# EXILE AND PURSUIT: A PERSPECTIVE ON TWO CRUCES IN JOSEPH CONRAD'S *LORD JIM*

Liang Li-chien (梁立堅)

The prevalence of exile has long been a striking phenomenon in human history and the recurrent appearances of the exile motif in both Western and Eastern literaures reflect that exile has turned out to be an increasingly vital and significant subject with which authors are highly concerned.

As a matter of fact, exile can be seen as an archetypal situation of primordial human race because "Adam was the exile"[1] and if we trace further back, Lucifer, Prometheus, and Io were exiles, too. Mythologist Joseph Campbell has asserted that quest is an archetypal desire of mankind and exile is the first step to quest.[2] In this sense, the element of exile has inherently run in man's blood and it seems that man is destined to be an outcast in the vastness of the universe and through the stream of time. He usually begins his journey of life with various dreams and then strives to fulfill them through constant exiles and pursuits.

In the twentieth century, the rapid changes in the areas of politics, economy, and technology have resulted in the high mobility of population. Such a large variety of people have left their homelands to pursue various dreams on exotic soil that this century has been called an era for the outcasts. Through the efforts of those writers who have responded to the pressures of expatriation by virtue of the act of writing, a lot of superb works of art have been created which have formed a quite important category in human literature, categorized as Exile Literature. In this paper, I will choose Joseph Conrad, the English-Polish novelist who has been regarded as "Giant in Exile"[3] and "Poland's English genius"[4], as the target of my study of Exile Literature. It should be to our advantage if we know more about the exile problems since men are actually interacting with one another in the world.

Joseph Conrad (1857–1924) was a unique writer in English literature. A Pole by birth, he was a typical outcast whose life was composed of continuous exiles and quests. He had gone through different lives in Poland, France, South-East Asia, and England as a student, a seaman, and later, as an English writer. He began to study the English language at the age of twenty-one and became devoted to creative writing at the age of thirty-seven. In the course of his life, however, he became a master of English prose, made immense contributions to the enrichment of English literature and exerted a profound influence on subsequent writers.[5] Norman Sherry says that Conrad is "one of the strangest figures in English literature - a Pole in English dress,

first a sailor then earning a mighty reputation as writer in a tongue not his own."[6] Andre Gide claims, "Nobody had lived more savagely than Conrad; nobody had then submitted life to so patient, sensitive, and wise a transmutation into art."[7] Today the greatness of Conrad as a novelist has been acknowledged all over the world and he will certainly be able, as he once wished, to live in his own work eternally.

Nevertheless, in spite of Conrad's international reputation, he is still viewed as an enigmatic person and a "homo duplex"—a double man by some critics.[8] Moreover, during his life, in Poland it was a commonly held view that Conrad had betrayed his fatherland. He had been attacked violently by some of his compatriots for having abandoned Poland to become an English writer. For example, a Polish woman writer, Eliza Orzeszkowa, attacked him openly in 1899:

> Creative ability is the very crown of the plant, the very top of the tower, the very heart of the heart of the nation. And to take away from one's nation this flower, this heart and to give it to the Anglo-Saxons who are not even lacking in bird's milk, for the only reason that they pay better for it - one cannot even think of it without shame.[9]

Attacks of this kind appeared to haunt Conrad from time to time throughout his life, forming a guilt-complex deep down in his heart. In *A Personal Record*, he wrote:

> I have faced the astonished indignation, the mockeries, and the reproaches of a sort hard to bear for a boy of fifteen. I have been charged with want to patriotism, the want of sense and the want of heart too... I went through agonies of a self-conflict and shed secret tears..."[10]

And later when he revisited Poland in 1914, he stated:

> I felt plainly that what I had started on was a journey in time, into the past: a fearful enough prospect for the most consistent, but to him who had not known how to preserve against his impulses the order and continuity of his life -- so that at times it presented itself to his conscience as a series of betrayals..."[11]

Conrad's responses show how he was obsessed by the problems of betrayal and identity which caused him to suffer all his life. But when asked to explain himself, instead of defending for his actions directly and clearly, he claimed that he could not explain his own decision to become an English subject since he could not understand the mystery of his own impulses.[12] Hence, to people, it seems that he is still "a figure behind the evil, a suspected rather than a seen presence."[13] However, we find that

in his first long novel, *Lord Jim*, and in his biographical materials lie some clues as to the 'hang-up' which caused him to quit Poland and choose to be an English citizen and novelist. The present paper is intended to deal with Conrad's psychological state and vision of life as an exile, so that the reasons why he left Poland to become Anglicized might be illuminated through an analysis of two notorious Conradian cruces in *Lord Jim*. Additionally, some pertinent biographical materials about Conrad and insights from psychology and philosophy are consulted whenever necessary.

