論　文

Gender and Culture in *Lord Jim*

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Joseph Conrad (1857–1924) wrote many adventure romances in his early days. In one of them, *Lord Jim* (1900), Conrad creates Jim as a young man who aspires to heroic deeds and seeks for adventure. Although he pursues his dream, Jim repeatedly fails to achieve it. Why is he not able to realize his ambition while pursuing it so eagerly? And what is the essence and meaning of his dream? In order to resolve these principal questions, I will discuss Jim's dream by focusing on the cultural background, since a consideration of the cultural background is indispensable if we really wish to understand Jim's dream. In this article, I will attempt to reveal the essence of Jim's dream and consider the author's views of it through examining the cultural context of the era in which the text was written.

（1）Jim's persistence in his heroic dream

As the first half of *Lord Jim* shows, Jim is described as a youth who yearns for heroic deeds on the sea. After a period absorbed in reading Jim goes to sea seeking for adventure. A series of affairs, however, shows us that Jim fails to act like a hero in a book. Jim's first failure occurs before he becomes a sailor. When he is lost in his daydream on board the training ship, a coaster crashes through a schooner at anchor. But Jim fails to man the cutter as the other boys do in the emergency. He fails to act smartly because he is overwhelmed by fear before the gale and the tumbling tide.[1] Before the menace of nature he cannot act like a hero. However, despite his failure, Jim thinks that he was tried

unfairly and deserves a higher achievement (49).

This pattern is repeated by Jim in the *Patna* affair. After training to become a seaman for two years, Jim goes to sea and takes a berth as chief mate of the old *Patna*. When he is lost in his revery during his watch, the *Patna* collides with a submerged object. When he goes into the hold and inspects the bulwark Jim is immobilized, imagining the passengers in a panic in the emergency. Subsequently, thinking that the *Patna* is about to sink at any moment, Jim leaps into the lifeboat with fellow officers without attempting to rescue any of the eight hundred pilgrim passengers. Although the *Patna* is safely towed to harbour by a French gunboat, this is a clear dereliction of duty: it is a disgraceful act for a seaman to abandon passengers. Jim has transgressed the seaman's code, and this is a far graver fault than his first failure. It is far from the ideal Jim has sought since his boyhood. But Jim thinks that he is different from the other members of the *Patna*, and again he tries to defend his heroic image of himself by claiming that he was not ready (103).

However, despite these two failures Jim does not give up his aspitation. This is evident in descriptions of Jim after the *Patna* affair. For instance, when Marlow offers him a post in Patusan as Stein's agent because Jim repeatedly quit his jobs, Jim is as excited as a "youngster on the eve of a long holiday with a prospect of delightful scrapes" (215). Although Marlow introduces this post to allow him to earn his bread, and warns Jim of the dangers of the undertaking, Jim is excited in expectation of adventure. Also, before Jim goes to Patusan, Marlow finds two small books and a half-crown copy of a complete Shakespeare in Jim's valise (218).[2] It is clear that Jim continues to seek his heroic dream even after the major failure of the *Patna* affair. As his confession to Marlow after the Inquiry shows, Jim thinks that he was tried unfairly and only just missed the opportunity to be a hero (104). He refuses to acknowledge his failures and waits for another chance to prove himself heroic, believing that he can show his courage some day.

As Marlow tells us, Jim becomes the virtual ruler of Patusan and earns what he has sought. Here, Jim appears to have realized his ambition. But his ideal

world collapses upon the intrusion of Gentleman Brown into Patusan. Although the people of Patusan were ready to fight Brown, Jim decides to give Brown and his men a clear road because his phrases "jumping-off place", "in the same boat", "jump out of trouble" reminded him of the leap from the *Patna* (326). Brown attacks Dain Waris and his party from the rear, and this causes Dain's death. Despite Jewel's plea to flee from Patusan, Jim goes to Doramin unarmed when he knows that Dain is dead. Marlow recounts Jim's last moments as follows:

> They say that the white man sent right and left at all those faces *a proud and unflinching glance*. Then with his hand over his lips he fell forward, dead. (351, emphasis added)

Various interpretations have been attempted by critics about Jim's decision to allow Brown to escape and about his last act.[3] Jim appears to assume full responsibility for his error of judgement by his sacrificial death. It is possible to interpret Jim's final act as the expiation of his guilt. However, Marlow expresses that Jim died giving "a proud and unflinching glance" at the people around him. Although his inner thought in this scene is not revealed to the reader, Marlow's words lead us to interpret that Jim's final act is an attempt to fulfill his dream by dying like a tragic hero. Jim chose to pursue his dream rather than to escape and live with Jewel, the woman he loved.

