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Features of the narrative and the nature of the characters in the works of Joseph Conrad, the novel of “Lord Jim” as a Case Study

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Abstract

This study discussed the nature of Conrad's fictional narrative style in forming collective images whose significance varies according to the angle from which he looks, as it directs the readers' attention towards the theoretical issues that he tests in his writings. It represents a kind of intellectual drama involving imaginative language, which assumes that Conrad discovered and tested his literary theories while writing the text, although he does not use critical language easily identifiable in his writings when it comes to establishing his convictions as it is characterized by a lack of clarity of purpose and a kind of philosophical narrative, as described by some critics, the hidden aspects included in the text extend to the reality of the characters and their being, as if they were living in a state of uncertainty, especially in the character of Captain Marlow in Lord Jim's novel.

Keywords: Conrad's style, Conrad's works, Narration Technique, Character Creation, idealism and materialism.

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ملاح السرد وطبيعة الشخصيات في اعمال جوزيف كونرد: رواية لورد جيم كحالة

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المخلص

هذه الدراسة تناقش طبيعة الاسلوب السردى الخاص بخيال الكاتب والروائي جوزيف كونراد في تشكيل صور جمعية تختلف دلالتها وفقا للزاوية التي ينظر منها ، حيث انها توجه انتباه القراء نحو القضايا النظرية التي يختبرها في كتاباته، كونها تمثل نوعا من الدراما الفكرية المتضمنة على اللغة الخيالية ، التي تفترض ان كونراد اكتشف واختبر نظرياته الأدبية أثناء الكتابة للنص ، بالرغم من انه لا يستخدم لغة نقدية يسهل التعرف عليها في كتاباته ، لا سيما عندما يتعلق الأمر بإرساء قناعاته ، كونها تتميز بعدم وضوح الهدف ، وكانها نوع من السرد الفلسفي كما يصفه بعض النقاد ، ان الجوانب الخفية المتضمنة في النص تتسحب على طبيعة الشخصيات وكيانهم فكانهم يعيشون حالة عدم اليقين، ولا سيما في شخصية القبطان مارلو في رواية لورد جيم.

الكلمات الدالة: اسلوب كونرد، اعمال كونرد، تقنية السرد، ابداع الشخصية، المثالية و المادية .

I. Introduction

In this research, we try to present a picture of Conrad's style of narrating texts, which is characterized by complex and conflicting meanings in addition to the positions of its heroes, their qualities, feelings and aspirations, where psychological theses enable the reader or researcher to trace and understand the nature of complex processes and the different perceptions and fantasies of the human mind. Josef Conrad (1857-1924) was a Polish-British writer, considered one of the greatest novelists to write in the English language, and although he did not speak English fluently until his twenties, he became, he is considered a major prose designer who brought a non-English sensibility to English literature.

He wrote stories and novels. Many of them set in a marine setting, depicting the experiences of the human soul in the midst of what he saw as an unemotional and mysterious universe. Short stories do not make up the bulk of Joseph Conrad's creative legacy, despite their importance the entire history of Conrad's life seems to have predetermined his commitment to the new romantic direction. The impressions and experiences he received in his childhood had a profound influence on the formation of the writer's personality. The boy's parents died early to Vologda, who participated in the preparation of the Polish uprising of 1863. Their death, first to the mother, and then to the father (he died after returning to Poland in 1868), was a terrible shock for the boy.

Researchers of the writer's creativity often claim that the early death of the parents created a certain complex in the psyche of the child, characteristic of children who feel

abandoned, abandoned. Hence the desire to find a strong defender, who shines in creating characters with strong personalities (see, for example, John McClure Kipling and Conrad. L., 1981). Of course, the death of his parents was a heavy blow, but Joseph's uncle and other relatives tried to replace the boy's parents, surrounding him with the greatest care. We found that the tragic experiences of childhood gave birth to the future writer not only and not only a complex set of abandonment, but also other, more complex feelings and aspirations: the desire to feel like a free person, to strengthen one's will, to test oneself in the harsh conditions of sea life.

Conrad portrays in his works heroes striving to preserve honor, courage and dignity under any circumstances, where the writer has always been characterized by a hatred of all forms of violence against the individual, a rejection of any form of national and ethnic oppression, be it the policy of tsarism in Poland or the policy of England in Africa.

Some of the writers consider Conrad to be a literary impressionist, while others consider him an early modernist, although his works also contain elements of 19th-century realism. The impact of his narrative style and anti-heroic characters, as in *Lord Jim*, where many authors have adapted and inspired many of his works in dramatic films, and there are large writers and critics describing his works as fictional, especially written in the first two decades of the twentieth century, which appeared to be anticipating events suffix global. In general, Conrad's works represent a strange mixture of realism and neo-romantic, literary impressionism, and modernist narrative and based on a deep psychological analysis that reflects the reproduction of the hero's consciousness as he lives amid contradictions, in a painful moral struggle that reflects the effect of the subconscious on the hero.