*Lord Jim* is one of Conrad's most representative novels. It has been highly praised by many renowned critics for its touching and pathetic story concerning "problems of the human heart in conflict with itself,"[14] and because it introduces a new fictional form which greatly influences subsequent writers. Andre Gide remarks that *Lord Jim* is "one of the most beautiful books I know, one of the saddest too, and at the same time one of the most uplifting"[15] and Thomas Moser declares that "it is probably the best written of the full-length novels."[16] However, in spite of its popularity, critics are also controversial about the two cruces in the book. One is Jim's jump from the pilgrim-ship Patna in Chapter nine and the other is Stein's "Destructive Element" speech in Chapter twenty.

The two passages which contain the two Conradian cruces are quoted here for discussion. In Chapter nine, Marlow, the narrator, is recounting to a group of friends how Jim described his jump from the Patna in the moment of peril:

> ' "With the first hiss of rain, and the first gust of wind, thy screamed, 'Jump, George! We will 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..."
>
> 'He raised his hand deliberately to his face, and made picking motions with his fingers as though he had been bothered with cobwebs, and afterwards he looked into the open palm for quite half a second before he blurted out:
>
> ' "I had jumped..." He checked himself, averted his gaze..."It seems," he added.
>
> 'His clear blue eyes turned to me with a piteous stare, and looking at him standing before me, dumbfounded and hurt, I was oppressed by a sad sense of resigned wisdom, mingled with the amused and profound pity of an old man helpless before a childish disaster.
>
> ' "Looks like it," I muttered.'[17]
>
> (p. 68)

In Chapter twenty, when Stein, the wealthy, wise and respected trader, is asked by his old friend Marlow to offer some advice to Jim, he utters a speech which is so

philosophical and enigmatic that it has become another crux in the book. The passage is as follows:

> ' "A man that is born falls into a dream like a man who falls into the sea. If he tries to climb out into the air as inexperienced people endeavour to do, he drowns—nicht wahr? ... No! I tell you! The way is to the destructive element submit yourself, and with the exertions of your hands and feet in the water make the deep, deep sea keep you up. So if you ask me – how to be?...
>
> In the destructive element immerse...To follow the dream, and again to follow the dream—and so—ewig—usque ad finem..." '[18]
>
> (pp. 130–131)

Jim, the protagonist in the story, is a young egotistical romantic who serves on the pilgrim-ship Patna as chief mate and who has long had dreams of becoming a hero through some valiant actions in adventure. But in the moment of danger when the ship hits an obstacle and begins to sink, he jumps inexplicably from the ship into a lifeboat without letting the 800 Moslem passengers know. Later, the Patna is rescued by a French warship and thus Jim has to face the inquiry in the court for his irresponsibility. He is disgraced and branded a coward and a deserter of the Patna from then on. Marlow, an experienced sea captain, sympathizes with Jim and tries to help him. Through Marlow, Stein also helps Jim by sending him to Patusan to be a manager. However, the Patna affair has become Jim's life-long trauma and burden of guilt. He tries hard to expiate his sin to redeem his honor in the remainder of his life. And finally in Patusan, he even sacrifices his life in atonement for his wrong.

Now the questions raised here about Jim are: Since Jim is an egotistical romantic who always dreams of becoming a hero in his life, then why does he act like a coward and a traitor by jumping from the Patna? Why doesn't he take this chance of glory to become a hero by staying on that ship during the time of danger? Why does Conrad characterize Jim in that way? As for Stein's speech, the words he utters are so metaphorical and even metaphysical that the puzzling readers may ask: Why does Conrad put such an ambiguous speech in this fiction? What is his motive? What does it really mean?

These two Conradian cruces in *Lord Jim* have been much discussed since their appearances, but critics are not unanimous in their arguments. With regard to Jim's jump, some think that it is a kind of impulsive jump, or a moment of weakness, or a moment's indiscretion, or an "unwilled reflex of cowardice."[19] That is, any man might have done the same when facing a danger in time of fear because "man is born a coward."[20] Others opine that it is actually not Jim who jumps from the Patna because in that moment, "the dead man (the third engineer) stirs Jim back to life, and for a

moment Jim assumes the deadsman's identity and makes his cowardly escape in George's name."[21] So the man jumping from the ship is just an incarnation of Jim, not Jim himself.