Despite his repeated failures, Jim's attitude towards his dream is consistent. Without realizing the gap — indeed, by refusing to note it — between his ideal and reality, Jim continues to seek his dream. He has followed his heroic dream and remained faithful to it to the end as Stein advised in his dialogue with Marlow. It can be said that Jim is obsessed with his dream, and his ideal to act like "a hero in a book" (47) becomes the guiding obsession of his life.

（2）The cultural background and the essence of Jim's dream

As I have outlined in the above section, Jim persists in attempting to realize

his ambition to the end of his life. Jim's obsession with his dream, however, seems to be somewhat extraordinary and thus puzzling for modern readers or readers who are not familiar with the cultural background of the period at which the text was written, because Jim sacrifices his life and betrays the woman he loves dearly for his dream. Why does Jim persist in his dream? Is he a romantic youth with a strong personality? Or is there some outside force which urges him to be obsessed with such a dream? In order to clarify this point, in this section I will examine the cultural background of this novel because it enables us to better understand Jim's dream.

First, let us see how Jim comes to have his heroic dream. This is shown in the description of his background in the opening chapter. The omniscient narrator describes Jim's background and the reason why he became a seaman:

> The living had belonged to the family for generations; but Jim was one of five sons, and when after a course of *light holiday literature* his vocation for the sea had declared itself, he was sent at once to a 'training-ship for officers of the mercantile marine.' (47, emphasis added)

As the phrase "light holiday literature" shows, Jim comes to arrive at his vocation as a seaman through his boyhood reading of fiction. What started Jim on his vocation was the reading of various books on the sea. From this quotation we can infer that the books Jim read were adventure fiction written for boys. This boys' adventure fiction inspired Jim's dream of adventure.

In the above quotation, however, the narrator is not specific about the books Jim read. What kind of fiction was it? Jim's revery on board the training ship reveals this:

> 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. He confronted savages on tropical shores, quelled mutinies on the high seas, and in a small boat upon the ocean kept up the hearts of despairing men - always an example of devotion to duty, and as unflinching as a hero in a book. (47)

Jim here forms a visual image of himself, and it is an ideal image of a seaman, courageous and faithful to his duty. It should be noted, however, that Jim imagines adventures in exotic lands as well. Although he becomes a seaman seeking adventures, Jim's revery shows that the setting of his heroic dream is not limited to the world of the ship.

Britain increased its territory in the second half of the nineteenth century.[4] With the growth of Britain's Empire, travel writing and then adventure fiction emerged. The adventure fiction of Marryat, Ballantine, Henty and Haggard enjoyed popularity when Conrad began his literary career. The fascination with Empire and its promised adventures was the theme and the impetus for much of the popular literature of the second half of the nineteenth century. Particularly in the 1880s and 1890s, the spirit of the age was expressing itself in literature that applauded Britain's imperial ventures.[5] Therefore, the 1880s witnessed the flowering of a new genre: for adults the imperial romances of Rider Haggard and for children the imperial adventure stories of G. A. Henty, Dr Gordon Stables and a host of others. While Henty wrote adventure stories for boys about boys, Haggard wrote mainly for an adult audience about men. By the mid-1880s the imperial adventure story was firmly established as a popular form of light reading, and its influence was tremendous.[6] The description of Jim's revery reveals that the books Jim read in his boyhood were such popular fiction for boys and that he was under their strong influence. Dawson remarks that adventure has been a key form in boyhood culture since the first targeting of children as a distinct market-sector from the 1870s, when it was coded as a gendered form.[7] In the huge commercial expansion of the 1880s and 1890s, a mass market emerged not only in adventure literature but also in toys and the

paraphernalia of war play.[8] Jim's heroic dream was nurtured in such a cultural background.