Undoubtedly, this type of narration activates the reader's awareness, and makes him analyze, compare and develop his position. The author essentially educates the novel and this is facilitated by the aforementioned "dualism" as well as the symbolic fullness of the plot through individual images and movements which reflects Conrad's belief and ideas.

For example, the continuous movement of the hero from west to east seems symbolic: Patusan is the eastern and last point in the "geography" of the novel, The hero constantly moves to the East, fleeing from civilization more and more to death "according to Christian ideas, the souls of the dead go to the East, where they came". That is why the writer, repeats, draws the hero, who is in a state of choice, dramatic, even tragic, which is realized in the work by a number of internal dilemmas, sometimes deliberately existential, that is, it is a specific task of the individual in the first place, though It is full of high human moral content, and this was evident in Conrad's heroes directly or indirectly in his works: ("*Heart of Darkness*" (1902); "*The Nigger of the Narcissus*"(1897); "*Lord Jim*" (1900); "*Nostromo*" (1904). ; "*The Secret Agent*" (1907), etc.), seeks first and foremost to identify himself in a world that sometimes resists it.

The importance of the research reveals the method of interpretation and the method of content analysis that attempts to make the characters as basic images in the characteristics of the work as a whole, as Joseph Conrad's characters are characterized by the features of the image in the texts of his novels. As well as highlighting some aspects of the hidden images of heroes, which involve unusual feelings and thoughts, where the heroes of his works are often distinguished by a bright appearance, different from their strange inner world. Conrad argues that the inner life of man is subject to great social and moral erosion. This is the reason why he took the ironic position of the world, which oscillates between idealism and materialism, or the clash of (material) and (spirit), the realist and the ideal, using a method in a rather complex way, by

expanding the circle to move to the ideological and artistic opposition between its heroes, but in at the same time, a fusion appears between them, as in Marlow and Jim ("Lord Jim").

II. Narration technique:

Joseph Conrad's works are singular in nature to be a special art world, based on romantic and realistic innovations, especially in the novel "Lord Jim" where they mainly reflect the dominance of the inner state of the hero. This is primarily due to the fact that during this period Conrad already reached the peak of his skill.

A number of researchers have analyzed his novels, but there is no detailed analysis of the characters as such. The characters in Conrad's early novels have some common features that make them similar. This is, for example, the idea of a unit (exclusivity) that literally penetrated the work of J. Conrad, the motive of "dualism", which serves as the basis for psychoanalysis of stress at work.

It is impossible not to note the influence of the book on these events. J. Conrad made important changes to the concept of literary character, to a narrative different from that of the last century, numbers of more recent literary theorists have argued that Conrad played a significant role in shifting the Western narrative discourse from Realism to Modernism. According to Fredric Jameson and Ian Watt, to name a few, Conrad's unprecedented consideration of style makes him into a herald of Modernism (See Watt & Jameson, *Romance and Reification* 1981). Raval notes an overlap in J. Conrad's novels with features of romance, Greek tragedy, and modernity; he suggests that there is a perfect synergy between rhetorical criticism and philosophical criticism, as their different identities are lost in the 'new synergy' but in striving to manifest a complex. And a mysterious but strong relationship between art and sincerity" (Raval, 1981, p.439-448).

Conrad's use of romance, which I interpret as an amalgamation of stories and storytelling processes, to revitalize ossified and sterile narrative techniques and techniques. I would argue that Conrad adopts oral narrative strategies to create an illusion of reality based on practice and every day rather than abstraction and romance. This style can be called "the romances of reality." This is a compound term in which the author's way of telling stories can be described in order to create a different effect of reality - an influence based on the practices of indigenous crafts and the ways these practices interpret the world.

Note that he transcends and alters by adding some tropes of Romanticism — deception, repetition, and chance, in particular—to question the ideal, banter, and overlapping notions of order, reason and reason. That is, he resorts to and recalibrates the techniques of traditional romance to reveal how plans and speculations that seem progressive, rational, and orderly may give way to disorder, alienation and obscurity.

This method was appropriate in the period of Victorian English prose, specifically for the works of Charles Dickens, William Makepeace and George Eliot. But Conrad was looking for ways to portray events so that they would constantly reflect the character of the reader, not just in order to compare himself with him. Novelists, such as Joseph Conrad, view the value of a literary work in the richness of its language. In the light of the objectives of functional linguistics, M.K. Halliday argues that a literary text can be characterized as language functioning in context and that a specific linguistic system reflects specific socio-cultural structures (Halliday, 2014,3).

Wheeler's work makes reference to areas of Clean effect on Conrad's Ruler Jim, without developing full conflicts on what such effects have intended for Expert Jim as a text. He simply shows a part of the Spotless consequences for Expert Jim which

consolidate social establishment, insightful devices, word demand, and Etymological components . He features a portion of the phonetic elements like world renowned colloquialisms and metaphors; confusion in the use or omission of the definite and indefinite articles; confusion in the use of the past tense; erroneous prepositional usage or idiom; and idiosyncrasy in vocabulary as being the direct influences from Conrad's Polish background.(Wheeler, 1976, p.6-7).

