

CHAPTER II

THEORETICAL FRAMEWORK

Literary theory is only one aspect of literary study. Every author and literary work must have their characteristics. But also there must be a general characteristic concerning work of art, Elizabethan drama, all drama, all literature, all art. Literary criticism and literary history will characterize the individuality of the work, of an author, of a period, or of a national literature. And the characterization of all literary work can be accomplished only in the universal term, on the basis of literary theory. Literary theory, an organon of method, is the great need of the literary scholarship today. Literary theory is the study of principles of literature, its categories, criteria, and the like and by differentiating studies of concrete work.

In this thesis, the writer is trying to show the parallelism between the author's experiences of life and some aspects of his story –Lord Jim. In the beginning, the Comparative theory is used as the tool to compare those two subjects—the author's experiences of life and aspects of the story. This comparative theory is supported by some approaches. The first approach is the biographical approach by giving the biographical and the cultural background of the author. The writer considers that the literary work should be first analyzed from the work itself. The subject of the analysis is a literary work. The literary work has a structure that composes the story into unity thus, the readers are able to catch the whole idea of the story that is written by the author. In this term, the structural approach is applied to examine the general law that is worked in the literary work. And this structural approach is the second approach that can reveal anything.



concerning the literary work itself. Thus the writer is able to find out the parallelism between the work of art and the experiences of life that is once undergone by the author.

A. COMPARATIVE THEORY

Conrad is used to write his stories furnished by his personal experience. Some people suggest that *Lord Jim* --the novel analyzed here-- is a story that tells his personal feeling about his jumping act from his native land, Poland, to England. He parallels his own experience of jump out from his native land by the jump of Jim from Patna. It seems that Conrad wants to show his feeling about his act becomes an Englishman. To prove this hipotesis, the comparative theory is applied to find out the similarities and differences between the story itself and the biographical background of Joseph Conrad.

The term 'comparative' literature is troublesome and doubtless, indeed, one of the reasons why this important mode of literary study has had less than the expected academic success. Matthew Arnold, translating Ampere's use of 'histoire comparative', was apparently the first to use the term in English (1848). The French have preferred the term used earlier by Villemain, who had spoken of 'litterature comparte'(1829) after the analogy of Cuvier's 'Anatomie comparte' (1800). The German speak of 'vergleichbende Literaturgeschichte'. Yet neither of these defferently formed adjectives is very illuminating, since comparison is a method used by all criticism and sciences.

In practice the term 'comparative' literature has covered and still covers rather distinct field of study. It may mean, first, the study of oral literature, especially of folk-tale themes and their imagination; of how and when they have entered 'higher', 'artistic' literature. Another sense of 'comparative' literature confines it to the study of relationship between two or more literature. And the last conception of the 'comparative' literature is the study of literature in its totality, with 'world literature', with 'general' or 'universal' literature. (Wellek & Warren, 46-9). In this thesis, the comparative theory is used as the tool to compare the story and the author's experiences of life. The biography about the author has given the data about the author's life. It is very hard for him to separate the past experience when he writes the story. Sometimes, those past experiences have given the author an idea to his stories. And the story has shown the parallelism with the author's life that has been gotten from the biography.

A.1 BIOGRAPHICAL APPROACH

A.1.1 BIOGRAPHICAL BACKGROUND

Joseph Conrad was born Teodor Jozef Konrad Korzeniowski on December 3, 1857, the only child of Apollo Nalcesz Koezeniowski and Evelina (Bobrowski) Korzeniowski. Apollo was the poet and the man of lecture in Poland --the native land of Conrad. But the mother was a gentle, lady from the well-to-do family with a keen mind but unfortunately she had a frail health. In later years the young Konrad lifted the middle portion of his long name and Anglicized it into Joseph Conrad, by which name the world knows today

