



ideals as "colonists" because most of them eventually turn away from fidelity. Conrad implies in Heart of Darkness that if the Europeans want to gain the status of 'colonist,' they have to redeem their guilt of exploitation through fidelity to the people and the land they rule. However, to ensure the civilized conduct, man needs the sustenance of his inner strength and faith. Unfortunately, man also has a basic inner weakness which more often than not results in his fall from dignity. Kurtz has earlier exemplified this, and Jim is another figure who exposes himself to this hidden weakness.

In his first draft, Conrad wanted to make Lord Jim a short story concerning only the Patna episode, as he stated in author's note: "my first thought was of a short story, concerned only with the pilgrim ship episode: nothing more."<sup>2</sup> However, after writing only a few pages, he kept the manuscript in a drawer and turned to write Heart of Darkness. When he took the unfinished manuscript of Lord Jim out of the drawer again, he saw that "the pilgrim ship episode was a good starting-point for a free and wandering tale; that it was an event, too, which could conceivably colour the whole 'sentiment of existence' in a simple and sensitive character" (p.

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<sup>2</sup>Conrad, "Author's Note" in Lord Jim (New York:New American Library, 1961), p. v. All further references to the work will be parenthetically cited in the text.

vi). Thus, Conrad extended the Patna episode to the Patusan episode, and the novel Lord Jim took shape.

Conrad really based his first part of Lord Jim, the Patna incident, on the real case of the "Jeddah" which was employed to transport 900 Moslem pilgrims from Singapore to Jeddah. After leaving Singapore port on 17 July 1880, the ship was hit by a big storm which caused trouble to her boilers and she began to leak. The captain and the officers on board deserted her as part of a scheme to obtain the insurance on the boat. The ship was towed to Aden a day after the captain had reported that the ship lost with all her passengers. This incident caused a great scandal both in London and Singapore. An inquiry, therefore, was held in Aden. Conrad must have heard about the incident when he sailed to the Far East. In Lord Jim, Conrad changed the motive for desertion from financial greed to fear. As for the second part of the novel, Conrad based his Patusan episode on the myth of Sir James Brooke, an individualist imperialist who became a venerated "White Rajah" among the natives in Sarawak. His career success appealed to Conrad so much that Conrad depicted this figure of romance in the character of Jim.

Lord Jim may be regarded as another trip into the 'heart of darkness.' It is Jim's journey into the darkness of his "self." Like Kurtz, Jim is an isolated European who has good intentions and romantic ideals, and, like Kurtz, he fails to live up to his dream because



of an inner flaw. Both Jim and Kurtz pursue their ideals and both end in criminal failure since they cannot remain faithful to the burden they willingly assumed. But in Lord Jim, Conrad made a more complex exploration of faith by probing into the mind of Jim whose act of jumping has a great effect on his life.

The jump plays a significant part in the novel and it also has some impact on the protagonist Jim. His jump from the Patna could represent the cowardice of a white man, the betrayal of self, and / or the violation of the fixed code of conduct set by the white group. In other words, he has betrayed the ideal of the white man's burden. As a British seaman and a member of the service class of the imperial world, Jim is supposed to undertake the burden on behalf of the whites; meanwhile, he should bring glory back to his mother country. However, what he did in the Patna incident defamed the dignity of both his homeland and the imperial powers. He jumped off the ship to join the captain and other white men in a lifeboat and left eight hundred Moslem pilgrims to face their own fates. It was the responsibility of the white men to bring these pilgrims to their destination in safety. The Arab pilgrims had placed their complete and unwavering faith in the white men, and they sleep soundly even during the most critical moments as a result of their faith. Indeed, there are five white men on board the Patna, but all betray the trust the pilgrims have



given them. In their betrayal of the natives, these white men also betray their own fidelity to the nation's imperialist creed.