Additionally, some scholars have interpreted Jim's jump with a Freudian approach. For example, Gustav Morf points out that the sinking ship equals Poland because the name 'Patna' resembles 'Polska (Poland)', and Jim's jump represents Conrad's desertion of Poland. It is for the sake of purging himself of the burden of betrayal at quitting Poland that Conrad wrote *Lord Jim*. According to Morf, the book can be divided into two parts. Both are quite symbolic. The first part is "the representation of a real state of affairs" and the second part is "the expression of Conrad's fear that the desertion of his native country might ultimately prove a fault by which he had forfeited his honour. The final destruction of Jim consecrates the author's triumph over the guilt-complex."[22] Czeslaw Milosz, a contemporary Polish writer who won the Nobel Prize for Literature in 1981, also shares Morf's view by declaring that 'Patna' hints at 'Patria' (fatherland in Polish) and "as we go more deeply into the biographical materials we come to the conclusion that a carefully hidden complex of treason is discernible in some of Conrad's writings—a feeling that he had betrayed the cause so fanatically embraced by his compatriots, and above all, by his father."[23]

Among the various interpretations, Morf's and Milosz's theories are very fascinating and noteworthy in that they have analyzed Conrad and Jim penetratingly from the psychological perspective and have provided the reader some insight into the correlation between Conrad and his work. However, the problem is that it seems to be farfetched to identify Conrad entirely with Jim. After all, Jim is Jim and Conrad is Conrad. They just resemble each other partially, but are not exactly the same.

In my view, the two Conradian cruces in *Lord Jim* could be virtually seen as the expression of Conrad's inward voices. The first one is a like a confession of his inner world and a defense for his baffling situation. The second one underlines his philosophical vision of life by which he strives to deal with the problems he encounters in his odyssey of exiles and quests. When making an inquiry into the two cruces, I will juxtapose them together and compare Conrad with Jim to see what has resulted in their different fates.

In the light of the historical-biographical and psychological considerations, Conrad can be regarded as the product of his race, epoch, and milieu.[24] His works and life are essentially inseparable. He was the only son of Apollo Korzeniowski, a famous Polish writer and an ardent patriotic revolutionist against the Russian rule in Poland. Both Apollo and his wife sacrificed their lives in exile for revolution and so Conrad had undergone the experience of exile from his childhood. During Conrad's hot youth, he was also a man of Jim's type, an idealistic romantic with quixotic qualities, longing

for adventure and quest.[25] Jim deserted the Patna by jumping into a lifeboat, whereas Conrad deserted Poland by taking "a standing jump out of his racial surroundings and associations."[26] Thus both of them were obsessed with betrayal and identity problems and that may be the reason why Conrad once said, "Jim is very near my heart."[27] On account of the above considerations, the assertion that Conrad's motive for creating *Lord Jim* is to purge himself the burden of betrayal should be acceptable. In what follows this view will be further developed.

In "Author's Note" of *Lord Jim*, Conrad states that his purpose of writing the story is to "conceivably colour the whole sentiment of existence in a simple and sensitive character."[28] Accurately speaking, via the portrayal of Jim and his story, Conrad did find a chance to reveal implicitly his own dilemma, his sentiment of existence, and justify his own running away from Poland. And thereby, via empathic experience, in the light of Rene Wellek's theory, he was also able to display his personality, "to draw a self-portrait, to confess, to express himself."[29]

The messages behind Jim's jump thus should be: As the son of a revolutionist, Conrad would never have a chance to achieve any thing great in the Russian-dominated Poland. Moroever, since Poland at that time was so weak and hopeless, just like the old rusted ship Patna, remaining in Poland then would be tantamount to waiting for perishment. Only by the act of leaving Poland and beginning his odyssey of adventure and pursuit could Conrad find better chances to develop himself. Hence his quitting Poland was neither betraying his nativeland nor ignoring the cause embraced so ardently by his compatriots, but an act of self-preservation and a step to pursue positive values of life.

If Jim's jump signifies Conrad's own existential action, then Stein's speech seems designed to emphasize a recurring question "the implied author"[30] asks: When a man expatriates himself in the far-off land where he has to face various problems and frustrations in alienation and dislocation, then how should he deal with the difficult situations to reach his goal and assert his personal identity?