When Conrad was five, Apollo was arrested for revolutionary plots against Russians and exiled to Northern Russia. Conrad and his mother followed his father in the jail because his mother was co-accused at Apollo's trial and her letters to her husband were used as evidence against him. In the imprisonment, Apollo translated Hugo, Dickens and Shakespeare and also wrote his anti-Russian memoirs. But Eva was sick badly and died on 18 April 1865. For next three years, Conrad was to live in a strange, isolated life colored by his father's grief and bitterness. By 1867, Apollo was seriously ill and was given a permission to return from exile. And finally, Apollo died on 23 May 1869. There was a strong and deep bond between Conrad and his father. Thus, it is not strange that the sensitive lad was already marked with melancholy that underlines all his works. Henry James was later to say to him, "No one has known --for intellectual use-- the thing you know," but Conrad responded that, "I know nothing, nothing!" Yet it would be true to say that Conrad forgot little of his extraordinary wide experience of life, and that memories constantly influenced his work. Conrad now came under the influence of his uncle Thaddeus Bobrowski, who was in every way the opposite of Apollo and who had always regarded his brother-in-law as a woolly headed sentimentalist. He was in charge of Conrad's education and financial affairs. He was the type of benevolent guardian figure that Conrad dealt with in the character of Stein in *Lord Jim* and Captain Linggard in the *Bornean novels*.

In 1872, Conrad told his uncle that he wished to go to sea. In the beginning, Thaddeus was shocked but later in 1874 he agreed to send Conrad off to the Merchant Marine. Behind this desire to leave Poland and join the Merchant Navy was the inspiration of Conrad's reading of adventure and travel literature and his

interest in geography. He forsook Poland because he had suffered much from the Russian overlords and he decided that Poland was a sinking ship, going down under the Russian as the *Patna* was going down under the squall in *Lord Jim*. He left Poland for Marseilles in October 1874. And now he began his career as a seaman. He sailed the seven seas in many ships and most of them sailing vessels.

Conrad had a first love affair in Marseilles. It ended in disaster. Conrad gave out to his uncle that he was wounded in a duel with one of the lady's other suitors, but it seems clear now that he tried to commit suicide. Conrad devoted himself to work at the port and made much money. Unfortunately, he was extravagant and he was in the money difficulties. Thaddeus always sent him a sum of money to help him. And debt had let him try to commit suicide.

He left Marseilles in April of 1878 and first saw England in June of that year. And now he began the period as a young foreigner with very little English and a dreamy expression. He ended the period in 1896, as a bearded sea captain, with stern glances and a lined face, a man of vast experience and broken health, with a strong foreign accent, with no greater success in his present career, but as Joseph Conrad the novelist who had published in England his first novel, *Almayer's Folly*. Writing later of his earliest experience in England he said : "... the North sea was my finishing school of seamanship before I launched myself on the wider ocean..."

Conrad moved steadily after this, through the various stages of seamanship, obtaining his second mate's ticket in 1880; his first mate's in December 1884; and his master's on November 1886. Conrad reported his success to his uncle that he had become a British subject. But these successes were accompanied by failures and discontent and restlessness that made Thaddeus felt anger, anxiety, and

puzzlement at many times. The example of one of his problems was he did not appear to have stayed long with any ship --frequently because he quarreled with the captain.

About 1881, Conrad applied a naturalization. In April he sailed as the second mate on the ship named Palestine. It was a momentous voyage in many ways as had been described in *Youth*. In the middle of the voyage to Bangkok, Palestine was on fire and the amazing voyage was ended in 13 hours in the open boat. And then the crews landed at the Muntok on the island of Banka, off the coast of Banka. This was Conrad first meeting with the East and its people, with the environment that was to inaugurate the change from the seaman to the novelist. The inquiry of the loss of Palestine was held in Singapore and attended by Conrad. The reflection of it can most certainly be seen in the inquiry into the loss of Patna in the novel, *Lord Jim*.

In 1887, Conrad 's fourth and final, but longest and most fruitful visit to the Far East began when he signed as a first mate on the Highland Forest on 16 February. She was bound for Samarang in Java and he joined her in Amsterdam. During the Highland Forest's passage, Conrad's back was injured by a falling spar. A Dutch doctor in Samarang expressed his fear and advised him to take a cure at Singapore. He went to Singapore and entered hospital. Singapore was a great Eastern port and became a setting in the stories such as *Lord Jim*, *The End Of Tether*, *The Rescue* and *The Shadow Line*.

The East, specially Singapore, was peopled with men who appeared in Conrad's fictions. Augustus Podmore William, a ship candler's water-clerk in the port, had been mate of the Pilgrim ship Jeddah which sailed from Singapore in

1860 and was abandoned by her European officers after a storm, leaving 1000 pilgrims to their doom. The captain cabled from Aden that the ship had foundered and all pilgrims had perished. But in the following day, the Jeddah was towed into Aden by the Antenor with all the pilgrims safe on board. The event created a scandal which would not die out and this was the source of *Lord Jim*.