However, why does Jim desperately try to realize his dream in the real world? As I mentioned above, adventure fiction developed with the growth of the British Empire. Adventure fiction of the Victorian Age purported to be informational and often came equipped with the same appurtenances of fact as travel writing.[9] Therefore, it was perceived as being primarily factual, reliable reporting similar to travel writing. The works themselves often addressed their reader's misinformation and sincerely tried to reeducate.[10] As most writers endorsed images that were already well formed, the reading public had very little idea where literary art finished and life began.[11] For many Victorian readers adventure fiction was as real as actual experience, and this perhaps explains Jim's persistence in following his dream.

Then, next, what is the essence of Jim's dream nurtured through popular adventure fiction? In other words, what meaning does Jim find in his heroic dream? The inner description of Jim during watch on board the *Patna* provides a clue. Jim is described by the omniscient narrator as follows:

> At such times his thoughts would be full of valorous deeds: he loved these dreams and the success of his imaginary achievements. They were the best parts of life, its secret truth, its hidden reality. They had *a gorgeous virility*, the charm of vagueness, they passed before him with an heroic tread;... (58, emphasis added)

The omniscient narrator here tells us that Jim's thought was full of "valorous deeds" and he felt that there was "a gorgeous virility" in them. These words suggest that the meaning Jim finds in his heroic dream is manliness in courageous deeds. Jim internalizes his dream and it gives meaning to his life. In fact, various heroes in adventure fiction of the Victorian Age show manliness. Haggard's novels, for instance, revel in the exploits of virile heroes.[12] Henty and Kingston similarly focus on heroes anxious for thrilling

adventure in tropical locations where they prove their manliness.[13] Henty's intention was to teach his readers some history and inculcate the correct manly values, the moral code of the English gentleman.[14] According to White, the tone sustained in all of these works was of a manly chat or a kindly paternal lecture.[15] What Jim has sought in adventures is male greatness popularized through adventure fiction. Although Jim might not have consciously sought masculinity, to achieve his heroic dream meant to achieve male greatness in the Victorian Age. Therefore, Jim's heroic dream is a gendered one, and his gendered consciousness is influenced by popular adventure fiction in which he absorbed himself. Jim's masculine identity was constructed in the late Victorian culture of adventure romance.

As I have shown, adventure fiction was one dominant factor which helped create manliness in the late Victorian culture. Other factors, however, contributed to the creation of Victorian manliness as well. There were the public schools that undertook the education of the middle-class sons during the Victorian Age. During this period the number of public schools grew and a unique educational ideal was disseminated throughout the British Empire: the ideal of character-training through games.[16] It was thought that games built boys' moral character. Games in the Victorian public schools began to be perceived as a way of imparting the value of team spirit and co-operation.[17] And they had a profound purpose: the inculcation of manliness.[18] Holt observes that the most commonly used adjective in the public schoolmaster's vocabulary was 'manly'.[19] Games became increasingly central to the curriculum of Victorian public schools, and sport played a central role in the achievement of proper manliness. Therefore, Victorian public schools were the forcing-house of a new kind of masculinity. As public schools produced the class that governed the nation and the empire,[20] enthusiasm for games grew as part of an increasingly explicit stress on imperialism.[21]

Within the text itself, there is no specific reference to Jim's education or public school background. However, there are several indicators which suggest that Jim is an ex-public-school boy. For instance, Jim is a son of a parson (4)

and he says to Marlow that he is a gentleman, too (139).[22] This means that Jim belongs to the upper-middle-class.[23] Also, as Jim is powerfully built (45) and has an excellent physique (47), the scene of his jump over the stockade of Rajah's compound reminds us of a public-school sportsman.[24] In relation to this, Dryden points out that Jim's idiom is that of the boys' adventure hero: it is the language of Tom Brown or Henty's Charlie Marryat, the language of the public-school-educated imperial adventurer.[25] Gasiorek goes further in maintaining that Jim is portrayed as a late nineteenth-century imperial subject of the gentlemanly type created in the public schools.[26] Thus, the Victorian reader would have easily recognized Jim as a public-school-educated boy since public schools permeated the entire culture via books and comics.[27]