When the Patna starts to sink, each person or group of persons reacts differently. The captain and his engineers are busy unhooking a lifeboat while Jim stands as still as a statue as his imagination creates horrors of panic in his mind, as Marlow tells his listeners:

His confounded imagination had evoked for him all the horrors of panic, the trampling rush, the pitiful screams, boat swamped--all the appalling incidents of a disaster at sea he had ever heard of. (p. 70)

During this critical moment, Jim is too obsessed with the picture of the drowning pilgrims, the trampling rush for life, their pitiful screams and the sinking boat. There are only seven lifeboats for eight hundred pilgrims and there is no time. The circumstances seem hopeless to him, which is why he becomes impotent in the emergency. However, at the moment of exigency, Jim insists that he does not think of saving himself but of saving the pilgrims. C. A. Box in Conrad: The Modern Imagination discusses this point, arguing that Jim does do something to help the pilgrims after minutes of paralysis; that is, he recalls his intention to unhook the lifeboats so that they will not be dragged down with the ship.<sup>3</sup> When Jim

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<sup>3</sup>C. A. Box, Conrad: The Modern Imagination (London: Dent, 1974), p. 32.

feels that the ship is moving down, he eventually jumps overboard as the result of some subconscious survival instinct. He tells Marlow, "I had jumped . . . . It seems" (p. 87).

The response of the white men, including Jim, to this incident is strikingly contrasted to that of the two Malay helmsmen who remain at their post at all times, despite their knowledge that the whites are deserting the ship. They continue steering the ship because no order reaches them, and they neither think about nor try to imagine what will become of the ship. They simply obey the white men's order; they innocently trust in the wisdom and the power of the whites. Consequently, they become profoundly perplexed when they see that the white men on the Patna are dominated by fear and cowardice when the ship begins to sink. The puzzlement is demonstrated in one of the helmsmen's testimonies given to the officials at the court, as Marlow narrates, "it never came into his mind then that the white men were about to leave the ship through fear of death. He did not believe it" (p. 78). The contrast between the white men and these two helmsmen recalls the contrast between the white pilgrims and the African cannibals on Marlow's steamboat in Heart of Darkness. These natives had the moral restraints that most of the white characters in Conrad's colonial fiction lacked. To Conrad, the natives are better at the performance of their duties than are the whites, who claim to be superior. No matter how the whites consider

themselves and the natives of other races, it is explicitly shown here that the natives, not the whites, are more moral, regarding work ethics.

The white men's dereliction of duty agitates the white men's community around the Asiatic seas since their jump means the transgressing of the code of conduct which is resonant in the phrase "one of us." It is the code that the imperialists use to control all white men in colonies all over the world. These colonizers are conscious of their position among the natives; therefore, they are anxious to maintain their dignity in the eyes of the others, but their leadership is justified only by constant courage and steady fidelity. On the Patna, fear causes the white men to violate the code. Their demoralization lies in the abandonment of those entrusted to their safe-keeping, leaving them to face death in the tumultuous sea. Jim's demoralization, however, is caused by a more complex reason. Jacques Berthoud, in Joseph Conrad: The Major Phase, points out that Jim's demoralization is caused by his regard of the social code of conduct "not as something to be obeyed, but as something to be used"<sup>4</sup> for gaining his glory. In judging so, it appears that Jim is more concerned about what he will receive from his risky actions than about what the code demands from him. Since the nature of his commitment

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<sup>4</sup>Jacques Berthoud, Joseph Conrad: The Major Phase (London:Cambridge University Press, 1978), p. 71.



to the code stems from self-concern, it demoralizes him by blurring the distinction between intention and action, imagination and reality, in his eyes. While his imagination gives him his vision of heroism, it also gives him his vision of fear. Both visions equally delude him and his imagination becomes treacherous. Finally, this moral flaw jeopardizes Jim's ideal and foreshadows his doom at the end. Since his failure to achieve heroism on the Patna is foreshadowed by his failure on the training-ship, his reaction to the sinking Patna is not surprising to Conrad's readers. The most important thing does not lie in his inability to perform heroically, but in his blindness to the malignant forces within as well as without himself. Whenever he fails, he will blame his failure on other things or people around him. Instead of being disappointed by his failure, he feels deceived, blaming his heroic failure during his stay on the training-ship on the storm, the water, the earth, and the sky. His rationalization of his failure, to borrow Berthoud's word, seems like a "vaccination"<sup>5</sup> immunizing him against all emergencies to come.