On August, Conrad was discharged from hospital and returned England. He was taken on as a mate of the steam ship Vidar. As part of the journey, the Vidar travelled up the Berau River in the Borneo. And here, Conrad discovered another area that was to be a fruitful source for his later novels. The Berau, with its small Malay settlement of 'Tandjong Redep,' one of the lost, forgotten, unknown places of the earth,' appears in *Almayer's Holly*, *An Outcast of the Island*, and *Lord Jim*. Here he once met some people that became the characters in his novels. He met Charles Olmeijer, a trader, who had become his scapegoat hero in *Almayer's*. It was here also, he learnt the influence of captain William Lingard, who had surveyed the Berau and had a channel named after him in the charts, who had fought pirates and known as the 'Rajah Laut (king of sea)' by the Malays. Captain Lingard established Olmeijer and later his nephew, Jim Lingard, at the trading post at Tandjong Redep. Jim Lingard became the physical model of Jim in the *Lord Jim*. The sailors at the Vidar called Jim Lingard 'Lord Jim' because of his lordly bearing. However, Jim Lingard and Lord Jim in the novel *Lord Jim* have nothing in common but the name and physical appearance.

When he returned to England, he hoped to visit Poland. And at that time, his uncle was seriously ill. Returning from Poland to visit his uncle, Conrad went to Congo. Conrad, from his early age, had an ambition to see Africa:

"Now, when I was a little chap I had a passion for maps... At that time there were many blank spaces on the earth, and I would like put my finger on [one] and say, When I grow up I will go there..."

In Africa, Conrad almost lost his life and recorded the story such as in the *Heart Of Darkness*. He then had two voyages to Australia and on the second of these, he first allowed another person to see some of his writing, the first chapter of *Almayer's Folly*. On this trip he also met John Galsworthy and began a life-long friendship.

Conrad left the sea for good in 1894, and his first book --*Almayer's Folly*-- was sold to a publisher that year. From 1895 to his death, his adventures center around his fictional works.

Sometime between 1893-1894, Conrad met Miss. Jessie George who worked as a typist in the city. She was plain but the most suited woman for Conrad. The friendship developed and in the early 1895 he proposed her. They married on 24 March 1896. The couple had two sons --the eldest was Borys Conrad born in 1898 and his brother was John Conrad born in 1906.

Conrad also made a relationship with other great artists in England. Those great artists were like Stephen Crane --the author of *The Red Badge of Courage*--, Bernard Shaw, Henry James, Rudyard Kipling, H.G. Well and also Ford Madox Ford --the son of a famous music critic and related to both Ford Madox Brown, the painter, and William Michael Rossetti, was then twenty-four and already publishing. Conrad and Henry James were foreigners, both extremely courteous in manner. They spoke French for preference. Conrad addressed James as 'mon cher Maitre'.

In 1899, Conrad received a boost to his moral. The Academy crowned his *Tale of Unrest* (1898), selecting one of the stories in the collection, *Karain*, for special praise and awarding Conrad 50 guineas. In term of his art, this time was the most fruitful for Conrad. But his wife was true in seeing Conrad's career as the novelist by dividing it into two periods. The first, which Conrad called his 'Blackwood' period, covered four years. During this time his health was comparatively sound. He was on the good term with William Blackwood. His stories appeared frequently in 'Blackwood Magazine', and his works were well received. Those works were such as *Lord Jim* (1900), *The Youth volume* (1902) containing *Youth*, *Heart Of Darkness*, and *The End Of Tether and the Typhoon volume* (1903). The change to less fortunate circumstances came with the publication of *Typhoon* in 1903, when literary agent named J. B. Pinker took over the handling of Conrad's business. The agents were comparatively new arrivals on the literary scene. But Pinker was very useful to Conrad, particularly in advancing him sum of money when he was in need. Pinker's intervention seems to have harmed Conrad's good relationship with the publisher Blackwood.

In May 1898, he began *Lord Jim*, his twelfth work of fictions. Although it was then not yet finished, it appeared in Blackwood Magazine in 1899. Conrad completed it in 1900.

Conrad visited America (New York) in 1923 and gave a talk in the house of Mrs. Curtis James. In July 1924, he suffered a heart attack and a few days later, he got the second heart attack. Joseph Conrad died on 7 August 1924 and was buried in Canterbury.