Stein, a wise and experienced man, offers a practicable answer for the question. Symbolically he can be viewed as another incarnation of Conrad who has transcended his hot youth and reached maturity after undergoing many ups and downs in life.

To Stein, 'dream' here means goal or ideal, 'sea' refers to the living environment; 'the destructive element' connotes the baffling situation man might be in and it is also a driving force to stimulate man to struggle; in Latin, 'ewig' means forever or immortal and 'usque ad finem' signifies 'until the end.' Conrad, the implied author, is telling the reader: When a man is born, he falls into the dream of life as if he were falling into the sea. In order to realize his dream, a man must be realistic and immerse himself in the dream until the end at all costs. In dilemma or predicament, instead of fighting it blindly, he should try to gosahead steadily by adapting himself to the tough circum-

stance. In this way, the dream, and even the adversity (destructive element), will hold him up like buoyancy of sea water and help him survive and develop.

This speech represents the accumulation of Conrad's life experiences and wisdom. After going through a lot in his odyssey of quests, he has transformed himself into a mature and sophisticated figure who has learned how to handle the "destructive element" and has developed in himself an outlook on the problem of life. This is how he differs from Jim. We may say that the young Conrad does resemble Jim, but the middle-aged Conrad does not. On the ground of the philosophical vision of life shown in Stein's speech, we should be able to explicate why Jim's and Conrad's fates are so different eventually.

Jim's tragic ending results from the flaws in his character. As Stein comments on him, "He wants to be a saint, and he wants to be a devil—and every time he shuts his eyes he sees himself as a very fine fellow—so fine as he can never be ... In a dream."[31] (p. 130) His problem is that he does not possess any ideal for his future. As a dreamer, he is not realistic enough; he is never sure of what he really wants to achieve except a vague dream of becoming a hero. To his mind, being a hero will enable him to achieve his identity. But becoming a hero literally is nothing but an illusory vanity. So in reality he does not have any definite goal to which he can submit himself. That leads him to his inability to make sound judgement in the moment of crisis. After the Patna affair, his heroic dream is broken and the integrity of his self-image is disrupted. In goal disorientation and identity crisis, he turns out to be a lost soul without identity, leaving job after job, moving from one place to another place. Moreover, he is too young, too egotistic, and too inexperienced to know the pitfalls of life, the complexities of human nature, the limit and imperfection of man. Otherwise, he will not reiterate so often the saying, "No one can touch me."

Later, Stein sends Jim to Patusan to let him "creep twenty feet under ground and stay there," so that he can have a chance to begin over again and forget his shameful past without contacting those who know him. But more importantly, according to his philosophy, Stein's purpose is to make it possible for Jim to immerse himself in some dream and follow it until the end. After destroying Sherif Ali, Jim is called Lord Jim by the Patusan natives and he seems to have achieved a heroic identity for himself. However, this quick victory is only a matter of good luck and good chance. In life Jim still lacks an ideal (dream) in which be can immerse himself and his heroic image is just a superficial illusion, impossible to be maintained permanently since man tends to be changed and affected by people and things all around. So, when Brown, a notorious outlaw, comes to Patusan, the identity crisis occurs to Jim again because he is also a white man. When Brown stings him with words, Jim's illusory heroic image is easily broken like a bubble. At last, when Dain Waris is killed by Brown, Jim knows he will become a lost soul again if he does not redeem his fault. In order to maintain his

frail identity as a hero, he gives his life to Doramin as atonement.

Conrad's case is different. He stuck to a definite goal all his life. Besides, after detecting the defects of a romantic of Jim's type, he realized that he had to transform himself to be more realistic and practical in pursuit of his dream. Jim's case offered him a sort of insight into his own situation as an exile. So his characterization of Jim in the book can be virtually regarded as an introspection of his own.