Conrad's concern for the inner life of the person calls for constant reflection on and assimilation of current events; And specifically about that character, in line with the poetic requirements of the nascent twentieth century literature, when it makes the character not just a hero but the basis of the subject of the narrative, where the writer portrays him empirically in certain circumstances in which this person is tested for the "human factor".

The calculated idea of Conrad's style is so high as is the degree of scholarly strain in his composition, and many facets of that kind of conceptual work are reflected in *Lord Jim*, which is one of the "most profoundly lyrical psychological and emotional novels imbued with intellectual analysis. Scholars (Jameson 1996: 117) speak of the obligatory two-part structure of the writer's works, fine-tuned in the composition of the plot ("*Lord Jim*") or felt in the subtext of the work ("*Typhoon*", "*In the Eye of the West*" (1911), when the second part becomes a kind of metaphysical analytical commentary, comprehension of the events and facts of the first. When the second part becomes a kind of metaphysical analytical commentary, comprehension of the events and facts of the first. J. Palmer's reflections that the *Narcissus* and *Patna* (the ships on which the action of the writer's two novels takes place) seem to be fair "place a person in metaphysical rather than social circumstances" [Palmer 1968: 96).

A year before *Lord Jim*, Conrad publishes one of his most famous novels, *Heart of Darkness*, in which he figuratively and convincingly considers the profundity of the haziness of malevolence and cruelty that can be tracked down in the core of an individual and gulp down him. The brief tale is about a new, current Conrad white "civilizer", lost in the wilds of the Congo . The journey along the river in search of this white man becomes for the narrator, Captain Marlow, a journey, including inside himself. In a certain sense, the novel *Lord Jim* is also a "journey" in and out of the depths of darkness and light, constantly struggling in the human heart. Here the writer brings the hero's heart closer to us and immerses us in his extremely tense mental and spiritual world, dominated by "a terrible gap between intention and deed" (Tanner 1963: 58) of course, it is difficult not to pay attention to this dominant phrase of the main narrator of the novel, the same Captain Marlow, which characterizes his (and readers') attitude towards the protagonist. Young leader Jim's novel. Jim's internal conflict becomes the basis of the novel's complex conflict system, which also includes the collision of "good old England" prose and the romance of the East. It is known that Jim sails the eastern seas, which he dreamed of since childhood. But Conrad hardly develops this new romantic encounter on purpose . It's not the main thing for him, but just a strange moment of aversion to building more significant and universal collisions. And their artistic solution turned out to be more than just a necromantic.

Lord Jim's naivety and childhood are emphasized in the novel: "He is like a little child," says one of the characters in the novel. Conrad emphasizes Jim's simplicity, by no means emphasizing his exclusivity, but he sees - and then many whom we would call modernists would do - in Jim's position a dramatic, if not tragic, metaphor for a person in the world, whom he vehemently and vehemently opposes. At the same time, due to the intrinsic unity, which also became a "common place" in the prose of the early

twentieth century, the author makes his hero search for the deep sources of moral stoicism in the struggle against the world "one by one".

Conrad said that a work of art is very rarely limited to a single meaning and that, if it is a true work of art, it takes on a symbolic character. As a writer of the twentieth century, Conrad is not limited to analyzing a specific situation of spiritual self-affirmation of a person, no matter how complex and interesting it may be. It seeks to reach a deeper level of generalization. In the full sense of the word, the state of the ship "Patna" and the island of Patusan are symbols - generalizations of the state of the world, through which the writer compares the hero with the world, checking its efficiency with the latter. . It is clear that Conrad's novel was much more complex at the beginning of the twentieth century.

Albeit strict language is utilized habitually by Conrad, this main features the shortfall of strict confidence as a proceeding with wellspring of individual and aggregate qualities. Conrad's style strategy in the novel reveals a double audio story, and isolates epistemological persistence to create a compelling link between importance and truth, which is reflected in Lord Jim's uncertainty. "*but he doubted whether he would ever again speak out as long as he lived*"(Conrad,1993, p.18). Anyway particularly like various savants, his discussion gets away from the examination of instability. He wraps up by depicting Ruler Jim as 'an odyssey of scrutinizing... brimming with perusers, fictitious and figurative, and contains a bounty of audience members and crowds of different sorts, He says the success of Lord Jim is in the fact that Marlow has finally found a highly valued reader, "The privileged reader screwed up his lamp, and solitary above the billowy roofs of the town, like a lighthouse-keeper above the sea,"(Ibid, p.181).

Moreover, the working image system, as if built for a deeper depiction of the character of the protagonist and aimed at "dissolving" Jim, in fact, significantly enriches the image of the central character and creates the impression of a high population density. And the complex world, he did not contribute to a complete understanding of the moral and psychological essence of the hero.

Epstein is saying that the speculation demand in the universe and materialistic assumptions about human brain are the wellspring of the high level man's sketchy appreciation of human commitment In this way, for Epstein, Master Jim mirrors the cutting edge difficulty, making sense of for the soundness of the local area, which can consider people liable for their demonstrations, yet these people then again can be compressed into activities unchangeable as far as they might be concerned. Thus, Epstein argues that the tension between Jim's moral disposition and psychology provides the potential for his tragic significance (Epstein , 1973,232).