Conrad is one of the strangest figure in English literature --A Pole in English dress, first a sailor then earning a mighty reputation as a writer in a tongue not his own. He published his first novel in 1895 but did not have popular success until 1913-- and thus could only be said to be known as a celebrity in this country for a decade before he died.

A. 1.2. CULTURAL BACKGROUND

A. 1.2.1 The Tension

A list of salient features of Conrad's work would include pessimism. Pessimism capable of modulating deeply toward cynicism or even nihilism. Conrad is a janiform writer --morally he seems radically paradoxical or self-contradictory. Albert Guerand in the, *Conrad the novelist*, has offered a useful list of some of the main paradoxes or duplicities that are encountered in Conrad's works:

A declared fear of the corrosive and faith-destroying intellect --doubled by [e.g. coupled with] a profound and ironic skepticism;...

A declared belief that ethical matters are simple --doubled by an extraordinary sense of ethical complexities;...

A declared distrust of generous idealism --doubled by a strong idealism;...

A declared commitment to authoritarian sea-tradition --doubled by a pronounced individualism; ..

A declared and extreme political conservatism, at once aristocratic and pragmatist --doubled by great sympathy for the poor and disinherited of the earth;...

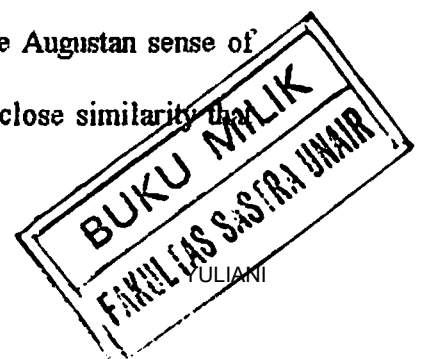
A declared fidelity to law as above the individual --doubled by a strong sense of fidelity to the individual...

Briefly, a deep commitment to order in society and the self doubled by incorrigible sympathy for the outlaw, whether existing in society or self.

And these tensions are implicit in exciting stories, full of graphic incident, with characters who engage our sympathies and antipathies, in location which extend richly before the imaginative eye.

A.1.2.2 Conrad's pessimism

Conrad's work place was emphasis on death and isolation, on inadequate understanding between people and the bitterness of experience. In his first novel, the protagonist dies a drug-addicts suicidal death; in the second, the protagonist is shot; in the *Niger of the Narcissus*, the Niger dies, while Patriarchal Singleton comes to recognize his own impending death; In *Heart of Darkness*, Kurtz dies, while Marlow gains bitter knowledge; in *Lord Jim*, Jim is killed by natives he tried to help; in *Nostramo*, Nostramo is shot, Decout commit suicide; etc. In shorter [novel] works, murder and (more frequently) suicide are just as common. The isolation in Conrad 's fiction is not merely a physical isolation of individual or groups on ship surrounded by sea or in outpost surrounded by jungle: more tellingly it is the covert loneliness that occurs within crowds or within marriages which seeming mutuality has been inwardly rooted by egotism. There are very few happy marriages in Conrad's pages. The work of pessimism of Conrad has reminded us of Thomas Hardy's, but Conrad is more cosmopolitan. Their pessimism has different emphasis. Hardy has a bitter sense of the way in which destiny tortures the innocent and sensitive; Conrad has a more Augustan sense of general vanity of human wishes. However, they both have a close similarity in



there is a strong sense that the heavens once thought to be benevolent to man, are empty or even hostile. In both, there is a keen post-Darwinism sense that a man and his struggles are but part of a 'nature, red in tooth and claw'. In both there is a strong element anti-rational primitivism and also the plangent tones of the disillusioned romantic.

Any consideration of the source of Conrad's pessimism should be prefaced by a reminder that Conrad is an artist with free will. Nevertheless, the biographical survey of Conrad's career gives many reasons why he brings a tone of pessimism in his work. There was upbringing in the beleaguered Poland; the early death of his mother and father; long years at sea when he was first a Pole among Frenchmen and next a Pole among Englishmen.

Besides the circumstances of the early life has made Conrad find pessimism, there are some elements of cultural background that become factors reinforcing the scene. Those are such as religious matter, literary influences, Polish writing, French influence and English influence.