Unlike the captain and his engineers, Jim dares to face the consequence of his jump. In doing so, he has offended most of the white men, since his disgrace defames the public image of their community. Moreover, his

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<sup>5</sup>Ibid., p.73.

insistence on facing the trial indicates that he fails in spite of adhering to the fixed code of conduct, and this notion presents a menace to those white men who live by the code. It also discloses among the Asiatic natives the potential fallability of the white men. The mere thought of possible failure is intolerable to Brierly, a man with an impeccable record. Benita Parry in Conrad and Imperialism has pointed out that Big Brierly is an exemplar of the "Service and Honor of imperialism."<sup>6</sup> However, although he believes in his infallibility, he commits suicide after the Patna inquiry. Jim's defection forces him, for the first time in his life, to recognize the existence of the innate weakness in man as well as in himself. The self-realization is so horrifying that it breaks him into pieces. Jim's deed agitates his nerves, and destroys his confidence. This is shown in his furious comment on Jim's misconduct:

This is a disgrace. We've got all kinds amongst us--some anointed scoundrels in the lot; but, hang it, we must preserve professional decency or we become no better than so many tinkers going about loose. We are trusted. Do you understand?--trusted! Frankly, I don't care a snap for all the pilgrims that ever came out of Asia, but a decent man would not have behaved like this . . . and the only thing that holds us

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<sup>6</sup>Benita Parry, Conrad and Imperialism: Ideological Boundaries and Visionary Frontiers (London: Macmillan Press Ltd., 1981), p. 83.

together is just the name for that kind of decency. Such an affair destroys one's confidence. (pp. 55-56)

That is why Brierly has Marlow bribe Jim to run away from the place. In fact, he wants Jim to run away or be buried "twenty feet underground" (p. 55) in order to save the reputation of the white community, the community that Marlow often refers to as "us." In this community the white Europeans make every effort to sustain their favored position among the Malays. A fellow's blameworthiness, like Jim's, can debilitate their honor and their ideal images. However, Jim has no regard for the demands of this community. In fact, he never has a sense of belonging to it. Most of the time he isolates himself from his fellow men, thinking himself as above everyone else. Even though Marlow claims that Jim is "one of us," Jim never feels the ties of that claim. He remains a loner, detached from the whites scattered all over the Pacific and their private code.

Marlow understands Jim best. To Marlow, Jim's misconduct stems from his moral defects. He does not regard Jim's jump as a crime, for, in his opinion, "the real significance of crime is in its being a breach of faith with the community of mankind"(p. 119). Though Jim has abandoned eight hundred pilgrims on the Patna, he is still loyal to the principle of imperialism. He is aware that he has done thing wrong; hence, he submits himself to the trial and accepts the public denunciation. He is more



courageous than the others. While Marlow praises Jim as "one of us," despite his culpability, he condemns the captain and the engineers of the Patna. To Marlow, they do not deserve the honor of the whites. Jonah Raskin has called them "parasites on the poor islanders of the East. White trash."<sup>7</sup>

After the Inquiry, Jim's certificate is cancelled and his self-image is challenged by men who claim that he is a cowardly criminal. Jim's betrayal of the dignity of the white men and his failure to maintain the code of conduct make him unable to live up to the racial ideal he has longed for. Moreover, his misconduct arouses fury and contempt among the public. Although he can console himself over his imperfection, he cannot stop the accusations from the public. That is why he is unable to live peacefully in the white community any longer. Whenever the scandal of the Patna reaches his place, Jim escapes farther and farther eastward searching for a refuge where he can start his new life with a clean slate and re-establish his honor. Recognizing that Jim cannot bear the pain of his tarnished reputation, Marlow helps Jim escape.