Clearly, Conrad abandons the position of the omniscient author, characteristic of Victorian writers, and paints a character that is initially complex and unsuitable for outside understanding. This is reinforced by the chosen form of narration: only in the first four chapters and the beginning of the last chapter is the author the narrator; The main narrator is Captain Marlow, who takes on the hard work of understanding and explaining Jim.

In this manner Levin shows that Marlow doesn't have confidence in realities, as it is average of Jim. Levin holds that Marlow a revealing subject is likewise depended with an extra obligation of an objective spectator. Thus, his records are in every case previously spooky by resonating irresoluteness , however substantially more, it shows that the wellspring of Marlow's motivation is similarly the wellspring of apprehension, to the extent that he relies upon the encounters of others for his source, since his story is loaded up with incertitude and indeterminacy. Levin uncovers two qualities of

Marlow's portrayal that add to the slippery show of Jim as:” his questioning methods and the content of his memory” (Levin, 2008,36-37).

Once more, Levin sees from other basic readings of Ruler Jim, Marlow's inability to portray Jim's story in light of the fact that such an errand would force him to “address professional, psychological and ethical questions that he would rather repress” (Ibd ,38). Levin's survey shows that Marlow's trying methodology, Jim's status as a memory follow, and Marlow's own intellectually impelled evasions are a couple of components obligated for the regardless present depiction of Jim.

In Lord Jim, Conrad sees Everyman. To put it plainly, he is the innovative outgrowth of what Irving Babbitt terms "the high seriousness of the ethical imagination" and not of the " idyllic imagination," , with its distortions of human person. At the end of the day, this is the " moral imagination " which “imitates the universal” and venerates the "Permanent Things." In Jim we participate in and see a managing perception, as we become logically aware of Jim's purposive capacity in canny synthesis and brilliant fiction, trying as it does to make significance distinguishable.(See Russell Kirk, “The Perversity of Recent Fiction: Reflections on the Moral Imagination,” Redeeming the Time .Wilmington, Del., 1996. p.68-86.)

Conrad paints the psyche and consciousness of the characters in a dynamic process, so the discrepancy between motives and actions does not destroy the integrity of the character and the image of the reproduced inner world. To depict the inner life process, Konrad, as well as the well-known methods of psychoanalysis: inappropriate direct speech, various types of parallelism and the so-called “direct” (open) forms of psychologicistic, - are also used by tacit secret psychology, when it is not offering or otherwise motivating anything from within. When a person, whose inner world becomes an object of analysis, is reproduced in a situation “alone with himself”. This principle in particular "works" in the episodes of Jim's Flee from Patna in distress and in scenes with Brown. “*I would advise you to hold your tongue, or somebody here may fling you overboard into this damned fog,*” said Brown” (Conrad,1993, p.206).

Polyphony, the use of the principle of "point of view", the theory and practice of which was developed by Henry James, certainly contributed to the personalization and polyphony of the narrative in it: every sound has value, significance, and plot - a plot distinguished by the author. At the same time, this contributed to a kind of epic characterization of the narrative: each narrator has his own expanded or collapsed history, his own attitude and attitude to the world. Conrad, brilliantly using indirect speech, thanks directly to him, and not through the narrator Marlow, we enter into the inner self of Brown, Stein or the French lieutenant who participated in the rescue of abandoned Patna by Jim and his team of pilgrims. On board, not to mention Jim, emphasizes such a subjective "epic".

Conrad additionally utilizes free backhanded style to make his portrayal rich. This procedure consolidates both immediate and roundabout talk. In other words that it is an approach to introducing the character’s thoughts and speech by embodying a third person narration to serve double purpose. (Senn ,1980, 211).

However, the writer also complicates the narrative synthetically, using the principle of concentration, when one or another fact gradually grows in its entirety before the reader and the narrator, who makes a philosophical, moral and psychological investigation. The author immerses the reader in the spiritual "situation" of this or that character, without violating the spatio-temporal and psychological structure of this situation. Therefore, we find ourselves either advancing along the general wave of time and the logic of the events of the novel, or again immersed in the past. English researchers call this method "joking narrative”, away from the consistent chronological

story of Victorian writers and the revival of L. Stern's ("Tristram Shandy") free narrative style. The greatest Austrian writer of the twentieth century. R. Moselle described this narrative as "infinitely tangled matter" (See Tanner 1963: II).

Nor is the main narrator of Conrad Marlow's novel not too concerned with the consistency of his narrative: we learn about Jim's death, for example, long before we are told in detail about the stoic hero's acceptance of death. Yes, and the author himself, in the first four chapters, begins the story about "Patna" and Jim, then transmits the story to Marlow, and only a few chapters later we find out what happened on the ship and why he was the only one of them. - Page accepted the humiliation of an official investigation in order to pass through moral torment.