When comparing Conrad with Jim, we find that Stein's words "a man that is born falls into a dream like a man who falls into the sea" are quite applicable to Conrad's case. Conrad indeed is a man born with a dream. At the time of his birth, his father bestowed the name Konrad upon him and his Christian names are Jozef Teodor Konrad Korzeniowski. According to Milosz, for a Pole, "the name Konrad symbolizes the anti-Russian fighter and resister"[32] because Konrad is a Polish national hero in the epic written by patriotic Polish poet, Mickiewicz. When Conrad was christened, his father particularly composed a poem to express his patriotic allegiance to Poland and his great expectation for his beloved son:

> Be a Pole ... and tell yourself
> That you are without a country, without love,
> Without a homeland, without humanity,
> As long as Mother Poland is in the grave...
> Without her there is no salvation!
> With that thought grow in courage!
> Give her and yourself immortality! [33]

The significance of this poem is quite clear. Apollo had implanted the seeds of Polish patriotism and high ideals (dreams) in Conrad's heart since his infancy. He expected his son to be a patriotic and brave fighter to save their homeland from the Russian bondage, and pursue glory and immortality for Poland and himself. Meanwhile, from his childhood, Conrad had been steeped in the Polish tradition and racial memories which underline "loyalty, endurance, courage, and the craftsman's conscience."[34] In the course of his life, Conrad's performances demonstrated that he was well aware of the double meaning of his name and his mission to his Mother Poland. In a letter to a Polish friend, he wrote: "If you will take my word for it, say that in the course of my navigations around the globe, I have never separated myself, either in my thoughts or in my heart, from my native country and that I hope to be received there as a compatriot, in spite of my Anglicization."[35] Zdzislaw Najder says that Conrad must have carried within him all his life "a haunting mental image of Poland."[36] In fact, biologically, we can even say that Conrad must have carried within him a 'genetic load' consisting of his father's wishes, the Polish heritage, and racial memories.

And this genetic load had been transmuted into a holy commitment to his nation. In this sense, since his birth Conrad had been destined to struggle for the 'dream' imposed upon him by his father and nation.

No doubt, the biggest challenge for Conrad in life was how to take up the genetic load to fulfill his commitment to his nation. Instead of treading in his father's tragic steps, he espoused an unusual detour. Metaphorically, Jim's jump and Stein's speech in Lord Jim have revealed why he chose that strange detour.

Conrad's father was a heroic romantic. He fell a victim to revolution because, in Stein's words, "he tries to climb out into the air as inexperienced people endeavour to do, he drowns." Conrad must have been awakened to the fact that romantic heroism and radical revolution could not work out in glorifying Poland. He must seek a new and practicabe way for himself. Otherwise, it was possible for him to fall into the similar pitfalls which had trapped Jim and his father.

Conrad's devotion to creative writing is by no means a matter of chance but a decision of deliberate consideration. To be 'a great writer' had been an ambition and a dream ingrained in him since his childhood. Growing up in a literay milieu, he had called himself a 'reading boy' and found a world where man is immortal from his extensive reading.[37] C.G. Jung has pointed out that an artist "must pay dearly for the divine gift of creative fire, since he is a man upon whomsa heavier burden is laid than upon ordinary mortals."[38] Jung's words are indeed applicable to Conrad's case. As a child, he had displayed "the divine gift of creative fire" and the tendency to be a great writer.[39] Imbused with the conviction that literature can make man immortal, he had realized that only by dedicating himself to writing could he find an immortal world of his own. Thence, with a hereditary burden, to him, the act of writing is not only a "means of existence"[40] but also a mighty instrument to pursue his dream. And this is the reason why he emphasized in *A Personal Record* that "A Novelist Lives in His Works."

Leaving Poland was a pivotal step to let him have more experiences and perception about man and life which are necessary for a devoted professional author. Thereafter, twenty years of accumulated experiences of sea-life helped him learn more about man and existence. It was time now for him to immerse himself to his 'dream' with full dedication and concentration. He chose to write in English and become anglicized because English is a leading language with world-wide influence which might gain "a wider and more sympathetic hearing for the Polish voice," and because England was "a fertile ground for realizing his selfhood in relation to the nation and through it ultimately to the process of world history."[41]

To write in a foreign language, of course, is a toil for a Pole. It was just like the "destructive element" which tortured and tested him. However, like a stoic, he was determined to submit himself to it. His wife, Jessie Conrad, has said, "His whole

attitude of life was opposed to any idea of rest, he gave the impression of continued restlessness."[42] At that time, Conrad was no longer a romantic but a realist who suppressed his loneliness among the English "by a stern effort of will"[43] and handled the 'destructive element' to make it become a driving force to hold him up. In a letter, he wrote, "In the last 23½ months, I have written 187000 words, of which 130000 of the novel. I sit 12 hours at the table, sleep six, and worry the rest of the time, feeling age creeping on and looking at those I love. For two years I haven't seen a picture, heard a note of music, had a moment of ease in human intercourse—not really."[44]