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<sup>7</sup>Jonah Raskin, The Mythology of Imperialism (New York: Random House Co., Ltd., 1971), p. 163.

Leaping out of the dynamic European community into second community--the static community of the Malay tribe, Jim thinks he has left his disgrace behind him. Since Patusan is located three hundred miles beyond the end of the telegraph cables and the mail-boat line, cut off from the civilized world outside by a thirty-mile wall of forest, the natives in this place do not know Jim's background. The place is close to precivilized animality. Maloprop, a half-caste captain who takes Jim to Patusan, once described it as a primitive world with a Rajah who is "a laughable hyaena." The place is like "a cage of beasts made ravenous by long impenitence"(p. 179). However, in Patusan, "opportunity sat veiled by his [Jim's] side like an Eastern bride waiting to be uncovered by the hand of the master" (p. 182). Thus, Jim enjoys living in this place. Being a white man among the natives, he is capable of restoring his power as well as his superiority. Patusan offers him a refuge where he can become "a white lord" among the Patusanians, even though he is in fact only an outcast, inferior and insignificant in the outer world.

In Patusan, Jim performs numerous feats which gain him love, respect, and trust from the natives, as he once boasted to Marlow, "[i]f you ask them who is brave-- who is true--who is just--who is it they would trust with their lives?--they would say, Tuan Jim" (p. 226). It is not difficult for Jim to fulfill his dream at Patusan



because the community is in a state of anarchy at the time Jim arrives. The place is a challenge to his ability. The chaotic condition of the community combined with Jim's good intentions and desperate intrepidity brings success to him. When Jim arrives, there are two parties warring against their oppressor, Rajah Allang. The first party is the immigrant Bugis under the leadership of Doramin; the other party is the Dyak tribe under the power of a half-caste named Sheriff Ali. These two groups cannot endure the Rajah's policy of commercial monopoly. The friction between these parties has provoked chronic wars for years in the community. The coming of Jim, unlike that of Kurtz, changes the battlefield of Patusan into a secure, peaceful, prosperous community. He subdues the head-hunter Dyaks in order to prevent Sheriff Ali from forming a coalition with Rajah Allang. Jim organizes war parties to reorder the community rather than to break its order, as Kurtz did at his inner trading post. Doramin suggests that Jim declare war against the Rajah so as to gain exclusive power to the Bugis, but Jim does not do this. Jim's rejection of Doramin's suggestion, however, later endangers Jim's position here because the Rajah conspires with Brown and Cornelius to eliminate Jim. They set out to ruin Jim's life and honor. Jim's inability to probe into man's malignity causes him to fall an easy victim of Brown and Cornelius. It is another of Jim's fatal flaws, which makes Jim and the community he



establishes more vulnerable. However, at one level, Jim does partly succeed in bringing order to the community.

Having settled the political problems of Patusan, Jim appoints new headmen for each village. He emancipates all slaves, abolishes Rajah Allang's feudalism and builds a fort to protect the community. Then he plans to be a "colonist" by developing a coffee plantation on land that was once used only for the cultivation of pepper. Jim tries with each of his efforts to create a tie with the land as well as with the people. Soon he is acknowledged as a ruler of the community and is hailed as "Tuan Jim" or "Lord Jim." Marlow reveals Jim's influence on the people here when he recounts a conversation he had with a Malay fisherman:

He [the fisherman] talked to me (the second white man he had ever seen) with confidence, and most of his talk was about the first white man he had ever seen. He called him Tuan Jim, and the tone of his references was made remarkable by a strange mixture of familiarity and awe. They, in the village, were under that lord's special protection, . . . (p. 181)

The title they give to Jim makes Jim's imagination flourish. In this way, Patusan intensifies those flaws in Jim that have already caused him to be called untrustworthy in the world outside.