Therefore, Jim's dream is not merely his own. It was the dream of other Victorian middle-class boys' as well. Marlow's words about Jim demonstrate this. Listening to Jim's defeat of Sherif Ali in Patusan, Marlow describes Jim as follows:

> He was like a figure set up on a pedestal, to represent in his persistent youth the power, and perhaps the virtues, of races that never grow old, that have emerged from the gloom. I don't know why he should always have appeared to me symbolic. (238)

Looking at Jim when he has achieved his dream in Patusan, Marlow describes Jim as "like a figure set up on a pedestal" and notes that Jim appeared to him "symbolic." Marlow's words would be puzzling for readers who are not familiar with the cultural background of the Victorian Age. The reason why Marlow uses the word "symbolic" is that Jim realizes his dream of heroic adventure in Patusan, and his dream embodies the Victorian boys' dream. And Jim's dream is concerned with British imperialism, because sailors carried goods and adventurers conquered new territory. Dawson remarks that during the growth of popular imperialism in the mid-to-late nineteenth century, heroic masculinity became fused in an especially potent configuration with

representations of British imperial identity.[28] This boys' dream is contrastive compared to girls' dream because girls were all but excluded from the system of education and confined to the home to become an "Angel in the House".[29]

As we have seen, Marlow's language reveals that Jim's dream incited by adventure fiction is not only his personal dream but also that of other Victorian boys'. It was the masculine dream closely connected with the imperial control of the British Empire. Not only adventure fiction but also the education system contributed to the formation of Jim's dream. Therefore, seen in the cultural context of the period at which the text was written, it is not surprising that Jim is obsessed with his heroic dream and tries to achieve it in the real world at the risk of his life.

（3）The author's attitude towards Jim's dream

Despite his repeated failures in the first half of the novel, Jim becomes the virtual ruler of Patusan and achieves his ambition in the Patusan section. Here Jim is active, trusted, admired, and loved. His success in Patusan, however, is brief and is represented ambiguously. How does Conrad as the implied author represent Jim's masculine dream which is also a contemporary boys' dream? Although various characters provide their opinions of Jim from different angles, the significant characters who give clues to this question are Brierly and the French lieutenant.

As Marlow tells us, Captain Brierly saved lives at sea, rescued ships in distress, and had a gold chronometer presented to him for his exploits by the underwriters (85). He has never made a mistake, never had an accident, never a mishap in his life (85). In the light of his past achievement, he exemplifies dedication to the code of seaman and he embodies the ideal man Jim has sought to become. However, Brierly, one of the nautical assessors at the Inquiry, expresses his irritation to see Jim's testifying before court, and proposes to Marlow that he and Marlow make Jim flee. Soon after this, Brierly commits suicide by leaping into the sea from his ship with his gold chronometer hung

under the rail by its chain (88). Why did Brierly commit suicide? In other words, what drove Brierly to suicide? Brierly apparently could not bear the seaman's code and honour to have been disgraced by the *Patna* affair. But this is not enough to explain his suicide. The cause for his suicide remains concealed from the reader. Marlow, however, speculates that Brierly must have been thinking about himself during the Inquiry (92). Marlow thinks that Brierly identified himself with Jim and his self-confidence was shaken by the *Patna* affair. Marlow's speculation leads the reader to conjecture that Brierly, a successful seaman, fears making such a mistake in the future, because he leaps into the sea leaving his chronometer on board the ship, the symbol of his glory on the sea and his masculinity. Through Brierly's disturbance and Marlow's interpretation of it, the author tries to convey his view that a man is not so courageous by nature, although the code of a seaman requires him to be so.

In addition to the figure of Brierly, the words of the French lieutenant provide a clue on this point and convey the author's view more clearly. The *Patna* was discovered by a French gunboat, and several years after the *Patna* affair Marlow encounters him in Sydney and has a chance to talk with him. The French lieutenant remarks in relation to Jim's case as follows:

> Given a certain combination of circumstances, fear is sure to come. Abominable funk (*un trac épouvantable*). And even for those who do not believe this truth there is fear all the same — the fear of themselves. (151)