Eventually Conrad's dream did become true via his distinguished literary achievements. For his part, he has been internationally acknowledged as one of the greatest writers in English literature. F.R. Leavis places him in the great tradition of English fiction and considers him to be "among the very greatest novelists in the language—or any language."[45] When he died in 1924, Bertrand Russell mourned him, "His intense and passionate nobility shines in my memory like a star seen from the bottom of a well. I wish I could make his light shine for others as it shone for me."[46] In this sense, with an integrity of identity and location in life, Conrad has become immortal and will live in his works eternally. For Poland's part, because of Conrad's writings, the Poland problem has aroused world-wide concern which leads to its salvation. Furthermore, Conrad's works have been widely remembered and respected in Poland. During World War II, his *Lord Jim* was even regarded as a Bible, a moral support, by some of the Polish combatants. To the Polish people, Conrad is "a guide in life, a comforter in misfortune, a teacher of the principles of honour, fidelity, and duty."[47] Along with Conrad's immortal works, Poland's name is well-known all over the world and its national identity has thus been steadily established, too.

Therefore, on the grounds of the above extrinsic and intrinsic explorations, it is reasonable to conclude that the two Conradian cruces concerning Jim's jump and Stein's 'Destructive Element' speech in *Lord Jim* are essentially the expressions of Conrad's inward voices. And thereby we are able to conceive an exile's inner world and the process by which he buffeted his way through the waves of betrayal and identity obsessions to pursue the dream his father imposed upon him: Give her (Mother Poland) and yourself (Conrad) immortality! Conrad did make it because, as Jim's jump and Stein's speech project, instead of following his father's heroic but unrealistic path, he sensibly chose to take a "standing jump out of his racial surroundings and associations," and more importantly, because he adhered strictly to the philosophical vision of life he had developed in himself during his odyssey: "In the destructive element immerse...To follow the dream, and again to follow the dream—and so—ewig—usque ad finem." Thus through an unusual detour, Conrad had fulfilled what his father failed to achieve in life. Viewed from this perspective, then perhaps Conrad should no longer be regarded as a "homo duplex" but an idealist-realist, a man who

knows how to handle the baffling situation to fulfill his romantic dream through realistic actions.

## Notes

1. That is, the first man, the father of human beings became an exile when he was banished from Garden of Eden. See L.L. Szladits, *Beneath Another Sun* (The New York Public Library Foundation, 1977), p. 3.
2. Joseph Campbell, *The Hero with a Thousand Faces* (New York: World Publishing Co., 1970), p. 385.
3. Leo Gurko, *Joseph Conrad: Giant in Exile* (New York: The Macmillan and Company, 1979).
4. M.C. Bradbrook, *Joseph Conrad: Poland's English Genius* (Cambridge University Press, 1941).
5. Renowned writers like Faulkner, Hemingway, Eliot, Fitzerald have openly acknowledged that they have been influenced by Conrad in writing. See C. Watts, *A Preface to Conrad* (New York: Longman Inc., 1982), pp. 172–3.
6. Norman Sherry, *Conrad* (Thames and Hudson Ltd., 1988), p. 115.
7. This was Andre Gide's obituary tribute to Conrad in 1924. See Watts, *A Preface to Conrad*, p. 7.
8. *A Preface to Conrad*, p. 7.
9. Cited by B.C. Meyer in his *Joseph Conrad: A Psychoanalytic Biography* (Princeton University Press, 1970), p. 65.
10. Joseph Conrad, *A Personal Record* (Marlboro, Vermont: Marlboro Press, 1982), p. 110.
11. Joseph Conrad, *Notes on Life and Letters* (London: J.M. Dent & Sons 1921), p. 149.
12. *A Personal Record*, p. 121.
13. Ibid., p. xv.
14. This is from Faulkner's speech delivered in Stockholmson December 10, 1950. See Watts, p. 174.
15. R.W. Stallman, *The Art of Joseph Conrad* (Ohio University Press, 1982), p. 5.
16. Ibid., p. 45.
17. Joseph Conrad, *Lord Jim*, ed. Thomas C. Mosey (New York: W.W. Norton & Company, Inc., 1968), p. 68. Hereafter, further page reference is to this edition.
18. Ibid., pp. 130–1.
19. *A Preface to Conrad*, p. 128.
20. *Lord Jim*, p. 90.

