to eradicate the British, who still have access to their naval base and supplies.

Today: After decades of political instability brought on by strife between whites and blacks in South Africa, the region is enjoying an uneasy peace.

1890s: The United States engages in a fierce jungle war in the Phillippines, which have been recently surrendered by Spain to America, although American citizens are divided in their support over the conflict.

Today: The United States engages in a fierce desert war in the mountainous regions of Afghanistan. The majority of American citizens support this war, which resulted from terrorist attacks in the United States.

1890s: Jewish French Captain Alfred Dreyfus is found guilty of betraying his country by spying for Germany; he is sentenced to life in prison on Devil's Island off French Guiana. Later that same decade, Dreyfus is formally pardoned by the French government in an attempt to end the allegations of anti-Semitism in the bitter controversy known as the Dreyfus Affair.

Today: After the United States is attacked by Middle Eastern terrorists, many citizens of Middle Eastern descent are detained and interrogated by the American government over their possible connection with the terrorist groups. In several cases, these people are found innocent and released.

What Do I Read Next?

Muhummad Asad's *The Road to Mecca* (2001) is a book about the author's journey through the Islamic world. The book discusses four different aspects about the journey: geographical, historical, linguistic, and spiritual.

Almayer's Folly, Conrad's first novel, originally published in 1895, depicts a trader in the South Seas who becomes mired in the Malaysian environment through his business and his marriage and cannot leave to go back to Europe, as he wishes to. This book critiques the colonialism that was prevalent in Conrad's day.

Conrad's *Heart of Darkness*, originally published in 1899, details Marlow's journey into the Congo to find a man who has gone mad and is hiding out in the jungle. The book inspired the famous movie *Apocalypse Now*, which set Conrad's story in Vietnam.

Conrad's *Typhoon*, originally published in 1902, is a story about a man who spends his life at sea, writing monthly letters home to his uncaring wife. When he and his crew face a storm like no other, Conrad illustrates how different men react in crisis situations. The last part of the story is told by the letters that the captain and crew have written to their significant others.

Conrad's *Under Western Eyes*, originally published in 1911, takes place in Russia, where a philosophy student gets caught up with a group of political refugees who plot a murder. His conscience causes him to confess to the police and then to tell his friends what he has done, even though he endangers his life by doing so.

Conrad's *Victory: An Island Tale*, originally published in 1915, is a story about a man who lives in isolation in the South Pacific. He has a chance meeting with an English girl who is part of a touring orchestra group, rescues her from a man named Schomberg, and brings her back to his island home. Schomberg sends his henchmen to retrieve the English girl and kill the man.

Thomas Hardy's *The Mayor of Casterbridge*, originally published in 1886, is a story about a man who achieves status, power, and esteem only to lose it all when events from his past come to light and when his greed and bad judgment get the better of him.

Adam Hochschild's, *King Leopold's Ghost*, published in 1998, depicts the true story of a greedy Belgian king who committed horrific acts but who is largely unknown when compared with other brutal rulers like Hitler. During the time of European colonization, King Leopold II frantically scrambled to claim other countries as his own and won the modern-day Congo. His reign of terror killed several million indigenous people, while the remaining survivors were left to harvest rubber and mine ore.

Further Study

Coundouriotis, Eleni, *Claiming History: Colonialism, Ethnography, and the Novel*, Columbia University Press, 1999.

This book discusses the comparative arguments on how African writing and ethnography helped to shape colonial cultures, novel writing, and postcolonial ideology.

Secor, Robert, *Joseph Conrad and American Writers*, Greenwood Publishing Group, 1985.

This book discusses the link between Conrad and the American writers he has influenced, including modern-day writers. It also includes a chapter on how film directors have portrayed Conrad's work. Throughout, the study records an extensive amount of bibliographic information for significant references.

Stape, J. H., ed., *The Cambridge Companion to Joseph Conrad*, Cambridge Companions to Literature series, Cambridge University Press, 1996.

This comprehensive book on Joseph Conrad, including a biography about his life and essays about his major works, is a great general introduction to Conrad and his art. There is also a bibliography included that is a good source of additional readings on Conrad.

Watt, Ian P., *Essays on Conrad*, Cambridge University Press, 2000.

Watt, a noted Conrad scholar, collects many of his previously unpublished essays that address Conrad's later work. Watt's insight into Conrad and his works has been influenced by Watt's own experience as a prisoner of war on the River Kwai.

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Introduction

Purpose of the Book

The purpose of Novels for Students (NfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, NfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Novels for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Novels for Students

When writing papers, students who quote directly from any volume of Novels for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from NfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of NfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Novels for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of NfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Novels for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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