In Marlow's opinion, although Jim is the master of the natives here, Jim, himself, is also a captive of the place and of his imagination. He cannot resist his sense of superiority while living among the natives. Although Jim feels more attached to the Malay community than to the whites', he remains isolated from the others, since he always considers himself as being above everybody else. He is a white among the natives, a "tuan," not an ordinary person, the leader, the unofficial arbiter, the benefactor, yet an outsider. This reveals that Jim does not thoroughly identify with the natives. He does not assimilate entirely into the new community. He can abandon these natives whenever he wants to save his ideal image. It can be noted that at the end, Jim drops Jewel, his Malay girl, Tamb' Itam, his Malay servant and the Patusanians to regain his honor. This reveals that despite the natives' extreme dependence on the white men, they are always abandoned after the whites' desire has been fulfilled. Doramin points out this truth to Marlow:

The land remains where God had put it; but the white men . . . come to us and in a little while they go. They go away. Those they leave behind do not know when to look after their return. They go to their own land, to their people, and so this white man [Jim], too, . . . (p. 204)

Doramin's words reveal that the natives consider the white men as God's agents, coming down from heaven to rescue the benighted race on the land God created. However, as

Doramin has observed all his life, the white men usually leave after they have been fulfilled. This greatly puzzles Doramin and many other natives. Jewel, likewise, often shows her fear of Jim's departure. When Marlow comes to visit Jim, she thinks that he is going to take Jim back to his world. Hence, she resents his arrival. No matter how hard Marlow endeavours to explain to her and to reassure her that nobody in the outside world wants Jim because Jim is not good enough, Jewel does not understand. She is not able to admit Jim's imperfection, for she has over-valued Jim up to the point where she has blinded herself to his weakness. That is why she gets furious and develops an incurable prejudice against a ruling race when Jim refuses to fight at the end, choosing, instead, to go to his romantic death:

He has left me . . . you always leave us--for your own ends. . . . Ah! you are hard, treacherous, without truth, without compassion. What makes you so wicked? Or is it that you are all mad? (p. 257)

Actually, the white men came into the colonial world proudly, and it is that pride that is the primary source of imperial hypocrisy. This kind of hypocrisy prevails in Conrad's colonial fiction. Conrad's works point out that the altruistic moral ideal of the expansion of the empire is only used to help maintain the Empire's dignity in its own eyes as well as in the eyes of the others. Most imperialists enter their colonies with a Bible in one hand and a pistol in the other. Conrad



also touches on this point in Lord Jim when he has Marlow talk about the coming of the Europeans into Patusan at the time Stein, a German trader and soldier who appoints Jim at his inner trading post in Patusan, just established his company there:

There were very few places in the Archipelago he had not seen in the original dusk of their being, before light (and even electric light) had been carried into them for the sake of better morality and--and--well--the greater profit, too. (p. 164)

Here, Conrad makes an irony clear by making Marlow reluctant to utter the key word at the end. This key word, "the greater profit," reveals the hypocrisy of ideal imperialism because most imperialists come to participate in fervent commercial competition instead of helping to develop their colonies. However, Conrad presents the character Jim in a sympathetic way; that is, he dramatizes Jim's case by making Jim a flawed hero.

Jim is aware of his significance to the natives; thus, he refuses to go back to the civilized world when Marlow tries to persuade him. But this is not the only reason for Jim's decision to remain. In fact, Jim wants to live among the Patusanians because, living with them, Jim can enjoy his idealistic dream of being a hero or a superior. Moreover, Jim never regains enough confidence to re-enter the European world. Jim tells Marlow that he wants to be in Patusan because he does not know what will

happen if he deserts the natives. From then on, Jim decides to make all the natives "dance to his own tune" (p. 217) because he wants all the natives to be under his control and it is a way to enjoy his ruling power.