21. Eben Bass, "The Verbal Failure of Lord Jim," *College English*, Vol. 26, No. 6 (March 1965), p. 439. In addition, Jaques Berthoud also holds that "by obeying the repeated calls for 'George' as if George were his own name, Jim has taken over... the identity of a member of the despised gang, and ended up... 'in the same boat'." See his *Joseph Conrad: The Major Phase* (Cambridge: Cambridge University Press, 1978), p. 78.
22. Gustav Morf, *The Polish Heritage of Joseph Conrad* (Sampson Low, Marston & Co., 1930), pp. 163–6. This essay is also collected in Stallman's *The Art of Joseph Conrad*.
23. Czeslaw Milosz, "Joseph Conrad in Polish Eyes," *Atlantic Monthly*, cc, 5 (Nov. 1957), p. 219. This essay is also collected in Stallman's *The Art of Joseph Conrad*.
24. French critic H.A. Taine asserts that a writer and his works are chiefly influenced by three elements: race, epoch, and milieu, that is, national character, historical moment, and social environment. See "H.A. Taine" collected in W.T. Bate ed., *Criticism: The Major Texts* (Taipei: Yeh Yeh, 1975), pp. 500–7.
25. B.C. Meyer, pp. 21–34.
26. *A Personal Record*, p. 121. Besides, in Chapter twelve of *Lord Jim*, Jim says to Marlow, "I can never face the poor old chap.... I could never explain. He wouldn't understand." This also reflects partly Conrad's inward voice when he left Poland.
27. Joseph Conrad, *Letters to William Blackwood & David S. Meldrum* (Druham: Duke University Press, 1959), pp. 89–90.
28. Joseph Conrad, "Author's Note" – *Lord Jim*, pp. 1–2.
29. Rene Wellek & Austin Warren, *Theory of Literature* (New York: Harcourt, Brace & World, Inc., 1956), p. 77.
30. S. Rimmon-Kenan claims that "the implied author must be seen as a construct inferred and assembled by the reader from all the components of the text." See her *Narrative Fiction: Contemporary Poetics* (London: Methuen, 1983), p. 87. Besides, Edward Said holds that Conrad is "hiding himself within rhetoric in his fiction." See his *Joseph Conrad and the Fiction of Autobiography* (Cambridge: Harvard University Press, 1966), p. 4.
31. *Lord Jim*, p. 130.
32. Stallman, p. 36.
33. Cited by Meyer in *Joseph Conrad: A Psychoanalytic Biography*, pp. 65–6.
34. R.L. Megroz, "Joseph Conrad: Man and Artist," Bookman (London), LXX (August 1926), pp. 238–41.
35. Cited by Milosz in "Joseph Conrad in Polish Eyes". See Stallman, p. 45.
36. Zdzislaw Najder, *Conrad's Polish Background* (London: Oxford University Press, 1964), pp. 1–31.

37. Meyer, pp. 32–3.
38. Clifton Snider, "C.G. Jung's Analytical Psychology and Literary Criticism (1)," *Psychocultural Review*, I (1977), p. 96.
39. According to Milosz, at the age of 11, Conrad had written some staged plays which won acclaim for him. Besides, he used to say to his relatives that he had a great talent and would be a great writer some day. See Stallman, p. 46.
40. G. Jean-Aubry, *Joseph Conrad, Life and Letters*, Vol. 1, p. 185.
41. Sooyoung Chon, *Imperialism as Metaphor in Joseph Conrad's Fiction*, Doctoral dissertation, University of Michigan, 1986, pp. 41–2. In spite of other different views about Conrad's Anglicization, it seems to me that Chon's interpretation is more reasonable and acceptable.
42. Norman Sherry, p. 70.
43. Bertrand Russell, *The Autobiography of Bertrand Russell, 1872–1914* (Boston, 1967), p. 209.
44. Cited by A. Maurois in *Points of View* (New York: Frederick Ungar Publishing Co., 1968), p. 186.
45. F.R. Leavis, *The Great Tradition* (New York: New York University Press, 1963), p. 226.
46. Russell, p. 210.
47. Z. Najder, "Conrad Under Polish Eyes," *Polish Perspectives*, No. 1 (May 1958), pp. 37–42.

## Bibliography

Bass, Eben. "The Verbal Failure of Lord Jim" in *College English*, Vol. 26, No. 6 (March 1965).

Bate, W.T. ed. *Criticism: The Major Texts.* Taipei: Yeh Yeh, 1975.