The author is not limited to the voices of Jim and Marlow, but gives the opportunity to hear the voice and understand the point of view of other characters who explain Jim's behavior and reveal their inner world through the nature, form and content of the interpretation - Brierly, Brown, Jewell, Cornelius, Stein. This polyphony is intrigued by a process of "internal investigation" of the fall and resurrection of the hero.

Conrad creates a fusion of a narrative that is epically expanded in time and space and the experience of the hero's story "closed to self-consciousness". In this respect, Conrad anticipates immersion, a feature of modernist literature, though elevated to an absolute level, as a phenomenon of the new literature, as a narratively focused "thing in itself".

The novel "Lord Jim" is an appeal to the theme of the loneliness of a person, who is by no means a superhero or a notable character, but depicts in a morally, psychologically and socially tense situation, which is all-encompassing. Theme for Conrad's work. This character, whose inner world is the main "refractor", the focus that refracts the outer world, which practically does not exist outside the consciousness that he experiences and experiences. We see that the writer approached a new type of central character in the novel, turning it into a subjective epic.

The inner world of the hero (in this case, Jim and Marlow) serves not only as a subject of artistic understanding, as has already been noted, but also as a subject for narrative and plot construction. That is why Conrad's novel has a kind of dynamism in reproducing the process of flow, the direct performance of the inner world, multiplied by the organization of the psychology of the subject-matter, which to some extent anticipates the achievements of many writers of the twentieth century: Joyce, Hemingway, etc. The state of self-judgment is for a person to rise again after finding himself in a fall. A narrative model that helps activate the reader's awareness.

It makes him analyze, compare and develop his position; It mainly educates the novel, based on the looseness of the aforementioned "duality" and the symbolic fullness of individual images and plot movements.

Impressionists attempted to render the methods of the impressionist painter into language and this which made it hard to comprehend while contrasting with other past compositions which utilized language simply as a mean to describe. Joseph Conrad in 1897 makes sense of that "the creative point while putting itself out there in composed words should likewise make its allure through the faculties, assuming its high craving is to arrive at the mystery spring of responsive feelings. It must strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic suggestiveness of music" (Kronegger, 1973, p. 37).

Conrad suggested that the pioneer work ought to be a work of language as opposed to suspected in which words ought to assume the part of pictures and sounds. Impressionists involved language as an instrument to paint the person's view of the world. The same can be said of the hills in Patusan, which symbolize Jim's choice between the realm of despotism and the realm of human dignity. Time and again

researchers have focused on the symbolically similar sounds of the names of the "Patna," the ship on which Jim suffered moral failure, succumbed to an animal's passion for saving lives, and Patusan, a nation cut off from civilization, constantly reminds Jim of his order.

The concept of sin, where the hero is resurrected at the cost of a solidly accepted death in the name of justice and supreme harmony. Jim's beloved Jewell name is also very symbolic (from the English jewel, which means "pearl" in translation).

The writer depicts the case of Jim, having been resurrected and needing to take moral responsibility for his actions, dies, remaining true to his destiny, but thus revealing the dominance of life, when they want to conduct an experiment on it, to include it in a certain structure model system. The ideal seemed to triumph, and the "romantic" triumphed, but at the cost of death. The author's satirical pessimism is evident, the eternal image of a hero fighting for ideals in a cruel material world, defeating him, but not completely destroying his likeness.

Practically speaking, the psychological novel about the trials of a young man becomes a novel about the laws of cosmic life, it raises complex problems from the depths and sources of human behavior, but at the same time it is a story "about one of us." Therefore, Conrad creates an empirical situation, deliberately isolating the hero from direct influence Reality accidents and surprises. However, his hero, despite being lonely, is not the loneliness of a romantic hero. We agree with the English literary critic, whose work became the beginning of the modern stage of the world "Conradiana", Douglas Hewitt, who believed that the nature of the hero's character approached and inflated in this way in Conrad not at all. With a special glorification. It dominates the environment primarily because it is its internal problems that are most intensely reflected in external events, phenomena, and reproduced conditions (see: Hewitt 1952: 11-13).

As you can see, Joseph Conrad's novels are a peculiar "mix" of realism, neo-romanticism, and literary impressionism, based on deep psychoanalysis, on the reproduction of the consciousness of the hero, and open in painful contradictions, exemplified by the moral struggle with the subconscious impulses of consciousness.

III.Character Creation:

The "human factor" plays a large role in simulating the conditions in which the heroes of Conrad's works fall. That is why the writer strives to describe the islands separated by mountain ranges from the mainland, to the image of lonely sailing ships. To display the inner drama of the hero, the author uses the "cursed tail of ships", that is, the element of the formidable sea.

"The engineer rebounded vertically full length and collapsed again into a vague heap. This heap said 'What's that?' in the muffled accents of profound grief. A faint noise as of thunder, of thunder infinitely remote, less than a sound, hardly more than a vibration, passed slowly, and the ship quivered in response, as if the thunder had growled deep down in the water." (Conrad,1993,p.15).

All this explains his focus on the careful analysis of each hero. Conrad's personality is a special person with his own individual inner world, complex and contradictory.

