PREFACE

Jezef Teodor Konrad Korzeniowski, who afterwards adopted the pen name of Joseph Conrad was born in 1857. Conrad was known as a sea writer. At the age of seventeen Conrad became a sailor and at that time Conrad's ideas about life at the sea were probably romantic. In 1878 he joined an English merchant ship, and in 1884 he gained his Board of Trade Certificate as a master and was naturalized as a British subject. He left the sea in 1894 and devoted himself to literature. He was fascinated by the charm, beauty and mystery of the blue water and could not resist the call of vast, uncertain, elemental forces of the sea.

He began his literary career in 1895 and wrote thirteen novels, two volumes of his memories and twenty-eight stories till his death in 1924. His name was often associated with writers like Marryat, Cooper and Kipling. During his lifetime his popularity rested primarily on the vivid description and exotic scenes presented in his novels. His novels have been studied mainly in relation to his use of imagery and symbolism in an artistic manner. To lend a universal meaning to his tales, Conrad invariably uses evocative symbols and figurative language. Some attempts have been made to bring out the moral and philosophical implication of his works in the light of symbols. Declaring his literary aim, Conrad says: "My task which I am trying to achieve is, by the power of the written words to make you here, to make you feel... It is before all to make you see". He wants the reader not only to see the
pictures and images but also to understand them with his insight.

The aim of the present study is to show the use of imagery and symbolism in the novels of Joseph Conrad, which is surely an important aspect of Conrad's novels. He himself admits: "I don't start with an abstract notion. I start with definite images". The present study is designed to expose images and symbols in his seven novels. The study is divided into seven chapters, i.e. *Heart of Darkness*, *Lord Jim*, *The Secret Agent* and *Victory*. Besides these novels a final chapter entitled his other novels is also added to put the matter into a whole. The first chapter, Introduction, is divided into three sections. It deals with Conrad's biographical sketch. The second section of introduction deals with the major works of Conrad; the third section deals with imagery and symbolism in general. The next three chapters deal with a detailed analysis of his novels. The seventh chapter serves to conclude the study. Finally, a select bibliography has been appended.

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