In that he rescued passengers of the *Patna* by spending thirty hours on board the stricken and dangerous *Patna*, the elderly French lieutenant did what Jim should have done but failed to do. As he performed his duty as a seaman, he is an embodiment of the seaman's code as well as Brierly. Furthermore, Marlow here perceives that he has a starred scar on the back of his hand (146) and the three last fingers of his wounded hand are stiff and cannot move independently of each other (150). This physical characteristic of the French lieutenant

suggests that he is a courageous man who has had various experiences in the past, although he is now old and impassive. Therefore, his opinion is not a mere abstract generalization but is based on his personal experiences, because he continues saying: "Take me, for instance — I have made my proofs, *Eh, bien!* I, who am speaking to you, once..." (151). This pause of the French lieutenant invites us to consider the possibility that he also had the experience of betraying his cowardice or temptation — but his statement on honour suggests that he did not surrender to that temptation. As he does not proceed with his own personal anecdote, Marlow is disappointed. However, he resumes as follows:

> Man is born a coward (*L'homme est né poltron*). It is a difficulty — *parbleu!* It would be too easy otherwise. But habit — habit — necessity — do you see? — the eye of others — *voilà*. One puts up with it. (151)

Truly, the French lieutenant stresses the importance of honour. But at the same time, he tells Marlow that fear is rather a universal human nature, while the world requires a man to be courageous. His words well explain Jim's psychology in the training ship episode and the *Patna* affair. In both cases Jim fails to show his courage feeling sudden fear and is paralyzed during the emergency. The French lieutenant acknowledges his fear and acts, whereas Jim has taken on the adventure romance idea of the fearless hero and cannot acknowledge his fear. Thus he is paralyzed. Although there is a limit to his view of Jim, it is significant that the author makes the French lieutenant comment on fear in human nature. The episode of Brierly's suicide and the French lieutenant's comment on human nature suggest the author's skeptical attitude towards Jim's heroic dream.

Of course, we need to distinguish the author's view of Jim from the characters'. So, next, what is Marlow's view of Jim, since he is the principal narrator as well as a main character in this novel, and Jim is mainly portrayed through him? Marlow attends the Inquiry because he is interested in the *Patna* affair as a seaman. Through the "wretched cur" incident he becomes acquainted

with Jim. After the Inquiry Jim confesses himself to Marlow, and his relationship with Jim begins. Although he feels fatherly affection towards Jim, Marlow shows his mixed feelings towards Jim and seems not to be able to give his final judgement on Jim. In several scenes, however, Marlow expresses his anxiety about Jim's aspiration. For instance, as we have seen, when he is introduced to a post in Patusan through Marlow, Jim is excited at the prospect of adventures (215). But Marlow is perplexed and a little irritated, because Jim does not understand Marlow's intention. Even after he witnessed Jim's success in Patusan, Marlow had some apprehensions for Jim's success. Although Jim proudly shows Patusan to Marlow, Marlow compares Patusan to "a picture created by fancy on a canvas" (286) and expresses that the people of Patusan exist "as if under an enchanter's wand" (287). Jim appears to have realized his ambition in Patusan, but Marlow feels that Jim is somewhat out of place with the people of Patusan. Marlow's words show that he doubts the durability of Jim's success in Patusan.

As we see from this, Marlow's feeling towards Jim wavers and is ambivalent. Marlow sometimes makes a sarcastic remark to Jim who tries to defend himself (105). At other times he defends Jim towards Brierly (92). It can be said that the novel dramatizes Marlow's dilemma. Therefore, his narration about Jim's ambition seems inconclusive. Marlow's language in the last pages of the novel, however, provides us with the key to his view towards Jim's dream. After he has narrated Jim's last moments in Patusan, Marlow muses on his death as follows:

> But we can see him, an obscure conqueror of fame, tearing himself out of the arms of a jealous love at the sign, at the call of his exalted egoism. He goes away from a living woman to celebrate his pitiless wedding with a shadowy ideal of conduct. (351)