The inner world of J. Conrad's heroes is changing. There are certain obstacles that stand in the way of overcoming anything difficult. Thus, the inner drama of the hero is manifested in his sometimes irrational actions. Often, his characters become isolated in their thoughts and torments, which gives the reader a chance to "think" about his life's plot line.

In *Lord Jim* (1900) and *Heart of Darkness* (1899), Captain Marlow is the narrator. Speaking about life, he finds the key to the hero's soul and at the same time knows himself..

Marlow used to tell to this story once and in a particular setting as well as "ordinarily" and "in far off regions of the planet." These articulations, similarly as the instances of the modular helper "would" in the citation above, are signs of the iterative. The launch of Part V go on along these lines:

"Oh yes. I attended the inquiry, ' he would say, 'and to this day I haven't left off wondering why I went" (Ibid,p.19).

Especially while reiterating the novel, regardless, the peruser may appropriately feel bewildered and misled on understanding that the individual is to get a handle on Marlow's entire (and broadened) oral record as only a rare example of undefined or perhaps practically identical recountings of Jim's story. In addition, the completion of Marlow's oral story is followed by the essentially singulative scene of the exceptional peruser opening Marlow's package. In this way, the story method of Marlow's story must be recognized as what Genette calls the "pseudo-iterative," rather than as the iterative as such. (Kirschner, Stillmark ,1992 ,p.49).

In this part, we try to clarify the features of the narrative structure of the novel "Lord Jim" and the views around it, which in turn will shed light on the ambiguity of the main character. The narrator announced it, determined the problematic direction of the work and highlighted the content of the author's position.

Conrad is distinguished as an artist by his remarkable ability to "see". "The goal which he tries to achieve with the help of words in order to make you hear, feel, and above all make you see" (Lindskog, 2011, p. 31).

In the novel presented for analysis and the role of the hero character Jim who represented the main character, we find that his full name is not found in the text. The lord, or tuan, as the Malays of one of the Pacific islands called Jim, declaring him their ruler, is but a certain kind of appointment. On the first page of the novel, the "disguised" narrator is called Jim, and on the last page it is said: "*He is gone, inscrutable at heart*" (Conrad,1993,p. 215).

Throughout the novel, he almost notices this ambiguity when he comes across Jim's name. At the beginning of the twentieth century. It is time for "doubt", doubts about the knowledge of the world and the soul of man. All this is reflected in the work of C. Conrad. The characters of his works are full of internal contradictions, they are drawn to heroic self-assertion, and at the same time are doomed to defeat.

Undoubtedly, such a position was foreseen by the author's intent, and therefore, given the fact that Conrad consistently indicated his firm commitment to the perfect merging of form and content, it is clear that understanding the problematic of the novel (and clarifying the riddle of Lord Jim) is only possible by analyzing the form of the work, and in particular its narrative structure.

The story in "Lord Jim" is organized in such a way that a number of narrators participate in the story of the main character. The main narrator is not presented here in the first person - the story is told on behalf of an impersonal narrator, who at a certain moment delivers it to Captain Marlow, the "main voice" of the novel. Before that, the reader receives supposedly reliable and unbiased information about Jim's childhood and the formation of his character, what prompted him, the son of a priest, to go to sea, about "the exciting life in the world of adventure", about "reading light fiction" and about his romantic fantasies that generated by the books he read: "He saw himself saving people from sinking ships, cutting masts in a hurricane, swimming through the

waves with a rope; Or as a lone castaway, barefoot and half-naked, walking on exposed reefs in search of shellfish to stave off starvation.

“He saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; or as a lonely castaway, barefooted and half naked, walking on uncovered reefs in search of shellfish to stave off starvation.”(Ibid,p.4).

The main event in Jim's fate was when, on one of his first responsible voyages, he worked as a navigator on the ship "Patna", which was supposed to carry about eight hundred pilgrims from India to the Persian Gulf. In the moment before the seemingly inevitable disaster and ship's death, Jim instinctively jumped with the other crew members into the water. He irresponsibly abandoned the ship and the passengers, and because of this crime, Jim is taken to court, depriving him of his professional license. However, it is not the habeas corpus that becomes a tragedy for the hero, but the self-awareness of what has been done. The external conflict turns into an internal conflict and leads to the unraveling of the plot questions.

The subsequent life of the hero is completely determined by the decisive event that occurred in "Patna". This directly reflects Conrad's conviction that a single action determines a person's entire destiny. Such an act becomes the subject of the reflection of the hero and those who care about his fate, primarily Captain Marlow, who becomes the main narrator from the moment of the trial .

The author is not limited to the stories of Jim and Marlow, but gives the opportunity to hear the voice and understand the point of view of other characters who interpret Jim's behavior and reveal their inner world by interpreting the character's form and content. According to the principle of superposition of points of view in the process of revealing the story. Other characters gradually appear in the novel and each of them has his own understanding of Jim., which is very important to Conrad.