A.1.2.3. Religious matter

The religious matter is one of the obvious reason for pessimism. In the nineteen century, if there was still religious for the masses there was increasingly skepticism for the intelligentsia. The decline for religious belief can generate a keen and pervasive sense of loss. If one is brought up to believe that the existence of God makes moral sense of the universe and gives a happy ending (regeneration in Paradise) to all virtuous lives on earth, then the loss or absence of faith may entail a grim awareness that the universe is no longer man's homeland but restlessly a

moral territory on which a man, with his ideal, sensitivities and aspirations is an intruder. And Conrad has believed that a man decoyed into an alien and perhaps senseless creation. "It's like a forest in which nobody knows the way", he told to Cunninghame Graham," Faith is a myth and belief shifts like mists on the shore. And even spring could seem a cruel fraud". Not surprisingly, then, the novels and tales sound that recurrent theme of seeming sanctuary which proves to be a baited trap.

A.1.2.4 Literary Influences

Conrad's father was a poet and translated many works from great writers such as Hugo, Shakespeare, Dickens, etc. Thus Conrad was familiar with English and French literature. And his reading of those books had influenced or given some sort of idea in his own writing.

A.1.2.4.1 Polish Writing

There is a distinctive feature between the Polish classic of nineteenth century and Conrad's work. Against the lyrical and religious patriotism of Mickiewicz, what comes to the fore in Conrad is the circumstance's emphasis on the ambiguity of the political situation. However, in other areas, various debts to Polish literature have been cited. Dr. Nadjer --the leading Polish expert on Conrad-- claims that the plot of *Karain* is based on Mickiewicz's ballad, *Czaty*; that there are verbal echoes of Konrad Wallenrod in *Almayer's Folly* and *An Outcast*; borrowing from *Dziady* in *Under Western eyes*. There is also found that *Lord Jim* is influenced by *Pan*

Tadeus (the theme of atonement for past disgrace). Bobrowski's *Memoir* influences on *Personal Record*.

A.1.2.4.2 French Influence

Conrad once stayed in Marseilles, French. He was fluent in French and has read French literature in his childhood. Gustave Flaubert (1821-80) was probably the greatest influence on Conrad. Flaubert had set the standard of extreme literary dedication: for him, literature was the central concern of life, and the great writer was one who has prepared to sacrifice all other concern in order to build laboriously, phrase by phrase, with intense concentration and concern for *le mot juste*, his fictional world. Flaubert is the leader of the French realism and Conrad is also a realist. It seems that Conrad's attitude to his art is certainly noted Flaubertian dedication, an obsessive concern with literary truth and beauty.

Another French writer admired by Conrad was Guy de Maupassant (1850-93). Conrad claims to be '*sature de Maupassant*'-saturated by him; when established as a writer, he provided an introduction to a selection of Maupassant's tales.

A.1.2.4.3 English influences

One of the possible English examples is Coleridge's visionary, nightmarish poem of the sea, '*The Rime of the Ancient Mariner*' (1798), which influenced the *Shadow Line*. Nevertheless, Conrad and Coleridge could draw on a traditional fund of legend of the sea, legends about the becalmed, haunted or crewless ship or of interminable purgatorial voyage inflicted on a sinful mariner.

Among novelist, it is probable that the Englishman whose work Conrad most enjoyed was Charles Dickens. As a boy, he had read Dickens in Polish. The similarity of the two writers lies mainly in their power of creation of grotesquerie. There is still important difference between the two men. Dickens has a rich creative exuberance, an eruptive fecundity of comic and absurd invention, which the more austere and laborious Conrad lacks; and Conrad has more mature control of elements of his works than the relatively manic and immature Dickens possesses.

A.1.3 CONRAD'S WORK OF FICTIONS

Conrad died on August 3, 1924, at the age of sixty-seven. He left forty-two works of fiction --eleven novels, a number of shorter novels and several short stories. The names and dates of publication follow:

<i>The Black Mate</i>	1884	<i>Gasper Ruiz</i>	1906
<i>Almayer's Folly</i>	1896	<i>II Conde</i>	1907
<i>An Outcast of the Island</i>	1896	<i>The Brute</i>	1908
<i>Niger of the Narcissus</i>	1897	<i>The Anarchist</i>	1908
<i>The Idiot *</i>	1898	<i>Under Western Eyes</i>	1909
<i>An Outpost of Progress*</i>	1898	<i>The Secret Sharer</i>	1909
<i>Karain: A Memory*</i>	1898	<i>A Smile of Fortune</i>	1910
<i>The Return*</i>	1898	<i>Freya of the Seven Seas</i>	1910
<i>The Lagoon*</i>	1898	<i>The Partner</i>	1910
<i>Youth</i>	1898	<i>Prince Roman</i>	1911
<i>Heart Of Darkness</i>	1899	<i>Chance</i>	1911
<i>Lord Jim</i>	1900	<i>The Inn of the two witches</i>	1912