It can be said that Jim could be the hero of adventure fiction by his sacrificial death at the end of his life. Marlow, however, expresses Jim's last act as "his pitiless wedding with a shadowy ideal of conduct." As I have already shown, the "ideal of conduct" in this case means courageous and masculine deeds shown in adventure fiction and recommended in the Victorian public schools. But after his death Jewel is left in despair and helpless. Marlow uses the word "pitiless" for Jim's choice of death, because Jim betrayed Jewel's trust in that he swore he would never leave her (274). Conrad does not forget to describe Jewel's anger and despair after Jim's death in detail. As she says to Marlow "Ah, you are hard, treacherous, without truth, without compassion" (300), Jewel feels that she was betrayed and abandoned by Jim like her mother.[30] As his word "pitiless" shows, Marlow can see the meaning of Jim's choice of death from Jewel's side. Because he adds the adjective "shadowy" to this phrase, Marlow feels his doubt about this masculine standard. A few lines past this quotation, Marlow also expresses Jim's dream as "his own world of shades" (352).

Perhaps Marlow continues to tell Jim's story seeking the meaning of Jim's dream. Although Marlow in *Heart of Darkness* aspired to adventures, Marlow in *Lord Jim*, who has narrated Jim's story in Eastern ports again and again, is well aware that Jim's success in Patusan was ephemeral and translating his dream was impossible. Truly, Marlow does not have all knowledge of Jim like the omniscient narrator, and he sometimes confesses limits to his understanding of Jim. Marlow's final view of Jim, however, accords with the omniscient narrator's harsh view of Jim in the first four chapters of the novel. Through Marlow's final recognition, Conrad represents the impossibility of achieving the heroic dream. Unlike other contemporary writers of adventure fiction, Conrad dramatizes Jim's inner conflict between his will and reality and makes us see that his ambition cannot be realized in the modern world. Conrad creates space within which Jim can realize his dream for a while. But it was destined to be destroyed.

One of the reasons for this author's view of Jim's dream perhaps derives from the fact that the control of the British Empire began to decline at the period the text was written. At the end of the century the British Empire occupied almost a

quarter of the earth's surface. But British pre-eminence in the world had seriously declined as the second Boer war which began in 1898 revealed.[31] The demonstrations of patriotic fervour were the product of deep feelings of insecurity and uncertainty.[32] Although adventure fiction was read as real, the gap between the fictional world and the real one was becoming wider. Jayasena, who discusses colonialism's relationship to masculinity, maintains that the *fin de siècle* was a period of a crisis in colonial masculine identity.[33]

In addition to this, the view on gender was also changing in turn-of-the-century England. Indeed, it was a period of crisis of gender. The Victorian ideal symbolized in the phrase "Angel in the House" required middle-class women to become a good wife. But women who deviated from this ideal also appeared at this time. The ideal of middle-class womanhood was challenged by the so-called "New Woman" and New Woman fiction became popular. In the early twentieth century a vigorous campaign for woman suffrage was carried on. Showalter, in her *Sexual Anarchy*, remarks that the turn of the century was a period of cultural insecurity, and masculinity was no more natural, transparent, and unproblematic than femininity.[34] The *fin de siècle* marked the crisis of masculine identity. As he described New-Woman-like characters in his later novel *Chance*, Conrad was sensitive to such a change in gender view.[35] Andrew Roberts, in his pioneering book on gender *Masculinity and Conrad*, maintains that Conrad's representation of gender needs to be understood in its historical context.[36] In such a transitional period for gender, Conrad attempts to present that the masculine ideal required of Victorian men is becoming impossible and thus illusory.

Conclusion

Conrad has often been regarded as a masculine writer who represented a man's world for men, because he wrote much adventure fiction. Like Jim, Conrad himself was a youth who was absorbed in adventure fiction and Conrad's fiction is influenced by it. In his apparently masculine fictional world

Conrad, however, raises the issue of masculinity and expresses his doubts about it by representing Jim's frustration and tragic death as well. The text shows that Conrad is skeptical about adventure romances and the Victorian masculine ideal they embody. The author's view towards Jim's dream reflects the cultural climate of the turn of the century. In fact, Victorian literature is full of images of male deviance. Victorian texts both reveal and reconcile historical anxieties about the meaning of manliness.[37] It was not only Conrad who was concerned about the issue of masculinity in *fin-de-siècle* England.