Again, Jim makes a wrong decision. To make all the natives dance to his tune means to habitualize them to taking orders from Jim only. It is a kind of psychological exploitation. In doing so, Jim steals all of the natives' love, trust and confidence. When anything dangerous occurs in the community, the natives turn to Jim for help. Doramin and Dain Waris seem to lose all of their power to Jim. Thus, Jim unconsciously weakens the community. Its vulnerability is revealed when Gentleman Brown invades Patusan during Jim's temporary absence.

The arrival of Brown highlights Jim's position. Because of the natives' backwardness, they regard Jim as a divine hero. They do not hesitate to place themselves completely in the hands of the white man. Their real feeling about Jim is disclosed clearly in their attempt to deal with the problem of Brown's incursion during Jim's trip to the inner forest. It is Jewel, the white man's woman, who commands as she stands beside Jim's chair. Doramin does not use his decisive power as the chief of the Bugis, perhaps as a result of his loss of confidence after the arrival of Jim. The natives have to live in terror waiting for Jim's return:

A sense of near, incomprehensible danger affected the common people. At one moment there was a panic in the courtyard amongst the women; shrieking; a rush; children crying-- . . . (p. 268)

They all fear these white scoundrels. They believe that only Jim can subjugate the white invaders. When Jewel suggests that Dain Waris lead Jim's men to drive Brown and his ruffians out of the community immediately, all the natives disagree with her. They do not believe that Dain Waris is endowed with the supernatural power and immortal life that they believe the white men have. Thus, to the natives, Dain Waris is vulnerable and mortal. He is only "one of them," which means he is a native of his tribe whereas Jim is "one of us," that is, a white man among the natives, as the Patusanians believe:

[Waris] had not Jim's racial prestige and the reputation of invincible, supernatural power. He was not the visible tangible incarnation of unflinching truth and of unflinching victory . . . , Dain Waris could be killed. (p. 267)

Moreover, Jim is the only person in the community who possesses gunpowder, the weapon increasing his power. Even Doramin submits to Jim without dispute. However, Doramin expects to see his son succeed him and become the ruler of Patusan. He begins to worry about Jim's stay because it may prevent his son's succession. The thought disturbs Doramin all the time, but he never tries to get Jim to leave Patusan because Jim's arrival forces the



Bugis' enemies to stop their hostile attack against the tribe. However, the enemies of the Bugis attack the Bugis again during Jim's absence, and this time, with the help of Brown, they succeed in eliminating Jim from the community.

As the novel reveals, Brown is completely evil, "the most important beetle"<sup>8</sup> in Stein's point of view. He is the archetypal antagonist of an imperial empire since he plunders, exploits, kidnaps, and blackmails the natives along the coast. His entertainment is "playing havoc with anything that opposes him."<sup>9</sup> When he comes to Patusan, he sees it as "loot." Unlike Jim, Brown just wants to turn the whole place into a ruin. His arrival causes great fear and fright to the natives. A fatal irony of the story lies beneath the natives' confidence in Jim. They firmly believe that with the hand of Tuan Jim, every problem will end. However, Jim's return only accelerates the destruction of the community, rather than saving the situation. Jim lets Brown and his men go, which results in the downfall of Dain Waris and his party. As a result of Jim's misjudgement, Dain Waris and several natives are slain by Brown before he escapes. This is a victory for Brown and his men.

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<sup>8</sup>Tony Tanner, Conrad: Lord Jim (London: Edward Arnold Ltd., 1963), p. 52.

<sup>9</sup>Ibid.