<i>Typhoon</i>	1901	<i>Because of the Dollars</i>	1912
<i>Amy Foster</i>	1901	<i>The Planter of Malata</i>	1913
<i>Falk: A Reminiscence</i>	1901	<i>Victory</i>	1914
<i>Tomorrow</i>	1902	<i>The Shadow Line</i>	1915
<i>The End of the Tether</i>	1902	<i>The Warrior's soul</i>	1916
<i>Nostromo</i>	1904	<i>The Tale</i>	1916
<i>The Informer</i>	1905	<i>The Arrow of Gold</i>	1918
<i>The Secret Agent</i>	1906	<i>The Rescue</i>	1919
<i>The Duel</i>	1906	<i>The Rover</i>	1922

He left an unfinished novel, *Suspense*.

*Tale of Unrest

A.2 STRUCTURAL APPROACH

Literary structuralism flourished in the 1960s as an attempt to literature the methods and insights of the founder of modern structural linguistic. Structuralism in general is an attempt to apply the linguistic theory to object and activities other than language itself. A structural analysis will try to isolate the underlying set of law by which these signs are combined into meaning. It will largely ignore what the sign actually says and concentrates instead on their internal relation to one another. The structuralism is the extension of the Russian formalism that considers the analysis of the literary work should be concerning with the text of the literary work 'structurally'. Thus, it is only concerning with the elements of the literary work it self. But it is not particularly concerned with meaning as differential or, in much of its work, the deep law and structure underlying literary text.

the personality of the character. Beside that, from the dressing one can be known that he or she belongs to what social standing which can also reveal the personality of the character. Some authors are still interested in writing a relation between the different social classes in the society.

The simplest form of characterization is naming. Each "appellation" is a kind of vivifying, animizing, individuating (Wellek & Warren , 219). The author always gives his character a name, though there is a hidden character. The name given by the author also can reveal the personality of the character because the 'words' signifies something or suggests the nature of the character. Finally, what a character does is the important and the chief way in which the author established the personality. The author can make everything that the character does important. Even if the action is one that is normally thought of as a slight, it can be made significance.

According to the role in the story, character is distinguished in two ways, major and minor character. The major character usually appears from the beginning until the end of the story. And the minor character usually is the contrary one. It, sometime, appears only in the beginning until the middle of the story, from the middle until the end, etc. According to the character traits, a character can be divided into flat and round character. The flat character is only characterized by one or two traits, while the round character is complex and many-sided; he may require an essay for full analysis (E. M. Foster, 103-18). A special kind of flat character is a stock character --the stereotype figure who has so often in fiction that his nature is immediately known

A.2.1. CHARACTERIZATION

Fiction may be well begin with character. And character is one of the most important elements that compose the story. Any story, in general, will talk about a character who experiences some problems of life or interaction with others.

The characters in the story mostly reassemble with ordinary people. It is because the character in the story is created by the author. When the author made up a character, he selects some aspect of ordinary people and develops those aspect wilts playing down other and puts the together as he pleases. The result is an ordinary person but a fictional character who only exists in the words of the novel (Gill 1985, 91).

The modes of characterization are many. The older one is called the block characterization where the author gives a full description of the appearance of the character in a paragraph and in another one is the description is about the moral and psychological nature. The block characterization may be reduced to an introductory label, or the label may turn into a device of mimicry or pantomime --some mannerism, gesture, or saying (Wellek & Warren, 219).

There are some ways in revealing the personality of a character in the story. First, the reader can judge the personality of a character through the way he or she speaks. Sometimes the character often repeats certain words, speaks in a complicated or easy manner, talk a great deal or say very little, use many illustrations in their speech, etc. The personality of the character can also be viewed from the appearance of the character. The author pictures the character in his story in order to control the reader's reaction. If it is not, the readers will be invited to use their imagination. How the character dress, sometime, also signifies

the personality of the character. Beside that, from the dressing one can be known that he or she belongs to what social standing which can also reveal the personality of the character. Some authors are still interested in writing a relation between the different social classes in the society.