At the same time, Jim's position and position is constantly evaluated not only by the people involved in the drama's astronomy, but also indirectly reflected in the fate of other characters. Jim is repeatedly offered the easiest way out - to escape from. “Oh! he is a tough object. Four- and-twenty years of the tropics too. You ought really to take a peep at him. Noble- looking old boozier.” (Ibid ,p.28).

Court (without thinking, so did the other crew members - those who were with Jim that night on the ship), but he vehemently rejects such proposals. In a conversation with Captain Marlow, even one of the judges - Captain Brierly - expressed this:

“ I will put up two hundred rupees if you put up another hundred and undertake to make the beggar clear out early to-morrow morning. (...) there he sits while all these confounded natives, serangs, lascars, quartermasters, are giving evidence that's enough to burn a man to ashes with shame.” (Ibid,p.34).

Thus, there is something similar between Captain Brierly and Jim in their attitude to the world around them, their rejection of hypocrisy and conformity.

At the same time, the factors of the behavior of the older sailors remain unknown to the reader, opening up space for receptive conjecture: perhaps in a professional car, Brierly had an episode similar to what happened to Jim, but he did not manage to appear in him as an uncompromising gentleman. Jones's chief aide, who was the last to see and speak to Brierly, wonders what could make a healthy, relatively young, well-off man decide to commit suicide.

There is no answer, but the considerations and assumptions about the behavior of Captain Brierly fit organically into the attempts to solve Jim's mystery, since they relate

to the same universal existential problem of the novel - what a person is and what factors become decisive in his behavior in certain circumstances .

Like Brierly, Jim is described by a French sailor's lieutenant, whose name is not mentioned in the novel. Captain Marlow met him and had a long conversation, trying to hear assessments of the situation from the mouth of a professional and the person who first saw the damaged patna left at sea by the crew. The French lieutenant, having boarded the ship, stood on the deck for thirty hours, directing the tow of the ship, which could reach the bottom at any moment. Courage and risking his life seemed to give him the right to convict Jim, but the conviction was not accepted by Captain Marlow, since the conclusions of the French lieutenant are based only on generalized ideas and do not take into account all aspects of the drama .

The characteristics of Jim's behavior and personality are provided by almost all action figures, with the exception of Captain Marlow. De Jongh, for whom Jim was employed as a marine clerk on Marlow's recommendation, highly appreciates him and calls him "My Representative at Sea." The job of the sailor's clerk was to outsmart other naval clerks under the sail, steamboat, or oars, to be the first to approach the ship which was about to drop anchor, and to greet the captain happily by handing him the ship's provider's bulletin; And when the captain goes ashore, the naval officer shall confidently but not disingenuously guide him to a large, cave-like store, where a great selection of drinks and provisions can be found to cater to the ship's needs. This new occupation is nothing , it did not fuel Jim's imagination. He liked to think of himself as a racing horse so much, and now he was doomed to work without glory as a peddler's donkey. However, Jim is forced to leave this service not because of his dissatisfaction with it, but because of the fact that his "disgrace" became known in the port; It was enough for him to hear a hint of "dishonesty" when he left De Jongh's company.

This reviews Conrad's comments about the writer in *An Individual Record*: "a writer lives in his work. He remains there, the main reality in a created world, among fanciful things, happenings, and individuals. Expounding on himself session them he is just Similar to that of the unfortunate craftsman, Jim's self-named task Patusan is to accommodate opposing powers , and this "experiment:

"He was going to try ever so many experiments; I had admired his energy, his enterprise, and his shrewdness. Nothing on earth seemed less real now than his plans, his energy, and his enthusiasm; and raising my eyes, I saw part of the moon glittering through the bushes at the bottom of the chasm." (Ibid,p.165).

As Marlow portrays it, is to be "his own doing; he was liable for itself and no other person." Even the abilities which acquire Jim achievement his new circle appear to be more appropriate for exploratory writing than exchanging or social changing. Jim's status for the Bugis is something between that of a divine being and a performer. After the fruitful raging of Sherif Ali's barricade which lays out him as an amazing powerhouse in Patusanian legislative issues, different fantasies are developed around his individual to make sense of these wonderful accomplishments: *"There was something occult in all this, no doubt; for what is the strength of ropes and of men's arms? There is a rebellious soul in things which must be overcome by powerful charms and incantations."* (Ibid,p.137).

One more legend credits heavenly powers to Jim :

"This occupation he seemed to think a most arduous one, and perhaps the souls of things are more stubborn than the souls of men. As to the simple folk of outlying villages, they believed and said (as the most natural thing in the

world) that Jim had carried the guns up the hill on his back—two at a time.”(Ibid,p.137)

The well-known story has it that Jim with a hint of one finger had tossed down the entryway. Jim's influence appears to stem more from the regard and love he rouses in the hearts of the Bugis than from anything substantial, like abundance or societal position: "his popularity was the best thing around for a long time venture.