Brown's victory discloses Jim's vulnerability to Brown's test and the emergency Brown provokes. Jim carelessly believes that his position in Patusan is safe since no one from the outside world can interfere with his kingdom. Although Patusan is located in the very inner part of the Malay archipelago, this does not mean that no one can penetrate it. Such men as Stein, Marlow, Cornelius, Brown, and even Jim are men from the European world who visit the place. Therefore, Jim was naive to believe that he could bury his past there. Brown, for example, scratches Jim's old wound by asking Jim, "whether he had nothing fishy in his life to remember" (p. 286), and when Brown asks him about what made Jim come here, Jim is reluctant to answer. These questions remind Jim of his muddy past, and frighten him as well. Richard Curle points out the insidious and undermining influence that Brown's remarks have on Jim:

It must almost have sounded to Jim as if this vile man had unmasked him and that he was, by innuendo, being dragged down to his infamous level and at any instant, might feel that past leap out at him.<sup>10</sup>

Jim is "dragged down to his infamous level" after he identifies himself with Brown, the rascal from the world outside. Brown cleverly makes Jim identify himself

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<sup>10</sup>Richard Curle, Joseph Conrad and His Characters (Russell and Russell, 1957), pp. 41-42.



as a brother in misfortune and as a brave man maltreated and misunderstood by his white fellows. Being absorbed with Brown's words, Jim is devitalized and lacks the ability to act. Brown tests Jim's resistance--his ability to maintain his rationalization of his wrongdoings. The test proves that, this time, Jim cannot rationalize his guilt. Rather, he only passively admits to it. However, Jocelyn Baines has argued that Jim is never affected by any forces. Jim simply helps Brown as a white man should behave according to the European standard:

[Jim's] actions were in no way affected by Brown's innuendos. Although he was being quixotically chivalrous in the eyes of Doramin and his Bugis community, he was by European standard right to let Brown and his men go; the offer of 'a clear road or else a clear fight, expressed the conviction of an honourable, civilized man, and not mental paralysis. It was also an entirely sensible decision because he could not have foreseen that Brown would treacherously fall upon Dain Waris's party and murder them.<sup>11</sup>

Baines tries to justify Jim's guilt, but if Jim is not affected by Brown's innuendos, as Baines argues, then why does Conrad put Brown in his novel? Conrad makes it plain that ". . . there ran through the rough talk a vein of subtle reference to their common blood, an

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<sup>11</sup>Jocelyn Baines, Joseph Conrad: A Critical Biography (New York: McGraw Hill Book Co. Inc., 1960), p. 250.



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" (p. 286).

In addition to making Jim feel that he and Brown have common moral failings and common status as outcasts, Brown also plays on Jim's whiteness: to make use of their skin in claiming his right to receive certain help from Jim. Here, Brown tests the secret truth of Jim's hypocrisy. If Jim wants to prove his membership in the white community, he should act as Brown asks him, that is, to help Brown and his party leave this place safely. Being absorbed by Brown's rhetorical skill, Jim eventually affirms his solidarity with the wicked outlaw by giving him a safe passage. In lending a hand to Brown, Jim has broken a promise that he gave to his subjects: "their welfare was his welfare, their losses his losses, their mourning his mourning" (p. 290). Furthermore, Jim has unconsciously betrayed his Malay community by placing Brown above his group ties--the Patusanians.

In fact, the Patusanians do not want to let Brown and his men go because they know that these rascals are cruel and bloodthirsty. Yet, Jim never realizes Brown's malignity. He makes excuses for Brown and his party, saying that they are only "erring men whom suffering [has] made blind to right and wrong" (pp. 289-290). He judges Brown by using his own guilt as a standard. Finally, the natives yield to Jim's misconception because they are so

dependent on Jim's leadership that they cannot act without him. Thus, the Patusanians become the slaves of Jim's delusion, and this delusion ultimately determines the collapse of Jim as well as of his community.

Jim's honor and position in Patusan fall shattered after Brown ambushes Dain Waris's party. As a result of this ambush, Dain Waris and several natives are shot to death. After the ambush, there are three choices for Jim: to fight, to escape, or to accept his fallibility. The first two choices recall the choice of hanging on or jumping off that Jim confronted on board the Patna. For Jim, there is no place to go, and it is futile to fight. Therefore, he chooses to face death in Doramin's "campong." Whether Jim realizes the fact or not, his last decision becomes his final jump, his leap into the arms of death to escape the community he established and ruled in accordance with "his tune."