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All fictional character may be classified as static or developing (dynamic). The former is the same sort of person from the beginning until the end of the story. And the other undergoes a permanent change in some aspect of his character, personality or outlook.

A.2.2 PLOT

The narrative structure of a play, tale or a novel has traditionally been called the plot. Plot is the sequence of incidents or events of which a story is composed. Aristotle calls the plot "the first principle, and, as it were, the soul of the tragedy. Aristotle continues to call it "the imitation of action" and also "the arrangement of the incident". The plot (narrative structure) is itself composed of smaller narrative structure (episode and incidents). The plot of a play or a novel is a structure of structures (Wellek & Warren, 219).

E. M. Foster distinguishes two different terms --story and plot. A story is "a narrative of events in their time-sequence. A plot is also a narrative of events, emphasis falling on causality." Thus, plotting is a process of converting a story into plot, of changing of chronological arrangement of incidents into a causal and inevitable arrangement. Gill writes in his book --Mastering English literature-- that there are two causes shared by almost all of stories. These causes are past event that shapes future one's; and characters aim to achieve something. Later on, he defines the kind of plot into four kinds which are plot based on journey, discoveries, working on society and mysteries.

Plot is begun by the introduction. In this level, the character and the problem are introduced. After the introduction, it will come to the rising action where the

conflicts rise to the complicated one until it reaches the climax of the story or suspense. Suspense is the quality of a story that makes the readers curious to know of what will happen next. After the rising action comes to the termination and the falling action begins; and as the result of the incident is the denouement or solution ends the story. The story could end in happiness, catastrophe, tragedy, etc.

In a plot, there must arise some sort of conflicts --a clash of action, ideas, desires, or will. In the dictionary of literary term, the word 'conflict' is defined as "the struggle that grows out the interplay of the two opposing forces in a plot. Conflict provides interest, suspense, and tension" (p.107). There are three kinds of conflicts that may involve in a story. The main character may be pitted against some other people or group of person or simply called a conflict man against man. The second is man against environment, it could be against some external force such as physical nature, society, or "fate". And the last is a character may be in conflict with some elements in his own nature (man against man). The first two kinds are usually called the outer conflict, while the other is the inner conflict and this will be the central analysis of this thesis

A.2.3 SETTING

Setting is environment where the story takes place. The setting could be a place or time. The setting can be indicated by the stage of a play that is directed by the stage directors, the designers and other staff. Setting can influence the mood of the character. Richard Gill in *Mastering English Literature*, presents that:

‘Setting’ you realize, is a broad term. It covers the places in which the characters are presented; social context of characters, such as their families, friends and class; the custom, beliefs and rules of behavior of their society;...(106)

Gill then proposes that ‘setting includes the scene that is the background or situation for the events of the novel; and the total atmospheres, mood or feel that is created by these’. The function of setting in the story is that it also can reveal the personality of the character. How is the author present the character in the society and then the reader will get the impression about the character’s personality. The setting can be symbolical. It can symbolize the thing going to happen or something else.

A.2.4 STYLE

In the preface to *The Nigger of the Narcissus* Joseph Conrad wrote:

“My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel--it is above all to make you see.

That and no more, and it is everything.”

Most writers set themselves Conrad’s task, attempting to make the reader ‘see’ by their choose and arrangement of word into sentence. These sentences constitute the

writer's style. Style appears as the individual linguistic system of a work, a group of work. The first step of the stylistic analysis will be to observe the deviations of as the repetition of sound, the inversion word order, the construction of involved hierarchies of clauses, all of which must serve some aesthetic function (Wellek & Warren, 180). What is good style then? Jonathan defines the good style as "proper words in proper places.

Wellek classifies the style in the *Theory of Literature* in four terms. According to the relations of words to the object to object, styles are divisible into conceptual and sensuous, decisive and vague, succinct and long-winded, or minimizing and exaggerating, quiet and excited, low and high, simple and decorated; according to the relation among the words, into tense and lax, plastic and musical, smooth and rough, colorless and colorful; according to the relation of words to the total system of the language, into spoken and written, cliché and individual; and according to the relation of the word to the author, into objectives and subjective(179).

B RELATED STUDIES OF OTHER WORKS ABOUT LORD JIM

There are so many critics and essays working on Lord Jim. Hiram Hyan and Edmund Fuller in the *Thesaurus of Book Digest* write that Lord Jim is the most admired of Conrad's novel. It has a dark psychological theme and frustration of a man who dreams of heroic act but who tragically tormented by secret fear. And only in death he could find a remission of his sins.