Berthoud, Jaques *Joseph Conrad: The Major Phase.* Cambridge: Cambridge U P, 1978.

Bradbrook, M. C. *Joseph Conrad: Poland's English Genius.* Cambridge: Cambridge U P, 1941.

Campbell, Joseph. *The Hero with a Thousand Faces.* New York: World Publishing Co., 1970.

Chon, Sooyoung. *Imperialism as Metaphor in Joseph Conrad's Fiction.* Doctoral dissertation. U of Michigan, 1986.

Conrad, Joseph. *A Personal Record.* Marlboro Vermont: Marlboro Press, 1982.

———. *Notes on Life and Letters.* London: J. M. Dent & Sons, 1921.

———. *Lord Jim.* ed. Thomas C. Mosey. New York: W.W. Norton & Company, Inc., 196

pany, Inc., 1968.

————————. *Letters to William Blackwood & David S. Meldrum.* Durham: Duke U P, 1959.

Gurko, Leo. *Joseph Conrad: Giant in Exile.* New York: The Macmillan and Company, 1979.

Jean-Aubry, G. ed. *Joseph Conrad: Life and Letters.* Vol. I. New York: Doubleday, Page & Company, 1927.

Leavis, F.R. *The Great Tradition.* New York: New York U P, 1963.

Maurois, B.C. *Joseph Conrad: A Psychoanalytic Biography.* Princeton U P, 1970.

Megroz, R.L. "Joseph Conrad: Man and Artist" in *Bookman* (London), LXX (August 1926).

Milosz, Czeslaw. "Joseph Conrad in Polish Eyes" in *Atlantic Monthly*, cc, 5 (Nov. 1957).

Morf, Gustav. *The Polish Heritage of Joseph Conrad.* Sampson Low, Marston & Co., 1930.

Najder, Z. *Conrad's Polish Background.* London: Oxford U P, 1964.

————————. "Conrad Under Polish Eyes" in *Polish Perspective*, No. I (May 1958).

Rimmon-Kenan, S. *Narrative Fiction: Contemporary Poetics.* London: Methuen, 1983.

Russell, Bertrand. *The Autobiography of Bertrand Russell, 1872–1914.* Boston, 1967.

Said, Edward. *Joseph Conrad and the Fiction of Autobiography.* Cambridge: Harvard U P, 1966.

Sherry, Norman. *Conrad.* Thames & Hudson Ltd., 1988.

Stallman, R.W. *The Art of Joseph Conrad.* Ohio U P, 1982.

Szladits, L. L. *Beneath Another Sun.* New York: The New York Public Library Foundation, 1977.

Watts, C. *A Preface to Conrad.* New York: Longman Inc., 1982.

Wellek, R. & Warren, A. *Theory of Literature.* New York: Harcourt, Brace & World, Inc., 1956.

## ABSTRACT

The purpose of this paper is to deal with Joseph Conrad's psychological state and vision of life as an exile through an analysis of the two Conradian cruces in *Lord Jim*. On the grounds of the intrinsic and extrinsic explorations, we find that the two cruces could be essentially viewed as the expression of Conrad's inward voices. The first one is like a confession of his inner world and a defense for his baffling situation. The second one underlines his philosophical vision of life by which he buffeted his way through the waves of betrayal and identity obsessions to pursue the dream his father imposed upon him: "Give her (Mother Poland) and yourself (Conrad) immortality!" He did fulfill his dream because, as "Jim's jump" and "Stein's speech" porject, instead of following his father's heroic but unrealitic path, he sensibly chose to take "a standing jump out of his racial surroundings and associations," and more importantly, because he adhered strictly to the vision of life he had developed in himself during his odyssey. Thus through an unusual detour, Conrad had fulfilled what his father failed to achieve in life.



## 摘　　要

本文主要透過一代豪傑中的兩個難題來探討小說家康拉德在流放時的心路歷程及對生命的看法。第一個難題是主角吉姆的跳船事件。實質上康拉德是藉此來映射他自己被人誤解的艱辛處境，以及他離開祖國、浪跡天涯的原因。第二個難題是另一重要人物史坦因的一段演說。這段演說深含哲理，實質上是康拉德歷經人生熬煉後所孕育出來的人生觀。他秉持這一人生觀在流放生涯中踏實、苦幹，而且知道通權達變，終能成爲偉大的作家，達成他父親生前對他殷切的期望，爲他的祖國、他的家族、以及他個人贏得千秋萬世之名，也使生命得到了永恆。