Notes

1. *Lord Jim*, eds. Cedric Watts and Robert Hampson (Penguin Books, 1987), 48. Subsequent references to this edition will be made parenthetically in the text.
2. *Ibid*., 363. Here, Jim is excited at the silver ring Stein gave him as a sort of credential. According to the note of *Lord Jim*, the talismanic ring is prominent in legends and folktales, and Jim could have encountered it not only in his 'light holiday literature' but also in the 'half-crown complete Shakespeare' that he reads.
3. Ex. J. Hiillis Miller, *Fiction and Repetition: Seven English Novels* (Cambridge, Massachusetts: Harvard UP, 1982), 445; John A. McClure, *Kipling and Conrad: The Colonial Fiction* (Harvard UP, 1981), 126-9; Ian Watt, *Conrad in the Nineteenth Century* (Berkeley, Los Angels: University of California Press, 1979), 341-3; Benita Parry, *Conrad and Imperialism: Ideological Boundaries and Visionary Frontiers* (Macmillan, 1987), 95-6.
4. Linda Dryden, *Joseph Conrad and the Imperial Romance* (Macmillan 2000), 2.
5. Andrea White, *Joseph Conrad and the Adventure Tradition: Constructing and Deconstructing the Imperial Subject* (Cambridge UP, 1993), 61.
6. C. C. Eldridge, *The Imperial Experience: From Carlyle to Forster* (Macmillan, 1996), 56-7.
7. Graham Dawson, *Soldier Heroes: British Adventure, Empire and the Imagining of Masculinities* (London & New York: Routledge, 1994), 235.
8. *Ibid*., 235.
9. White, 42.
10. *Ibid*., 52.
11. Eldridge, 57.
12. Dryden, 3.
13. *Ibid*., 4.
14. Eldridge, 69.

15. White, 57.
16. J. A. Mangan, *The Games Ethic and Imperialism: Aspects of the Diffusion of an Ideal* (London: Frank Cass, 2003), 42.
17. Richard Holt, *Sport and British: A Modern History* (Oxford UP, 1989), 80.
18. Mangan, 17-8.
19. Holt, 89.
20. *Victorian Britain: An Encyclopedia*, ed. Sally Mitchell (New York & London: Garland Publishing, 1988), 652.
21. David Alderson, *Man Sex Fine: Religion, Manliness and Imperialism in Nineteenth-Century British Culture* (Manchester UP, 1998), 59.
22. Cf. *Lord Jim*, 50, 92, 129, 182, 220, 285. The omniscient narrator and other characters use the word "gentleman" to Jim.
23. John Batchelor, *Lord Jim* (London: Unwin Hyman Ltd., 1988), 87.
24. Cf. *Lord Jim*, 72, 177, 273. Jim is also described as "broad-shouldered," "well-proportioned bulk," and "stalwart shoulder."
25. Dryden, 152-3; Andrzej Gasiorek, "'To Season with a Pinch of Romance': Ethics and Politics in *Lord Jim*", 92-3, in *The Conradian: Conrad and Theory*, eds. Andrew Gibson and Robert Hampson (Amsterdom - Atlanta, GA: Rodopi, 1996).
26. Gasiorek, 92.
27. Mitchell, 652.
28. Dawson, 1.
29. Sean Purchase, *Key Concepts in Victorian Literature* (Macmillan, 2006), 54.
30. Cf. Padmini Mongia, "'Ghosts and Gothic': Spectral Women and Colonized Spaces in *Lord Jim*" in *Conrad and Gender*, ed. Andrew Michael Roberts (Amsterdom, Atlanta: Rodopi, 1993).
31. Nalin Jayasena, *Contested Masculinities: Crises in Colonial Male Identity from Joseph Conrad to Satyajit Ray* (New York & London: Routledge, 2007), 68.
32. Eldridge, 4.
33. Jayasena, 2.
34. Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (Penguin Books, 1990), 8.
35. Ellen Burton Harrington, "The Female Offender, the New Woman, and Winnie Verloc in *The Secret Agent*" in *The Conradian*, eds. Allan H. Simmons and J. H. Stape (Amsterdam, New York: Rodopi, 2007), Vol. 32, No. 1.
36. Andrew Michael Roberts, *Conrad and Masculinity* (Macmillan, 2000), 2.
37. Cf. Andrew Dowling, *Manliness and the Male Novelist in Victorian Literature* (Aldershoot: Ashgate, 2001).