Conversely, F. R. Leavis in his essay, *The Great Tradition*, considers that *Lord Jim* is neither the best of Conrad's novels nor among the best of his short

stories. The presentments of *Lord Jim* in the first part of his book --the account of inquiry and of deserting the Patna, the talk with the French Lieutenant-- are good. But the romance follows, though plausibility offered as continued exhibition of Jim's case, has no inevitability as that; nor does it develop or enrich the central interest which consequently, eked out to provide the substance of a novel, comes to seem decidedly thin (189-90).

Another essay about *Lord Jim* is written by Jocelyn Baines --*Guilt and atonement in Lord Jim*. Jocelyn suggests that Conrad tries to raise the significant of Jim's action into a metaphysical level and his portrayal of Jim's spiritual Odyssey explores the theme of Guilt and atonement. Every character and incidents is subordinated to and intended to develop the theme (35-6).

Jim is simple and sensitive character. But according to Marlow, he is the complicated matter by being so simple. Marlow himself is one of the character in the book and also Conrad's mouthpiece, to probe, analyze and comment on state of minds of another. He is then the chief device to develop the theme. Conrad also uses other characters such as Bierly--the French Lieutenant--, Stein, Gentleman Brown, etc. and also incident to develop the theme. There is two opposing forces that are battling for the possession of Jim's soul. The crucial action itself is Jim's jump. And the rest of the book is taken up with his attempt to deal with his action whereby he comes to a gradual realization of it significance and to fulfillment of his destiny. After the inquiry, the certificate of Jim is canceled and Marlow tries to find a job for Jim. He discusses the Jim problem with his old friend, Stein. While Bierly is found committing a suicide with the reason unknown. Stein arranges that Jim should be sent to Patusan. And Jim takes the opportunity. Marlow, who visits

him at Patusan, has made up his mind that Jim "has mastered his fate. And then, Gentleman Brown and his blackguards arrive to threaten the world which Jim has built up. Finally, Jim chooses death as a retribution of his friend's death (37-44).

Jocelyn Baines proposes that it is a strange theory that destiny should be reserved only for the elect, for those with imagination, but that seems to be Conrad's contention in *Lord Jim*. Fate and destiny are forces to be mastered. Cowardice in the face of crucial test is contained in Jim's destiny, and only by conquering his destiny could he atone for his offense. An act of cowardice has to be expiated with the supreme act of courage, the deliberate going to meet certain death (45). Jocelyne's suggestion that Jim's action to conquer his destiny by surrender to the old Doramin is the atonement of his failure, is in a contra with Conrad's statement in his letter to Marguerite Paradowska:

Il n'y a pas d'expiation. Chaque acte de la vie est final et produit fatalment ses consequences malgre tous les pleurs et les grincements des[sic] dents.

(There is no atonement. Every action in life is final and produces its inevitable consequences despite all the tears and gnashing of teeth.)

(from a letter of 15 September 1891 to Marguerite Paradowska)

The piece of the letter is taken from the preface of Robin Mayhead's essay with the title *Lord Jim*. Furthermore, Robin Mayhead proposes that *Lord Jim* has many similarities with the previous work of Joseph Conrad which he considers as the best-- *Heart of Darkness*. It is because, he explained, *Lord Jim* is only finished in some months and the distance of the publishing of the two is only a year. Thus, Conrad does not make any progression in *Lord Jim*. Robin Mayhead has divided the

essay in seven parts. In each part, he tries to write the significance of each character or incident in the story. In one section in his essay, he proposes that Jim undergoes some kind of incongruity between his ideal-self and his real self. The novel is divided into two parts. The first half, taken up with Jim's reaction to the court of inquiry appointed to look into his conduct, dramatizes his jump's immediately effects; the second, devotes his attempts at rehabilitation in a remote inland province, traces its further consequences (Robin Mayhead, 66).

Bethany Station writes in a cliff's notes that the problem of individual separated from his social group is central theme in Conrad's fiction. Additionally, she proposes that Conrad draws from many sources for his plot, but his own personal experience furnishes the basis for much that happen in Lord Jim. Even Jim's jump from the Patna parallels Conrad's own jump out of Poland. He seems to regard this act as a form of desertion. Many of his friends and relatives consider his abandonment of his country as treachery and raised up a "tempest of blame" (79).