“There was nothing within sight to compare him with, as though he had been one of those exceptional men who can be only measured by the greatness of their fame; and his fame, remember, was the greatest thing around for many a day’s journey. You would have to paddle, pole, or track a long weary way through the jungle before you passed beyond the reach of its voice.” (Ibid, p.139)

Indeed, even the gunnery pieces which present to Jim a reverberating triumph over the Sherif and spread his notoriety all through the land appear simply to have repeated the real essence of Jim's allure for the Bugis which is basically tasteful: "his new youthful voice [...]and passed away over the unchanged face of the forests like the sound of the big guns on that cold dewy morning when he had no other concern on earth but the proper control of the chills in his "(Ibid p.138).

Jim's way to deal with telling about what happened on the Patna, as uncovered by Marlow, is a first indication of the deceitfulness of his vision. The “gaps are both visual and textual: for example Jim’s vision of the dark abyss before he jumps into the sea is mirrored by typographical blanks in the text, such as aposiopsis, unfinished sentences and fragmented dialogues” (Delmas ,2010,11-18).

The investigation into Jim's case turns into an issue of global importance. Marlow feels that there is something immeasurably greater behind Jim's personality, so he cannot stay away and not share in the fate of "one of us":

“He existed for me, and after all it is only through me that he exists for you. I’ve led him out by the hand; I have paraded him before you.”
(Conrad,1993, p.114).

Consciously or unintentionally, Marlow acts with Jim, hiding the truth of the crime from listeners as long as possible with the help of a series of narration techniques, sometimes moving forward, and then back in the past. The purpose of Marlow's story is to try to find "at least some convincing justification" for Jim's guilt, to find a "merciful explanation". One gets the impression that it is difficult for him to admit that what happened is irreparable, as is the case for the hero himself. Marlow gradually begins to understand the "secret motives" of his interest in Jim's fate: in the young man he sees himself, a young man, full of fantasies and romantic passion.

. Conrad uses psychoanalysis in his novels, as he is interested in the internal motives of the characters, and their dialogue with themselves, and not only give a plot, or a picture, but tries to present several points of view, and reveals the problem from different angles, so that the reader himself draws conclusions about what he read. Most importantly, Conrad's novels appear to the reader as true .

Many critics have regarded Lord Jim as a testament to the author's life or life. For example, in "Conrad's Source of Lord Jim" Norman Sherry expresses that there was a supposition that Conrad Patna's story in Master Jim depended on a genuine occasion, the departure of the S.S journey transport Jeddah by its European chief and officials yet the hypothesis has stayed dubious and unsupported by proof because Sherry himself showed that none of the crew, as far as is known, played the role that Conrad Jim gave him. However, Sherry maintains that it was the scandal in the East Sea that caught Conrad's imagination in Lord Jim (Sherry,1964, 545).

Marlow finally shows his romantic emotions when he dialectically announces to his listeners that in Jim they will not be able to be considered a hero due to a lack of imagination. Jim for Marlow is not just a "little brother", it is a hidden part of his personality, half unconscious, which goes against his code of conduct.

"He couldn't possibly matter. Nothing mattered, since I had made up my mind that Jim, for whom alone I cared, had at last mastered his fate. He had told me he was satisfied . . . nearly. This is going further than most of us dare. I—who have the right to think myself good enough—dare not. Neither does any of you here, I suppose? . . ." (Conrad, 1993, p. 166)

Patusan's definitive inability to fulfill Jim and cause him to fail to remember the blemish on his standing mirrors the powerlessness of craftsmanship to 'retouch the clock' of presence by offering man an enduring shelter against the cognizance of an imperfect and fallen nature. The "experiment" comes up short and Jim can't at long last accommodate the "problematic forces". present both in Patusan and in himself. Curiously, his situation as of now is introduced as a creative disappointment - the evaporating of motivation: he attempts to keep in touch with somebody however "the pen had spluttered and that time he surrendered it. There's nothing more; he had seen a wide bay that neither eye nor voice could range. He was overpowered by the baffling; he was overpowered by his own personality". In this manner, the "horrendous element", of Dionysian information can't be opposed endlessly, proposes Ruler Jim and Patusan uncovers itself as something like "a unimportant islet before the parts of a powerful and eating up stream. As Conrad remarked, "Everything is relative" and the realm of art is "merely the most enduring of the things of this earth" (Gayle, 2022, p. 13).

IV. Conclusion

Through various readings of Lord Jim, we find that the author has tried to employ his hero Jim in another way in the present, as he makes him visible in another way to his identity. Unlike Almer and Williams, so Jim sees not only otherwise, but also as the truth.

The holistic view of Conrad's style is a rational approach to making his myths grapple with an unforgiving fate, and at the same time, the way readers must understand his texts. His style in Lord Jim's story is clearly reflected in Marlowe's bewildered and unsteady attitude; Where we saw at the same time that Marlowe condemns Jim and then appeals later., as if he was in a position to vacillate between enemy and friend.

Thus, the interweaving of points of view in the novel "Lord Jim" defines the characteristics of its narrative structure and reflects the author's belief in the multidimensionality and narrowness of the microcosm of man.

Perhaps this conclusion opens avenues for further research into the technical system of J. Conrad and the influence of this author on the formation of the literary and modernist model.

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