There are two possible interpretations for Jim's last act. The first interpretation is that Jim does it as an altruist who redeems the sin committed by Brown, a man from the whites' community. This is the compensation Jim pays for the damages, which he takes responsibility for in keeping with his promise to the villagers. The second interpretation is that he does it as a romanticist who is greatly obsessed with greed for heroic status. His last decision lies in the belief that only death can atone for his guilt and redeem his heroism. This

interpretation indicates that Jim is egocentric, without regard for the subsequent effects of his act on the natives and the community. After Jim's death, the Patusan community will turn back to its old phase, the time when it was full of wars and conflict among tribes. Anarchy will be inevitable because Rajah Allang may rise to reclaim his authority and will suppress those who do not surrender to his ruling.

Both interpretations, however, prove that Jim abandons the natives and the community to enjoy spiritual elation. That is why he deserts Jewel, the girl who loves him and whom he loves. He abandons Tamb' Itam, his loyal servant, and he leaves all the natives "to celebrate his pitiless wedding with a shadow ideal of conduct" (p. 307). He dies sending "right and left at all those faces a proud and unflinching glance" (p. 307). It seems to Jim that it is only in death that he can find complacency and live forever with his romantic dream. Consequently, Jewel's repetitions, "[y]ou always leave us--for your own ends" (p.257), are revealed as a valid charge against colonial rulers.

Although most of the white men regard their coming into underdeveloped countries as the advent of civilization and social order, most of them, as depicted in most colonial fiction, come to destroy rather than to develop. Conrad has depicted these destructive images of imperialism again and again in his colonial fiction. As in



Heart of Darkness, Conrad expresses his doubts about the motivation and the impact of imperialism in Lord Jim. He reveals that the white men who are scattered over the Pacific are destroyers rather than creators. Brown and Cornelius are obvious examples. They are dangerous both to the natives and to the white men. Brown betrays Jim and the natives of Patusan who let him go with provisions by turning back to ambush Dain's party with the help of Cornelius, a snake in the Garden of Patusan. It is Cornelius who often stirs up conflict between Brown and Jim as well as between Allang and Jim, but Jim always overlooks this, treating Cornelius with careless disdain. Though Cornelius comes to threaten Jim with death several times, Jim simply responds proudly that, "[n]othing can touch me!" (p. 217). This false pride helps neither Jim nor the natives. On the contrary, it enhances Jim's vulnerability and thus the vulnerability of the natives who depend on him. Experience from the outside world never teaches Jim anything. He acts kindly when the circumstances need his aggressive action. Thus, he surrenders to the real strength of Brown. Unlike Kurtz, who possesses aggressive power, Jim is always immobilized by his imagination. Yet, Jim may be regarded as "a higher

developed Kurtz."<sup>12</sup> Jim nearly becomes a "colonist" in his commitment to the land and the natives there. Unfortunately, Jim's romantic concern with the self dooms both him and the community under his protection. Therefore, Jim's myth becomes a perversion of the ideal imperialism.

Conrad often casts doubt on imperialism which is based on self-concern. He has shown the destructive impact of this kind of imperialism quite often in his works. Kurtz meets his nemesis in the African jungle because he surrenders himself to his greed for ivory and this action brings about anarchy in his African community. Jim, like Kurtz, has good intention at first, but when his intentions are mixed with his ideal of self-honor, he and his community are destroyed. This conflict between altruism and egoism seems to be the core of Conrad's

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<sup>12</sup>Avrom Fleishman has discussed this point in his book, entitled Conrad's Politics by showing the analogies and the antitheses of Kurtz and Jim. He says that both Kurtz and Jim come to the remote native areas with personal aims, attain absolute power among the natives, take a native mistress, and conform themselves to native life, but while Jim partly develops the community, Kurtz only drains it. However, both end in criminal failure because of their incomplete identification with the native life.

colonial fiction. Such conflict appears again and again in his works, even in the later novels that he wrote when his imagination was waning.